

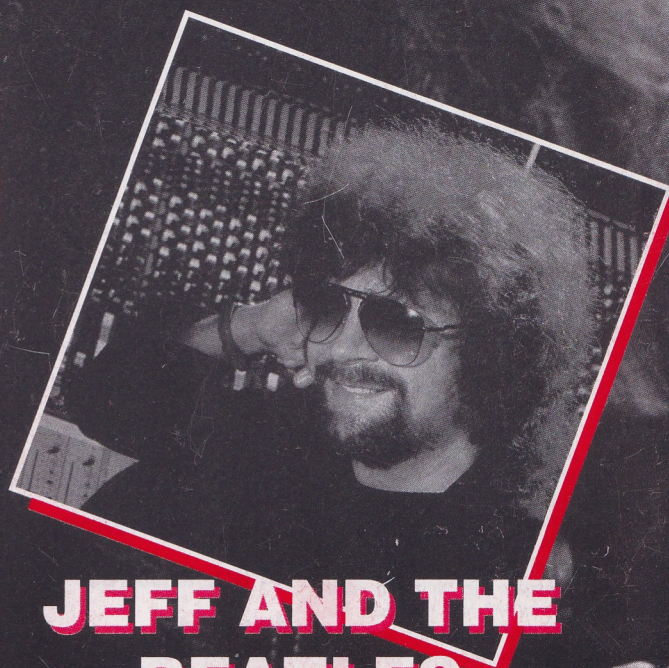
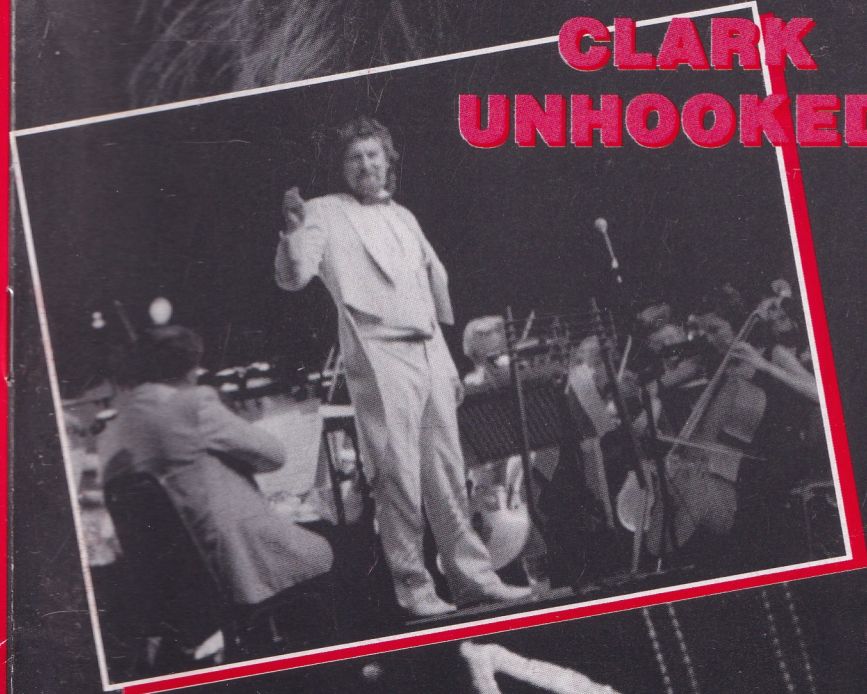
# Face The Music

Issue 22

## WOODY GOES MAD FOR CHRISTMAS!

*Villa gig, single and  
album release  
announced! Phew!*

## LOUIS CLARK UNHOOKED!



## JEFF AND THE BEATLES

PLUS ★ ELO: First Glimmer ★ Cropredy ★ Idle Race ★ ELO Part II ★

December 1995

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Lou Clark - not this issue's Editor



Dear All,

Welcome to Issue 22 of FTM, 48 pages packed with all the latest news, views and info.

Before I go any further, I'd just like to say hello to everyone who came to the Convention in November, it was great to finally put faces to names, and I hope all those who went enjoyed themselves as much as I did. Without doubt, the award goes to Mark and Gill for all their efforts to make sure everything went off as well as it did (and thanks for putting us up afterwards!). See page 41 for a full report by Serena.

As mentioned earlier, this is our bumper Christmas issue (it was supposed to be out in October, but there you go!) and its absolutely bursting at the seams. We have features on ELO, ELO Part II, Kelly, Lou Clark, Woody, Jeff Lynne, the Idle Race, Trevor Burton and much, much more, so there really is something for everybody.

Unless you've been living under a rock for the past six months, you'll know about the Beatles "new" records just out, but (unless you've been the right papers) you may not be aware of Jeff's involvement, so we've been doing a little digging and collected together the fullest picture thus far assembled of Jeff's involvement with the Fabs' latest venture.

OK, that's it then, read on and enjoy!

Have a great 1996,

Andrew Whiteside,

EDITOR

# WOODY

## Plays Aston Villa!

No, he's not playing centre half! He is in fact, playing the **Aston Villa Leisure Centre, Birmingham** with The RW Big Band. The **1995 Woody Christmas Special** is happening on **Sunday, 17th December!** Tickets are now on sale. Not only but also... Roy is releasing a new live version of **I Wish It Could Be Christmas**

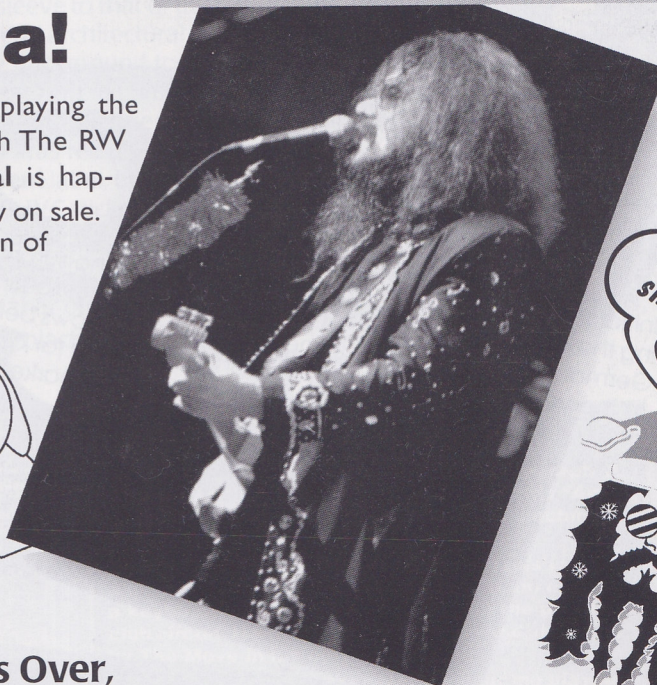
**Everyday** on 11th December.

Phew! For all the details, please turn to page 38.

Oh bugger! I was going to wash my hair that night.



# Here Is The News



When the snowman...



## When The Music Is Over, Should We Turn Off The Light?

An impassioned plea during June by the wives of The Beatles, **Olivia Harrison, Linda McCartney, Yoko Ono and Barbara Starkey** concerning the continuing plight five years on of the Romanian orphans. Long-term readers of FTM will remember that Olivia Harrison was instrumental in setting up the **Romanian Angel Appeal** for which the **Traveling Wilburys** recorded **NOBODY'S CHILD**. Despite the charity's efforts in raising

over \$2.4 million and setting up and running two Sunflower clinics in **Bucharest** and **Constanta**, the funds are now drying up due to the neglect of the post-revolution

Romanian government and the fact that 1,100 children treated each month either have Aids or are HIV positive. Donations can be sent to:  
**THE ROMANIAN ANGEL APPEAL, 22 HANS PLACE, LONDON, SW1X 0EP.**

## ELO ARE SMASHING... OFFICIAL!

**Celebrating the release of their new double album, Q (yes, them again, issue 110, November 1995) interview the marvellous Smashing Pumpkins, headlining the piece "HEY THERE, MR BLUE...we're so pleased to be with you". Maintaining the connection with a certain double album from 1977, the feature explains that chief-Pumpkin Billy Corgan "...spent his teenage years in the stereo-mediated company of Thin Lizzy, Judas Priest and ELO..." Explains a lot.**

This snippet from FTM reader Ian Byrne:

"I recently bought a copy of **THE DEFINITIVE COLLECTION** (as featured on p25 of FTM 20) with a "Made in Austria" sticker on the back. This edition (Epic 472421 9) is a double CD set and part of a "Best Of The Best" series. CD 1 is as your track listing although **ABOVE THE CLOUDS**, while not listed on the CD, comes up after **LIVIN' THING**, explaining why the track is timed at nearly six minutes. CD 2 features: **10538 OVERTURE, ROLL OVER BEETHOVEN, POOR BOY (THE GREENWOOD), TELEPHONE LINE, LAST TRAIN TO LONDON, I'M ALIVE, HERE IS THE NEWS, CALLING AMERICA.**"

## FTM Gets Audited!

"FTM is a classy fanzine with lots of pictures and information".

A welcome mention in American magazine **AUDITIES** thanks to editor **Gary Littleton**. "I edit an international bi-monthly magazine devoted to powerpop, pop, and melody infused alternative. It's much like a cross between **ICE** and **Yellow Pills**. Our current issue has an update on the members of **The Move** written by **Euan Wilson** and **Bruce Dumes**. In coming issues we're planning second sighting reviews of **BOULDERS** and **MUSTARD**, along with a review of Roy's late seventies and eighties singles. We also have a large news column, with lots of short blurbs."

Anybody who reviews sometime FTM contributor's **Ken Sharpe's** CD has got to be good! Recommended for all lovers of quality pop music with a capital "P". Thanks Gary!

Available from: **PO. Box 1555, Stafford, TX 77497 USA.**

Price: US \$4.00, Canada \$5.00, Europe, etc \$6.00.

## GO Part II Tourdaten Herbst 1995

Or "German Tour" to those non-linguists amongst us, cunning or not.

27th Oct	Neubrandenburg Stadthalle
28th	Cottbus Stadthalle
29th	Gorlitz Stadthalle
30th	Magdeburg Stadthalle
31st	Bernburg Sporthalle Bruno Hinz
2nd Nov	Leinefelde Obereichsfeldhalle
3rd	Aue Erzgebirgshalle
4th	Paaren MAFZ
5th	Rostock Stadthalle

Initial reports suggest an excellent tour, which is no surprise considering the amazing reaction PART II received on their last outing in Eastern Germany. Before you all ask, there will be no UK shows before the end of the year. 1996 could see much of the same as far as this country goes as the band concentrate on their overseas markets and on territories where **MOT** has just seen release.

A country surely due a return visit is Australia (see Oz-mania last issue). Local promoters **John Whale Productions** report still-massive interest based on the 2,500-plus enquiries asking for information on the next PART II tour.

**STOP PRESS** - Confirmed date: Two shows in **St Petersburg, Russia**, 4 March 1996.

worldly enough for me, and I got bored with their lethargic conversations. I wanted guys with energy, who'd been around a bit more." And this coming from the man who had to resort to covering **I WISH IT COULD BE CHRISTMAS EVERYDAY** last December. Ah, well.

**L.A. band The Wondermints** "do a mean version of **TELEPHONE LINE**" (thnx to Stu Marks for the info).

## RICHARD & TREVOR SING THE (BIRMINGHAM) BLUES

**Back In Black**  
Bev is mentioned on the new **Black Sabbath** album (presumably as a drummer!).

**THAT'S SO NYCE**  
**SONY AUSTRALIA** HAVE JUST RELEASED **DISCOVERY** AND **A NEW WORLD RECORD** AS A DOUBLE CD PACKAGE AS PART OF THEIR DOUBLE NICE PRICE SERIES. **ELO** SHARE THIS HONOUR WITH THOSE WELL-KNOWN ROCK MUSICIANS **JULIO IGLESIAS** AND **BARBARA STREISAND**...

**THAT'S NOT SO NYCE**  
**SONY JAPAN** HAVE DELETED ALL **ELO** ALBUMS FROM THEIR CATALOGUE EXCEPT **XANADU**, **SECRET MESSAGES**, **TIME** AND **BALANCE OF POWER** (THE **OUT OF THE BLUE** BACKLASH CONTINUES WE SEE...).

WELL, IF YOU ARE GOING TO DELETE **ELO**'S ALBUMS, YOU MIGHT AS WELL DO IT IN THEIR 25TH ANNIVERSARY YEAR!

**EX-Move** and **Steve Gibbons Band** man **Trevor Burton**'s band (and what a joy to see him back singing and playing guitar) with **Richard Tandy** on keyboards are still playing storming gigs around the Birmingham area, or as Richard says: "The band is still sounding grate (oops) great". Having seen a gig at the **Railway Tavern** (O'Neils) **FTM** cannot recommend these shows highly enough - get along if you are able but be prepared for a late night!

If you can't get along to the shows, don't worry because you can hear the band on cassette. Over to Richard again:

"Having mull'd it over, we've decided that our first release will be a cassette tape, because there isn't much original material in the current set, and also the initial outlay will be much less than for a CD. However, we have been very encouraged by what we've found out about making CDs, and we plan to write some new songs together, and do a CD at a later date. If the cassette proves popular, we can always upgrade it to a CD later."

### The Trevor Burton Band play:

The **Railway Tavern** in Curzon Street on Monday nights  
The **Adam & Eve** in Bradford Street on Wednesday and Saturday nights

## DENNY LAINE TALKS BALLS

**Record Collector's Alan Clayson** interviewed **Denny Laine** in issue 191 (July 1995). Lots of fascinating tales from the early days of **Denny Laine and the Diplomats** which featured a young **Bev**:

"The drummer was **Bev Bevan**, who went on to beat an increasingly more splendid kit with **Carl Wayne and the Vikings**, **The Move** and ultimately, **ELO**."

The best bit though, concerns the "legendary" **Midlands supergroup Balls** and their famous "getting it together in the country" sessions for a proposed album (it took two years and resulted in just one single!).

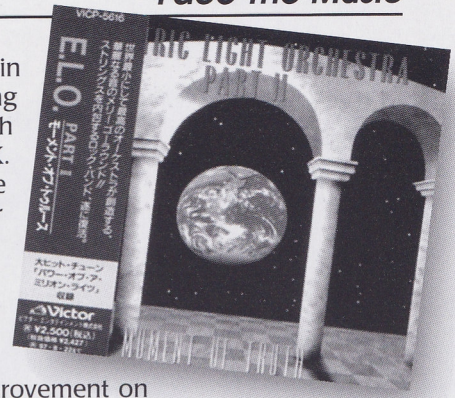
**DENNY LAINE**: "Some of the future members of **Electric Light Orchestra** were involved, but they weren't

## Well, I'll be damned

The **Arena** documentary on Punk (BBC, August 20) contained a fascinating reminiscence from **The Damned's Captain Sensible**. During his pre-fame years, the Captain used to work as a toilet cleaner (!) at Croydon's **Fairfield Hall**, and had this to say about his time there: "**Electric Light Orchestra, Pentangle**, they all played here, and I just used to have far too much to drink and jump up on stage with them and get beaten up by the bouncers and get thrown out the back door, y'know. I always thought it would be fantastic to get up on stage and do it, and I remember grabbing a cello from some bloke out of **ELO**, and I kicked him off the stage and I grabbed the cello and played about three things, y'know something like that (mimes cello playing movement) and I couldn't, y'know, I didn't know what I was doing..."

**M**OMENT OF TRUTH saw release in Japan on 23 August, interestingly enough remastered and with a totally different sleeve to that of the UK. The cover has several architectural stone "arches" on a blue background together with a photo of the Earth. It comes with the usual side strip and Japanese biography inside. **MOT** was released on the **Victor Entertainment** label, but the distributors have put a **JVC** sticker over the "Victor". Sound quality is a distinct improvement on common-or-garden European copies.

We understand that at one point **MOT** was at no 82 in the Japanese charts; this was its highest placing.



## KEFFORD SEEKS KEYBOARD



Recently reported in the **Bradford Telegraph & Argus** was the news that **The Move's** Chris "Ace" Kefford (now a **Bradford** resident) is launching a new career as a singer-songwriter.

Chris (as he now prefers to be known) has written a new set of songs and is looking to team up with a keyboard player to perform with on the pub and club circuit. He will not be performing and old songs by **The Move** in his new act.

"It's time to move on. Anyone who comes along expecting to hear me playing **FLOWERS IN THE RAIN** will be disappointed. I've had loads of offers from people to go on stage and do all the old songs by **The Move** but that always leads back to **Butlins** and the scampi in the basket circuit. I'm not interested in that anymore. I want to go back to my roots and start doing the local pubs and clubs again. I don't want to go back down south. I love it up here in **Bradford** and this is where I want to start playing. The show will be about 75 per cent original material and the rest will be songs by some of my personal heroes like **Sam Cooke** and **John Lennon**."

Any keyboard players interested in joining Chris can contact him at the **Bradford School of Music Technology** on (01274) 753229, Monday to Friday.

## CONFUSION

In the **London Evening Standard's** "Weekend Rumours" column (1st Sep. '95) their "Need to Know" section managed to give both **Jeff Lynne** and **The Move** a mention in explaining the continuing phenomenon of **Jeff Wayne's WAR OF THE WORLDS**:

"Intergalactic space rock odyssey. Not to be confused with **Jeff Lynne's ELO** (same sound, different planet) or **Carl Wayne's Move** (different sound, different planet)."

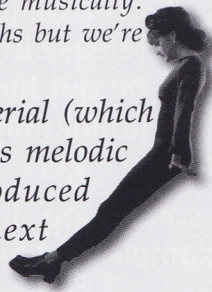
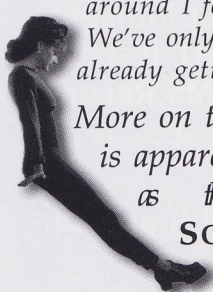
## Something New

**Julianna Raye** is currently busy and has recently recorded a demo tape of new songs.

"I've got a new band, and new material which is also very exciting. All around I feel like I'm just hitting my stride musically. We've only been playing together a few months but we're already getting some interest."

More on that and **Julianna's** new material (which is apparently much darker but still as melodic

as the **Jeff Lynne-produced SOMETHING PECULIAR**) next issue in the **FTM** interview.



Some critics always said **ELO** were comical, well now they've actually been mentioned in an American comic. **S.A. King's NAKED EYE** (issue 3) has a cover announcing "Sex, Drugs and **E.L.O.**" **Ivan Brunetti** of **Schizo** explains: "...it is not only hilarious and creepy, but also a strangely poignant coming of age tale, set amidst the godforsaken backdrop of that odd decade..."

Available from: **S.A. King, 4619 Jefferson, Apt. 506-South, Kansas City, Missouri, 64112 USA. Cost \$2.75 U.S. and \$3.75 Canada.**



## Move-ing Stories

## Move-ing Stories

Great quote in Q's excellent article Eyewitness series from the 1967 14-Hour Technicolor Dream gig at the Alexandra Palace. Mick Farren from opening act Social Deviants commented: "When The Move arrived, their manager, Tony Secunda, started a ruckus. He didn't want them to go on until they'd been paid. It was a status thing." At this point, the London underground people still regarded The Move pretty much as mod-geezers-going-on-thugs from the provinces.

...but to owning a copy of the film? (Issue 105, June '95)

...devote space to "resting" ...

Anyone admit to owning a copy of the film? (Issue 105, June '95)

From the same magazine, Q Charts devote space to "resting" bass players". Titled *Anchorman? Schmanchorman!*, Ace "The Face" Kefford is (naturally) in at No.1.

From the same magazine, "Ace Kefford: The B.B. King bass players". Titled **Anchorman**: "Ace Kefford is (naturally) in at No.1."

"Ace Kefford, The Move 1968: Falls prey to Dame Depression. "We'd drive 200 miles, play, and drive back, and he wouldn't have said a word," singer **Carl Wayne** recalled. "I think The Move was his whole life. He never really clicked in again." Kefford: "At Blackpool Playhouse I flipped, threw my bass in the air and proceeded to kick the PA speakers into the orchestra pit-which stopped the whole show. Then I chinned one of the theatre staff, and all his mates started giving me a kicking until the road crew waded in." He has since tried to get going as a singer-songwriter around Birmingham. Was last seen joining all-star Brummie jam session at charity festival."

From **the Mirror** (no. 194, Nov. '95) in an article titled **Move and the Bay**.

Meanwhile, **Record Collector** (no. 194, Nov. '95) in an article by **Keith Badman**, dares to mention **The Move** and the **Bay City Rollers** in the same sentence:

"In 1975, as a reward for their success, Granada TV offered the band their own TV series, just like they'd done for The Move back in '68."

**Harrison confirmed** oft-whispered rumours that for **VOLUME 3** the Wilburys were going to record using **Elvis Presley's** voice! Apparently Presley's estate loved the idea, and they gave the Wilb's the rights to one song (we don't know which one, sadly). They would then remove the existing backing track and add their own instruments and voices, crediting the results to "Aaron Wilbury"! George said he decided against the idea because it would be too "gimmicky". Shame! Whilst we're on the subject, whatever happened to the **Eric Clapton** (hi Eric!) guitar contributions to (we presume) the aborted **VOLUME 5**?

## SHORT STORIES

**HILLBILLY WANTS WILBURY -** Mark Knopfler wants to record a solo album with Jeff - when he is free from his Beatles commitments (*I never knew Mark Knopfler was in the Beatles - Confused Ed*).

**RECORD COLLECTOR** NO.189 (MAY 1995) LISTED ELO AT 77 IN THEIR ROUND UP OF THE TOP 500 COLLECTABLE ARTISTS, A DROP FROM 66 IN 1994.

Noted German Goth band (**only by you, Rob - Catty FTM Ed**) **Sweet William** let slip during an interview with Gothic fanzine **Masquerade One** that one of the best gigs they'd ever been to was ELO on the **Time Tour** in 1982. Might as well split up now lads, street cred's gone completely. Coming soon in FTM: was **Andrew Eldritch** influenced by Jeff Lynne (if only for the shades...).

STAYING WITH JEFF FOR THE MOMENT, RUMOURS EMANATING STATESIDE INDICATE THAT THE FOLLOW-UP TO **ARMCHAIR THEATRE** MAY ONLY EXIST AS A SERIES OF DEMOS AND NOT THE FINISHED AND SHELVED PROJECT THAT EVERYONE BELIEVED IT TO BE.

**Apparently, Warner Bros. admit to having another Traveling Wilburys album ready. They certainly have spare tracks from the previous released albums as the bootlegs prove. In a re-**

cent article devoted to the Beatles reunion, George d off-whispered rumours that for **VOLUME 3** the Wilburys voice! Apparently Presley's estate loved the idea, and g (we don't know which one, sadly). They would then d their own instruments and voices, crediting the re- decided against the idea because it would be too subject, whatever happened to the Eric Clapton (hi ) the aborted **VOLUME 5**?

## The Night Went On...

Happy smiles from Part II in this after-show snap taken at **Bernberg**, Germany. Perhaps they'd just heard that the live album recorded on their recent Oz jaunt has been scheduled for imminent release in Germany. Entitled **ONE NIGHT**, it should be out by the end of the year on **MMS Records** (thankfully NOT on **Edel!**); sadly the rest of us will

have to wait until next year before it gets released elsewhere.

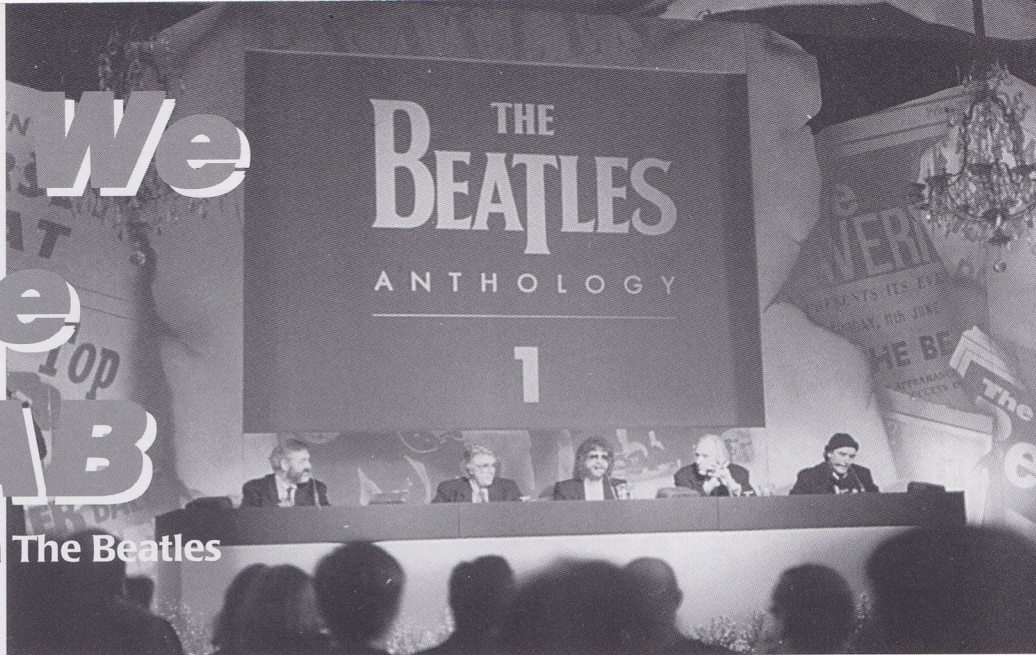
Incidentally, Phil is evidently something of a trendsetter as far as Part II are concerned - Bev's followed his example and grown a beard!



Photo courtesy of Fiona-Saunders-Reece

# Now We Are FAAB

Jeff Lynne's work with The Beatles



**S**o, has Jeff Lynne finally achieved his lifelong dream and actually become a Beatle? No, it's more complex than that. However, there is no denying that he's got about as close as he is ever going to.

Twenty-six years after The Beatles last recorded together, the Fab Four are back in the studio. Well, almost. George, Paul and Ringo are there, along with their original producer **George Martin** and engineer **Geoff Emerick**. John is there too, partly in spirit, but mainly on tape, helped along by Jeff.

For two years, the three surviving Beatles and Jeff have been reconvening at London's **Abbey Road Studios** and Paul McCartney's home in Sussex. The results are a pair of new Beatles songs and a collection of up to 150 forgotten tracks from the Sixties, remixed and ready for airplay. The first three-album set of a nine-album **ANTHOLOGY**, was released in November. Together with a five-hour prime-time TV documentary (we don't know yet if Jeff will feature) to be shown in the UK and US in the run-up to Christmas, The Beatles are set to become the

biggest group in the world all over again.

Where Jeff comes in is his work on restoring the vocal on a "new" John Lennon ballad called **FREE AS A BIRD**, presented to the other Beatles by Yoko on a poorly-preserved mono tape. Having done a similar skilful restoration on **Roy Orbison's** posthumously-released **KING OF HEARTS LP**, Jeff was the obvious choice, as Ringo recounted recently to **Record Collector**: 'We had to overdub, because we started off with a cassette that Yoko gave us, and a cassette is not the greatest thing for keeping time, so we couldn't really play with it. Also, the cassette wasn't in the greatest condition, and didn't have the greatest clarity. But with modern science, we could work with it. Jeff Lynne did a great job putting it into time, and cleaning it up so we could work on it.'

But there were other obstacles to overcome that no amount of technology could help with, as Ringo went on to explain.

'We just pretended that John had gone on holiday or out for tea and had left us the tape to play with. That was the only way we could deal with it, and get over the hurdle, because it

was really very emotional.'

Time heals all wounds, and the surviving Beatles famous feud with Lennon's widow, **Yoko Ono**, had been quietly consigned to history. But it was still a surprise for McCartney when, on a visit to his Sussex farm, she handed him the tape of **FREE AS A BIRD**, a song Lennon recorded during the Seventies and of which the other Beatles were unaware.

Recording took a week, and the finished results were surprisingly authentic: 'We managed to do the impossible,' says McCartney. 'We got an actual Beatles song out of it. It's really good.'

Last spring, Yoko gave McCartney a second Lennon track, **REAL LOVE**, which was again recorded and mixed at McCartney's studio. A third track remains unfinished.

Inevitably, the surviving trio discussed the possibility of writing new material themselves, but quickly dismissed the idea, as Paul recounted.

'This way we can say, "Look, it is The Beatles, whether you like it or not, even if it is done technically, it actually is The Beatles on record - through the wonders of technology."



'The good thing about **FREE AS A BIRD** was that it was unfinished. The middle eight didn't have all the words. So that was like John bringing us a song and saying, "Er, don't know how to finish it." When he gets to the middle he goes, "Whatever happened to/The life that we once knew/Woow-ahwooooooyeurrggh," and you can see that he's trying to push lyrics out but they're not coming. He keeps going, as if to say, "Well, I'll get them later." Well, he never got round to getting them later, so that's probably why he didn't use the song. I think it's really strong. **FREE AS A BIRD**, I love it.'

As the first reports of those secret sessions leaked out, there was much press consternation at The Beatles' choice of producer, namely Jeff Lynne. Why not George Martin? If there was ever a "fifth Beatle" it was Martin, who produced nearly all their records and played a key creative role in their studio achievements. In fact, McCartney believed they should use George Martin. He

felt deep unease about Jeff Lynne, who was George Harrison's nominee for the job, as he recounted to **Q Magazine**.

'I was worried,' Paul conceded. 'He's such a pal of George's. They'd done the [Traveling] Wilburys, and I was expecting him to lead it that way. To tell you the truth, I thought that he and

George might create a wedge, saying, "We're doing it this way" and I'd be pushed out. But he was very fair, and very thorough. He looked at things with a fine-tooth comb — if you can 'look' at things with a fine-tooth comb. He was very precise.'

But Paul needed convincing. 'I was saying, "Well, George [Martin] is doing the **ANTHOLOGY**. If his ears are good enough for that...' But George [Harrison] was saying, 'No, that's all stuff we know about, it's stuff that's mixed and done. He is the man for that, but if we're making a new record, we've got to get someone with immaculate ears.' So we chose Prince Charles...

'George Martin's thing — he'll tell you himself — is that his hearing's not as good as it was and that's why he's getting out of production. So that's how it split and he didn't mind.'

**FREE AS A BIRD** was completed with the addition of George's closing guitar part. Again, McCartney had misgivings. 'I was

worried because it was going to be George on slide. When Jeff suggested slide guitar I thought (dubiously), Oh, it's **MY SWEET LORD** again, it's George's trademark. John might have vetoed that. But in fact, he got a much more bluesy attitude, very cool, very minimal, and I think he plays a blinder.'

By February of this year, the three Beatles and Lynne were back at the Sussex studio, tackling the second song of John's, **REAL LOVE**. But compared to recording **FREE AS A BIRD**, according to Paul, the new sessions were 'like boiling your cabbages twice, to use an old Liverpool expression.' There were also unwelcome technical problems for Jeff Lynne, as Paul explained: 'There was a buzz all the way through the cassette. We just shoved that all on to Jeff. Once he'd got the buzz off, it showed up all the clicks that were on it, so he had to get them off as well.'

On the other hand, **REAL LOVE** is Yoko Ono's favourite — perhaps because John's voice is clearer. 'I don't like it as much as **FREE AS A BIRD**,' Paul admitted, 'because I think **FREE AS A BIRD** is more powerful. But it's catchier. It's a pity that there aren't more tracks like **FREE AS A BIRD**, but then it's a pity that John died.'

Is **FAAB** fab though? The jury seems evenly split at time of writing, although it is fair to say that after such a lay-off expectations were always going to be enormous, and inevitably any "new" Beatle record could never live up to the hype. Still, the fact remains that Jeff has now pulled off his



ultimate fantasy; where can he go from here? The apparent answer was first announced on MTV News, where it was announced that Paul McCartney has asked Jeff to produce his next album. If the project happens it would complete the missing piece of the Jeff and the Beatles jigsaw, Uncle Jeffrey having of course previously produced George Harrison and Ringo Starr as well as the Beatles reunion single.

The recent intense media scrutiny over the reformation has thrown up some interesting new information regarding Jeff's contribution to the project. The November 18 edition of the **LA Times** reported the following:

"They had crude, homemade tapes of four unfinished songs... **FREE AS A BIRD**, **REAL LOVE**, **GROW OLD WITH ME** and a minor key piano ballad that Lynne speculates will be titled either **NOW AND THEN** or **MISS YOU**.

"**NOW AND THEN** or **MISS YOU**, the instrumental, was attempted at the second session at the same studio in February of this year, then abandoned.

"There was one afternoon messing with it, but a lot of words weren't there. We did a rough backing track. It was a very sweet song and I wish we could have finished it. The decision was made to do something already complete. Also because of the [limited] time frame.

"There was 'a little talk' among the three Beatles about possibly doing a whole album, Lynne says, but 'time just didn't permit it.'

"Among the studio tricks he employed in the **BIRD** sessions were cutting Lennon's slightly out-of-time vocal to get it in proper rhythm and matching McCartney's studio piano with

Lennon's piano sound – 'sort of like a jigsaw puzzle, really, the way we got it to work'

According to **IE** CD magazine, whose information tends to come from well-placed industry sources, only **FREE AS A BIRD** and **REAL LOVE** have been completed; **GROW OLD WITH ME** was never attempted and **NOW AND THEN/MISS YOU** was attempted but not finished. EMI still apparently have hopes that this might eventually be completed.

Jeff appears briefly in the video for **REAL LOVE**, shown on ITV on 23 November, and has been attending the various press conferences that the remaining Beatles have been holding to promote **ANTHOLOGY** (see photos). The album went on sale in the UK at midnight (!) on 21 November, when shops opened especially to cope with the instant demand. Amazingly however, it failed to enter the UK LP chart at No. 1, being beaten to the top slot by MOR smoothies **Robson and Jerome**. Better luck next time, chaps!

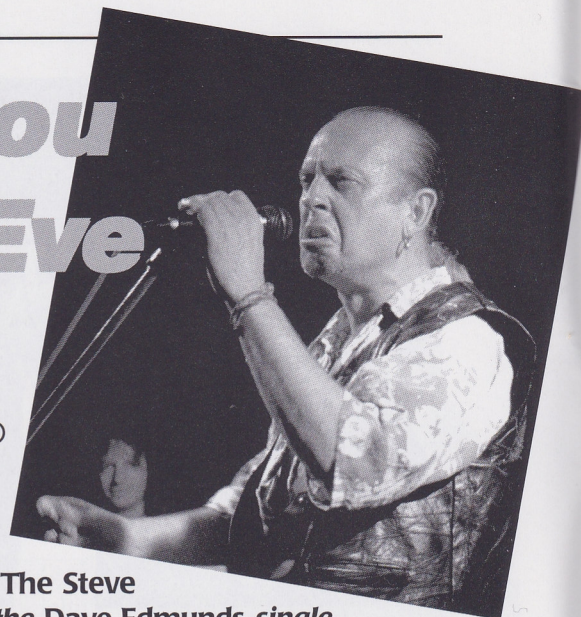
Assembled by Andrew Whiteside  
Photos by and special thanks to Andy Davis





## Would You Adam'n'Eve It?

THE TREVOR BURTON BAND  
Live at The Adam & Eve  
(RTTB 1C, Tape only)



*For those of us who last 'met' Trevor as bassist with The Steve Gibbons Band during their late '70's peak, or as writer of the Dave Edmunds single **DOWN, DOWN DOWN**, it comes as little surprise to hear his latest venture, taped at a gig at The Adam & Eve, Bradford Street, Birmingham (where else?). Fronting a five-piece on guitar and vocals, with Trevor Byrne (bass), Maz Mitrenko (guitar), Jim Simpson (drums), and of particular interest, Richard Tandy (piano), Trevor Burton storms his way briskly through a largely blues-based set.*

*The inevitable comparisons with **Gary Moore** and **John Mayall** come at once on the punchy **HIT THE ROAD AGAIN** and **CALL ME THE BREEZE**. They're followed by the moody **FULL MOON ON MAIN STREET**, which calls **Peter Green's** slower tracks*

*on the early **Fleetwood Mac** albums to mind. **LEAN ON ME** (nothing to do with the **Bill Withers** song) turns out to be a mainly instrumental jam in which everyone gets a chance to take centre stage for a while — in fact, it's the first time here where Richard's ivories can really be heard, before Trevor adds improvised vocals in a gruff style worthy of **Joe Cocker**. Finishing the first half is a gritty **WEREWOLVES OF LONDON**, every bit as*

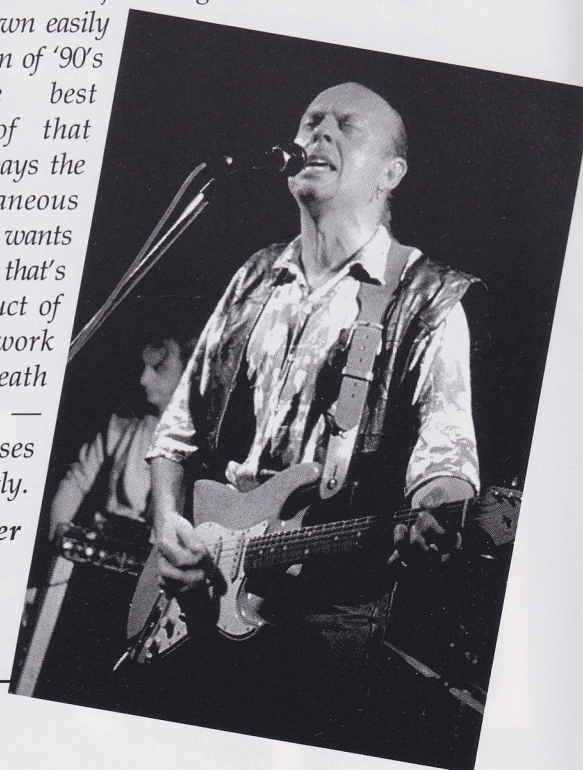
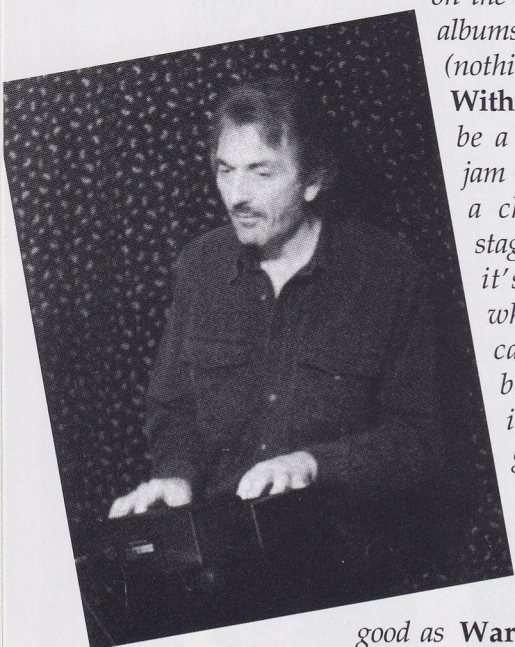
*good as **Warren Zevon's** original, underpinned well by Richard's chords on the intro and some tasty slide guitar.*

*Side Two opens with a couple of more tuneful songs breaking away from the blues format, namely the medium-to-slow **RUNNIN' OUT OF TIME** and **BUFFALO RIVER HOME**, which threatens to break into a country rocker, courtesy of the semi-Nashville guitar intro and a tinge of **Johnny***

*Cash in the vocals. Then it's back to blues on **SUGAR MAMA** and the closer, the long jamming **DOES YOUR MOMMA LIKE TO REGGAE**. It's an old cliché I know, but like **LEAN ON ME**, it's one of those numbers that doesn't sound so good 'cold' if you haven't seen the band live. No criticism, just an observation.*

*Most of the records I've reviewed for FTM have been painstakingly-produced studio creations. It comes as quite a contrast to find myself writing about a good old rough'n'ready live blues set, and I would guess it's a very different musical environment for Richard after his work with **Dave Morgan** and **Martin Smith**. Notwithstanding my comments about the jamming tracks above, this set holds its own easily in the pantheon of '90's blues. The best recordings of that genre are always the most spontaneous — who really wants a blues album that's the end product of 18 month's work polished to death in the studio — and this passes the test perfectly.*

**John Van der Kiste**



# Not At All Idle!

*Last issue, we finally reached the official "Death Of The Idle Race" but that was not the end of the story. Far from it, indeed, as Dave, Greg and Roger's musical careers continued. Firstly, let us follow Dave Pritchard. (Dave: "No, no get off. Go away! Leave me alone!")*

"I was still on contract to EMI for three years, and I got stopped recording for some reason, I shall never know why. I'd got recording sessions lined up with **Norman Smith**, (FTM – who had hits under the name **Hurricane Smith** – so much more exciting than Norman, but he must have got a bit stuck for ideas half way through the name change!) he was going to produce me, and somebody else, somebody to do with **Pink Floyd**. I'd got sessions lined up one minute as a solo artist then suddenly there was no recording session. I was still under contract, so I couldn't go to anybody else, and. I wasn't in a position to do anything legally, coz I'd got no money. A bit like a **Tom Petty** job really, only he'd got more bottle than I had. I was listening to his story awhile back, and he apparently had a similar situation. So I was stuffed, really. I'd started to form a band, which in fact eventually became **Wizzard**, most of it. I did some tracks with **Mick**

**Sheridan** as a backing musician for some rock'n'roll songs – **Mongrel**, that's right... We did these rock'n'roll tapes. There was myself, **Richard Tandy** on the guitar, **Keith Smart** on drums, **Bob Brady** on piano and **Rick (Price)** on bass. And because we'd enjoyed doing these things with Mick so much, we were going to start a band."

One hell of a band, eh?

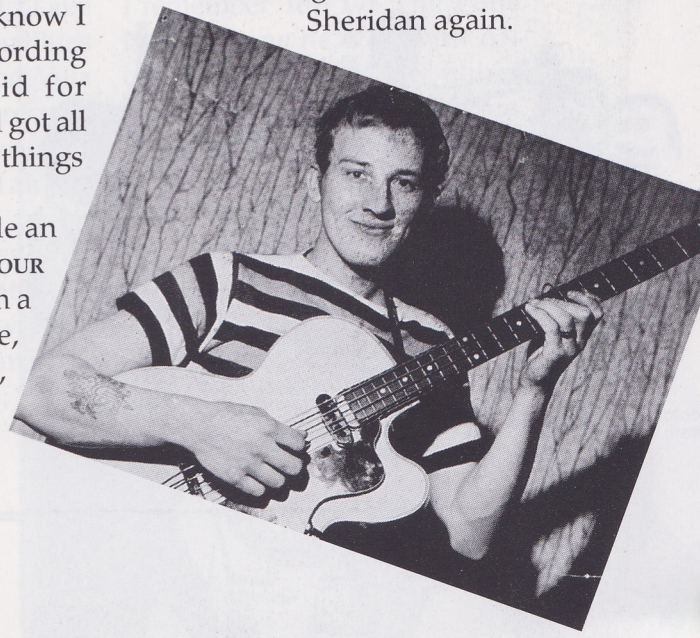
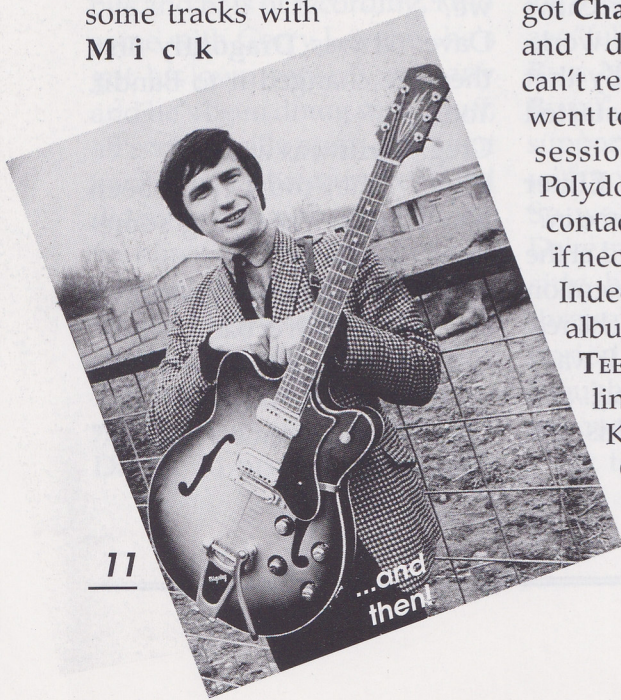
"Yeah! We started rehearsing... No, we were gonna start rehearsing, and we said, 'Well, what are we gonna call it?' Because we were a mix up of loads of different bands, we decided on **Mongrel**. About two days before we were about to start with that band, I got this bombshell from EMI that was going to stop me recording for three years. So, I said, "there's no point, I can't do anything, all I'm gonna do is hold you back, 'cos you aren't going to be able to record anything." So I pulled out of the band, and they went and got somebody else in, I think they got **Charlie Grima** in as well... and I don't know who else. I can't remember now. I know I went to one of the recording sessions that they did for Polydor, 'cos again we'd got all contacts lined up to do things if necessary."

Indeed, **Mongrel** made an album entitled **GET YOUR TEETH INTO THIS** with a line up of **Rick Price**, **Keith Smart**, **Charlie Grima**,

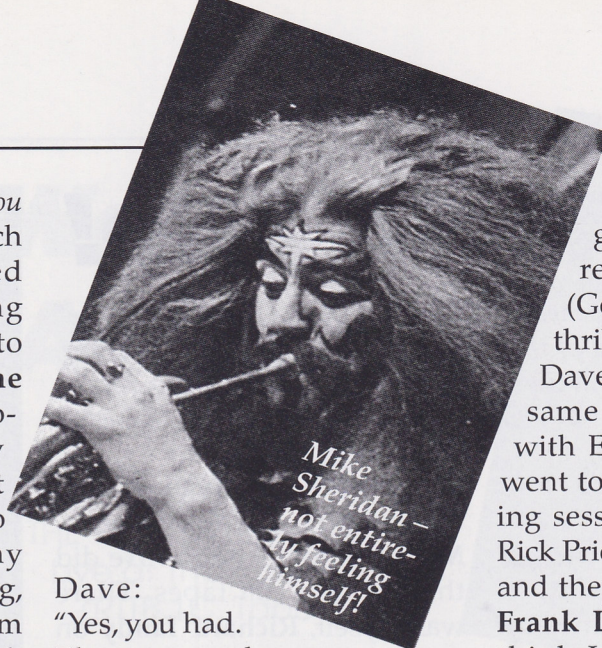


Greg and Dave now...

**Bob Brady** (all later in **Wizzard**), **Megan Davies**, **Tom Farnell**, **Roger Hill** and **Stuart Scott** – just for you Germans out there! "But I continued to play. I've had fun with a folk band called **Sonny Pohbes**, and we did some gigs with **Jasper Carrott** and people like that, and **The Scaffold**. We never did any recording, but we did some radio, and I've got tapes of that. I'd done twelve months with the folk band, and then I started working with **Mick Sheridan** again.



He phoned up and said, 'Do you want to earn some money?' which I did! It was a band called **Cirkus** and we were doing cabaret work, really, back to what we were doing in **The Nightriders**, in effect. Mick doing impressions and funny stuff and things like that. That was with some people who hadn't really played in any bands that had done anything, but were good musicians from the local area. That was Mick Sheridan, **Gerry Levene** and myself, a guy called **Roger Bromley** and **Dave Griffiths** on drums (both later with **The Roy Wood Big Band**), and a guy on the guitar who's in prison now, **Jimmy Parsons**. Just when we were really getting to do things and getting some really good work in, Mick decided he was going to knock it on the head. That was around 1973. And then at one point, you were going to join it, weren't you, Greg, do you remember? That was when we formed **Bandit**." Greg mused, "I must have finished with Gibbo (Steve Gibbons) by then."



Dave:

"Yes, you had.

That was why we were talking about doing it, and then that folded and I formed a rock band, R&B type band with the drummer, Dave Griffiths. Oh no, not that drummer, it was a drummer who'd been friends with someone in the folk band. Greg came in on bass, and Roger Bromley, who'd been the lead guitar with me, myself... That's right, **Paul** was the drummer. It's always a good way if ever your knocking on a bit, always get someone young into the band, gives the band a completely new image! We were just playing the club circuit, really. So we kept playing with that for a while,

and then you (Greg) left again, and we got **Phil Tree** in, (also with **Woody's Big Band**) as the bass player, and **Dave Griffiths** came back. He'd been working with Mick. By that time Mick had started working again..."

"When did **Elmer Goodbody Jr.** come in?" asked FTM, thrilled at the opportunity to mention his name! (It wasn't his real name, you know! It was a certain Mr. Sheridan... and even that's not his real name either!)

Greg: "Wizzard was going, and I was there, recording in the studio." (Gosh! – FTM even more thrilled!).

Dave: "It was all around the same kind of time. Again, with **Elmer Goodbody Jr.** I went to some of those recording sessions, as Roy did, and **Rick Price** and people like that, and they were done up at the **Frank Lea Studio**...I think. I think I sang on one or two tracks. Mick (Sheridan) did those **Elmer Goodbody** tracks which were tremendous. Again, I've got some of those, I'm not sure if they were all released. We did some more recording with **Rick Price**, Mick and **Charlie Grima** in some little backstreet studio in London. I think it was owned by **Frank Farley**, the guy who played drums with **The Pirates** at one time. Did various things. On and off over the years, we've done some little bits of recordings, with Mick, mainly. I don't think any of it has ever been released, as far as I know. You never know what's released abroad. We had **Bandit** going..."

Short exchange between Messrs. Masters and Pritchard follows: Greg: "Then we changed the name to somebody else, didn't we?"

Dave: "It was **Dragonfly** first, then we changed it to **Bandit**. You left..."

Greg: "**Griff** was with us..."

Dave: "That must have been when Mick was doing something else then."

Greg: "There was another name..."

Dave: "**Loose Silver Band**, was it?"

Greg: "No, a soft name. Poofy name, like," !!! (**Candy?** – FTM).

Dave: "I don't remember that one."

Greg: "Oh, sure!"

## CIRKUS

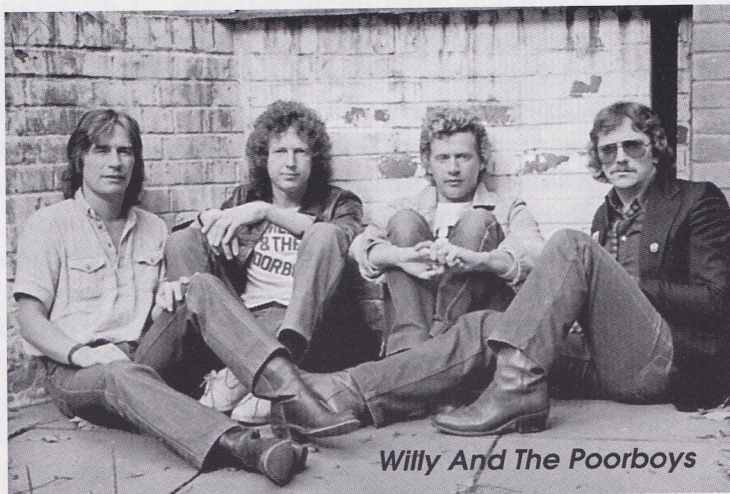
Presents impressions of:-



Anyway, where were we? Oh yes...

Dave: "I continued to work, playing with rock'n'roll bands, then I did some recording in the Eighties with a blues type band called **Little Willy**, we had a couple of tracks on an album, that's also got a track by a band called **The Lazars**, who later became **T'Pau**, which is an interesting collectors item, I would think. Little Willy became **Willy And The Poorboys** and that was me, Phil Tree, Griff and Roger Bromley and we did quite well with that. I'm still writing stuff occasionally and I've done some recording with my daughter. I tend to keep a regular contact of a sort with people, go out of my way to do it... So I know what's going on, what people are doing. Greg I see quite regularly... Up until a few years ago, I was playing on a regular basis in bands, and it's only these last few years really that I haven't. I've just done odd things here and there. Like, I've done an odd radio show, we did a television show with one band I was with, I do odd bits and bats of recording, I did some with Gerry Levene...he's got his own record company and he's been doing some stuff, all sorts of silly stuff, and I got involved with that at one point and did some sleeve notes and things for him. So, I've stayed in touch with people in the music business, which is why I see more of them probably than Greg. I've kept playing, I still do now."

A little while after this interview, Dave and his wife Fiona emi-



Willy And The Poorboys

grated to Australia where they spent several months living an idyllic lifestyle filled with sun, sand, sea... and none of their old mates and family. Happily, they returned to the Midlands where Dave still occasionally performs! Very recently, Dave has put his artistic talents to use by designing a couple of album sleeves for Gerry Levene's label and his latest project involves ex-Poorboys chaps Griff, Phil and Roger. Dave wrote a song for Birmingham City FC, which he demo'ed with the help of Mike Lavender, another ex-member of The Poorboys and RW Big Band. They then recorded the song at Bob Lamb's studio and are currently seeking backing from the football club with a view to releasing it as a single. Dave describes it as a "full tilt rock'n'roll thing called **BLUE NOSE PARTS I & II (TRUE BLUES)**". So, come on all you Blues supporters, get one up on Villa with your very own club record! So we turn to Greg who, as Dave mentioned, played alongside him for several years throughout the Seventies. One period of particular interest, though was when Greg worked as sound man for Wizzard.

Greg takes up the tale: "I re-

member we went to Norwich. I think it was Norwich University, one of two gigs with Gibbo, and we were on the same bill with Wizzard. I says to Woody, 'Bloody hell, Roy, great band, but the sound's terrible.' He said, 'Do you want a job?!' Well, I did! I left Gibbo, because he wasn't doing much. Gibbo was in contract

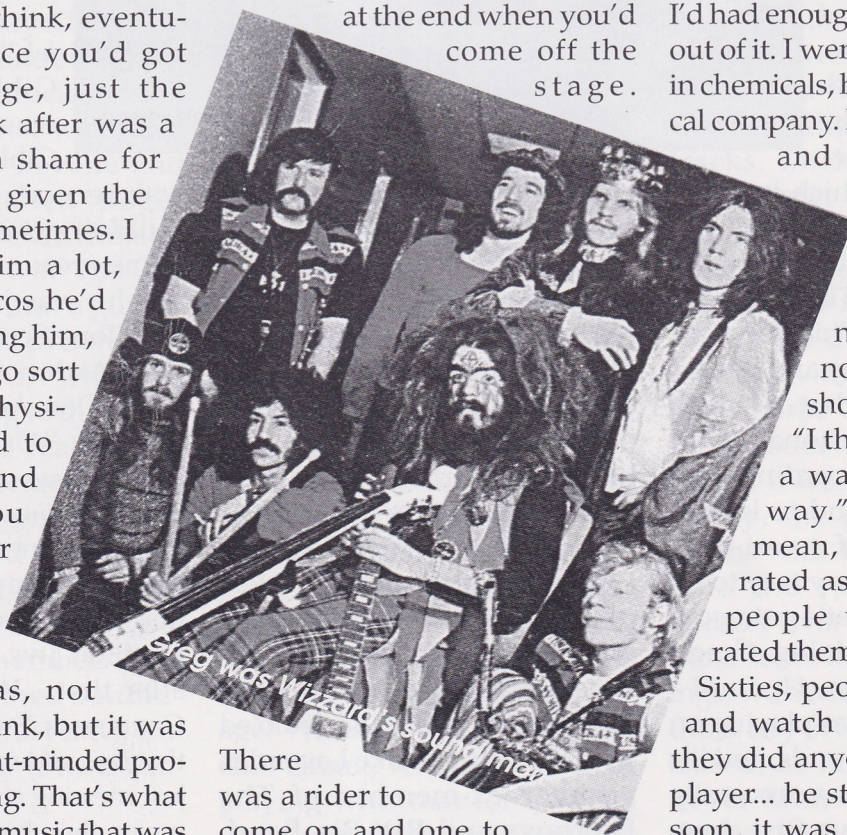
with Secunda, a right crook. He couldn't get out of it, couldn't get any recording, or any deals, 'cos he was just tied up with him. Tony Secunda was same as Don Arden. The only thing about Don Arden, his one saying was, 'What's better? Twenty percent of summat or hundred percent of nothing.' I've always used that in business!

Anyway, I stayed with Wizzard just about a year. They had **SEE MY BABY JIVE**, and I joined just after that... **WISH IT COULD BE CHRISTMAS EVERYDAY** - I was on that one, did some vocal backing, just messing about in the studio. I mean, they had anybody on it! I think it was round about ten months, maybe a year, just before they went to America, and then they sacked everybody. Because... I've always said it, Roy took advice off the wrong people. Yeah, I remember **Top Of The Pops**. Number one he was, with **ANGEL FINGERS**. Don was going, "Come in, lads, Top of the Pops, wonderful, champagne." That was it, but you had to pay for it, that's Don Arden. Ordered all this champagne, but it never came out of his money. I mean, from what I can recollect, I'm sure we got paid. I must have been on about sixty/seventy

quid a week then, a lot of money in them days, and I got a cheque every week. Sometimes I had to go and get it, near the end, but we got paid. Yet the band weren't on that at all, the actual backing band. That's what Don Arden wanted, I think, was to put the band on a wage eventually. That's what bust them up, I think, eventually. I mean, once you'd got them on a wage, just the frontman to look after was a winner. It was a shame for Woody, he was given the wrong advice sometimes. I used to mind him a lot, look after him, 'cos he'd get people hassling him, and I'd have to go sort them out, not physically, but I used to stand by him and watch him, you know, look after him, 'cos he was so... A man who never knew what day it was, not drug-wise or drunk, but it was more like an absent-minded professor-type of thing. That's what he was, but it was music that was in his head. He was brilliant in that respect. But he's a sod for keeping time, if you want him to make an appointment, he always has been. We had to take him physically... Literally get him out of bed, dress him..."

"...half an hour or an hour before the time you're supposed to arrive..." confirmed Dave. Greg remembered, "The contracts for the Wizzard gigs were so ridiculous, the riders on them, the beer bill and the food bill were hundreds of quid. They were stipulating it in the contracts. And the stage size. It had to be twenty by twenty for the PA, and it killed them 'cos

there was nowhere to play, nowhere big enough, apart from the theatre, but once you'd done so many that was it. It seemed to me they were just killing themselves, with these stupid contracts they were coming up with about what times you play and what you ate and what you drank and what was at the end when you'd come off the stage.



There was a rider to come on and one to come off. The booze bill was ridiculous! We used to drive from London down to Portsmouth somewhere to get the Colt 45 when that came out, the proper one, not the one over here, but the American one, and there was only a few universities, south... Portsmouth, Southampton... and we used to send a car. I was supposed to go down myself with Roy, just to fill the car with Colt 45! Anyway, that's what they did, they just priced themselves out of gigs eventually...

When I was with Gibbo, I went back to night school, 'cos I never went to school! I did a course, a

City & Guilds in electrics, 'cos I was always interested in that side, domestic appliance stuff and machine stuff. I went for three years, three nights a week, so I had to watch the gigs... but I picked up my City & Guilds. As I say, when I'd finished with that, I went with Dave for a bit, and then just knocked it on the head. I'd had enough, I'd made money out of it. I went with my brother in chemicals, he had a big chemical company. Had a big bust-up, and started back to

electrics and worked for myself, then with my own business. I'm not really sad I'm not playing. Maybe I should be..."

"I think you're a bit of a wasted talent, in a way," said Dave. "I mean, Greg was highly rated as a bass player by people who are highly rated themselves. And in the Sixties, people used to come and watch Greg as much as they did anyone else, as a bass player... he stopped playing so soon, it was a bit of a waste... But there are a lot of people around Birmingham you could say that about."

Greg works for himself as an electrician, goes caravan touring in France with his family and very occasionally plays at impromptu gatherings of musician friends, like the legendary party held for Mick Sheridan's 50th Birthday, when Greg, Dave, Roger, Roy and Mick reformed The Nightriders for the occasion and Jeff Lynne, Steve Gibbons et al joined in. A wonderful night!

Finally, unlocking the dressing room door, we allow Roger to bring us up to date with his career.

"Well, the band developed slowly but surely into The Steve Gibbons Band, really, and members of The Idle Race slowly dropped out. One by one we went and whatsisname replaced me on the drums. A world famous drummer [Alan White?] from... I can't remember the name of the band. And they just slowly developed. I rated Steve Gibbons, and I thought we could really be something. I wanted to change the name into some kind of image name, you know. But he wouldn't commit himself, cos I think he really wanted it to be The Steve Gibbons Band, and you couldn't get him into having a name for the band. I think they thought perhaps we were a bit old fashioned in our thoughts, and I don't think he particularly rated my opinion – not in a nasty way – you know... I think they were happy to see The Idle Race connection just drift away, really. I had a couple of phone calls. I had an offer from a fellow called... what was his name now... **Vivian Stanshall**. He formed a band called **Vivian Stanshall's Big Grunt**, cos, we were big friends with the **Bonzos**. I said that I was really flattered he asked me, but I didn't fancy it, you know. And I had a phone call off **Ian Matthews**... who had a group called **Matthews' Southern Comfort**, and I almost fancied that, you know. I always rated him with **Fairport Convention**, and, once again, I thanked him and said I was flattered and my wife said, 'You watch, now they'll have a hit record', and almost a year to the day, they were number one with

**Woodstock**. But it didn't bother me, you know. I wouldn't have felt right in the band, I don't think. I decided to get into comedy. I was at Central Television working on **Tiswas**, looking after the kids in the corridor, making them all laugh, and **Sally James** used to come in with that week's group, you know, star guests, and of course, I was **Ollie Spencer** then, and they'd walk in – and I remem-



ber **John Lodge** going, 'What ho, Roger!'. I'd say, 'Hi John!', and Sally would say, 'How do you know all these people?', and I'd say, 'Oh, you know, just from the old days.' "So, what made you go into comedy?" asked us FTM types. Roger explained, "I was always funny (!). I used to do all the chat for The Idle Race on stage. Always did funny remarks, you know. Jeff used to say to me – well, he said to me recently, 'We used to cringe, sometimes. You used to say these things to people – insult them, you know, say these gags on stage,' More lines, not jokes... I'd do lines on people. If they said things,

I'd just come back with a smart remark, you know. I was always a smart arse. I mean, the original Mike Sheridan and the Nightriders, we used to do impressions.... Roy Wood used to do **Dusty Springfield** with a white wig on, need I say very, very well, cos he could sing like her, and he used to do **Donovan**. He used to look like him, you know. Yeah, so I've done comedy with the original Nightriders from years ago. I mean, both the Nightriders and The Idle Race had great humour in the band. And Roy is very funny, and Jeff.

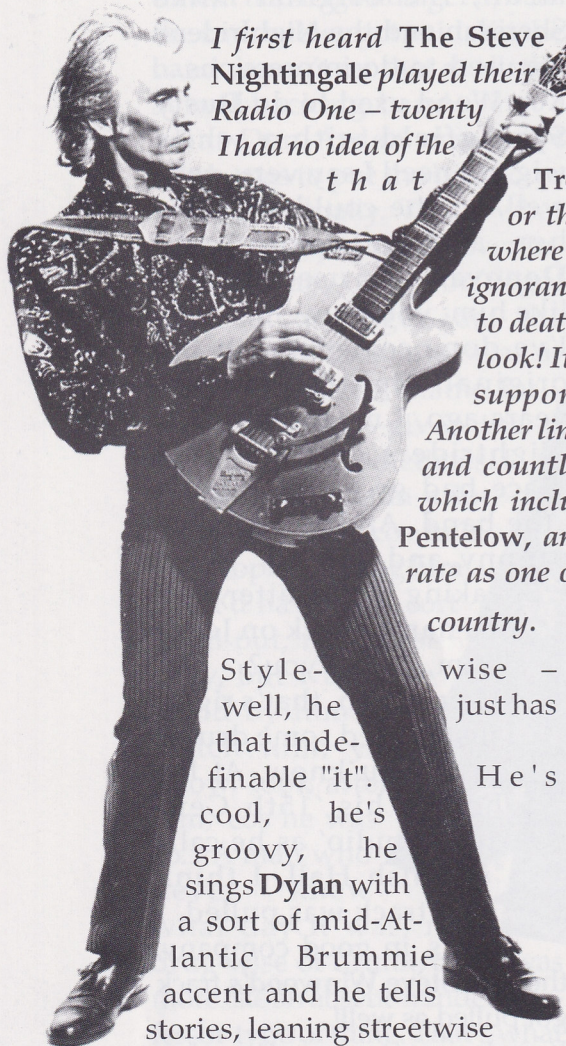
Speaking of the latter, you got a name check on Jeff's album, didn't you?

Roger: "Yeah, that's right, I just played some drums on it, you know. At his house. his '15th Century Studio' as he calls it. Walsh Hall. I think the track was pulled. I was in good company,

though. **Steve Winwood's** track got pulled as well!

I've been a comedian for years. I went with this band called **Sight and Sound** – a comedy show. I went into working men's clubs and did all the shows. Went on my own as an impressionist, graduated to become a comedian, did a bit of TV – **The Comedians**, **Tiswas** – and then I just rocked along as a comedian. And then, for the last few years – January, February, March – we get together with all our friends and we do a rock'n'roll revue. And there's a band called **The Rock'n'Roll Circus**, another comedian called **Rob Duncan**, a double act and a few others. We just go on the road and do all the old songs, and in between

## The Steve Gibbons Band Live at The Half Moon, Putney



I first heard The Steve Gibbons Band when Annie Nightingale played their single, JOHNNY COOL on Radio One – twenty years ago! Being but a little kid, I had no idea of the Brummie connection, didn't know Trevor Burton was the bass player or that Steve had continued on from where the Idle Race left off. In blissful ignorance, I bought the single, played it to death, sought out the album and... ooh look! It's him out of The Move – and they supported Wizzard on tour. Heck! Another link in the Woody chain. Ten albums and countless live sightings later, some of which included ex-Wizzard sax man, Nick Pentelow, and The Steve Gibbons Band still rate as one of the best live bands to tour this country.

Style-wise – well, he just has that indefinable "it". He's cool, he's groovy, he sings Dylan with a sort of mid-Atlantic Brummie accent and he tells stories, leaning streetwise on the mic. stand... "I was standing on the corner and this guy came up to me. He said, 'Hey, this must be your lucky day!'...". Lazily flicking at his guitar, hinting slyly at reggae, touching the borders of country, rubbing shoulders with R'n'B and letting his band race full tilt into rock'n'roll, the man knows no bounds. Tonight's gig features the sweetest cover of Dylan's SIMPLE TWIST OF FATE, a honeyed harmony vocal on their tribute to Buddy Holly, the skittish Bo Diddley riff of NO SPITTING ON THE BUS, about cars'n'trucks'n'motorbikes, a stormin' romp through Chuck

Gibbons Band when Annie Nightingale played their single, JOHNNY COOL on Radio One – twenty years ago! Being but a little kid, I had no idea of the Brummie connection, didn't know Trevor Burton was the bass player or that Steve had continued on from where the Idle Race left off. In blissful ignorance, I bought the single, played it to death, sought out the album and... ooh look! It's him out of The Move – and they supported Wizzard on tour. Heck!

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country.

Berry's JOHNNY B. GOODE, oh and so much light and shade, texture and variety all delivered with the greatest panache. The band are tight enough to be loose when need be(!) and the occasional blast of twin lead guitars have my toes a-tingling. Then, just as he has you believing he's the archetypal loner, he hits you with the self-penned tender love song, GRACE. Ending the set with the Boy's Own tale, DOWN IN THE BUNKER, which boasts the raucous refrain of "Please don't lose your balls down in the bunker", The Steve Gibbons Band slide away into the night. I imagine them roaring off on their Harley Soft Tails; they leave you with such romantic notions. The reality is probably a Transit van. Who cares? They were great tonight – always are. Never seen a naff gig. Isn't it just such a mighty fine idea to have The Steve Gibbons Band as support for Woody's Christmas Bash? Yep. 17th December, Aston Villa Centre. Be there!

Short Story: Gill

### Idle Race continued...

we do a bit of comedy. It's like a revue, you know, and The Rock'n'Roll Circus are a good rock'n'roll band anyway, so the music's strong, and we do, like, instead of doing all Chuck Berry and Little Richard and Elvis, we do the naff ones as well, you know, Connie Francis and The Everly Brothers and the Johnny Kidds, and I sing my single, WOOLLY BULLY. It was done cos of Steve Bull, you know, at Wolves. It's his theme song, and they couldn't get Sam The Sham's version, so I did it and had a few pressed up, so it's on the Wolves label now. Yeah. It's just a bit of fun. Another one of my silly things. It's a good record, though. Excellent. I'll be zooming round holiday camps, 'Hi de hi', making people laugh at the camps. Just touring around. Call it a tour, I mean, if you were in a band, you know, these days they call them tours. My whole life is a tour really. I just spend my life on tour, an endless tour."

That must be a lot of fun.

"It is," replied Roger, "Very good fun. A good way to earn a living." So, there you have it! Three constituent parts of the Idle Race leading varied and active lives, long after the band itself dissolved. And the fourth is where he has always wanted to be, too! The music, however, will last forever, and will continue to amaze new listeners as it is repackaged and re-issued in whatever format becomes the fancy of the day. And so it should. Its wonderful stuff!

Words: Gill.

Very special thanks to Dave, Fiona, Greg and Roger for their time and involvement. Its been lots of fun!

# Kelly's Party

*It was the worst kept secret in the West Midlands. Everyone and his dog knew about it – everyone, that is, except Kelly. It was a “special” birthday. OK, let’s not be precious about this. It was Kelly’s 50th birthday and a surprise party had been organised. In total innocence, only two days before the event, Kelly had paid a visit to his hairdresser in one of those “Up The Revolution” sort of moods and well, basically went for the clean shaven look all over his head – apart from, of course, his famous pony tail! The problem of how to get the newly bald bits the same suntanned colour as the previously bald bits was duly addressed and solved and the party day arrived.*

Kelly was completely unaware of all the subterfuge taking place in whispered phone calls etc. Even in the car journey on the way to the party, he thought he was going to a gig by his musician son, Kit. It was not until the moment he stepped through the door, when the party poppers popped, the streamers flew, the cameras flashed and the cheers erupted, that the truth finally dawned! Kelly was overwhelmed by the gathering of friends and family, showered with gifts (some of which were extremely bizarre!) and presented with a guitar-shaped birthday cake. It was Anna’s birthday, too. Her cake was

in the shape of a... erm... ahem, well, it was long and pink and very naughty and I tried not to look!

Kit and his band played all night – great versions of rock’n’pop standards, including cheeky covers of his Old Man’s stuff. **HOLD ON TIGHT** and **MR. BLUE SKY** brought out the boppers and the Main Man himself took a “turn” performing his own showstopper, **THE FOX**.

The evening was rounded off by a midnight curry in the Indian Restaurant around the corner. When it was booked earlier in the evening, the manager, dubious of the late reservation and in full knowledge of the fact that it was the finale to a birthday party, laid down a couple of ground rules.

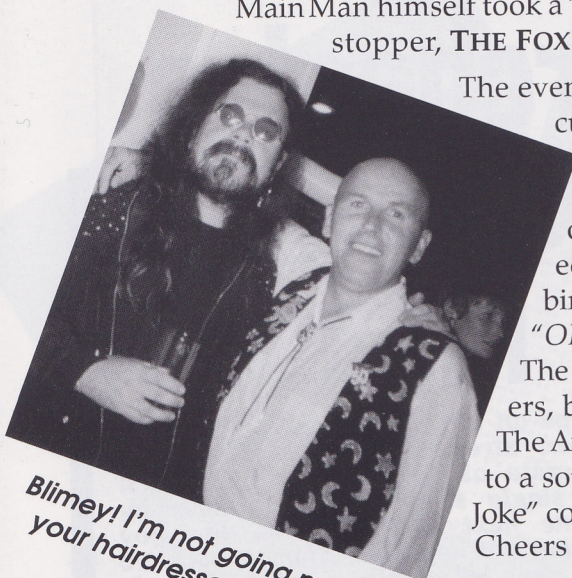
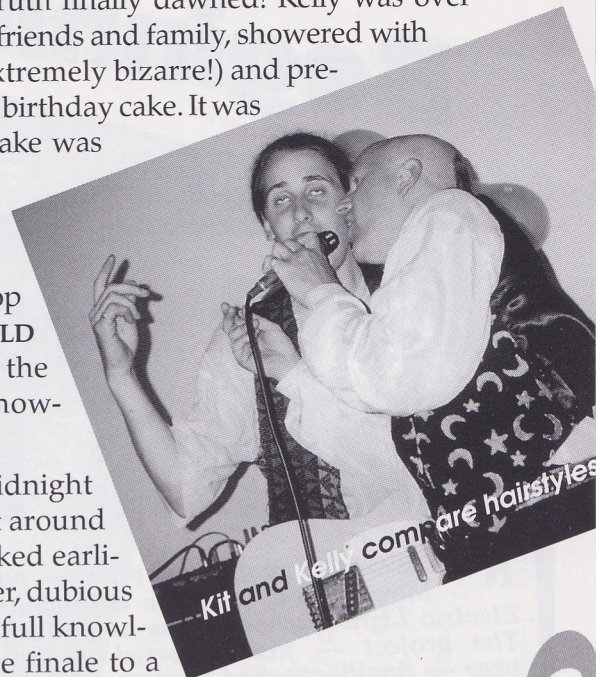
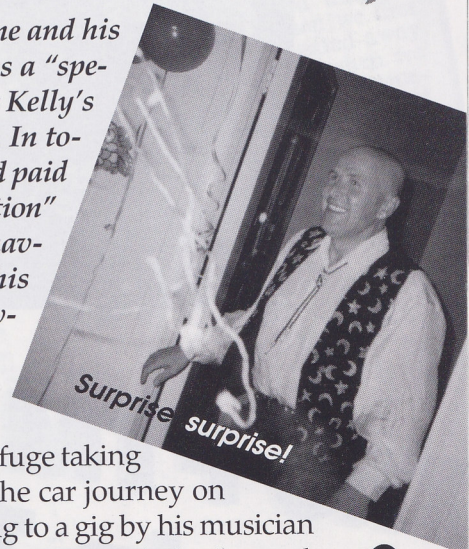
*“OK then, but no drunks, no rowdy behaviour and don’t be late.”*

The birthday boy and girl turned up half an hour late, bedecked in streamers, balloons and banners, happily pissed and singing the theme tune to The Archers. The manager sighed and left ‘em to it. The meal was munched to a soundtrack of Kelly and Woody holding a “Who Can Tell The Rudest Joke” competition. Anna won!

Cheers Kelly. Hope you ‘ll be 50 years young again next year!

*Birthday Wishes, Gill*

*Photos: Various Artists!*





## The FTM Archive In The Beginning...

*It was twenty-five years ago, or thereabouts, that a new bouncing baby band was introduced to the curious world. The official announcement of it's birth happened in October 1970. However, by delving into the FTM archives we can see that it was a twinkle in it's daddy's eye as early as 1967. The Electric Light Orchestra piggy-backed on it's elder sibling, The Move, to get it off the ground. Though sharing the same parents, ELO was a very different creature, with it's twenty arms, ten heads, horns, a white wig and sunglasses.*

*In this first of an occasional, flick back through the FTM archives (supplemented by the marvellous tomes of Martin Kinch), we include various snippets of interviews and press reports relating to the formation of the band. It is difficult to pin down the exact start of any band, the first public performance, or release of first record provide an actual date to mark, so most will mark the 25th year of ELO in 1997. However, let us look at the very inception of the band, and what aspirations those involved had for it when it was first announced in 1970.*

week ending October 3, 1970

9

# Move becomes ten-piece Electric Light Orchestra

**R**OY WOOD'S ambitious plan to augment the Move into a ten-piece ensemble named the Electric Light Orchestra has at last been realised. The project — first reported in the NME last year — finally reached fruition this week with the news that the enlarged outfit is currently rehearsing and routing. The line-up includes a string quartet, french horn and two miscellaneous instrumentalists — plus Jeff Lynne on piano and lead guitar; Roy Wood on bass, acoustic guitar and oboe; and Bev Bevan on drums.

Main function of the new orchestra will be for concert appearances, and it is expected to undertake a series of dates in this country towards the end of the year, when it has a sufficiently large and well-rehearsed repertoire. The band will also record, and its first release

## YEAR-OLD PLAN NOW FULFILLED

is expected to be an album.

It is, however, stressed that the Move will continue to operate as a small group. In fact, it has a new single scheduled for release by Regal Zonophone next Friday (9) — the Roy Wood composition "When Alice Comes Back To The Farm." A new Move album will follow in mid-November.

# MOVE STILL FINDING OBSTACLES IN THEIR MUSICAL WAY

WHEN the Move began going through their transitional period there were quite a few theories flying about. Underground, pure rock, symphony-type music were three forms tipped to emerge. After Carl Wayne left leaving only Roy Wood and Bev Bevan of the original five-piece, and Jeff Lynne was recruited from the ranks of the Idle Race, the speculation increased.

Both "Blackberry Way" and "Curley" had kept the Move in the public eye though the group had never quite achieved the adulation afforded to other successful groups of its era. One in sight, wonder if the end was a total split. Then the rumours of a total split began to gain headway way back into the "Prehistoric" chart with our "Prehistoric" friend "Brontosaurus" — a heavy piece of subdued rock I'm pleased to say — the Move are in motion again but still find obstacles in their musical way.

Roy Wood, the main songwriter of the group, arrived to meet me in an outfit that could best be termed "disturbing." His hair was swept back and looked like a porcupine's bristles, he wore a cape/coat of multi-coloured triangles and scales

By RICHARD GREEN

(one with an airline ticket dangling from it) tied around his knees. To complete the image of a distraught Harlequin, his face was heavily painted in an assortment of colours to match the coat. We got to a stage where we didn't know which way to go, we were doing rock and roll and a lot of things," he admitted. "We recorded 'Brontosaurus' four months ago... imagined doing a rocker sort of thing for the next single and that's what came out. I'd like us to be accepted for heavier things. Earlier Jeff had told me a little about plans for the Electric Light

Orchestra, a much-vaunted idea which nobody outside of the group seems to have been told a lot about. Roy went over on my mind for three years now but I've been publishing with writing contracts, and bound to the Move. We've always been responsible for financing our own recording sessions and if anything was going to cost money, Carl and I've been trying to get something together just to do concerts to see how it goes, but we've had difficulty getting musicians together. The classical musicians aren't willing to take the risk, they're afraid. "What I'd like to do is augment the Move with some classical. They can get money from the BBC any week and they like it that way. We envisage an entirely new type of music that hasn't been done before. Not like things the Nice were doing. Deep purple have done, they're fusions of music. I thought of leaving the Move, kicking it all in and just doing this. But I've been advised not to."

The Move are going back to America.

## Face The Music

Disc, at the time of Carl Wayne's departure from The Move

Move's Bev Bevan told Disc: "The discontent has been building up for a year now. We have such different musical outlets that we couldn't carry on any longer. "Roy, Ric and I plan to go into a more progressive field and get back to what we did when we first started. Somehow, we drifted away from the "Underground" when we got hit records. We were immediately a pop group and lost a lot of our original fans. "We'll still be the Move and Birmingham-based; and if the experiment of the three of us doesn't quite work, we have other people in mind to add to the line-up."

EXPRESS



On sale, Friday, week ending May 9, 1970

THE MOVE with "Harlequin" ROY WOOD at the bottom and (l to r) JEFF LYNNE, BEV BEVAN and RICK PRICE. Picture taken when they appeared on "Top Of The Pops" recently.

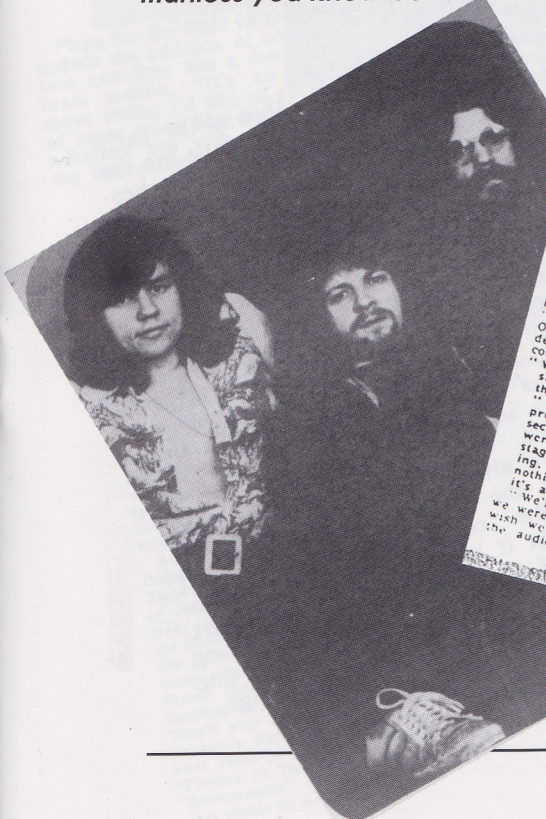
tall, but he did say: "It'd be a few string players and us augmented with a few more players. Roy would play wind instruments and I'll be playing electric piano and I'll be type things with some arrangement put in." From across the room, Rick volunteered: "Jeff's songs are prettier than Roy's... not pretty-pretty, but nicer." "All we do now from the old act is 'I Can Hear the Grass Grow,' a loud version so that people can hear it, but we want to chuck that out, now and and to chuck do an old 'Beatles thing,' all new A Woman... Beatles thing, 'She's a Woman' who was having a friendly clanging match across a partition about a girl singer with a publicist, stopped for a moment when he heard Jeff talking about the groups act.

## Bit hard

"It's a bit hard to describe our act 'cause you can't put our music into any category," he nudged. "People thought we were going to play underground but we don't do any of that — fifty per cent of the groups are coming the public, they don't play badly they just play bad. As long as they play a few funny chords and some odd notes, the people are happy. Jeff said all this." "I didn't say any of it," Jeff protested. "People don't want to hear it." "I don't care, they should hear it for their own good, they should hear it for their own good, they should hear it for their own good," he nudged. Before I left, I just had to argue. Roy the reason for his clothes and make-up. He had been laughing about two old ladies who were in conditions, had almost bashed into a lamp-post. "It stemmed from the fact that we got 'Top Of The Pops' and decided to do a bunch of lemons. He pointed out — I made the coat then. He may have got himself into a bit of a two and eight but at least there are a few characters left in pop music."

New Musical Express May 9th 1970, The earliest reference that we can find mentioning The Electric light Orchestra...

...unless you know better!



*Sounds, 8th July 1972 carried an extensive interview with Roy Wood, in which (shortly before leaving the band) he looked at the five years of effort setting up ELO and the collaboration with Jeff Lynne which became the first ELO song (recorded a two years before it's release).*

■ You've been running the Move and the Electric Light Orchestra for two years now, but the original idea was to phase out the Move quite quickly after you started the ELO?

It was yes. But at the time the Move were the known quantity and the ELO weren't well known, and the Move were and still are of course getting hit records so EMI weren't at all pleased about letting us go. So we had to agree, even if we weren't going to do live shows as the Move, still to record. We've still got to do that as far as I know, I'm not sure quite what's going to happen about that, but it did cause great problems because we had to try to keep the music separate.

Like sometimes we'd finish a Move track, and think 'cellos would sound nice on it, but we couldn't put them on because it would sound like the ELO. And the same the other way round — we might fancy putting rock and roll saxes on an ELO track, but we can't do it. It's difficult having to keep them separate like that, and it's the same with the writing, you have to have a split personality writing rock and roll and symphonic sort of pieces.

■ And there's also the problem of having a split public image — people never knowing quite what to expect when they come to one of your gigs.

I suppose you're right there, but we're really pleased with the reaction we've had so far. It is a bit confusing to the public when they can come along and see us as the ELO on stage, and the following day can see us as the Move on Top of the Pops. It must be a bit confusing to say the least.

It hasn't been too bad actually, it would have been more difficult if we'd had to go out and do live shows as the Move; it would have been impossible.

■ Did you ever think of just augmenting the Move, rather than forming a whole new thing?

Not on stage. I've had the idea for the ELO now for about four years now, but we've only just been able to put it into practice. Around that time it was very difficult to find any string players who were interested in rock music anyway, they all tend to be pretty stuffed-shirted lads, Beethoven only. But eventually after getting through about three or four sets of string players we've found the ones.

It's created a bit of a problem as well having the 'cello players living in London and us in Birmingham still, we have to travel separately, and it's difficult to get to know each other

■ Do you think though that you've taken on a bit too much, and that that's caused some of the problems — putting your energy into too many different things?

Possibly yes. There's a lot to do running the Move and the ELO — it's a big responsibility, because obviously even though we're not going out on the road as the Move we still like to get hit singles. If we have a flop single we're obviously going to be concerned about it, because it all helps.

The money that we earned from the Move helped put the ELO on the road. Without that we couldn't have done it at all.

■ So most of your ideas for writing string parts and the ELO came from what you picked up by ear.

That's right yeah. And about three years ago we'd been looking around for 'cellists and people to see if they were interested, and I thought if I was going to write stuff for those instruments I really ought to find out how it works; so that's when I started playing — messing around. I play 'cello in a guitar style really.

Then we were at a recording session, and Jeff had this song from the Move, and the others had gone home because they'd finished their parts, so I started messing around with a 'cello in the studio. So we decided to try recording it, just to see what kind of sound we could get off it, and we ended up putting eight 'cellos on that track. That was "10530", the single we've just put out. That was recorded about two years ago.

It's been a long time getting this whole thing together, and obviously it would have been better if we could have just been the ELO and forgotten about the Move completely — but we went round all different record companies and they all said they were interested in the ELO but only if they had the Move as well. It hasn't been that much of a hardship though, but it's been difficult having to keep the things separate, because if we'd been able to put it all into one thing it would have been that much stronger.

It was the early Move albums that really gave me the ideas for the Electric Light Orchestra. We had to bring in session men to play the parts, and they never really did play the parts we wanted from them — they played off the dots with no feeling at all — so I thought wouldn't it be nice, with the sort of songs I was writing then, to re-produce the sound on stage. Round about that time, remember, a lot of bands couldn't reproduce the same sound on stage as they got on record.

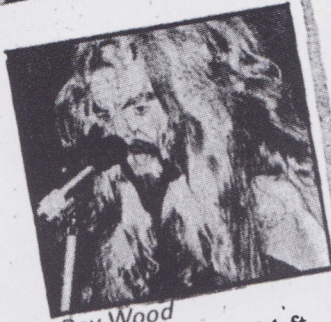
I've always been interested in the lower, the heavier end of the orchestra, the 'cellos and basses, and I thought it would sound less Mantovani if we didn't have any violins. That's why we formed the string quartet largely of 'cellos — one fiddle just to play solos and things.

The one that gog away...

## Glenn Hughes to join ELO

A couple of months after joining Trapeze, Hughes, who was already being touted as 'Hot stuff' was offered quite an enticing proposition from a local Brum Chum, Roy Wood. "Roy asked me to join ELO before it was ever thought about", revealed Hughes, "it was going to be Jeff (Lynne), Roy, Bev (Bevan) and myself and some guys which they eventually got. I said yes, he asked me while The Move were still going and in fact I left Trapeze, you know did the big number and left the band early on and I was rehearsing and living with Roy for two weeks. Then I decided to go back to Trapeze."

"Although he was going to allow me to sing, I think it would have been a bad move. He's changed so many times, he might have done something I wasn't into and I would have been stuck."



Roy Wood

WITH almost schoolboyish enthusiasm Roy Wood squatted on the wooden steps leading up to the stage in the Royal Academy of Music and talked incessantly about the Electric Light Orchestra, his four-year-old brain child.

"It was about the time of 'Fire Brigade' that I first got the idea of the ELO and we've been getting it together for the past three years."

For the three years they have been concentrating on the ELO. Move men Wood, Jeff Lynne and Bev Bevan have never really considered the possibility of killing off the hit-making Move band.

Jeff Lynne, former Idle Race man, was, with Wood, the prime mover in the formation of the ELO. "At first," says Roy, "he didn't want to join the Move. They had a pop image and the Idle Race had an underground image which Jeff liked. It was only the plans we had for the ELO that swayed him."

"When I first got the idea I thought of arranging classical numbers as I wanted them but then I thought that I could write my own and Jeff came to mind. He lived nearby and I thought 'There's a great composer down the road'."

Plans for the ELO in the future include the addition of new members and Roy has a fancy for a brass section. "It's an obvious move really, I'd like to get a row of saxes going like the old Rock-n-Rollers but with the cellos in the background."

Roy Wood, guitarist, singer and main songwriter of the Move, hasn't really got a group at the moment. The Move actually stopped touring 18 months ago. Roy had halted live operations, but in order to finance the idea the Move had to sign a new recording contract: two albums a year for the next three years. So now the Move play promotion spots on TV while Roy's new group, the Electric Light Orchestra, remains a private project for a little longer.

Roy has a vision: The Electric Light Orchestra will be on stage for its debut. There'll be Roy on either cello, bassoon or oboe. On drums will be Bev Bevan from the Move. Jeff Lynne, also from the Move, will be on any one of four or five instruments. There'll also be two or three other cellists. Somebody will be a French horn player. Somebody will be doubling on piano, flute and harpsichord. They'll play the first number and then somebody stands up and shouts, "Hey, what about playing 'Fire Brigade'." Or "Flowers In The Rain," or "Curly" or "Brontosaurus." Or any of the Move's other classic hit singles.

## Rolling Stone

The attic of Roy's house serves as a rehearsal room and demo studio. Roy holds up a reel of tape and explains that it's the first ELO album, in the making for a year and due for release last month. "We weren't quite ready," Roy says, "and I don't think we'll be ready for January, which is when our manager wants the album to be out now. You see, we really want ELO to be a success. Then the record company can only say, 'Now you can drop the Move.' So we don't want to release it without a band being ready to promote it like mad."

"We've had the concept of ELO worked out for ages. Around me here are piles of paper scraps on which I've been writing bits of... symphonic rock... But there's one reason why it's not coming together and that is because there's a shortage of suitable musicians."

THE Electric Move Orchestra... er, sorry chaps, the Electric Light Move, or even the Electric Light Orchestra. A little confusing, perhaps, because the Move and the Electric Light Orchestra are one of the same — almost.

The Electric Light Orchestra is the Move minus Rock Price and plus a string quartet and a French horn player called Bill Hunt. And the Move themselves still carry on as a band.

An odd situation: And to sort out the confusion it's necessary to go back three years when Roy Woods was hit parading with the best of them. But then there were ideas of a new sort of band.

## Only problem

Roy: "I couldn't do anything about the Electric Light Orchestra then, because of the Move."

"But now things are OK and we can go ahead with the project."

Three years in the planning stage, and now the Electric Light Orchestra is nearly a reality. The only problem left is the Move's change of label.

And that's another confusing situation. Their last record was on the Regal Zonophone label, but their next single 'When Alice Gets Back from the Farm' will be one of the two records to launch the new Fly label on October 9. That will be followed by an album, 'Looking On'. And then the group leave to join the Harvest label.

Explained Bev Bevan: "The album and the single are the last recordings under our old recording deal — Regal Zonophone is becoming Fly — and we've just signed a new deal with Harvest. So Fly debut record will be our last record with them."

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Harvest will be releasing two Move albums and two Electric Light Orchestra albums per year. Bev commented: "We're making

sure that the two groups are two separate entities. It'll be completely different music. The Move will be a heavy rock band and the orchestra will be much more melodic. Obviously when we're recording we'll concentrate on each project at a time, not trying to mix them at all."

"The Orchestra, of course has classical influences. It won't however, follow the same

brilliant.' I'm 24 and that's old for heavy rock. Anyway, here's another one. Sounds a bit like Mason Williams' 'Classical Gas.' Different tune, but the same style. I was going to do it as my solo spot in cabaret but I saved it..."

"... I suppose that the Electric Light Orchestra is meant to take up where 'I Am The Walrus' left off, and to present it on stage. I like nice tunes and I'm not ashamed of it. I like milkmen's whistling tunes. This may sound a bit far fetched but it's one of my ambitions to write a hit for a name artist like Tom Jones. That's really only the same as Andy Williams singing James Taylor.

*Dave Pegg – “The reaction when Roy was on a couple of years ago, it was fantastic. They closed the bar at one stage, because the guys were going up and asking for beer,*

*and the bar staff were going, “f\*!k off!” I’ve never seen a reaction like that at Cropredy. The crowd just went bananas.”*

Two years after his legendary performance at Cropredy Festival, Woody was back on a return invite. This year, instead of keeping Roy's appearance a surprise, his name was flaunted alongside Richard Thompson's as a top-of-the-bill double act (but not quite as 'top' as Fairport Convention, of course!). Someone had a brainwave and decided that Roy and Richard would sound fabulous together, and the wheels were put in motion for the two to sort out a set comprising of suitable songs. A couple of rehearsals led to a warm-up gig at Banbury's Mill Theatre, which sold out within milliseconds of going on sale. What a surprise! The evening was hot, the bar was full, and Roy admitted, as he slopped around in a pool of perspiration (entirely of his own creation), that he had great respect for Richard Thompson, particularly his guitar playing. Apparently, the feeling is mutual.

Several 'Friends of Fairport' took the stage to run through their set in preparation for the following weekend, including the Twanging Twosome, Jerry Donahue and Richard Thompson, craftily disguising themselves as Duane Eddy and Hank Marvin! Finally, it was time for Roy's dress rehearsal — except that Roy and The Twins were the only ones 'dressed'; the rest — Fairport, Richard Thompson, violinist Chris Leslie and Thunderbirds were... well, I'll leave it to your imagination! I'm not telling you what they played yet as it's a secret until the proper gig, so you'll have to read the rest — but the entire performance was

one of those Phew! Wow! Cor Blimey! affairs witnessed only on the rare assembly of a true supergroup. Later, back in the puddlesome bar, someone asked Roy for his autograph. “It's not for me,” she excused herself, as she offered a somewhat dubious looking duplicating book, “It's for my boss.” As Roy signed his name (several times with one squiggle), he was heard muttering, “Ooh, can you sign my arm, please... it's not for me...”

Friday night dawned (as only festival nights can dawn) to the salubrious sounds of people banging in their tents... um, you know what I mean. Anyway, down in the music field,

Kathryn Tickell tickled the fancy of FTM's male quota, and later **Procol Harum** haunted the darkness with their ghostly melodies and tales of heroes and hats(!). Point of interest here: **Dave Pegg's** son **Matt** has joined original member **Gary Brooker** in the line-up, adding powerful bass lines beneath the ethereal organ. The atmospheric set closed Cropredy's first night, and the field emptied to the straggling strains of benevolently beer-filled beings tunelessly mumbling to themselves about 'turning cartwheels 'cross the floor', and 'feeling kinda seasick'. Back in Tentville, the night was long, the cigarettes even longer, and the air was hung with a strange perfume... Of course, FTM don't smoke, but they breathe deeply!

Morning happened. Apparently. Afternoon, awash with 17,000 silly hats and draped with a background of sounds from **The Poozies** and **The Nerve** (a tribute to the wonderful **Sandy Denny**), passed quickly. FTM began to chew their nails a bit as Press Call time approached. We had been invited to interview Fairport's one and only **Dave Pegg**, co-organiser with his wife, **Chris**, of the whole event. What a job — and, it must be said, a job so brilliantly handled (the festival, not the interview!). Cropredy Festival is the very cream of British outdoor music events, organised with

such care and attention, and creating such a harmonious atmosphere, that the only thing left for the audience to do is enjoy themselves (I wasn't bribed to say that, honest!).

Coily flashing our invite at Security (as one shows teacher a note from mum), FTM discovered the area mysteriously described as 'backstage', and awaited the arrival of Fairport. A large marquee, later the scene of the after-show bash, was to be the interview room, and subsequently held a clutch of scribes'n'snappers, w h o

milled around and lied cheerfully in their claims to be most familiar with Face The Music magazine!

"Peggy's busy for a few minutes," Steph the PR told us, "Would you like to talk to Ric?" (**Ric Sanders**,

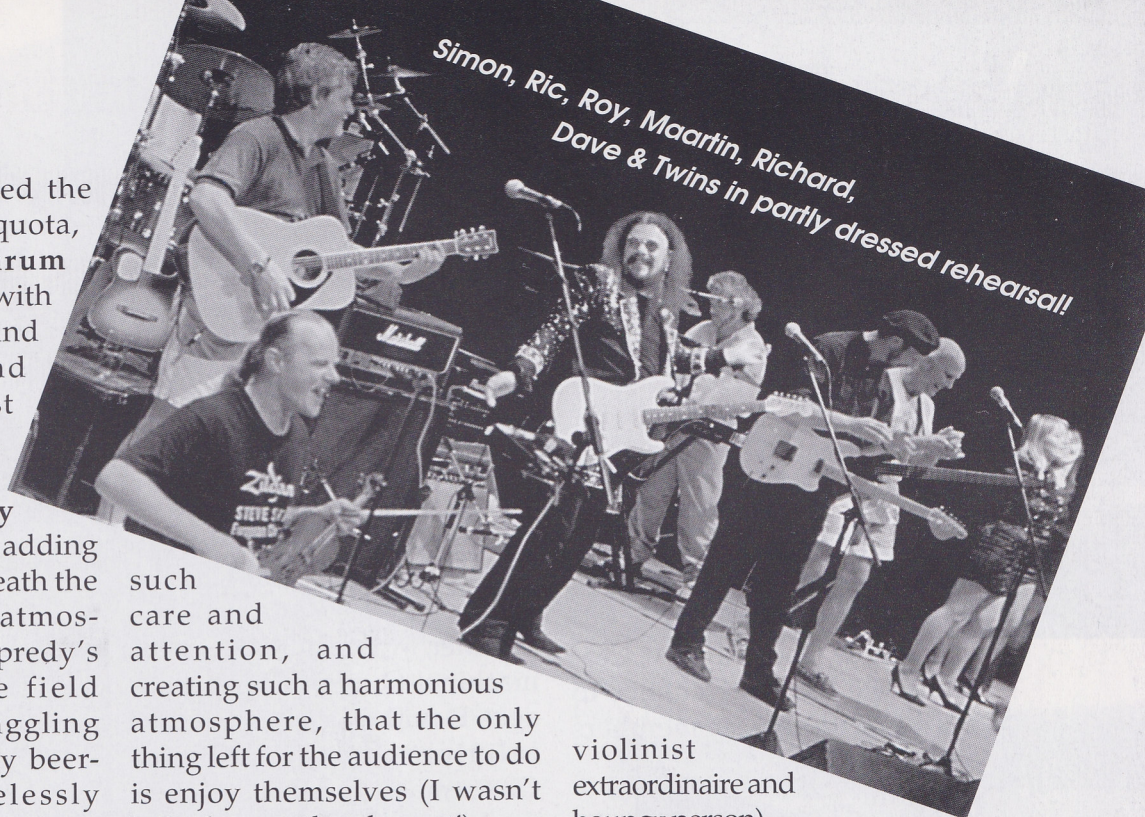
violinist extraordinaire and bouncy person).

"Ooh, hello Ric," we said, without a sensible interview question in our heads, "Erm..." but Ric was great, and told us everything we needed to know without us knowing! At the time of Fairport's original farewell concert in 1979, Ric was actually in the audience, along with **Maartin Allcock**, who, in Ric's words, "plays everything brilliantly!"

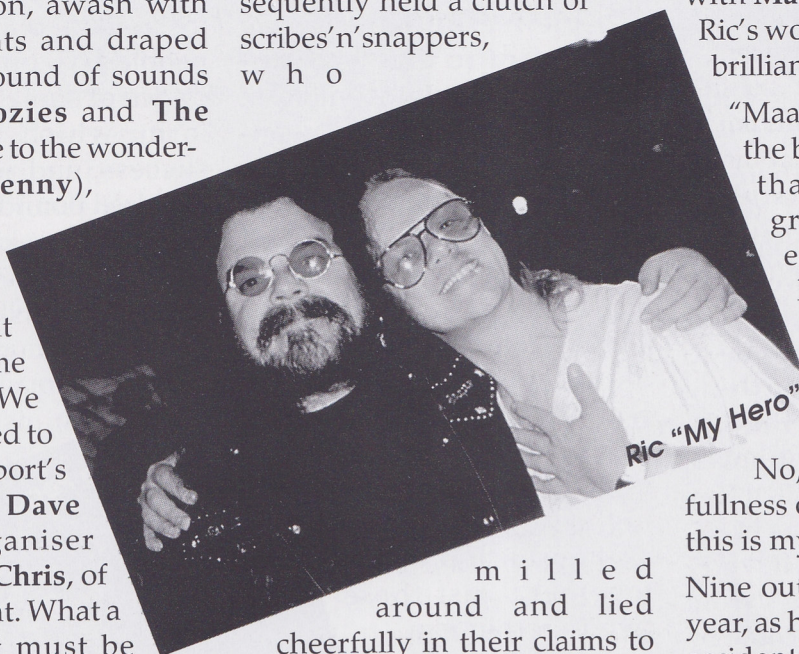
"Maartin and I have been in the band for ten years, and that's the longest any group of people have ever been together as Fairport Convention, so, from that point of view, we've become — what's the word — institutionalised?"

No, but we will be in the fullness of time! I can't believe this is my ninth Cropredy."

Nine out of ten — Ric missed a year, as he explained. "I had an accident a few years back and ripped all the tendons in my left arm two weeks before Cropredy — not the best thing to do! So I was a one-handed keyboard player, which didn't



*Simon, Ric, Roy, Maartin, Richard, Dave & Twins in partly dressed rehearsal!*



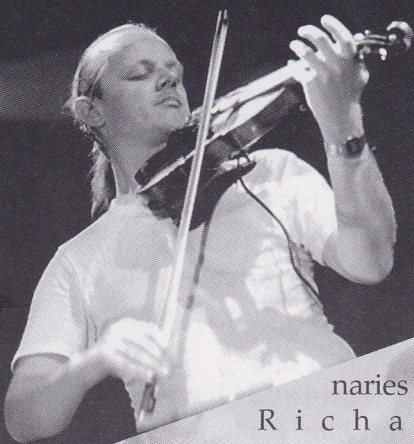
*Ric "My Hero"*

matter too much, because I can only play with one hand! I hit some of the low notes with me splint, in fact!" Fortunately, Ric is now fully recovered to two-handed violin virtuosity.

"It's great," he continued, "it's a unique event. We feel we have a great relationship with our audience. It's like playing to your family, really and we're very proud of the whole *vibe*, to use that old-fashioned word — that whole, cool vibe! At Cropredy, we have the chance to have a reunion with members of the band past

— lumi-

Ric Sanders

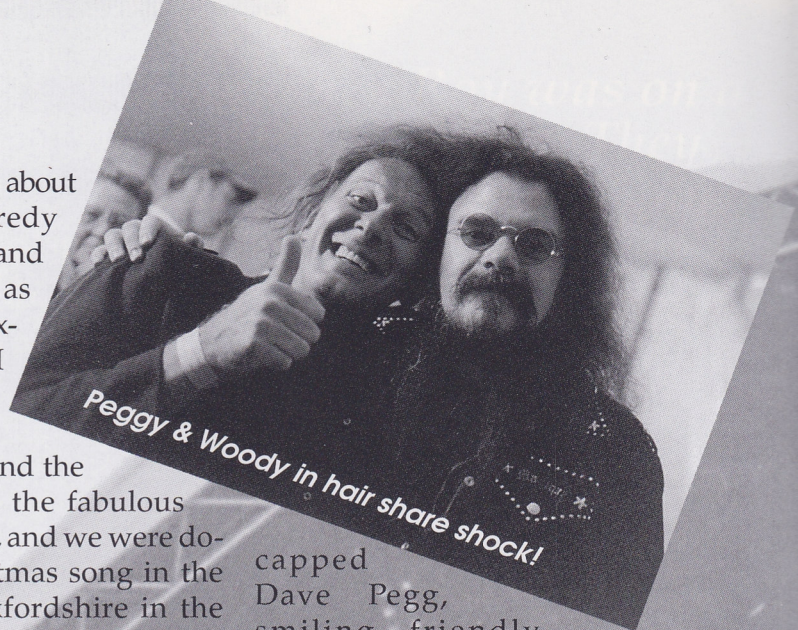


naries like Richard Thompson — there are quite a few — and when they're like Richard Thompson and Jerry Donaghue, well, isn't it lovely to have them back? And of course, it allows us to have the pleasure of inviting guests and heroes — heroes like Robert Plant and Gary Brooker, and there's this fella called Roy Wood, who's played one of the greatest sets that Cropredy has ever seen, and he's from Birmingham, so what could be better?! 'Cos I am too, and so is Peggy, and we're greatly looking forward to hitting the stage with Woody tonight. In the festival programme,

I actually write about what Cropredy means to me, and I highlighted as the perfect example when I was on stage two years ago with Woody and the girls blasting, the fabulous **Thunderbirds**, and we were doing the Christmas song in the middle of Oxfordshire in the summer, in a field, with a snow machine! Our American manager, **David Glass**, is not of a religion that celebrates Christmas even, because he's Jewish but this didn't stop anything; he was Santa Claus, throwing crackers into the crowd! It was a totally surreal scene and I suddenly became aware that sharing this music and doing that at Cropredy made perfect sense to me, and it's the rest of the f\*!ing planet that's insane! Don't put the expletive in, because we don't want to give bad language to the children! (OK, delete that expletive!) It's wonderful, and tonight, we have the special combination never seen before, of Fairport with the Woody Big Band, and Richard Thompson as well, and **Chris Leslie**, a fabulous fiddle player who depped who for me the year I had my accident. But it's fab, yes, I can't wait for tonight. To hear Richard Thompson and Woody together... just those two together is a supergroup, let's face it. I can't tell you how much fun it is."

Enter a baseball-

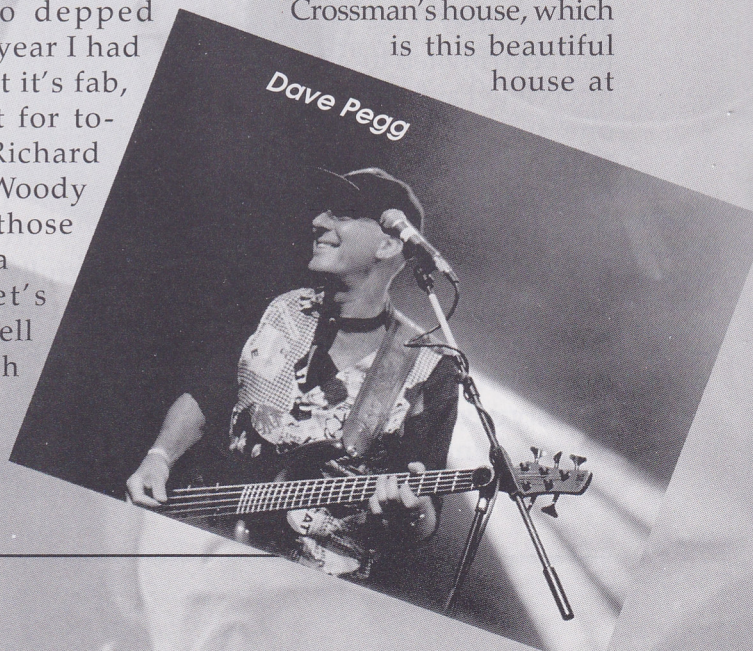
Peggy & Woody in hair share shock!



capped Dave Pegg, smiling, friendly, and brimming with enthusiasm for the festival which has grown from a village fete:

"It started off as a very low-key event" he explained, "because Dave Swarbrick, a former violinist in Fairport, and myself, used to live in Cropredy Village, and rehearse in the village hall. They asked us to do a fund-raiser for the Cropredy Village Council, who are very active in doing things for the community. We said, "*we can't play in the village hall, because it's too small.*" It only holds, like, 80 people. So we organised a barn dance at some neighbouring farm, which was a terrific success, and we made a few hundred pounds for the village hall. We were kind of adopted, really, 'cos we were living in the village, so the following year they had the village fete at Ann Crossman's house, which is this beautiful house at

Dave Pegg



Frescot Manor. She's got a lovely back garden (!) and they said, "can you play some music at the village fete?" So, we did that, and we had about 750 people, which was terrific, and it was just a hoot, you know, very laid back. The following year, we did it again, still part of the village fete, then the next year, about 1,800 people turned up. So, we'd kind of outgrown the back garden — it was still in the lady's back garden! It was quite amazing, and people were very well behaved, but we had run out of space, and we thought, "oh blimey!" By then, it was about 1979, and the band was splitting up anyway, and we thought, "well, we'll move to a field." So, we borrowed this farmer's field, and we had a farewell concert on August 4th, 1979. I remember the date, because it was when **Led Zeppelin** played at **Knebworth**, and they asked us to do the breakfast spot! There was about 80,000 people there, and we'd been asked to play for an hour, so we were terrified! We'd put all our up-tempo tunes and dance tunes, we'd got this really 'up' set for the metal kind of Zep fans, you know. When we got there, we were so scared we played everything about twice the speed! We'd done, like, 40 minutes, and we'd got to the end of our set list, and then the DJ came and said, 'they're really liking it, can you play for an hour and a half?', which was terrifying! But we got away with it! Then we came up here, and that night we held the Farewell Concert and we had about 4,000 people turn up. So, that was the end of Fairport, but we were all kind of chums,



and we thought, "this is such good fun, we'll do it once a year." And then in 1980, we started trying to do it every summer, and it became, like, a reunion festival. And it's literally grown up from that. It's all organised mainly by my wife **Chris**, but the Fairport has a lot of involvement, and because we enjoy playing other people's music as well, it gives us a chance, because we can headline our own events, and we get to play for 3½-4 hours, it means we can get people that we admire musically, and we invite a lot of our mates.

The reason the Roy thing came into being was that I met Roy in Brum — I come from Birmingham myself and Ric Sanders moved back to Birmingham where his folks still live. We're all big Roy Wood fans, and The Move — well, the Fairports love The Move. Strangely enough, we knew an awful lot about The Move, because they were on **A&M Records** in America when we first started going to the States, in 1970. 'Cos it was A&M Records, we'd go and nick all the albums from the record company office in Los Angeles, and we got all The Move stuff that was coming out then, you know. I was in **The Uglys** with **Steve Gibbons** for

three years or so. I was a big Idle Race fan, I used to see them all the time, and a big Jeff Lynne fan, although I only saw ELO live once at **Birmingham Theatre** — it must have been in the very early days — it wasn't when Roy was in the band, but I loved all the stuff. So the opportunity to play with Roy was great, and I loved what he was doing with the band. So I phoned him up and said, 'you should come along to Cropredy'. He wasn't sure, because people think, "it's Fairport, they're a bunch of old fogeys, and they're not going to be interested in my kind of music." So, I said, 'it's not like that at all. You have to come along and have a look. Once you see what Cropredy's like' — it's like people who are really into lots of different kinds of music. So anyway, Roy came along and had a look at it and he loved it, and then that's how it happened a couple of years ago. It's great fun for us playing other people's music, and it's wonderful having the brass section. It's just great having another presence on the stage, and it gets us away from what we do, which is sometimes very... The Fairport set, you know, it's a bit kind of serious. A lot of it's very heavy duty serious music!



We don't really have elements of rock'n'roll. We've never done that, although we all come from that background. We grew up playing R&B, the same as all the people you feature in your magazine. We all have the same roots, it's all from American R&B and stuff. Everybody that plays music from Birmingham — they've all got exactly the same record collections! It's going to be great this year, because Roy's been involved, and he's done an arrangement for **HEARD IT THROUGH THE GRAPEVINE** for the brass, and we've got Ric and Chris Leslie playing strings on it, and we've got Richard Thompson singing it. So Richard and Roy are doing the set together. Roy's band are playing a lot of Richard's material, and Richard's playing a lot of his. It's going to work really well. We're recording some of the stuff. We hope to have some tapes of the stuff with Roy and Richard. We've got, like, 16 tracks of DAT, so, if it works out, hopefully it will see the light of day sometime. I have to talk to Roy about it. The song

studio album, it will probably be on that, 'cos it's our 30th anniversary in 1997, so the next album will come out then."

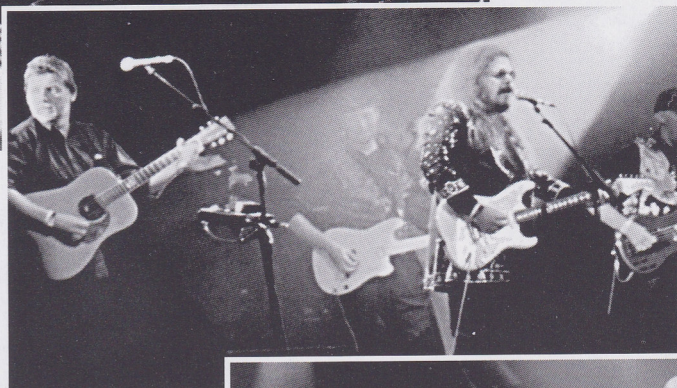
A little while ago, it came to FTM's attention that Dave did some work with **Ace Kefford**.

"Yeah, that's right," he said. "I'm a big Ace Kefford fan. You know, he's had a lot of problems in the past, and I know there's some political argy-bargy with him and the

**HEARD IT THROUGH THE GRAPEVINE** is so special, it's gonna be really good. If we do another

ex-Move guys, which I don't want to get involved in, because, as I say, I love The Move, and I love all the people involved in it. But Ace — he'd written some songs, and he just wanted to make some demos. He came down to our studio for a day and he did three songs with Maartin Allcock and myself — which was great fun. It happened very quickly. But he was singing great. The songs were really good, not the kind of things we would use ourselves. But he's a very good guy, Ace, and kind of very misunderstood. I'm a big fan of his. I

know him from years back, as I know all those people, because Birmingham was such a small musical scene — everybody



knew everybody else — it was fantastic, and kind of fun. I can't imagine what year it would be, I suppose like '67/66, when everybody started playing music. People were in everybody's bands. You got to play with everybody, really, and there was no kind of animosity between bands, everybody was very friendly — as Birmingham people are. It's something you notice when you go back. Like, whenever I go to the NEC, to a gig, or if I've played there a few times with

**Tull**, it's just wonderful. Birmingham people are a very friendly bunch — and I'm not saying that 'cos I'm a Brummie myself! We were all great chums and it was wonderful. But of course, when people get success, and they move off, it becomes a different ball game and you don't see your mates so much. It's just great to see people. I used to go to Brum every week. I don't now, 'cos my parents aren't alive any more. But I still go to gigs. I went to Roy's Christmas bash, which was great. I enjoyed that."

Time was marching on, **Wild Willy Barrett** had performed an entire set whilst we were talking, and Dave needed to join Fairport for the photo shoot. The conversation continued on our way out as he told us of his passion for the **Traveling Wilburys**. "Come back afterwards" he told us. "Roy isn't

here yet but you can get a shot of him and me later." What a gentleman!

Back in the main field, **The Hamsters** put in a blistering set, followed by Richard Thompson's own slot, passionately performed with double-bass player Danny Thompson. From out of the massive crowd, a small but perfectly tanned electric bass player emerged, bringing with him a pint of ale and tales of **Part II** in America (see elsewhere in this ish). As the

them with an extra vigour and sparkle. **CALIFORNIA MAN**, **FIRE BRIGADE**, **BLACKBERRY WAY** and **ARE YOU READY TO ROCK** were interspersed by Richard's own **I WANT TO SEE THE BRIGHT LIGHTS TONIGHT** and **TEARSTAINED LETTER**, and the magnificent **HEARD IT THROUGH THE GRAPEVINE**. Each took lead vocals on their own numbers, with Richard stepping to the front on **GRAPEVINE**, whilst Roy took all credit for the superb brass arrangements throughout

the entire set, and rose to the occasion with a couple of 'beat that then' impressive guitar solos! Not quite sure what Richard made of the bagpipes, though. The usually sombre multi-instrumentalist smiled profusely throughout the battle and subsequent stomping upon the poor tartan creature. Someone called out

for **CHRISTMAS EVERYDAY**. "That's too easy," replied Roy. The obvious is always too easy with him!

Much later, the after-show do spilled out of the 'interview' marquee into the balmy night (or is that barmy? Who knows?!). Shots of Ric'n'Roy and Peggy'n'Roy were snapped up as the stage was broken down. Lots of farewells, hugs and handshakes ensued, and the eeriness buzzed our ears as we trampled back across the main field, empty now, except for the litter of plastic glasses rolling drunkenly across the grass. Another Cropredy, another memorable weekend.

*Camping Out: Gill and Mat*



sun set over my plate of veggie curry, Fairport appeared on the great arched stage to perform as we've all grown to expect — a wonderful set of songs'n'jigs'n'reels, joined by friends and great musicians from their illustrious past. Surprise of the evening was a fine rock'n'roll collection from **Joe Brown**, before our own main man took the stage. And he did it again. Just as he did a couple of years ago, Woody won over the crowd with songs that transcend any categorisation of pop or rock or whatever. Classics they are indeed and, fired by the presence of Fairport and Richard Thompson, Roy performed

# Lou Clark - UnHooked!



FTM caught up with Lou during a break in rehearsals for a fast approaching evening's "Hooked On" concert. Simultaneously working out his travel arrangements, checking where he was booked into, entertaining FTM with an interview and downing a refreshing pint, this committed family man was looking forward to a welcome break in his hectic schedule which tomorrow would give him a whole TWO DAYS at home! So much so he was proudly sporting a t-shirt displaying a delightful photo of his youngest daughter Rachael!

Surrounded by smartly dressed dinner-jacketed and bow-tied members of the RPCO is probably not the best place to ask Lou how he switches from rock star mode fresh from lengthy tours of Australia and the States to serious conductor for tonight's show at Southend's Cliffs Pavillion.

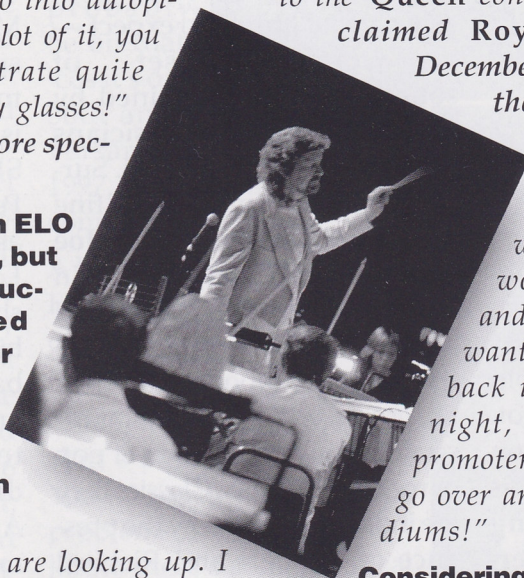
Lou: "Well, it's weird. I'm not prepared at all. I'll be struggling. I kind of go into autopilot, which you do if you do a lot of it, you know. So I have to concentrate quite hard. I'm too vain to wear my glasses!" (see PART II interview for more spectacle related fun...)

**Touring and recording with ELO PART II we all know about, but existing in tandem is a successful classically-based solo career that each year reaches new territories, renewing Lou's enthusiasm and providing fresh motivation to combat an already hectic schedule.**

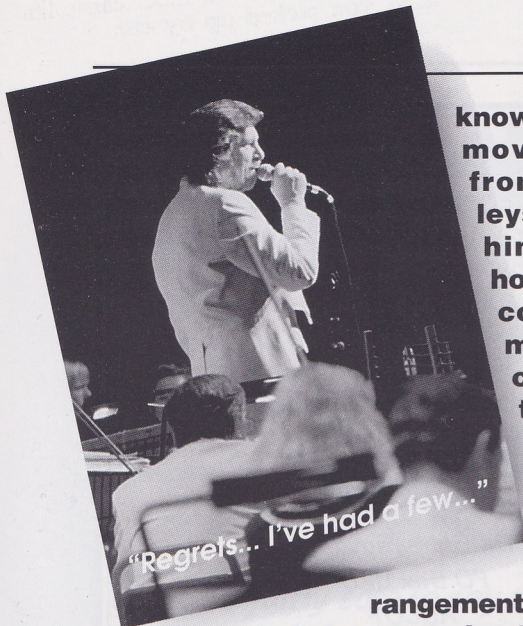
"Yeah. The orchestral things are looking up. I went to Colombia in May and had a great time

down there, I did three nights in Mediling. Due to the Queen concert I did in 1981 (the acclaimed Royal Albert Hall show in December 1981... on his night off from

the ELO Wembley gigs!) they asked me to come. Queen are so massive down there, I did three nights sold out. I was like a superstar! I got a wodge of write-ups like that and it seemed like all the press wanted to talk to me. I'm going back in November. But then tonight, there's some different promoters flown in that want me to go over and do bigger stuff in the stadiums!"



**Considering how well Hooked On goes down in the UK it might surprise readers to**



know that Lou is moving away from the medleys that made him a household name and concentrating more on his classical interpretations of rock and pop, very much in the style of his famous ar-

rangements of Beatles and Queen music. In fact, that evening, Lou debuted in the UK his version of the Queen classic **INNUENDO** and it has to be said, was pretty awesome!

"I'm going to do that same show [as the Albert Hall] in Colombia with four new ones.

**INNUENDO**, which I wrote specially for Colombia, will be absolutely fabulous with a choir! I'm also doing a Beatles show when I go back in November. They just don't want to know about the **Hooked On**.

But, I'm also going to Tokyo in October to do a **Hooked On** gig! I am trying to ease the **Hooked On** out of the show and with every show I do, I knock a couple of **Hooked On**s out and put the other stuff in, because **Hooked On** is fairly dated now."

"What I really wanted to do for tonight's show was have the **OVERTURE** and **UNDERTURE** from **MOMENT OF TRUTH**, but the score is in the warehouse somewhere, after coming back from Australia! I've got **ELDORADO** and I did the **OVERTURE** in Bournemouth last December. But then I took it out to Australia, and I don't know where it is! If I'd had had more time, when we finished the American tour..."

**And with that and time indeed pressing, Lou was away, returning to the stage in full conductor garb for the show proper just an hour later. Despite being the centre of frantic activity all day, he still looked the most relaxed person as he stepped out onto the stage!**

Interview: Rob Caiger



Lou Clark & The Royal Philharmonic Concert Orchestra

Southend Cliffs Pavillion 13 August 1995

Lou and the RPCO, "return with their ever-popular and unique style of light classical music under the baton of the exuberant Lou- is Clark" (Cliffs Pavillion billing).

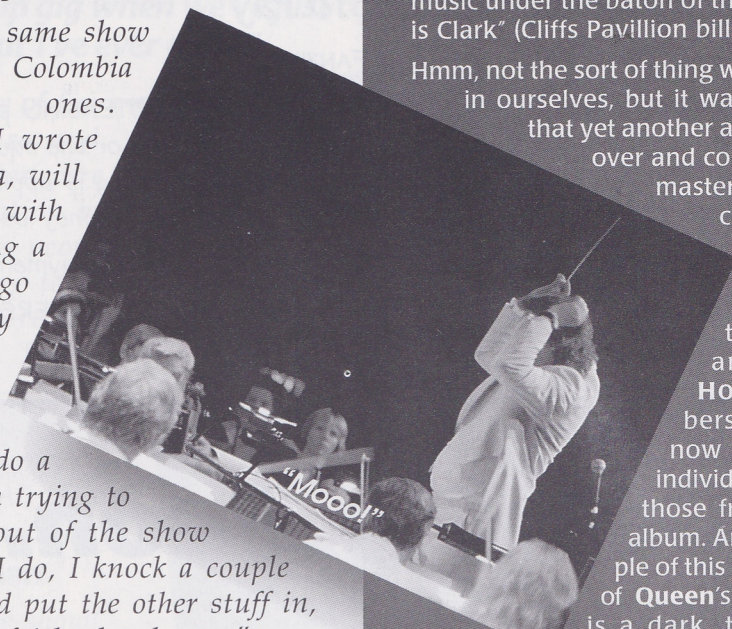
Hmm, not the sort of thing we usually indulge in ourselves, but it was good to report that yet another audience was won over and conquered by Lou's

masterful reworking of classic and classical works. As mentioned in the interview, there is less reliance on the

**HOOKED ON** numbers with the show now moving towards individual songs such as those from the Legends album. Another fine example of this was Lou's version of Queen's **INNUENDO**. This

is a dark, threatening and foreboding beast, heavy with bass and eastern promise (*think you've been OD'ing on Turkish Delight ads, Rob - FTM Ed*), with an inspired flute break replacing Steve Howe's classical guitar of the original. This version soars - it is so familiar yet very, very different in Lou's hands, and the RCPO (nice to see an orchestra smiling!) give it a huge sound, filling the hall. **MORE LIKE THIS, PLEASE!**

The **ELDORADO OVERTURE** and **FINALE** are their usual wonderful selves, and prompt the conductor to indulge in something akin to possessed headbanging, whilst at the show's close two encores of the **CAN-CAN** brought everybody to their feet, finally leaving them in an exhausted heap at the front of the stage. Maybe the Cliffs Pavillion blurb wasn't so far off, after all.



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# ***Coming Soon...***

***...to an issue near you...***

Whatever happened to **Mike D'Albuquerque**? — the spooky truth revealed next issue...

**PLUS — Richard Tandy and Trevor Burton** put their talking heads on for FTM...

**PLUS — exclusive coverage of The Roy Wood Big Band's Christmas Extravaganza...**

**PLUS — oh, a whole bunch of other stuff. Buy it and you'll find out, won't you?**

# Highway To HELL



***I think it's fairly safe to say that ELO Part II's recent U.S. jaunt will not go down in the annals as their favourite tour. Coming so soon after their Australian triumph, the grueling slog around indifferent festival crowds and inappropriate venues came as something of an anticlimax, to put it mildly. Or as Lou put it: "It rubs salt into the wounds really, when you go to a crap gig when we've just come back off that [Australia]. It's a shame. That was the best tour I've ever done."***

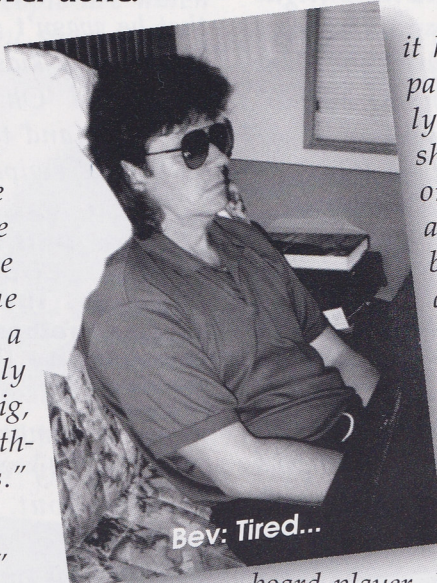
The gigs were a mixture of festival appearances, fairs and "proper" gigs. The latter were by far the favoured option by the band obviously, as people were specifically paying to see them. Lou again: "There were about three good gigs. The one in Phoenix was great. It was a proper gig which was completely sold out. Detroit was a proper gig, it was an outdoor one. All the others were like festivals, and fairs."

**So you were part of a bill?**

"Well, we were the side-show!"

**Some of the venues were really peculiar. I mean, Country & Western bars?**

**Eric:** "The trouble is that if you wanna do a tour, you can't just pick the best gigs. In order to make money, we said that if we didn't make x dollars we weren't going to do it at all. So we had to take certain kinds of gigs. It's catch 22 - you don't want to play the crummy gigs but you want to make a lot of money... There was one that was pretty funny though. We were in California somewhere and we were doing two shows. Everyone hates doing two shows -

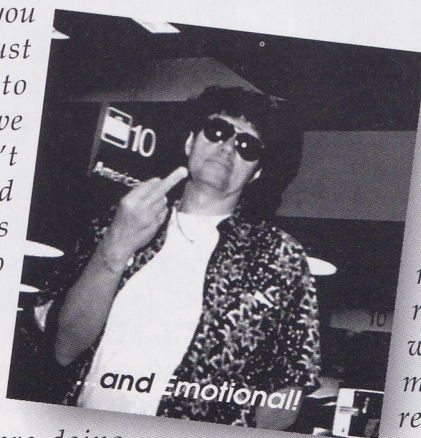


Bev: Tired...

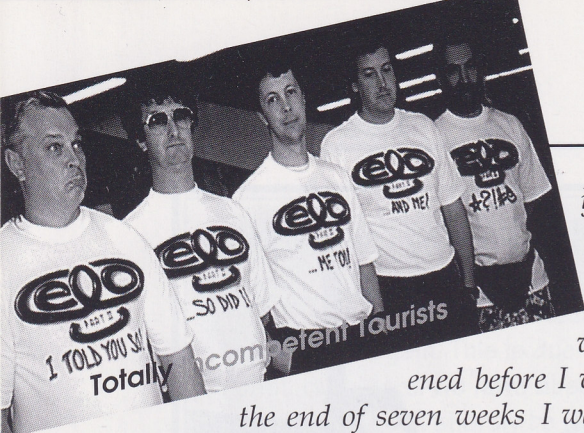
it kinda interferes with the drinking pattern (!) - and everyone was really complaining. We do the first show fairly early and then everyone goes up and eats and drinks and does the second show. The best part was when Bev came down to chat to the audience and intro the band, and it was sooo funny, he came down to introduce **LIVIN' THING** and he was going (slurred) 'Yeah so this is the part when I come down to introduce the band. Over here's a guitar player, there's a keyboard player, I'm the drummer, there's another keyboard player, and whadda you play over there? Violin? And we're gonna play... er... wasat song?' "

**The old rock'n'roll mouthwash made many appearances on the tour, as Phil relates.**

"We had a bash in Phoenix on the birthday of one of the road crew. I lost the power of speech and can't remember getting to my room (!). I realised the next morning that I'd written my diary and I didn't remember doing it... and I couldn't read it! I woke up at about 5 o'clock with the television blaring out, fully clothed and I'd written my diary and it's total



and Emotional!



ly illegible. I wouldn't say I'm hardened... or rather, I wasn't hardened before I went out, but by the end of seven weeks I was pretty much a hardened red wine drinker."

**Indeed, the long weeks of travel away from family and loved ones did prove a strain.**

**Eric:** "In the end the people that complain complained a lot, those that are usually stoic were fairly stoic, but everyone was tested at some point or another. Everyone had a go at everyone else at one point in time. We tend to wind each other up a lot. We had some key phrases, a lot came from Mik. Just before we left, he had a problem with a flight and he got really upset and was ranting and raving about things being totally incompetent so we called it the Totally Incompetent Tour. Whenever something would happen, we'd say 'Hey things can't get any worse than this' kinda thing and things would carry on getting worse and worse, and he'd say 'I rest my case'. His case rested... and rested... and rested..."

**On lengthy tours like this, the band have to resort to strange methods to keep their morale up, as Eric went on to explain.**

"We have this kinda game that we play with Mik. Whenever we go into a new area we find out what the worst pest is - mosquitoes or moths, whatever - and just torment him. At one



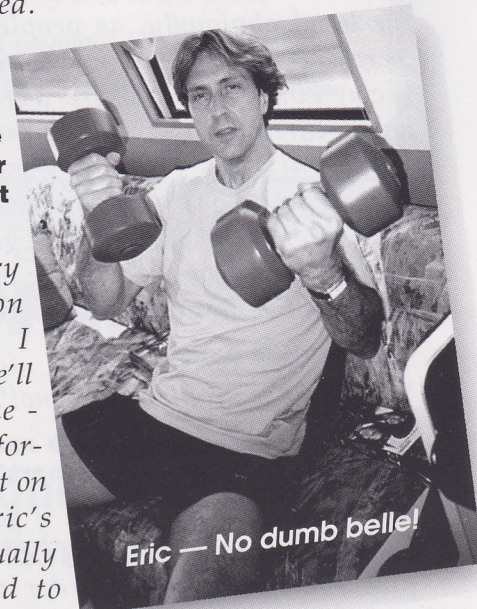
of the gigs on the Mississippi river, that night happened to be the one night when all these moths come out - there were thousands and thousands of them just dive bombing the stage, and so the crew put a hundred or so into Mik's drink at the side of the stage - that was pretty funny. When we get to a new area we start

winding him up - like 'oh yeah, the tarantulas are really bad this time of year' or 'the mozzies are out now, and they're really HUGE here...' and he gets beads of sweat and starts saying 'can we get a flight back?'. In New Mexico I found a dead scorpion and put it on Mik's violin. However, by the time I got it there it had been squashed and it didn't look very real but I left it there

anyway, and he said 'oh what's that?'; he probably didn't know what it was. I was shocked that he wasn't shocked! I was going to take it home to my kids but this woman backstage saw it and said 'Oh a scorpion! I've never seen one of these!' and took it apparently. So my little prize was swiped."

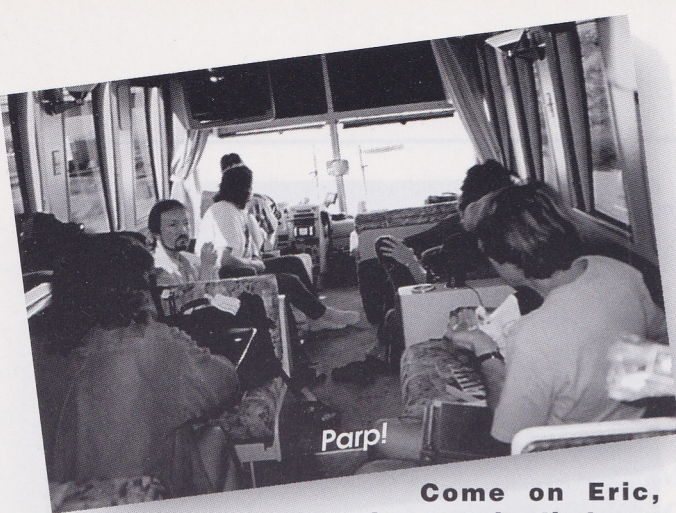
**Well, if you believe Phil, maybe Eric ~~got~~ the scorpion rather than had it taken...**

"Eric's memory is definitely on the way out. I don't know if he'll tell you this one - he'll probably forget! I want it put on record that Eric's memory is actually going from bad to worse. He's lost most of his personal items since he's been with the band, but he contrived to leave half his keyboard rig at the venue in Seattle. He arrived the next night and the crew thought he'd got it and he thought they'd got it and they thought he'd got it and... He had half of it, but he was supposed to put the rest in the minibus that was going to the hotel in Seattle and just forgot! He got it back a couple of days later, but I'd prefer he forgot the words than his keyboard. Slightly less inconvenient."



Eric — No dumb belle!





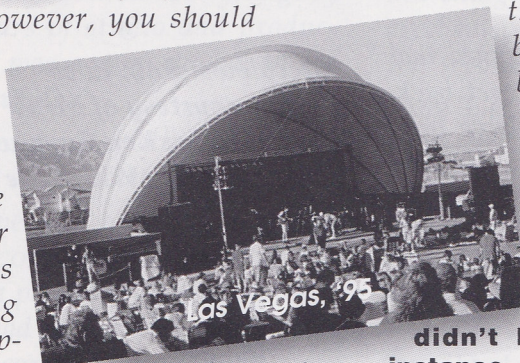
**Come on Eric, you aren't going to take that one lying down, are you?**

"One night we were talking about the bad habits Americans have - Vegas, the people - American culture at it's worst. Phil had a theory, that the American people are much

fauter than Brits. However, you should

see our humour on the bus; it's so juvenile and locker room - burping and farting - just hilarious. Have this picture in your mind. Here's this bus load of Brits driving around, cursing, burping, farting, exhibiting the most disgusting behaviour you have EVER seen in your life, and then looking down their noses and saying 'Oh! Americans just have NO culture! No culture here - it's just horrible!' I didn't want to get into it with them, but it was pretty funny. It's true though, there are certain things that are offensive about America - I'm embarrassed and appalled by Vegas for instance. It's a tribute to bad taste. We had a really good gig there, though. Outdoors, beautiful night and we just had a party."

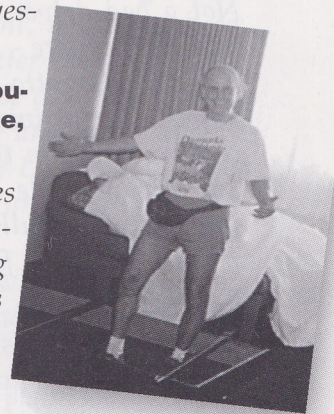
**Maybe the myopic behaviour of certain band members had a legitimate explanation though. Lou for example had a perfect excuse - his glasses kept breaking!**



"Yeah, I've only just started wearing them, and the lenses popped out on the plane coming over. So I went to a drug store or chemist or whatever you call it, and they have these ready made pairs. I put them on... bloody hell, what?! I didn't realise how bad they were, and I bought them for \$15, and now I'm addicted to them! Of course, I ought to go to a proper optician. I left for London on Friday morning to have some meetings, and I had no glasses and so I left a message on Kelly's answering machine saying, 'could you bring your screwdriver?' But I found an optician here who did it yesterday."

**Indeed, Kelly doesn't just double up as Lou's glasses roadie, as Eric explains:**

"Kelly is Mr Gadget; he loves little things that make irritating noises. He is into fixing things - if the bus broke down he'd be running around trying to fix it."

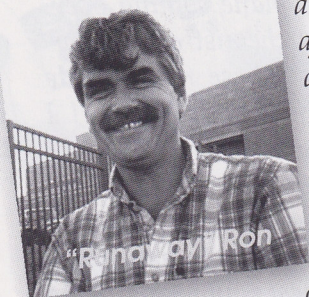


**As we'll see later, Kelly would have his breakdown-fixing skills stretched to their limits later on in the tour, but in the meantime there were plenty of other bus-related problems to deal with. A driver who didn't know where he was going, for instance...**

**Eric:** "Ron, our driver, kept getting lost, so we christened him Wrong-Way Ron. Then towards the end of the tour he took the bus and ran off with all our gear still on board!"

**Phil:** "He wasn't going to do the last four or five days. Trouble is he didn't tell us he wasn't going to do it and he took off with our stage clothes, luggage, a load of Eric's equipment - luckily nothing that he actually needed on stage but we did three or four gigs with some of us not having

any stage clothes. We can't get to the bottom of it - this stuff hasn't turned up even YET, it's still floating around America somewhere. Mine's



full of dirty clothes and CD's and stuff. He dropped us off after doing a gig on the Friday night before we came home and he just disappeared. He brought a few things that he thought we might need (which were wrong, actually) to the other bus, and then took off

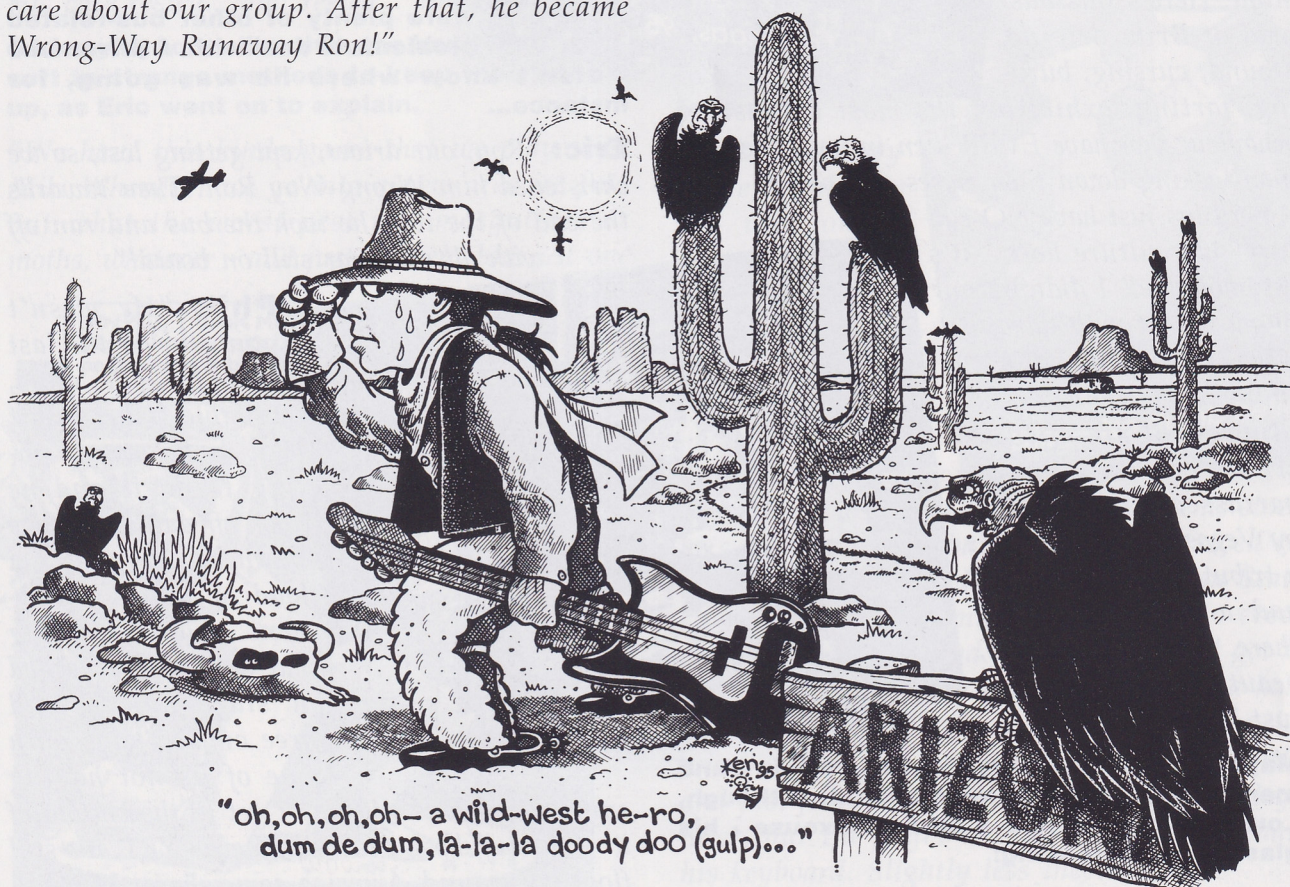
into the night and we haven't seen him since. He was very good up until then, very obliging. Not a bad driver, not a complete lunatic like most of them are - I mean, to do that for a living something's gotta be missing! Sometimes these guys can be driving for 72 hours with a break of three hours in the middle somewhere, I don't know how people can do that - you have to be not quite the full shilling. He showed us he wasn't quite the full shilling by disappearing, but there you go."

**Eric:** "Afterwards, he rang us and claimed that the bus broke down and he couldn't get back. If he had emptied the bus it would have been obvious that he wasn't coming back. He was sucking up to us - after a tip, probably. Basically, he had a new job to go to and didn't really care about our group. After that, he became Wrong-Way Runaway Ron!"



Displaying that foolhardy courage he's renowned for, Kelly decided to stay with the road crew on the bus whilst the rest of the band gave it up as a bad job and flew to the next gig. After all, surely nothing else could go wrong, right? **WRONG!** Whilst driving through the Arizona desert, miles from anywhere (natch!) the bus decided this was the obvious point to break down. Never mind, Kelly, at least now we know why you wear the stetson during **WILD WEST HERO** - it's to keep the sun off your head!

Interviews: Rob, Jules  
Photos courtesy of Mr G  
Illustrations: Ken Greenwell  
Links: Andrew Whiteside



# Baking Cookies The Quaglieri Way

When FTM heard that Sony intended issuing **FACE THE MUSIC** (ZK 57184) and **DISCOVERY** (ZK 64646), as part of their prestigious Mastersound Gold Disc series, we took the opportunity to talk to reissue producer Al Quaglieri.

**FACE THE MUSIC** and **DISCOVERY** are an interesting matched pair of opposites in almost every way. One was probably their worst-selling album in the UK, though two of the three singles lifted from it charted, yet was something of an artistic triumph for the group; the other was one of the most successful in sales terms, though, with its over-commerciality, it has not stood the test of time so well.

Al Quaglieri recently joined Sony/Legacy Records after ten years of studio and production experience, and was commissioned to try a couple of mastersounds:

"It's always a challenge because you're trying to eke the best possible sound out of what you're given."

As for ELO themselves: "I was familiar with them. I'd owned **DISCOVERY** and **OOTB** a long time ago — I wasn't a particular fan, I had nothing against them. I had just moved on to other things since those records were released."

Asked to choose two ELO albums from a list of four or five, he opted for **FACE THE MUSIC** and **OUT OF THE BLUE**. A little research and experimenting with the tapes of **OOTB** revealed a daunting task. Previous engineers had attempted to remaster it and given up after insuperable technical difficulties:

"I found out why when I pulled out the tapes and looked at them — in general, what you get in tapes doesn't sound exactly like what you hear on the album — this was certainly the case on **OOTB** — which was so complicated from an equalisation standpoint that there were not only changes from song to song but also within songs.

"What you hear on mastertapes sounds flat and lifeless, and everything that they put down is there on the tape, but it's sometimes kinda dull sounding or missing a lot on the bottom, or there are certain parts of the audio spectrum that stick out to an annoying degree; so the idea is to put this material through an equaliser, which is ba-

sically a sophisticated tone control, and adjust it so that it sounds like music — pleasing to the ear. From a reissue standpoint, you want it to sound at least as good, or better than the original album. In many things I've dealt with, these adjustments are fairly subtle and not that numerous, but in the case of Jeff Lynne's material, they were really extensive, and that was the problem with **OOTB**."

Searching further through the tapes revealed an excellent copy of **DISCOVERY**, which thus became the second choice.

**FACE THE MUSIC** was not all plain sailing, however.

Al: "FTM has that sort of backward talking intro. We pulled the master and found that there was no intro to the first two songs — it just went straight into **FIRE ON HIGH** and **WATERFALL** so I said, this is interesting — but this is already out on CD. Let's pull the CD master and see if maybe we can use that. We pulled it, and wouldn't you know it, but that one, that has been pressed and distributed for years, is also wrong! It had the intro on there missing as well. So we did some deep researching and asked our people in our Nashville and LA facilities to go digging for tapes, and I think they finally came from LA — we got the master — we knew it was the master because it was on German tape stock. But there was a problem though. The manufacturers reformulated how they made magnetic tape in the early to mid-'70's, and they didn't know how it was going to age, and some tapes of a certain vintage — about 1973 to 1980 — aged rather disastrously. The effect is that the binding agent that holds the magnetic particles onto the tape actually softens up and becomes gooey, and you can only play about 5-10 seconds of the tape until it stops and gums up the head. This was the problem we had with this tape — it just wouldn't play. So I said, maybe that's the end of this project."

Enter the kitchen: "The remedy for it is baking! It involves putting the entire reel of tape in a convection oven at 100 degrees for eight hours. It's really strange, like making cookies, and when the tape cools down, you can get one or more plays out of it before it goes gooey again. Because the tape was in such frail condition, even when we put it into bake, the first time we played it about half a second of the first note ended up sticking to the leader tape. Don't forget that this is the only tape we had of it. Then we had to find where to get that note from — it doesn't exist anywhere! One panic attack after another! We had a mint copy of the first US pressing of this album, and we had to put it up on the turntable, which we had albums to compare the tapes to all the way through each project, to make sure we were doing it right. This album was unplayed. I said we would have to take that first quarter of a second off the record, and I was told, no, no we just can't take anything off this album... so I said, what choice do we have, it's either that or Deep Six the whole project."

More technical jiggery-pokery, computerised programming, splicing and cross-fading, and there they were. Simple when you know how!

So how do the Mastersound reissues compare with what we've heard already? Perhaps, unfortunately for me, I'd only head **FTM** and **DISCOVERY** on good ol' Jet vinyl before. This is not the time or the place for a complete review of musical and lyrical content (for that, refer to **FTM** Fanzine, Nos. 5 and 11). But the sound on **FTM** (the CD!) is so much clearer. The essential dark and doomy character is still intact, but the separation of vocals, instruments and spoken messages backwards is undoubtably so much better. **FIRE ON HIGH** is a real revelation, not just

the crisp feel of the acoustic guitar, keyboards and strings — you can even hear the momentary shake of the drumskins after the final chord. In fact, throughout the record, the greatest sonic improvement is on the drums, right down to the phasing, and the way Bev builds the beat up to a crescendo in places.

"There were some clicks, lip smacks, ground buzzes and instrument noises (bow tapping, for instance) that show up on these remasters. We could have gone in and digitally removed much of that non-musical material, but it didn't seem to compromise or interfere with the music itself; we decided to leave well enough alone."

Back to **FIRE ON HIGH**, and the famous backwards vocal section:

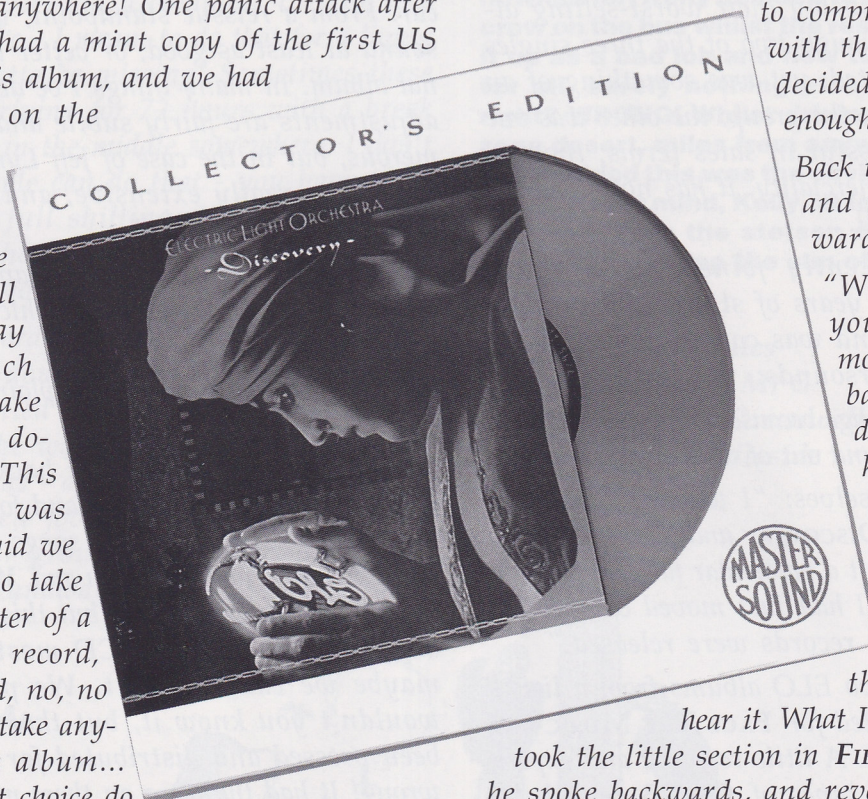
"With a turntable, you could turn the motor off and play it backwards — can't do that on CD. That kind of bothered me, because I always liked fooling around with the records — they put that in there so you could

hear it. What I did in **FTM** was I

took the little section in **FIRE ON HIGH** where he spoke backwards, and reversed it, and I hid it on the disc — somewhere — you have to find it — it's gonna take some playing around. And when we sent the master out to the CD plant, they said it's not possible to do it. I said it was worth a shot. They called back a couple of days later and said, we'll try and see if it works. I didn't know if they were gonna be able to do it until I got my copy, and I played around with it and there it was! I'm asking everyone if they find it, don't tell anyone else. Let them figure it out for themselves."

Our humble reviewer has yet to find it!

"We found a couple of outtakes — these albums are so cohesive and so well thought out, I couldn't find anywhere to put them without spoiling the flow. In **DOWN HOME TOWN**, there



were a couple of reels of the "Dixie" bit, outtakes that didn't get used."

As for **DISCOVERY**, even on vinyl, I found the whole sound pretty clear. All the same, certain little nuances spring out at you much more on the remaster. On **SHINE A LITTLE LOVE**, the fairy dust synths, the sub-Philly strings, the chorus handclaps, and once again, the sheer power of Beo's drums, sound better than before — a testament to Jeff's subtlety as producer and arranger. I must confess to a long-standing blind spot with **HORACE WIMP**, which I found nauseatingly corny at the time, and a pale rewrite of **MR BLUE SKY**; but once again, the new gold version makes all the little twists, turns, guitar flourishes and vocoder bits'n'pieces so much better that I'm swallowing my prejudices. The same could be said about nearly every track, even the soulless **MID-NIGHT BLUE**. And the marvellous **DON'T BRING ME DOWN** still sounds as powerful as ever, thank goodness!

Which was Al's favourite?

"I think that I liked **DISCOVERY** a little better, and **HORACE WIMP** was a lot of fun. We took a lot of time on that. It was very confusing because some of the effects Jeff went for in the studio are what you would consider intentional distortion, where voices sound tinny and some things jump out at you. It was difficult to work out just what he was looking for. Fortunately, for that album, I had two copies of the vinyl, one American release on UA, and it sounded dull and lifeless, and I also brought in a Dutch pressing of that album, which just sounds marvellous. We realised that if these tapes were responsible for the Dutch album, then we could probably make it sound even better than that."

So Al, tell us, what exactly is "Super Bit Mapping"?

"There's no easy way to explain this, other than

to say, when music is turned from what you're used to hearing into digital information, ones and zeros, it chops the music up into little pockets that are called bits. 0's and 1's. Each packet of this thing of music — the little more bits you can fit into this little packet — the higher fidelity the music is. Music is generally transferred in studios into 24-bit, however, most consumer equipment can play 16-bit. So, a lot of times when you're making the conversion back into digital format, you're in essence losing some of the info, and even though the process does that conversion pretty seamlessly, there is a qualitative distortion that you can only hear if you could listen to what went in, as opposed to what went

out. SBM is a master model that finds a way to take some of those lost bits and reinsert them into the 16-bit stream, so that it's fooling your machine into reading things that it normally wouldn't be able to read, and so you're basically getting less digital noise, and that translates into a clearer signal."

Well, we did ask!

Last word should go to Al on Jeff Lynne as a producer: "My impression from these sessions is that Jeff really knew his way around the studio, managing to put together sounds that built into a whole greater than the sum of the parts. He pulled off some very, very tricky things on these tapes... In the musical sense, he was tasteful enough to pick and choose from the best possible influences, even if some of them were a bit too close to the sleeve. Again, execution of musical concepts usually came off flawlessly, and he managed to create a distinctive, recognisable sound in a musical idiom cluttered with pretenders and other noise."

**Interview and initial transcription: Jules McNab**  
**Article and review: John Van der Kiste**



# WOODY'S Christmas Gig



Following the success of last December's sell-out concert, a date has been set for the **1995 Woody Christmas Special**.

**SUNDAY, 17TH DECEMBER** sees The Roy Wood Big Band take the stage, this time at the **ASTON VILLA LEISURE CENTRE, BIRMINGHAM**. The venue is larger than the Symphony Hall and will hopefully accommodate the extra people who were unable to obtain tickets for last year's gig. The previous show at the Symphony Hall was a resounding success and earned excellent reviews from all three major West Midlands newspapers.

The forthcoming concert at the Aston Villa Centre promises to be an unmissable event and is sure to be the Christmas happening of the year! Last year, there were some fine treats in the shape of surprise guests, **Nigel Kennedy** and **Kim Wilde** and this year we can look forward to Special Mystery Guests of equal calibre! The support band this time is the well-respected **Steve Gibbons Band**, who's live act is certainly not one to stay in the bar for! Those of you who admit to going back that far will remember that The Steve Gibbons Band supported **Wizzard** in 1974-ish. The best things always come round full circle!

In the light of last year's sell-out, it is advisable to book tickets as soon as possible. We're not talking "sell-out" with a few empty rows at the back, we're talking not a spare seat in the house! Tickets are £12.50 (subject to booking

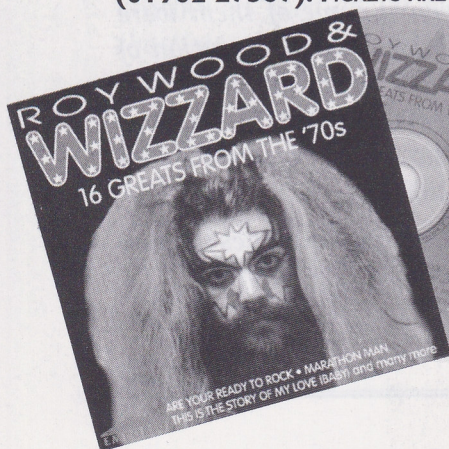
fee) and the box office number is **0121 328 5377**. Tickets can also be obtained from the usual agents including the **Birmingham Ticket Shop (0121 643 2514)**, **Birmingham Odeon (0121 643 6103)**, **The Poster Place in Coventry (01203 226176)** and **Mike Lloyd of Hanley (01782 207777)** and **Wolverhampton (01902 27567)**. **TICKETS ARE ON SALE NOW!**

You see, there's more than just The Archers on Radio 4!

## ON YOUR RADIO

Radio 4 recently aired a half hour documentary with Roy as its subject. **Down Your Way**, broadcast on **10th October**, featured Roy talking about the area in which he lives and encompassed visits to B'ham Children's Hospital, Aston Villa Football Club, The Belfry Golf & Leisure Centre and chats with **Nigel Kennedy** and the **Walsall Jazz Orchestra**.

An excellent programme, well-executed and beautifully presented by the man himself!



Then there was erm... this one. Was Marathon Man really so great? Lovely sleeve 'though!

# ITS NEW, ITS LIVE, ITS CHRISTMAS EVERYDAY!

"Cop this!" says Woody, demurely. A live version of **I WISH IT COULD BE CHRISTMAS EVERYDAY** is being rush-released in time for... well... go on, see if you can guess. Oooh, isn't the conjectural element exciting! The CD single, containing four tracks, will be issued on **Woody Recordings** (Roy's own label) and distributed by Pinnacle. Along with an exhilarating live romp through Roy's Christmas song, there will also be The RW Big Band's great stage version of **SANTA CLAUS IS COMING TO TOWN**, **CHRISTMAS EVERYDAY "SOUNDCHECK VERSION"**, plus a studio recording of a new Woody song, **LION'S HEART**, which has recently become a stage favourite. The single is out on **December 11th** in CD and cassette formats, the latter featuring the first two above mentioned songs. And... !!! a **Roy Wood Big Band** live album should follow shortly afterwards! As FTM goes to press, things are well into the planning stages for the recording of the stage show, complete with old and new numbers. It is expected that the album would be released sometime in the New Year.

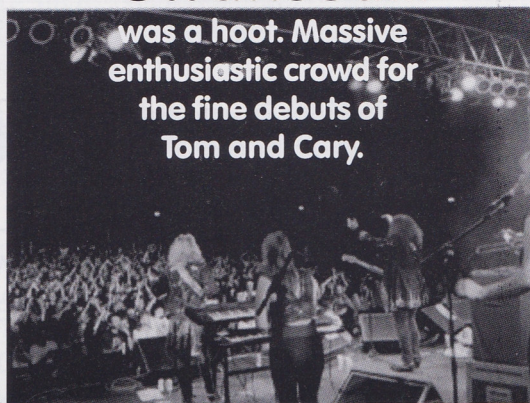
Can you believe this is all true? **Santa Claus** has come early for **Woody fans everywhere!** So get out there and buy what you've all been waiting for.

Half-  
man  
Half  
logo!



## Swansea...

was a hoot. Massive enthusiastic crowd for the fine debuts of Tom and Cary.



And there's more! Roy has added two trumpeters to the brass section and... one of them *isn't a girl!*

## Face The Music

### New York, New York!

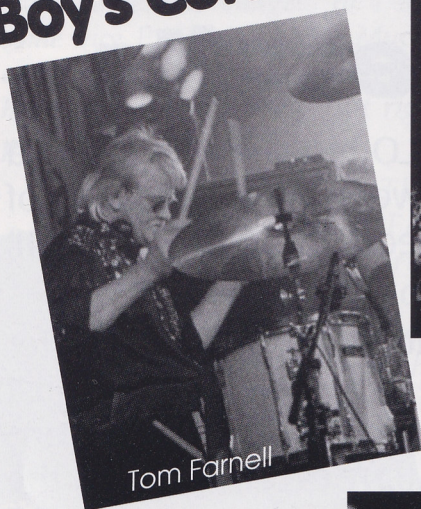
Woody will be playing a benefit gig in aid of Bosnian orphans on **November 21st** at the Irving Plaza in New York City. Roy was invited to play by fellow participant **Annie Haslam**, and lines up with old mates **Cheap Trick** to play **FIRE BRIGADE**, **BALL PARK INCIDENT**, **BLACKBERRY WAY**, **CHRISTMAS EVERYDAY** and of course, **CALIFORNIA MAN**. Also on the bill are **Steve Howe**, **Justin Hayward**, **Gary Brooker** and that all time favourite, **Many More!** Sounds like a big one! Virgin Atlantic – beware of stowaways wearing Woody T-shirts.

### Swedish Whispers

We hear whisperings of an album release on Sony in Sweden. There are two versions of the tale. **Story One:** It is an album of cover versions of Roy's songs by various Swedish bands. All useful facts such as title and track listing are hitherto unknown... **Story Two:** According to Sven at Warner Chappel Sweden, a Swedish band called (*"I spell for you"*) **Arvingarna** have covered **OH WHAT A SHAME** on their new album and it has entered the chart at No. 14!! Roy's song is also track two on their single. Perhaps those nice people at Sony would like to send us a review copy? Then it might enter the UK chart...

## Boy's Corner

New

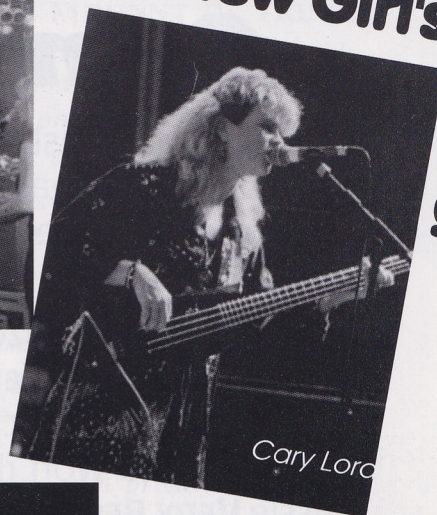


Tom Farnell

Keeping Tom company in the Boy's Corner is **Paul Bennett** from the Walsall Jazz Orchestra. The brass section now includes a total of three trumpets, two trombones, baritone sax and alto sax. Phew, what a line up!

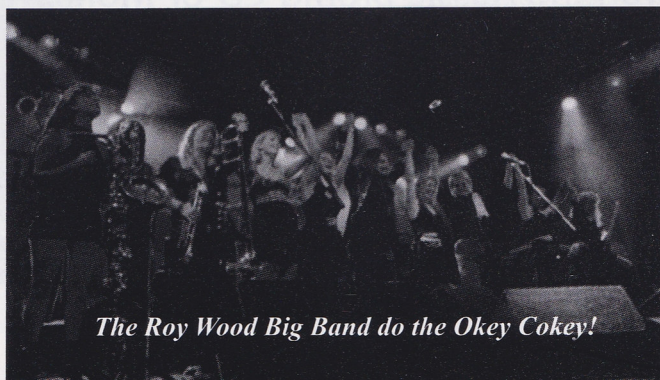
## New Girl's

Corner



Cary Lora

In the Girl's Corner, **Georgina Bromily** joins on trumpet, whilst making her live debut probably at the Villa gig is the previously announced sax player, **Alison Neal**.



The Roy Wood Big Band do the Okey Cokey!

## **FTM Shop - an apology**

Erm, you remember that we said that an all-new shop would be launched this issue, well...

To put it bluntly FTM (Rob in particular) has become increasingly concerned that our service to you was not all it should be, be it due to suppliers or a hundred and one other problems that prevented a response within 28 days. What frustrated us was the backlog created by the queries meant that we could not get an answer out to you immediately to let you know what was going on.

To give us breathing space, the revamped shop will now be held over until next issue. More importantly it also gives us time to test a new merchandising system and computer programme which we expect to streamline the whole of FTM's (vastly) increased mailings, be it subscriptions, supplements and merchandise.

So our collective apologies for the inconvenience in not having a shop this issue. To our knowledge the majority of queries have now been answered, but please do contact us if you are still waiting for goods. In addition, please note that Rob has now moved from Brondesbury Road to a new address and threats from his girlfriend prevent us from including it in FTM! Please send any remaining queries therefore to the Editorial address, i.e. **87 Dryfield Road, Edgware, Middlesex, HA8 9JW.**

## **Competition Results**

**L**ast issue we asked you to tell us what year ELO last played Australia prior to this year's mega-tour. The correct answer, which almost all of you got (it didn't help that Supplement 47 mentioned the date by accident!) was **1978**.

Winning the first prize of the large autographed **MOMENT OF TRUTH** poster was **Michael Christie** of **Merrylands**, Australia (we didn't fiddle this, it's just the way the names came out of the hat, honest!). **Mr P Ogden** of **Ashton-In-Makerfield** won the Aussie promo CD of **MOMENT OF TRUTH**, and the Aussie **VERY BEST OF** autographed poster was won by **Graham Hollands** of **Slough**.

Congratulations to our winners, and thanks to all those who took part.

# UK ELO Convention 1995

Lea Manor Hotel, Albrighton,  
Shropshire  
4 November 1995

*After much anticipation, the first UK ELO Convention finally took place on a lovely, cold, crisp and clear winter Saturday. The hotel was situated in some beautiful countryside, just outside the pretty village of Albrighton. The convention venue itself was the function hall, a good-sized room just off the reception area, with a stage at one end, on which stood the giant video screen, and a disco system for playing all those ELO requests.*

*The convention was due to begin at 2pm, and from that time onwards people arrived, to be greeted on the door by **Mark Hateley**, the Convention Organiser. New acquaintances were made, and old ones renewed, as fans sat around tables comparing notes, sharing their photographs and scrapbooks, or just chatting and supping their drinks from the bar.*

*The various stalls were set up on one side of the hall, where people could browse and buy or just admire. Jules and Andy McNab ran the FTM stall, selling back issues, photos, posters and information sheets. Next to them, Gill and Mat, Magic (T)Arts, had set up their Woody/ELO PART II stall, selling all things Woody, from posters to badges, to T-shirts, and also some nice PART II photos. Much time was taken on this stall, getting posters meticulously hung, and wares laid out just right. (Some people are very sad! – Gill)*

*The Dutch ELO Fanclub stall, run by **Michael Osinga**, was dominated by a huge treasure chest, in the style of the **DISCOVERY** sleeve, which drew gasps of admiration. A large cardboard*

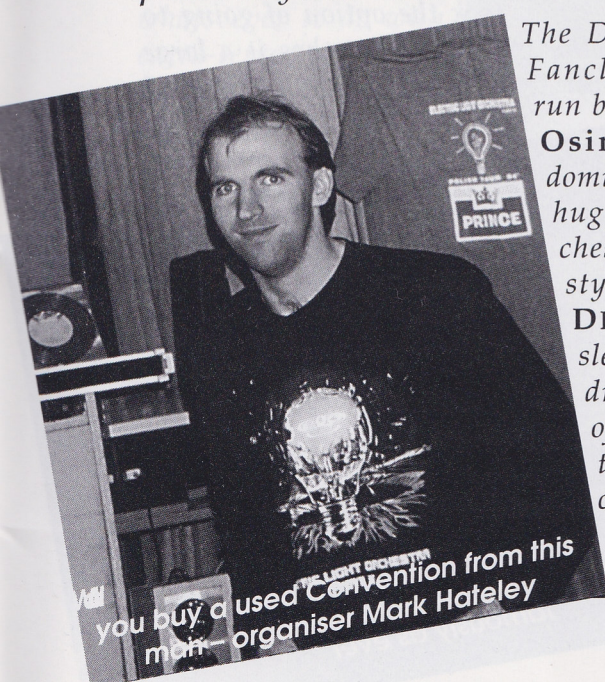


*Michael Osinga dominated by his huge chest!*

*cutout of the chiffon-draped lady conductor from the first PART II album, hung from a pillar alongside the stall. Wares included their own exclusive T-shirts, made up of a composite of album covers and logos, European singles, and European Tour memorabilia.*

*The most well-travelled stall belonged to the contingent from Hong Kong, which seemed to be full all the time. The jet-lagged pair who ran this stall brought with them Australian Tour T-shirts, posters, exclusive polo-shirts and band photos, and Japanese **MOMENT OF TRUTH** CD's, which had a different cover, and Japanese lyrics and sleeve notes. These proved to be very popular, and one was donated for the Charity Auction, more on that later.*

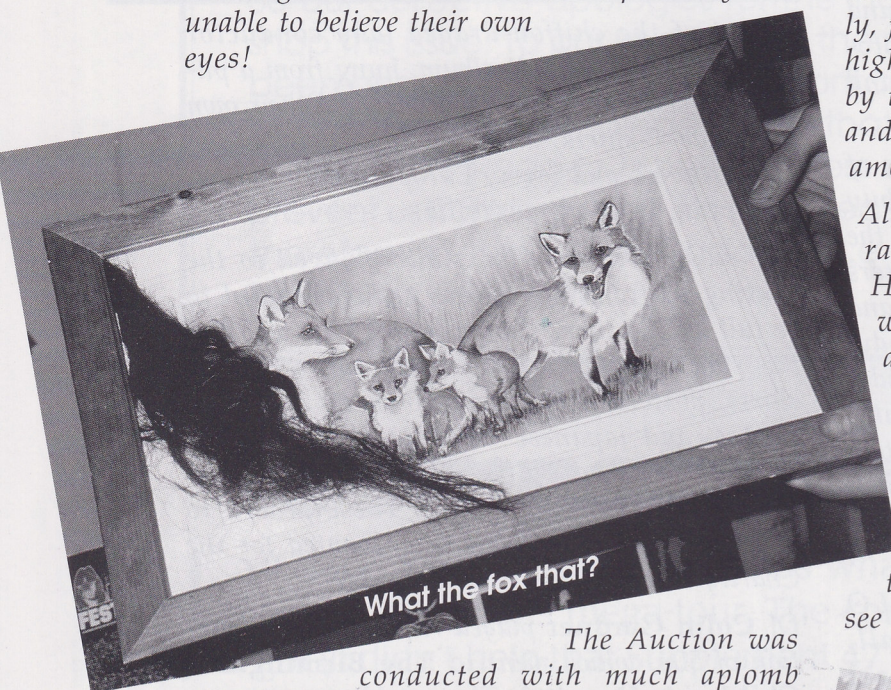
*DJ **Colin Gardner** played requests for a donation of 50p, which went to **The Birmingham Children's Hospital**. The notable exception to this rule was **THE BATTLE OF MARSTON MOOR**, where 50p was paid to take it off (FTM's Gill being the one to put everyone out of their misery)! Videos were played on the giant screen, lent by some of the delegates and stallholders, and some from Mark's own private collection. The MSO video was playing when I arrived, and large amounts of time later on were donated to compilations featuring **The Move** and **Roy Wood**, although some of these were of dubious*



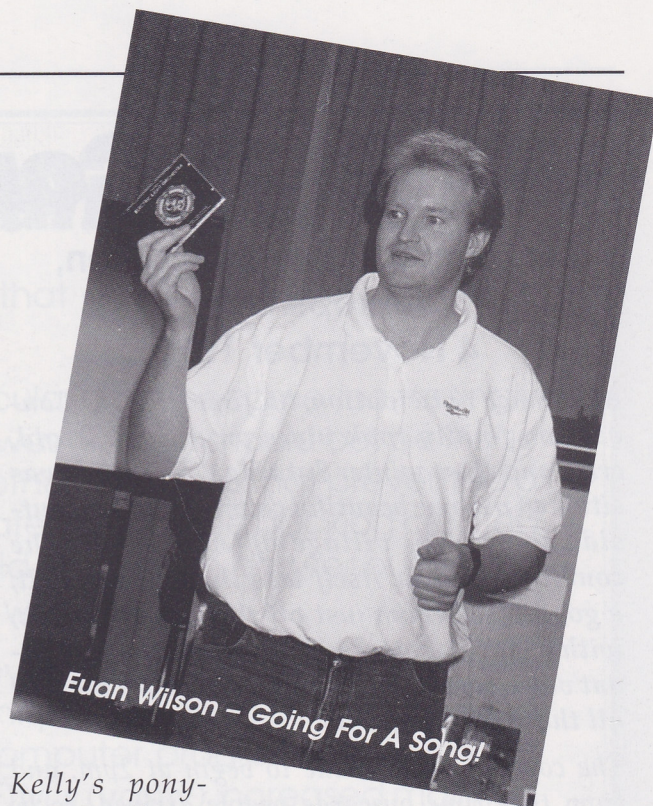
*you buy a used Convention from this man – organiser Mark Hateley*

quality. (Well, what do you expect from a seventeenth generation copy of *Flowers In The Rain*, shot 28 years ago, bootlegged in Australia and played back on a three-for-99p video tape? – Gill again, indignantly! By the way, didn't you just love the clip from *Coronation St.*?) The rare video to **BREAKIN' DOWN THE WALLS** was well-received — not many people seemed to have seen it before. Murmurs of "Fwooaaggh!" were heard from The Eric Troyer Appreciation Society contingent during the **Pebble Mill** and **MSO** videos!

At about 4.30pm (approximate time — I wasn't clockwatching!), the Auction got under way. The various lots had been displayed along the front of the stage all day. Oddest auction lot ever had to be Kelly's ponytail, carefully cut off and preserved by the man himself, and mounted in a wooden frame along with a print of a painting of a family of foxes. This caused much curiosity all afternoon, with people going up to the stage to take a closer look, probably unable to believe their own eyes!



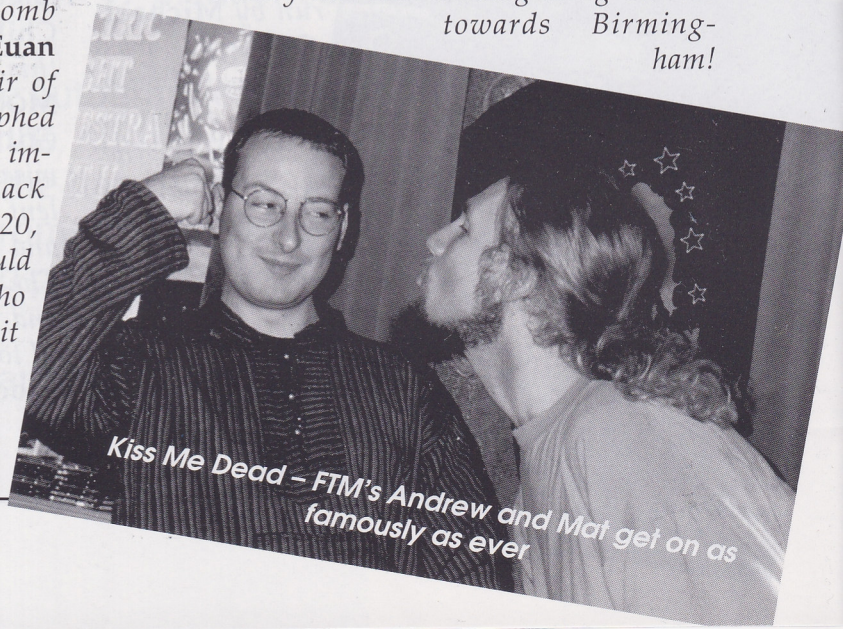
The Auction was conducted with much aplomb and humour by **Destination Unknown's Euan Wilson**. Lots ranged from CD's to a pair of drumsticks signed by Bev and an autographed drum-skin, and also a very tasty fruit cake, impeccably iced with the Woody logo in black and white icing. FTM purchased this for £20, and then FTM's Ed announced that it would be cut up into small pieces for anyone who wanted to have a piece. It seemed a shame it had to be eaten at all, though!

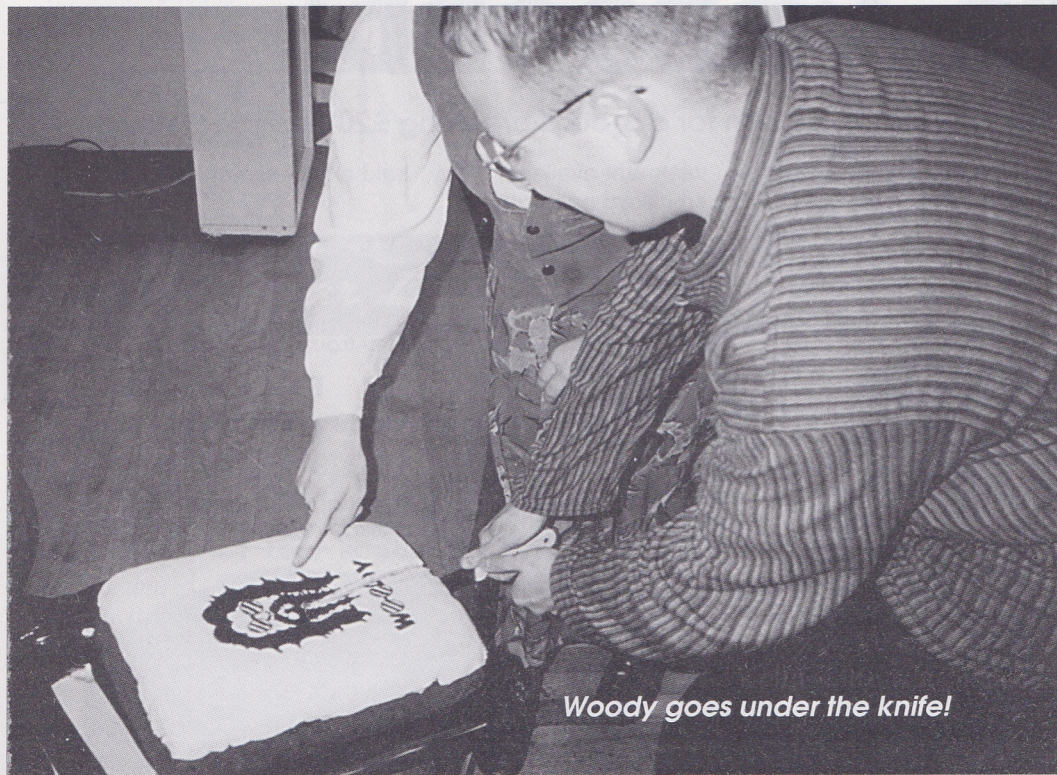


Kelly's ponytail finally went under the hammer for £31 (not purchased by Kelly, or any members of his family!), although surprisingly, for all the curiosity it aroused, it wasn't the highest selling item, being pipped at the post by the signed drumsticks, which went for £41, and the drum-skin, which went for a similar amount.

Altogether, the Auction, plus the requests, raised £400 for the Birmingham Children's Hospital. A representative from the hospital was there to accept the cheque, and he made a most appreciative speech.

Trevor Burton and his band, featuring Richard Tandy on keyboards, happened to be playing at The Adam & Eve pub in nearby (-ish; it was twenty miles, after all!) Birmingham that same night, and so some at the convention took the option of going to see them at this point. Rumour has it a large convoy was seen heading along the M6 towards Birmingham!





Woody goes under the knife!

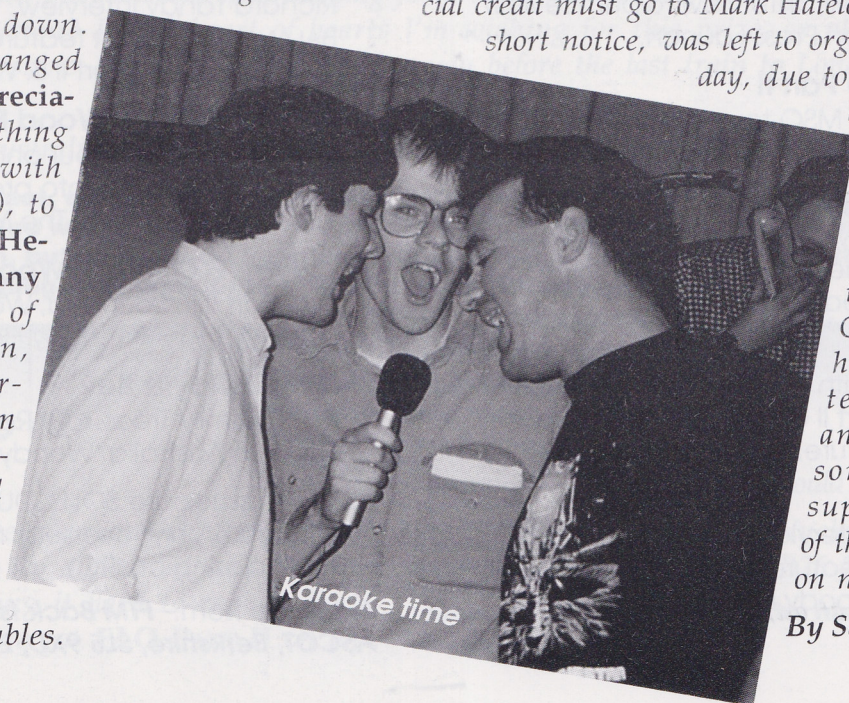
For those that were left, which was quite a few, the evening continued with a quiz. All credit must go to Mark Hateley for this, as he was up all the previous night thinking up the questions. There was just the right amount of really tricky questions for the hardcore fans, and not so difficult questions for everyone else to keep the quiz going smoothly. Trickiest rounds were the lyric round and the music round, where tiny snippets of ELO and related songs were played, and one had to guess the artist and song. The tape had to be played three times to get all the answers written down. Team names ranged from **The ET Appreciation Society** (nothing whatsoever to do with extra-terrestrials!), to **Part 3 3/4, Kelly's Heroes and The Bunny Reserves**. None of these teams won, being beaten thoroughly by a team from Scotland, appropriately called **Across The Border**. They won a very nice bottle of wine for their troubles.

For the team that came last, there was a booby prize: a compilation album of dubious origin, brought along by one of the stallholders and donated for this purpose; called **WILD WEST HEROES**, consisting of highly dodgy cover versions. A very worthy booby prize if ever there was one!

More videos were shown after the quiz, and the evening (and indeed, the convention itself) was rounded off with karaoke. Highlights were **Karen and Martin Cory's** hilari-

ous versions of **STANDIN' IN THE RAIN** and **BIG WHEELS**, and **Mark Hateley's** and **Colin Gardner's** rendition of **Jasper Carrott's FUNKY MOPED**, with Mark doing the Bev Bevan bits! To round off proceedings, everyone present joined in a rowdy version of **ROLL OVER BEETHOVEN**, dancing and jumping around like a load of football fans.

The first convention was definitely a great success, and plans are, I understand, definitely under way for a similar event next year. Special credit must go to Mark Hateley, who, at very short notice, was left to organise the entire day, due to circumstances



beyond his control. Very well done, Mark! Also, many thanks to Colin Gardner for his DJ-ing and terrible jokes, and Euan Wilson for his superb handling of the auction. Roll on next year!

By Serena Torz

# IT'S A RECORD!

**An FTM back issue has been sold at auction for a record breaking £200 million pounds.**

The tatty back issue turned up in Birmingham reader Kevin Anorak's budgie cage. "I'd used it when my pet budgie Mr. Chirpy got the runs and I'd run out of cage lining," said Kevin, who took the comic to Sothebys where an anonymous Japanese bidder paid over £200 million for it. Unemployed astronaut Kevin plans to use some of the money to buy some of the horrendously overpriced ELO interview discs advertised regularly in Record Collector by a well-known dealer, who, seeing that some mug is prepared to pay through the nose, continues to grossly inflate his prices.

Prices of FTM back issues have soared in recent months. "Buying an FTM back issue is by far and away the best in-

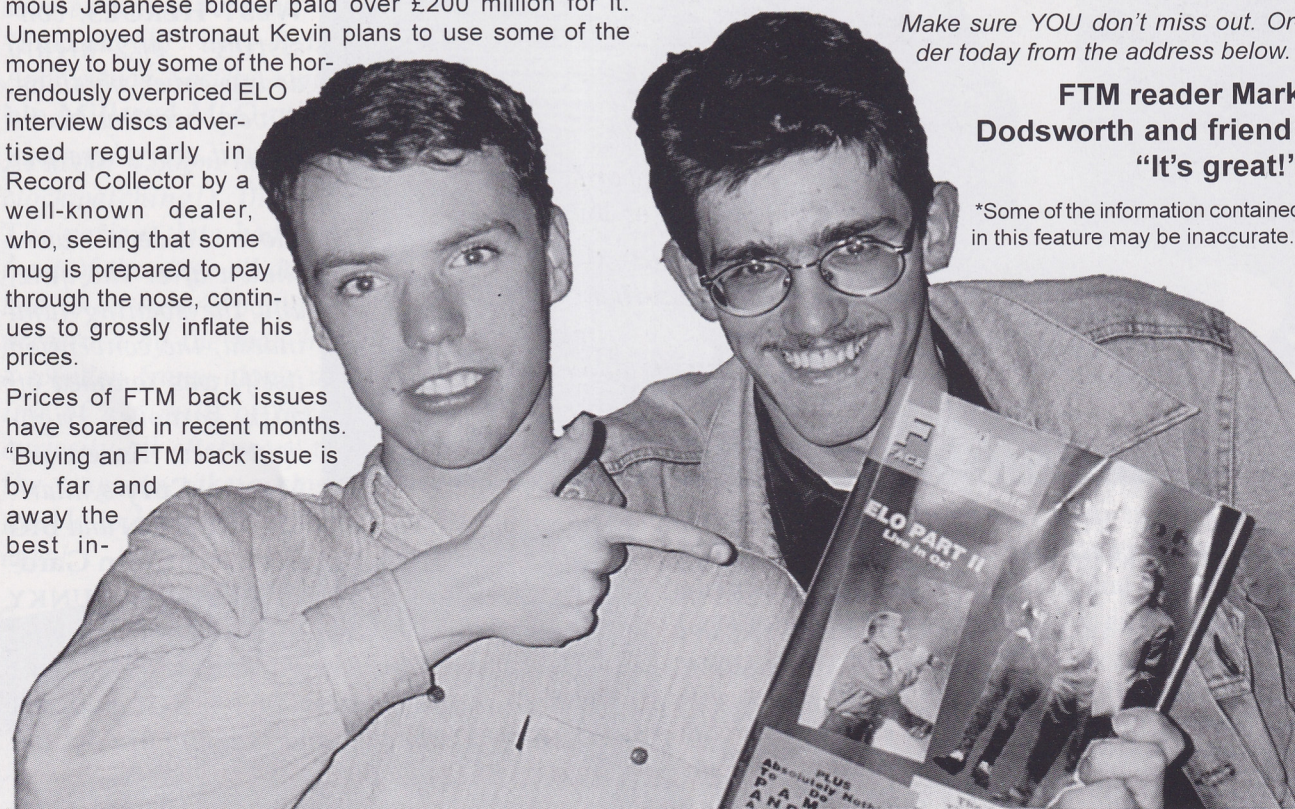
vestment available today," said a spokesman for Natlay-smidlloyd bank.

"I've never seen anything like it since the gold rush of 1849," said a spokesman for the FTM Back Issues dept.

*Make sure YOU don't miss out. Order today from the address below.*

**FTM reader Mark Dodsworth and friend: "It's great!"**

\*Some of the information contained in this feature may be inaccurate.



## **9 Cover Pic: ELO Part II**

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

## **10 Cover: ELO Part II**

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

## **11 Cover: Hugh McDowell**

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

## **12 Cover: Bev**

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

## **15 Cover: Mik**

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

## **17 Cover: Richard Tandy**

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

## **19 Cover: The Roy Wood Big Band**

Moment Of Truth Tour photo special, Roy Wood Big Band photo profile, ELO compilation feature, Bev on The Move interview.

## **20 Cover: ELO Part II, Woody**

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

## **21 Cover: Roy & Bev**

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

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

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## Send It...

Face The Music Magazine  
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## ☆ Star Letter ☆

Dear FTM,

From the diary of Horace Wimp, here is the news, hold on tight:

The last time ELO played from the end of the world (in Australia!) was 1978. Heaven only knows why the mission (a world record!) took so long! This isn't the way life's meant to be!

ELO cast their strange magic over every livin' thing and shone a little love all over the world. They had us standin' in the rain (in Southern Australia? - pull the other one! FTM Ed) to get tickets to see our wild west heroes for a night in the city under the starlight. Then out of the blue, it's over and we're all feeling midnight blue. But wait, it ain't necessarily so, there's a new world rising.

Now ELO Part II are breakin' down the walls with the power of a million lights. The moment of truth came in March 1995 when the honest men said hello. The voices in the crowd yelled for "one more tomorrow, we don't wanna see the leaving of the heartbreakers!" But the twist of the knife couldn't be stopped for love or money and we weren't so glad you said goodbye. Another heart breaks when the lights go down; now I can't get it out of my head.

This is so serious, so I'm getting to the point. You hold the balance of power, my 21st century man. It would be so fine, I'd have my head above the clouds if I won an autographed poster (I already have the CD!).

But wait, before you say "Oh no, not Susan!", take the time to witness that I'm a sweet talkin' woman, not an evil woman or a vixen. But believe me now, I don't want to be a loser gone wild. Please, don't bring me down, Mr. Blue Sky.

Forget the telephone line, get the big wheels turning and get steppin' out to the post office and send it across the border. I'm not asking for a ticket to the moon - do ya understand, is there any confusion? In my heart of hearts I'm wishing for this prize, so please send it before I turn to stone. I hope my letter reaches you before the last train to London.

Susan Madigan,  
Belair, South Australia.

**As a matter of fact, once upon a time I used to get letters like this almost every night. My mailbag was filled with endless lies of sorrows about to fall if people didn't win. I could've gone on the run, but in the end I ignored all of this talk of danger ahead, as there was no way out but to judge the competition in a fair way, and look at me now!**

## Can You Help #2?

Dear FTM,

I am writing to see if anyone can help me. In February I had my car stolen with all my tapes in, and I am finding it hard to replace them. Has anyone out there got ELO PART II on tape

or could help me to get it, I would be very grateful.

Mr C. Pashourtides, 75 Wychwood Crescent,  
Sheldon, BIRMINGHAM, B26 1LX.

**Maybe I ought to change the name of this page to Crimewatch!**

## Jewel Purpose

Dear FTM,

I haven't had a tattoo done, instead I have had a necklace made that I want to show you. The letters are gold and are made out of my wedding ring.



I showed it to Kelly before the Colchester gig and told him what it was made out of. He said: "It works better this time than it did as a wedding ring." He's absolutely right about that!

Dorthe Nordahn,  
Nr. Åby, Denmark

p.s. Hello to my new friends who I met at the gig; Alison and Jo Bristol, see you in March '96.

Dear FTM,

Hi there! I'm just writing to tell you about a couple of things that may (not) be of interest to you, that is if you don't know already.

Firstly, RE. the OST album **JOYRIDE** you mentioned on p26 of FTM 21. Of interest to me is that **SO FINE** has a fading outro. Also **Barry**

**Mann** - I think, but don't quote me on it - is part of the Mann/Weill team who wrote the song **DON'T MAKE MY BABY BLUE** as recorded by The Move on **SHAZAM**. Completing the symmetry, they also wrote songs for the late **Cass Elliot** whose album **BUBBLE GUM, LEMONADE & SOMETHING FOR MAMA** has a credit arranged and conducted by **Jimmie Haskell**.

Finally, **Debbie Gibson's** new album **THINK WITH YOUR HEART** (SBK/EMI Records 7243 8 33374 2 2 in the U.S.; I don't know if it has been released over here) heavily features the **London Session Orchestra**. As they provided the strings for **MOMENT OF TRUTH** and **Oasis' WHATEVER**, both of which feature ex-**ELO** violinist **Wilf Gibson**, I was wondering whether maybe he's among the string players on here. There's no actual mention in the credits of Wilf (presumably no relation!) but **Gavyn Wright** (who plays with Wilf on the **Sam Brown** and **Everything But The Girl** songs) is credited with a violin solo on one of the tracks. Among the songs is a cover of **WILL YOU STILL LOVE ME TOMORROW?**, which was also covered instrumentally by **Louis Clark** a few years back.

Ian Byrne,  
Douglas, Isle of Man

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FTM Germany run their own independent supplement service. Called **Newsletter**, it is a beautifully produced, full colour, German language bulletin and features many rare pictures and reproductions of foreign single sleeves. A collectors dream! An English translation is available. Please write to:

**Patrick Gutfenbacher**  
**Postfach 1211**  
**76746 Jockgrim**  
**Germany**

### Thanks this issue...

Go to Andy Davis, John Van der Kiste, Martin Kinch, Ken Greenwell, Bill Carter, Jan Phillips, Dave Pegg, John Ralston, Dave Ciano, Fiona Sanders-Reece, Mandy Oates and last (but by no means least!) Jenny Ferguson for helping us out in a tight spot.

### Keep On Rockin'

It is with great regret that FTM has heard that our regular contributor John Van der Kiste has decided not to produce **Keep On Rockin'**, his excellent fanzine for '70's pop, any longer. Well researched and beautifully written in John's inimitable uncluttered style, **KOR** will be sadly missed in the fanzine world. The final issue can be bought, price £1.50, from John at Lavandou, Moorland Park, South Brent, Devon, TQ10 9AR.



**Eric Troyer limited six track mini-album, still available.**

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"...niapp ecin tuo bennut..."



“... your starter for ten, no conferring...”