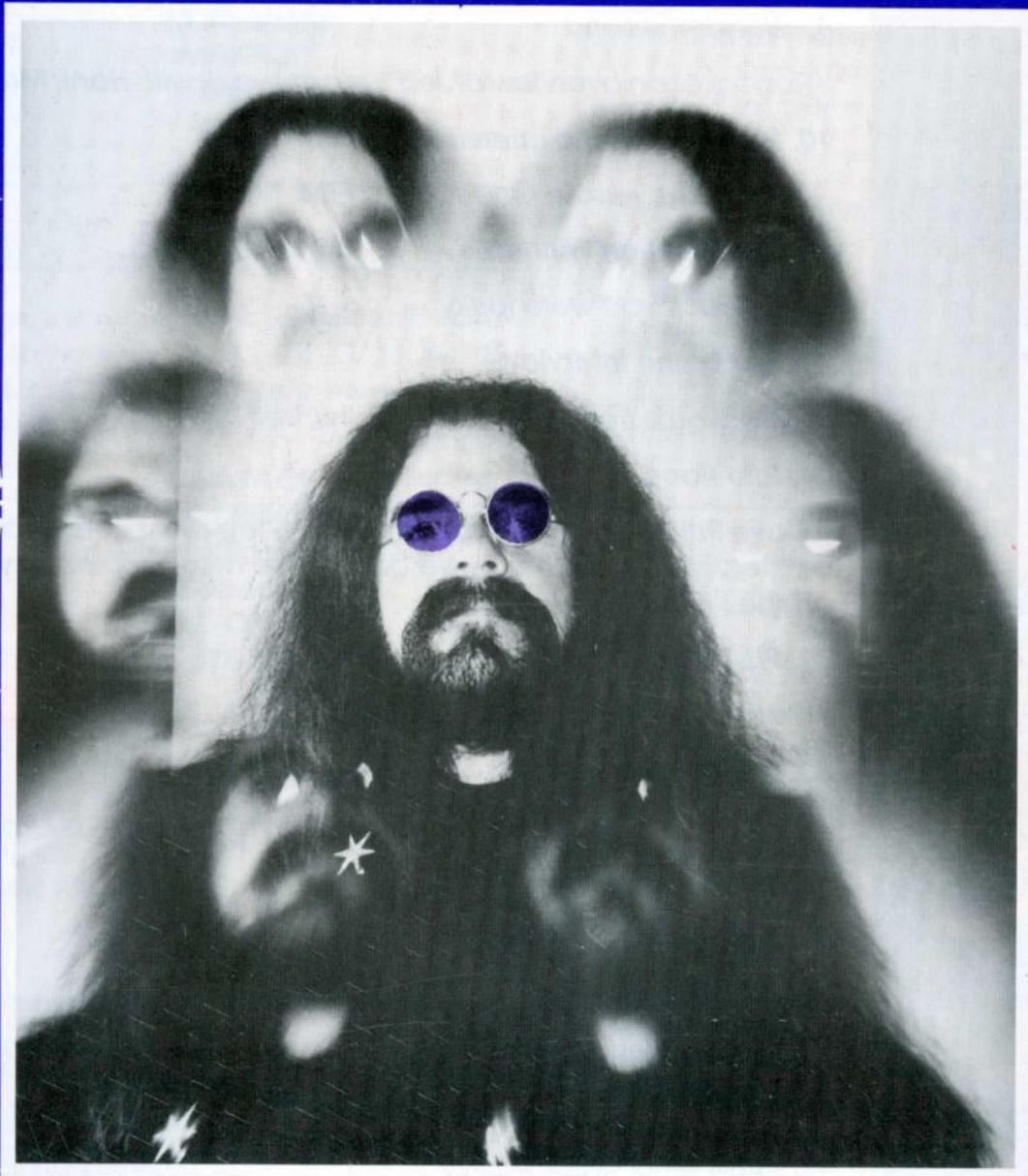


Face The Music



Exclusive! Roy Wood talks to FTM
The Idle Race reminisce
Phil Bates on ELO Part II
Jeff Lynne News and more!

Issue
16

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Ed Lines

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Dear All,

Merry Chrimble and a Happy New wotsit. Yes, it's that time of year when the snowman brings the snow and Woody's Christmas single gets wheeled out from underneath the tree yet again. It's only right and fitting therefore that we've finally managed to get a full, proper, bona fide interview out of the man himself...after all, it's only a mere *five years* since we first promised it! He's got rather a lot to say for himself too; his forthcoming album, his work with **Jeff Lynne** and his plans for the future.

Also featuring this issue is the second part of our **Idle Race** feature, again featuring many rare photos and reminiscences of the - "*it were all fields 'round 'ere when I were a lad*" - type (it would have appeared last time but the pages unaccountably went missing between FTM Towers and the printers - ouch, stop hitting me, Gill!), Soundbites covering '84 and '85, and fascinating interviews with Jeff Lynne and ELO Part II "new boy" **Phil Bates** complete this "something for everyone" compendium bumper book for boys and girls.

Finally, on behalf of FTM I'd like to say an enormous "thank you" to everyone who bought tickets for our fundraising raffle to win Richard Tandy's personal Gold Disc of **A NEW WORLD RECORD**. You raised over £1,000 towards paying off FTM's debt, and I'm very grateful to everyone who took part (and especially to Richard for being so generous in the first place!). A full report on the lucky winners will appear in Issue 17.

See you in the New Year!

Yours Truly 1993,

Andrew Whiteside,

EDITOR

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Here Is The News

WONDERFUL LAND

Well, wonderful if you can get it! Apparently, according to the record company, Polygram, the re-recorded **WONDERFUL LAND** single featuring Jeff Lynne, Hank Marvin and Mark Knopfler in aid of the Nordoff-Robins Music Therapy Centre, was "released" on 18th October. Has anyone seen it? Aside from **Q** and **Record Collector**, nothing has been mentioned in the music press. It apparently got into the lower reaches of the UK Top 100 - I wonder how? Yet again a release featuring Jeff receives minimal publicity in the UK. For a review, see later this issue.

RECORD COLLECTOR ROUND-UP

Issue No. 171 (November 1993) features an interview with **The Shadows'** **Hank Marvin**, who amongst other things, talks about his recent collaboration with Jeff Lynne (see above).

October's issue featured a review by **Peter Dogget** of the German-issued **CD LOOKING ON** by **The Move**: - "*Once they'd got rid of original vocalist Carl Wayne, The Move...acted like caged lions let out for an afternoon picnic in a school playground...It's chaotic, crazy, and for the most part enormous fun...*" Hear what all the fuss is about via the offer in the FTM Shop later this issue.

MESSAGE FROM THE STATES

MESSAGE FROM THE COUNTRY should see release in re-mastered form on EMI-America in the States. This should include extra tracks such as the singles and b-sides that were not on the album originally. Whether there is anything unreleased in the vaults is a moot point, because when FTM looked (on researching **EARLY ELO**), the cupboard was

bare! Now at last we may see that long overlooked Jeff Lynne gem **DOWN ON THE BAY** finally getting onto a CD.

TOM PETTY & THE HEARTBREAKERS - GREATEST HITS

In time for those Christmas stockings (and indeed currently lurking around the Top 10 as we speak) is the excellent collection of TP and the Heartbreakers work over the years, featuring amongst its 19 tracks the classic **AMERICAN GIRL**, many of Tom's recent collaborations with Jeff Lynne, plus two bonus tracks (including Tom's cover of **SOMETHING IN THE AIR**). Recommended, and given the thumbs up by **Q Magazine** in its December issue with 5 stars. We understand that TP has begun his new solo album which may involve Jeff (Lightnin') Lynne.

ROY DROVE ALL NIGHT (AGAIN)

No doubt most of our UK readers have seen the recent spate of car ads which uses the Jeff produced track as its soundtrack. Well, (surprise, surprise), it has been re-released by Virgin, backed with the classic **CRYING**.

JASPER CARROT NEC CHARITY SHOW

This had its press launch in September and features "surprise guests" - well, we know two of them, **ELO Part II** and **Roy Wood**, but anybody hoping for tickets now will be very unlucky as the show has completely sold out! (which I suppose is a good time to plug the urgent news supplement service which plugged it originally). Jasper's all-star Karaoke band "**Belch**" (featuring amongst others, **Bev Bevan** and **The Sab's Tony Iommi**) are threatened...

LOUIS CLARK LATEST

As previously announced, Lou plays the **Royal Albert Hall** on December 17th with **The Royal Philharmonic Pops Orchestra** as part of the **Daily Telegraph's** Christmas Festival 1993.

JEFF LYNNE ALBUM LATEST

Now rumoured to be a thrash death metal epic of **Elvis Presley**, **Beatles** and **Beach Boys** b-sides, sung in the style of **Tiny Tim**...well, come on, it got your attention and is slightly better than the "still in progress" line we've been trotting out for what seems like years. There should be further news coming soon via the Supplements, plus the "everything Jeff Lynne has done since ELO" special is now in production and will be ready to tie in with the new album (assuming it ever comes out, that is...).

Meanwhile, Jeff went to see **Aston Villa** play **Birmingham City** on 6th October, (nice to see his masochistic tendencies haven't abated!). We understand he also did some work with **George Harrison** during his brief stay.

WILBURYS LATEST

It is rumoured that the new album is being recorded with **Eric Clapton** on guitar somewhere in L.A. (maan!).

MOVE AND MOTORHEAD

Living (just) legend **Lemmy** pays tribute to **The Move** in a recent **Kerrang!** interview. Come to think of it, and staying with Metal, **Kiss's Gene Simmons** (big ELO fan), always reckoned **The Move** and **Roy Wood** in particular to be a very big influence on **Kiss**. It's a shame that **Lemmy's** wish for Jeff to produce some **Motorhead** tracks did not come about...

THE LIGHT GOES ON AGAIN

A new "bootleg" CD has emerged from Germany. I say bootleg, as it was a legitimate release under German law until **Phil Collins** and **Cliff Richard** won a test case banning these kind of "in concert" releases, as the artists concerned do not receive any royalties from them. Anyway. Entitled **THE NIGHT THE LIGHT WENT ON AGAIN** (Genschman Records GENSCH 1013 CD), the CD's source material is a radio transcription disc from the band's **Winterland** show in 1976 and the quality is therefore, for the most part, excellent. I say for the most part, as those tracks that feature backing tapes (i.e. **FIRE ON HIGH**, **ELDORADO OVERTURE**, etc) are mercilessly hacked for copyright reasons. They might have been better off waiting till the whole thing was illegal and just putting out the whole gig, tapes and all. In the opinion of FTM, the CD captures the band at their live peak (although sadly it doesn't feature the band's killer version of **THE END/LET'S SPEND THE NIGHT TOGETHER** that was a feature of their US shows at the time) and is highly recommended, not least for the extensive sleevenotes, which with typical German efficiency give the complete setlist for the **FACE THE MUSIC** tour, together with UK and US chart positions (although I don't know what UK chart they used, but it certainly isn't the official BBC chart!). Full track listing is as follows:

FIRE ON HIGH, POKER, NIGHTRIDER, SHOWDOWN, ELDORADO OVERTURE, CAN'T GET IT OUT OF MY HEAD, POORBOY (THE GREENWOOD), ILLUSIONS IN G MAJOR, ELDORADO, ELDORADO FINALE, STRANGEMAGIC, 10538 OVERTURE, DO YA, EVIL WOMAN, MA-MA-MA-BELLE, ROLL OVER BEETHOVEN.

MORGAN, TANDY, SMITH

The trinamic trio recently recorded an old song of Dave's, **SHANTY TOWN BLUES**, which was originally written about the time of of **HIROSHIMA**. Very good it is too.

JET ARCHIVES

Our trawl through the tape vaults is going very nicely - more via supps and in the next issue.

ELO PART II NEWS

ELO Part II are currently checking out label interest in the States and Europe, the reasoning being that the UK market is pretty much dead sales-wise, (check out OrKestra's recent releases for proof). Any deal would be world-wide and thus cover the UK. Both Eric and Phil are busy writing stuff, so with a bit of luck we should see something next year. Live rehearsals begin again in December, and this is the most up-to-date information we have:

Australia is very doubtful due to the mega-recession out there, (sorry Ken!), **South Africa** is on hold until the situation out there calms down a bit, but a warm-up gig will be played in **Warsaw** in December for the charity **NEC** gig, hopefully followed by more gigs there in January.

Meanwhile, the UK dates for March are now TBA due to "something being planned" apart from the special weekend gigs at B*t**ns which are as announced. There is the possibility that FTM readers may get discount rates at the latter, more info will be given out via the Supplements. The band will hopefully be touring Europe in May, USA in June and July, and return to the UK on the 1st October, touring through to November.

And here's one for all you Wagnerian opera buffs, (Gotterdammerung indeed, and subtle we ain't!). In case you hadn't noticed, **Pete Haycock** and **Neil Lockwood** have left Part II!

ROLL OVER BILLY IDOL

ROLL OVER BEETHOVEN (LIVE) from the re-mastered 1985 **THE NIGHT THE LIGHT WENT ON (IN LONG BEACH)**, appears on a compilation tape given away free with the bourbon, **Rebel Yell**. Called **THE SPIRIT OF ROCK**, the tape is an excellent excuse for a drink (not that certain members of FTM need much encouragement in that department!), as it features classic tracks by **Meat Loaf**, **The Blue Oyster Cult**, **Boston**, **T-Rex**, and loads more.

NIGEL & ELO GET STONED

Recently released on **Warner Brothers** is **STONEFREE-A TRIBUTE TO JIMI HENDRIX**. **David Sinclair** of **The Times** gave the album a favourable review, except for **Ice-T's** version of **HEY JOE** and:

*"...Nigel Kennedy's more courageous but similarly doomed instrumental version of **FIRE** (imagine the **Electric Light Orchestra** without vocals) is the only other outright disaster..."*

QUO LOVE ELO - OFFICIAL!

This piece of news is courtesy of reader **Diane Theobald**:

*"I met **Francis Rossi** from **Status Quo** last weekend and thrust a copy of FTM in front of him and asked if the quote [in **Soundbites 1982/3**] he made was true. It was! And in fact he autographed it and said "I love **Jeff Lynne** to death".*

Quo are currently doing a book signing tour to promote the band's autobiography and if that quote whets your appetite, you could do worse than check out

the band's 1982 album, called strangely enough, 1+9+8+2 which is incredibly ELO/Lynne influenced.

SAM N' WILF (N' MIKE)

OrKestra have a new labelmate in the shape of **Sam Brown**, who has a new LP out called 43 MINUTES (All At Once Records AAO93172 CD).

FTM received this new album just as we were going to press and we've only had time for a couple of play-throughs...but what a surprise, it's a classic! Fine quality rock with hints of **THE KICK INSIDE** - era **Kate Bush**, a touch of third-album **Led Zep**, a dash of **Floyd** mixed with **All About Eve/Renaissance**-style harmonies (*OK Rob, we get the picture!*- FTMEd) all backed up with excellent musicianship and production (by her brother **Pete Brown**). Fine though that may be, it is the backing musicians FTM is interested in. The album includes backing vox. by **Mike Sheridan and the Nightriders** - Mike and his band regularly play as part of **Joe Brown** (Sam's dad) and **The Bruvvers**. Also present is one **Wilf Gibson**, ELO's flamboyant violinist from the very early days. Making his first appearance on record for some time, Wilf forms part of the string quartet on **YOUR TIME IS YOUR OWN**, and can be heard very prominently. The fact that an ex-ELO member is on one of the tracks shouldn't be the only reason for you to delve into this - all of the 11 songs are very strong, in particular the epic **COME INTO MY WORLD**, the soothing *and* haunting **YOU ARE THE WORLD**, and **FEAR OF LIFE**, the vocals on which are just...heavenly!

In all, a totally satisfying LP which highlights how much a talent Sam Brown is - not only does she sing, play piano, harp-sichord, Mellotron, Rhodes and a fierce Hammond, (*SEE THIS EVIL*), she wrote the

whole album and co-designed the sleeve! 43 Minutes...pleasantly spent, and thoroughly recommended! (*look Rob, I fancy her too, but put away The Guinness Book of Superlatives now* - FTMEd).

ELDORADO GOES GOLD

DCC Compact Classics Inc. have produced a special audiophile CD pressing of ELO's 1974 classic **ELDORADO**. Hours before deadline, FTM received our copy, and we can report that not only is this 24 carat gold CD extremely impressive looking, but it also sounds good as well! DCC have gone back to the original 2-track masters and created a pressing that sounds much clearer and sharper. Is anything previously unheard revealed (more session musicians walking out, perhaps?). Well, nothing dramatic; Bev's hi-hat can be heard keeping time almost all the way through, but overall the "warmth" and superior sound quality is very noticeable compared to the vinyl, or even the Sony CD!

A lot of time has been spent on this release, and not just on the sound. The packaging is beautiful, with the CD housed in a slip-case, whilst the booklet is printed on heavy stock paper, reproducing the original Warner sleeve and liner exactly, even down to the typesets used.

Remastering guru **Steve Hoffman** has worked wonders here, although I suspect that the source tape used is the American copy, not the London original. We hope to be speaking to Steve shortly, so we'll let you know. In the meantime, short of getting Jeff Lynne in to do a **Jimmy Page - REMASTERS** - job, this will more than do. Stop Press: There appear to be plans afoot to release **FACETHEMUSIC/A NEW WORLD RECORD/OUT OF THE BLUE** in similar formats. More details next time.

Wonderful Land

HANK MARVIN
wonderful land

PROMO COPY
NOT FOR
RESALE



featuring **MARK KNOPFLER**
produced by **JEFF LYNNE**

I suppose it is quite a dilemma trying to decide what to do when you have a few hours to kill before going to see the F.A. Cup Final. Imagine the relief of Jeff Lynne then - while most of us would be down the pub, he knocks out a bit of yer quality production, plays acoustic guitar and still has time for the replay! Plus, its "all for charidee, mate!"

The work in question is **Hank Marvin's** recently released single **WONDERFUL LAND**, a re-working of **The Shadows** classic, which also features **Mark Knopfler**, the whole shebang being engineered by Lynne stalwart **Richard Dodd**. The single, on the Polydor label, is available

in three formats: 7-inch vinyl (remember them?!) PO 297; cassette POCS 297; and CDPZCD 297. Sadly, very poor publicity and distribution meant the single only reached the bottom-end of the Top 100, which seems to be all too common for anything Jeff produces these days.

What can you say about Hank Marvin? Probably one of the most influential and talented guitarists of the last few decades and Mr. Lynne gets to produce him!

Jeff's crystal-clear production of Mr. Marvin's fluid, ringing, unique guitar-playing on both **WONDERFUL LAND** and the b-side **NIVRAM**, is top-notch, real quality.

As Hank explains, in interviews in **Record Collector** by **Peter Doggett** and **Guitarist Magazine** by **Tim Slater** (both November issues):

"Our first choice was **NIVRAM**, which is an obvious choice, as it's a duet. **George Martin** was going to produce it, but then the dates had to be brought forward, because Mark had to go to the States. George Martin couldn't make the new schedule, so we contacted Jeff Lynne instead. He was in Britain to watch the FA Cup Final, and he said he'd love to do it. We decided to do **WONDERFUL LAND** as well as **NIVRAM**, and taped them both at Abbey Road.

"The approach to **WONDERFUL LAND** is very simple. It sounds almost like a live version of the Shadows' arrangement - but without the strings, and with Mark Knopfler, who's playing some harmony guitar. **NIVRAM** is a little different, though. Jeff Lynne's got this terrific echoey thing. I really like the way **NIVRAM** has turned out. There's this wonderful tape echo on the drums, almost like early **Gene Vincent - BE-BOP-A-LULA** or one of those. The atmosphere is a bit different to the original, and Mark and I had the chance to do a solo each.

RC: *So it's not the trademark Jeff Lynne sound, with orchestras and choirs?*

HM: No. I don't think any of us really know what to expect from Jeff. His idea was maybe to do **WONDERFUL LAND** slower, with a slightly more bluesy feel. As it turned out, though, it's pretty much the same tempo as the original. Some people have been surprised it wasn't the very heavy, layered Jeff Lynne production. Clearly he felt it needed a simple approach.

RC: *How did you come to be recording **WONDERFUL LAND** again, with Mark Knopfler and Jeff Lynne?*

HM: **Raymond Hinnett**, who's a very fine blues guitarist and singer, and **Bob Young**, who's played harmonica with **Status Quo**, came up with the concept of the Fender 40th Anniversary. They got backing from EMI to develop it into a TV documentary, and suggested that Mark and I should do something together."

The single, (with all profits going to the **Nordoff-Robbins Music Therapy Centre** - so find and buy!), is from Hank's new 16-track album **HEARTBEAT** (Polydor 521 232-2), which was released in November. Recorded and mixed by **Dick Plant** (who, you may remember, engineered **ON THE THIRD DAY**), the album is basically a collection of covers of well-known hit singles (*a la* Shads), with **Cliff Richard** and Hank's daughter **Taklia Marvin** helping out with backing vocals on a few tracks. Aside from **WONDERFUL LAND**, the stand-out track is Hank's own **LIMITED SLIP**, a pacy keyboard-driven rocker with (at last!) distorted guitar. Recommended.

The only question remaining is does Jeff Lynne have any of heroes left to produce (the campaign for a Lynne production job on **Joe Meek's TELSTAR** begins here!)?

Roy Wood - On A Positive Note



The Many Faces Of Mr. Wood

self-confessed "wilderness", Roy is brimming with the kind of enthusiasm and optimism once associated with the Apollo 11 mission! For him, the launch of his new band is equally important - probably more so - than that of all its predecessors, **The Move**, **ELO** and **Wizzard** included. The first few months have had their highs and lows; however, things, it seems, are coming together.

"We're really enjoying this," he enthuses, "We enjoy playing together. Due to the tour being cancelled, we haven't played as many gigs as we feel we need, but by the time Christmas comes, and we've done a month's worth of gigs, I think the band will be pretty tight. Obviously, with the summer festivals, we didn't get the chance to have sound rehearsals, either. We just had to pile on and do it! With eleven people in the band, it's not that easy for the sound man to get a good sound, but he did quite well. It's difficult for me, because I have to go on second-hand opinions from people who actually hear it in the audience. I've taken in the opinions of people like other musicians, and I've managed to explain a few things to **Paul** [*the sound man*], and he's slowly but

A grey day in a Birmingham pub, the soundtrack to which was one of those annoyingly intrusive "background" tapes which lurched from the speakers and threatened to cause havoc with our somewhat insubstantial interview-recording equipment. Across the table, Roy Wood, in all his wisdom and redness, suggested a move to the Hyatt International Hotel just across the road.

"Hello Woody," called a clan of Scottish accents.

"Hello Wet Wet Wet," he replied cheerily, as we revolved our way into reception, and chose the comfy seats in the corner. In the luxury of relative quietness, Roy settled down to tell us about the latest challenge in a career littered with sporadic, yet spectacular explosions of creativity.

After several years spent in a

surely sorting it out. It's probably not at its best yet, not the way I would like it, but it will happen." he says confidently. Over the years, Roy has experimented widely with different combinations of live instrumentation and players, slicing his way through a jungle of brass and string sections (not least with the burgeoning ELO). Has he, at last, emerged in the clearing to find the ultimate line-up?

"Yeah, I would like to think so. They're all great musicians. The horn players are the best I've ever played with. Most of them played in the **National Youth Jazz Orchestra**, and you can't get better than that, really. With the new girl, **Helen**, it sounds really 'fat' with two trombones. I was pleased with that. I mean, who knows? As time goes on, I suppose the ultimate thing would be to actually have a big band, with the whole lot in - I'll get all of 'em in! I suppose it could be a bit expensive though." he muses, as practicalities attempt to spoil the flood of bright ideas!

"As far as personalities go," Roy continues, "We all get on tremendously well, which, to my mind, matters a great deal." The Move, for instance, were not exactly famed for their all-round chumminess and brotherly love, which didn't really make for an easy life.

"If I didn't enjoy playing with these people, I wouldn't do it, full stop," he states emphatically, "The new trombone player, Helen, has done really well. She's good, and she's only seventeen. I think she's standing up quite well, especially as the rest of us have got to a point now where we know each other well enough to be able to have a bit of a laugh, and take the piss out of each other, basically. The brass girls are the worst for that!" he smiles with a glint in his eye, "They take the mickey out of the lads something

wicked, you know, and that's great. We all know about that, and Helen fitted in straight away. She seems to be one of the gang already."

Having watched the progress of the band quite closely from the start, it seems clear that, as the stage show develops, the individuals have begun to blossom too.

"That's right. They all have strong personalities, and in the territory of their own bands [*there are several small groups within the band*], they come across really well on stage. I'd like to do some arrangements whereby we could actually do sections of the songs that are a bit more jazzy, so that they can shine in a way they know how - as jazz players."

The multi-instrumental image was a very strong feature in the past. Many feel it would be great to see its revival on stage.



Helen the new trombonist

"Well, it depends. I've got it all there at the moment. Everyone else does it, so I don't need to...but I am working on a ballad which I'll be singing with one of the girls. I probably won't play guitar in that, I'll just sing, so during the solo, I'm thinking of playing soprano sax."

Not very long ago, in a jovial moment, cello had been mentioned as a contender for one of the many instruments eligible to be played on stage. Was he, we ask tentatively, serious?

Roy laughs, "Yeah, I fancy that! I might bring a bit of cello back in. Depends on whether we can get it on the bus with all of us lot! But I wouldn't use it just for the sake of it. It depends on if the song warrants it or not."

Writing for this line-up, specifically for live performance, it would be interesting to know if it differs to that of writing for a solo album.

"It's totally different," Roy confirms, "Because I'm taking all that - about the personalities of the band - into account. The people I think would feel comfortable being exposed as a feature; then I want to bring that out in the songs as well, so they have the chance to have a real bash!"

Roy sees the band first and foremost as a live project, but also has very definite plans to feature them on future recordings.

"Up to now, I've always written the songs, recorded them, and then, if I do a live thing, I get the band to learn them off the tape. What I've done with this new stuff so far is to make demos, so the band can learn the songs off the tape, then when we get tight on the arrangements, I'd like the band to come into the studio and add their bits - the brass section and

all that - to improve it and make it sound more like the band is live."

Although the current live set consists mainly of older material, the approach to these songs, particularly The Move numbers, is very different to anything previously attempted. However, Roy has been advised by certain "commercially-minded" people to go out under the banner of The Move or Wizzard.

"I'd rather pack up before I have to do that," he says defiantly, "I want this to be a new thing, but obviously, the people who pay money to see us expect us to play the stuff they know. I'm not ashamed to play it, because I wrote it, but I would like to present it in a different way, so that people don't say 'Oh, he's just doing it like Wizzard or The Move'. Part of the reason why I did change the arrangements is so that I just wasn't playing the same old thing I used to play years ago. I need to keep my own interest going as well. We've got the brass section playing all those riffs in **I CAN HEAR THE GRASS GROW**, and **FIRE BRIGADE**, with the reggae horns..."

There is also a brand new intro. piece based round the **BRONTOSAURUS** riff, which was impressively debuted at Brentwood last month, Roy using the freedom afforded by his new remote pack to walk on stage playing the guitar line. A most splendid entrance!

"Yeah, but although I don't have loads of leads trailing about, it hasn't done me that much good, 'cos I'm still glued to the microphone, anyway. I can't turn around and see what everyone else is doing. I feel a bit...how can I explain this?...I feel a bit alienated to the rest of the band when I'm on stage. I try not to be, but I'm stuck on the mic. in the middle, and they're all boogying about around me. I'd like to

bring in a couple more numbers featuring other people - maybe the twins singing, so that I can join in as a musician and play more. I was toying with the idea of having a face mic. so I could move around the stage, but I just had this vision of it picking up other dubious things apart from my vocals, if you know what I mean!" he laughs, "Asking me fall-back monitor mixer 'politely' to turn me up a bit or something! I don't think it would work for me, really!"

The problems of a nagging cough and the effects of fizzy drinks were then considered, along with the unflattering effect a face mic. could have on one's hairstyle - definitely not a good idea!

The conversation invariably turns to the subject of studio and recorded work. It seems that, although recording new versions of the old hits is a vague possibility, and a live album could be on the cards when the time and venue are right, the priority would be a studio album of new material. As time goes by, some of the songs first written with a new album in mind have now been outmoded by more recent creations, although many of these still need attention in the lyrical department - a situation which has occurred several times over the years. Roy admits to working better under pressure, and, until a release date is set for the album, will probably not feel the urge to finish his task of versification! However, some songs are complete enough to be part of the live set.

"Yeah, LION'S HEART, BOADICEA, HOUSE OF LOVE, ELECTRIC AGE - they would all be on it. I would probably call the album ELECTRIC AGE. There's one called FIGHTING OUR WAY TO FREEDOM, and there's another - which I'm extremely pissed off about, to be perfectly honest! I wrote a

song in about June of this year called LOVE IS A STRANGE ANIMAL, with which I was really pleased. It has a load of horns in. Then, about three or four weeks ago, Belinda Carlisle came out with a record with a very similar title, LOVE IS A BIG SCARY ANIMAL. I was really annoyed about that, because her record is a load of crap! I mean, it's awful - I don't mind saying that. It's really crap, and mine's good!" Now, now, steady on! "There! I'm blowing me own trumpet! It annoyed me because it's a really good title. I'll probably have to change it now."

"Ah, but," says the sagacious interviewer, reminding the vexed Mr Wood of previous occasions when different songs of the same title became hits; THE POWER OF LOVE by Frankie, Jennifer Rush and Huey Lewis being the example that springs to mind.

"Hmmm. Oh well, there's a chance for me yet!"

Anyway, this album...

"Oh yeah, there are the two I did with Jeff as well. One is called ME AND YOU, and the other one's called, er..." he pauses for brief mental organisation, "...IF YOU CAN'T GET WHAT YOU WANT, YOU'VE GOTTA WANT WHAT YOU GET!" One detects a hint of typical dry Brummie humour in there. Wonder who is going to get their tongue around that one, then?

"Well, it's mainly me, but Jeff does a bit as well. We wrote them together. I had the skeleton for ME AND YOU. I took it over to Jeff's house, and played it to him, and he added some bits of his own to it as well. We did that, and whilst I was there, we stayed up all night (*like you do*), and played a bit of skiffle, and this is how the other one came about. It's a skiffle song." he says, with an element of "*And why not?*". And why not, indeed! So, is



that how things always happened between Roy and Jeff?

"No, not always. When we first started ELO, we got the concept of the album together, and we worked together on most of the songs, but most were actually written by one or the other person, with the other person throwing in a few ideas later on. We mainly wrote separately. In fact, it was easier to do it that way. But the two songs I did with Jeff recently were really enjoyable. We had a good time doing them. It wasn't planned - I just happened to be there socially, really, and it just happened."

Roy has very recently acquired a truck-load of new gear for his studio, including computer equipment from America (something we hear Jeff spends much of his time "playing" with). How has advancing technology changed the way Roy writes?

"Well, it hasn't actually changed the way I write, but it's made it much easier for

me to get tracks together quickly, rather than having to mess about, get all my instruments out and mic. them up, and put them down onto tape. I can now actually get the rhythm track down quite quickly using computers. However, I'm still in the frame of mind that I would sit down and write a song on guitar or keyboard first, and then use the computer to help me get the track recorded quicker than I could have done on tape. Whereas, I think a lot of bands today make the mistake of letting the computer do the work for them - they'll program a few sequences into it, and then the vocalist will just follow the sequence, which I think is a bit mundane, really, to be honest. I still use real instruments, and sometimes, if I want to save time and get a track together quickly so I can hear it myself, I've recorded myself playing a cello onto a computer disk, and I can now play it on a keyboard as well. It's still me playing cello, but I've put it on a keyboard so that it's quicker to play. But at the end of the day, when I come to mix the tracks and finish them, I shall put real cellos on."

It will probably be well remembered that, in the Seventies, Roy was renowned for being something of an instrument collector, and it appears that he still has a good collection, particularly of guitars. Only the other night, yet another of the six-stringed things appeared on stage, this time a subtle Pacific Blue one, deputising for the more gregarious and Very Lovely Sparkly Red One.

"Well, the Strat I normally use on stage, the red one, has had a new bird's-eye maple fretboard put on, and it's been refretted because they were all worn down. It's quite old. It was done by **Ken Boden Guitars of Wolverhampton**. Since then, I took it in again to have the

action redone, and it started going out of tune a lot, so I need to take it back. As a spare, I bought a new Fender Strat. It's one of those Sixties re-issue copies, and it's a good guitar. I feel comfortable with it, but it's not as good as the red one - it's about half the volume. Consequently, if you turn it up too much, the foot pedal tends to whine a bit, and it makes a few frying noises!"

Ah, so that's how Nirvana do it!

The conversation winds its way back to the topic of studio work, where Roy explains that it is easiest to do all the donkey work in his own studio, where the pressures of time and money can be forgotten, and he can take it at his own pace, finish it off how he wants it to sound, then go into a major studio to use their better facilities for a final mix. At this point, the question was raised as to whether Roy prefers to work alone or with an engineer.

"It depends on what mood I'm in, really," he says thoughtfully, "If I'm creating stuff, I prefer to work on my own, but then again, if I have something finished in my head, and I have a lot of recording to do, I probably get along quicker with an engineer, because he's there to work all the gear, and I can concentrate on what I've got to do."

Considering the success of many of his previous collaborations, would Roy's interest be captured by any current artists or producers to the point of wanting to work with them?

"Hmmm. That's a difficult one. Of course, I would if the situation arose, and they were nice people. That matters to me a lot. As far as producers go: no, not at the moment. I've got to a point now where I know what I want, and I'm quite single-minded in as much as I know what I want to achieve; how I want it to sound, just for

myself. Other producers, who are probably very good, might try and make me sound like someone else, which I don't want. I would work with Jeff in the studio again, though, because we know each other really well, and he knows what I want almost as well as I do."

In the absence of any new material on release, the back-catalogue merchants are having a field day with Roy's past hits. Just check out the Sixties and Seventies collections currently swamping the shelves of your local HMV, etc. Are the original artists aware of these shenanigans?

"No," he sighs, "Nobody ever approaches me about it, they just do it. The only time I ever see it is if it's being advertised on TV. The titles of my songs are, like, travelling along the bottom of the screen, you know, with all the others. That's the only time I ever see them."

But surely someone like the PRS is there to keep artists in touch with releases of their work?

"No, they get a licence to put the song on an album, and they just do it. I wish in a way...I don't mind them putting those on like the Greatest Hits albums and all that, that's fine. But when it comes down to doing a compilation album just of me and my stuff, I wish these companies would actually liaise with me a bit more - at all, in fact. Because, even though the songs were recorded years ago, they're still releasing them now in the Nineties, and it's still my face on the front. So really, I should have some sort of say as to what tracks go on there, and which order they go in. Because the problem with compilation albums in the past, is that they put a few hits on there, and then they pad it out with sort of strange album tracks. I think EMI are the worst culprits for that,

really. The trouble is, if you take a track off an album, sometimes, it doesn't warrant being on its own on another album. It's all right if it's couched in other songs - it's surrounded by other numbers that suit it. But if you've got an album of hits, and then all of a sudden you put this weird track in the middle of it, it just doesn't sound very good at all. It spoils the flow of the album as far as I'm concerned. The only one which was any good was **THE ROY WOOD STORY** on Harvest. That's going back a few years, and it could have been better. Maybe I'll do it myself one day. If I get the label going, I'll definitely do a Greatest Hits one, maybe a boxed set, like those Beatles ones."

Given that the back-catalogue is so popular these days, it seems quite strange that Roy is having trouble finding himself a contract to release his new stuff. In a recent four-star review of the new **SINGLES CD**, **Q's Mat Snow** cited Roy as "*one of British pop music's greatest lost talents*". So, what's wrong with these record companies? Why can they not see what they are missing? Apparently, it's all down to finances. Well, what a surprise!

Says Roy: "I must admit that I haven't gone out of my way in the past few months to make any inroads towards getting a recording contract, because of concentrating more on getting the live situation together. But before that, it seemed like record companies were being more money-conscious, and they were saying to me, 'Well, with the amount of money that we would have to spend on promoting an album of yours, we could record about a thousand of these dance records, because they're recorded in somebody's shed at the bottom of the garden on an Atari, and we know that at least a couple of hundred of them are gonna be hits.' That's all they're con-

centrating on. My response to that was, 'Well really, if you're not signing bands now that can actually play, when all this dance craze has gone out of the window, all the public are going to be left with are reissues of old **Righteous Brothers** records for twelve months while you get your act together', and he says, 'You're right'. It's one of those *if-it-were-up-to-me-I'd-sign-you* sort of things, because it needs to be a company decision now. Most of the companies are now run by younger people, and so is Radio One, which is really the main national station, and unfortunately, when you exceed the age of thirty-five, you're struggling to get your stuff actually played on Radio One, and this is what these younger people in these companies are following. They're thinking, 'Well, if he's not going to get played on Radio One, there's not much point in releasing it'.

"It's difficult, because I can understand that record companies wouldn't want to put a load of money into something that's not going to get played. But on the other hand, maybe things will change when I've become a bit more established with the live band. At least they know that I'm out there promoting it, which is different to the situation I had when I was last trying to get a recording contract. I hadn't even thought about going on the road. That was twelve months ago, nearly. It was a last minute decision to do this with the band, and that only came about because I enjoyed the NEC so much. We all thought it was too good to just leave. We might as well try it out, and see how it goes. But even two months before that, I hadn't even got any thought of going on the road."

All things considered, things have happened very quickly for Roy and his band, and great progress has been made over the past year. Confidence is running

high, so much so that Roy has decided to unravel the mysteries of setting up his own record label, and has found that it is not as complicated as it may at first appear.

"Well, this mainly came about from the fact that in the past, having problems getting a recording contract anyway, and then during the past twelve months, meeting other people that have started their own label, such as Woodworm Records [*Fairport Convention*], and there's a couple of other people who I've been chatting to; I always thought it would be a difficult thing to do, but it appears that it's not quite as difficult as it seemed. I think I might have a go, unless somebody comes along now and says they want to do my album, and it's a good offer, then I would take it. But otherwise, I fancy us having our own label anyway, because apart from myself and us as a band, within the band, there are about four other groups as well, who are really good bands. I could do a bit of recording with them and see how it went. Terry has his own band, the twins have their band, Destiny. There's The Poor Boys, of course, and Karen plays in a band, and there's also the Jazz Orchestra as well, which the girls are in. There's quite a wide spectrum there. Plus the fact that there is a lot of talent still hanging about in Birmingham and the surrounding areas that I could be interested in doing something with."

How would you deal with the distribution?

"I'd get it distributed by someone else, because I wouldn't want it to become a full-time job for myself, otherwise I wouldn't have time to perform, which is what I want to do at the moment. I've got to spend a bit of time after Christmas getting the initial interest going with peo-



ple, and getting some CD's circulating, just to feel the water, really. It seems, from what people have said to me, that it's something I should have done years ago. If it is successful, then I could afford to put someone else in charge of the label, and go off and do something else."

Isn't there a danger of things becoming a little bit complicated though? Running your own label, being responsible for creating the music, going out playing live - on top of which Roy is now managing himself and his band.

"Well, it's not complicated at the moment," he says, with the air of a man who has, throughout his career, seen certain people get into situations which make Spaghetti Junction look like the village roundabout.

"But if it gets to that position, then I would delegate certain things. As I've said before, I've been mismanaged enough in the past. I can't mismanage myself any worse, can I really? I might as

well have a go. Plus, I don't have to pay 25% to some tosser who doesn't really know what he's doing."

Roy explains that, although it gives him the freedom to guide his own career, one problem he has encountered is that many promoters and record companies find it difficult to come to terms with dealing directly with the artist. They prefer some sort of middle-man. But how does Roy find this new aspect of his career? Is he comfortable with it?

"I think so. I'm getting used to it, now. In the past, I've never been what you'd call a good businessman. I haven't got that sort of brain. But I'm getting more into the swing of being able to negotiate with people, which is what it's all about, really."

As far as achieving success with the band is concerned, Roy feels that time is on their side, and that he really does want to see this through properly in whatever time it takes. Compromise has never been part of his Grand Plan in the past, and is even less so today.

"I don't really want to rush into anything, because I mean, even recently, I've had promoters saying to me that they would prefer to advertise the shows as Wizzard because it would get more people in. You see, that's all right in the short-term - it's a bit of a short-term outlook, really, because the band don't want that, they want to be us - a new band, which is what I want as well, and I don't want to spoil it by having to do that. Plus the fact that the more gigs that we do, the more people are going to talk about us, and then after a while, we will get the crowds in. But it takes time, it always takes time. I've been involved in starting quite a lot of bands, and with every single one, it's taken time

to build up the following. It did with ELO to start with - it took time.

"I don't actually feel that I've got people on my side at the moment, people that matter - to create enough...what's the word?...not following...but enough of a new image for people to sit up and take notice. You only get that through publicity and through TV exposure and all that, which has been sadly lacking, really, so far, with us. But there's time. We're prepared to work at it, and give it that time." So, what of the long-term future of the band?

"Well, I think we've got a long way to go. I'm looking forward to the future with the band. Obviously, no-one can foretell what's going to happen, or how many gigs we're going to get, because it's like being so many people, it's quite an expensive operation to take on the road. That's why probably, we haven't been playing abroad that much, because promoters have got to pay air fares and all that sort of stuff. It tends to put them off if they've got all those people involved. I definitely wouldn't - just for the sake of playing - I wouldn't cut the band down. I'd rather not play at all. I enjoy playing with them as they are, full stop. People have often said - promoters have often said, 'Well, why don't you just cut the horn section down a bit, or why don't you just go out as a four-piece or a five-piece or something?' I've done that before, and I wasn't comfortable with it. I think that this line-up represents my songs better than any line-up that I've had so far.

I want to keep it together. I just hope that everyone else does. I hope that they all want to stay together, because it works, you know - apart from sounding good, we all get on really well, and that really makes a difference. Especially having so many people as well. Usually, it's odds-

on that you get at least one or two pains in the arse, but so far, it's been really good. We've never had any problems at all."

Certainly, there is always a very happy, easy atmosphere, both on and off stage, with much genial banter flying around. This is possibly down to the fact that it is a mixed band of four guys and seven girls.

"It's got a hell of a lot to do with it, I think, yeah. Because if it was all blokes, you're more likely to hang out together all the time, but because there's women as well, they go off on their own, and the blokes go off on their own. It works better that way. It sort of splits up into smaller groups, so that we don't get a chance to get fed up with each other. Everyone's got a good sense of humour. It's great. I just look forward to it every time. You can't have a day with them and not have a good laugh. I even enjoy rehearsals now. Previously, getting me to rehearsals was like pulling teeth! Now I really enjoy it because we're creating something fresh and new. Yeah..." he says, with great satisfaction, "I feel happier doing this now than I've been for years, doing anything else. I just hope it can stay together, really. But the only reason that it wouldn't, I suspect, would be either if any members of the band got a good offer from someone else to work somewhere else, or financially, we couldn't get the work. But as far as everything else is concerned, it's fine, it's perfect."

There are countless measures by which success may be judged, and in the music business, the Singles Chart is still a phenomenon by which many rate an artist's overall achievements. Three or four minutes of glorious pop music can sustain an entire career. In Roy's case, those minutes extend over several hours, and he has become one of the very few people in rock

history to enjoy hits in...well, I can think of five different guises - The Move, ELO, Wizzard, solo and as a songwriter - oh yes, and as a producer. OK, six - don't write in, please! It would certainly be a rare achievement to score a chart position with the new band.

"It would be brilliant!" Roy lights up at the very thought of it! "I might be invited to another Guinness Book of Records party! I went to one recently, and **Paul Gambaccini** was saying I'd been in more categories than probably most people in the book! However..." he says, returning to his most earnest mode, "I'd never sit back and just live off past glories, or whatever. I always want to start something new, and this is what I'm doing right now. It took me a time to do it - I was stuck in the wilderness for years, because of being misrepresented in the past, and it makes you a bit gun-shy, or whatever you'd call it, really. I felt that if I'm going to go out and get ripped off, then I'd rather not bother. Plus, during the time that I wasn't working, I'd had loads of offers just to reform The Move, or to reform Wizzard, and people were dangling money in front of me to do it, and all that. I managed to resist the urge to do that for the money, so I'm damned if I'm going to do it now. Hopefully, this will work, but if it doesn't, maybe I'll do something else. But I'm not just going to let it lie any more. I've had my time off now. I'm fed up with it - I've had enough time off!"

And that, for very many of us dedicated followers of the "true pop ethic", is the most inspiring statement heard in years. You can't renege on this one, Roy; it's here in black and white!

Words: Gill
Strange Images: Gill & Mat
Patience & Humour: Woody

Competition Winners

Back in Supplement No. 31, Bev Bevan asked you to name everybody who has been in ELO and ELO Part II. Firstly, FTM would like to thank everybody who took the time to send in their lists of band members past and present - an incredible response! Secondly, and it became apparent from the musicians named in a lot of the entries, that we need to clarify just who qualifies as a member of the respective bands.

Now it can be argued that legally there were only three members of the Electric Light Orchestra: Roy Wood, Jeff Lynne, and Bev Bevan, the original members of The Move, and that everybody else was a session musician. We are not even going to consider that fact (almost but not quite tested in court). We will look at it from the fan's point of view and see whose names appear on the album sleeves, tour programmes and the like.

But first, the following can not be considered members:

Olivia Newton-John: Get real!!!! As if ELO's credibility didn't take enough of a hammering due to XANADU. Anyway, all releases were billed as "O.N.J. and E LO."

Pete King: drummer for **After The Fire**, saved ELO's bacon on their TIME Tour of Europe in 1982 by playing for the headlining act when Bev fell ill. Introduced by Jeff each night as "*Pete King of After The Fire, who is helping us out...*" etc. At least it meant that Jeff spoke to the mortals a bit more each night, (unlucky if you didn't speak English though...)

Ted Blight: A very hazy, blurred image on the inside (original) sleeve of ON THE THIRD DAY is all we see of the elusive Mr. Blight. Not surprising really, because the chap doesn't actually exist! One of Jeff's little jokes! All the cello parts were played by **Mike Edwards** (Hugh joined after the album was completed but in time for the photo sessions for the "arty" American sleeve).

Christian Schneider: Session musician who played sax on BOP, his most memorable contribution being on ELO's best song from that period, DESTINATION UNKNOWN. Always wonder why Jeff didn't get Roy Wood in to play sax on these sessions...oh, what might have been...

Rick Payne/Mike Atkins: two cellists (allegedly), from the early touring days of ELO. Bev can remember Rick Payne but not Mike Atkins. Richard can't remember either, and everybody else is out to lunch or playing with computers, so we will include Rick, but not Mike, (luckily our 1st and 2nd prize winners included both).

Without further ado, here is who you should have included:

JEFF LYNNE, ROY WOOD, BEV BEVAN, RICHARD TANDY, KELLY GROUCUTT, MIK KAMINSKI, HUGH MCDOWELL, MELVYN GALE, LOUIS CLARK, BILL HUNT, ANDY CRAIG, TREVOR SMITH, STEVE WOOLAM, WILF GIBSON, COLIN WALKER, MIK EDWARDS, MIKE D'ALBERQUERQUE, DAVE MORGAN, MARTIN SMITH, ERIC TROYER, PETE HAYCOCK, NEIL LOCKWOOD, PHIL BATES, LARRY OLIVER.

Who?

Well, there was no way anybody was going to get this (brief) ELO Part II member, who I believe played guitar on the lead track HELLO on the debut album. That aside, and including Rick Payne, and discounting Mike Atkins you were looking for a total of 25 members.

We have a winner!!! **Barbara Snell** from Sunderland, correctly named 24 members, (including Mr. Atkins), closely followed in 2nd place by **Mark Stuart** from Invernesshire who also got 24 members and Mike Atkins, but incorrectly included Pete King, which was all that separated the two winners.

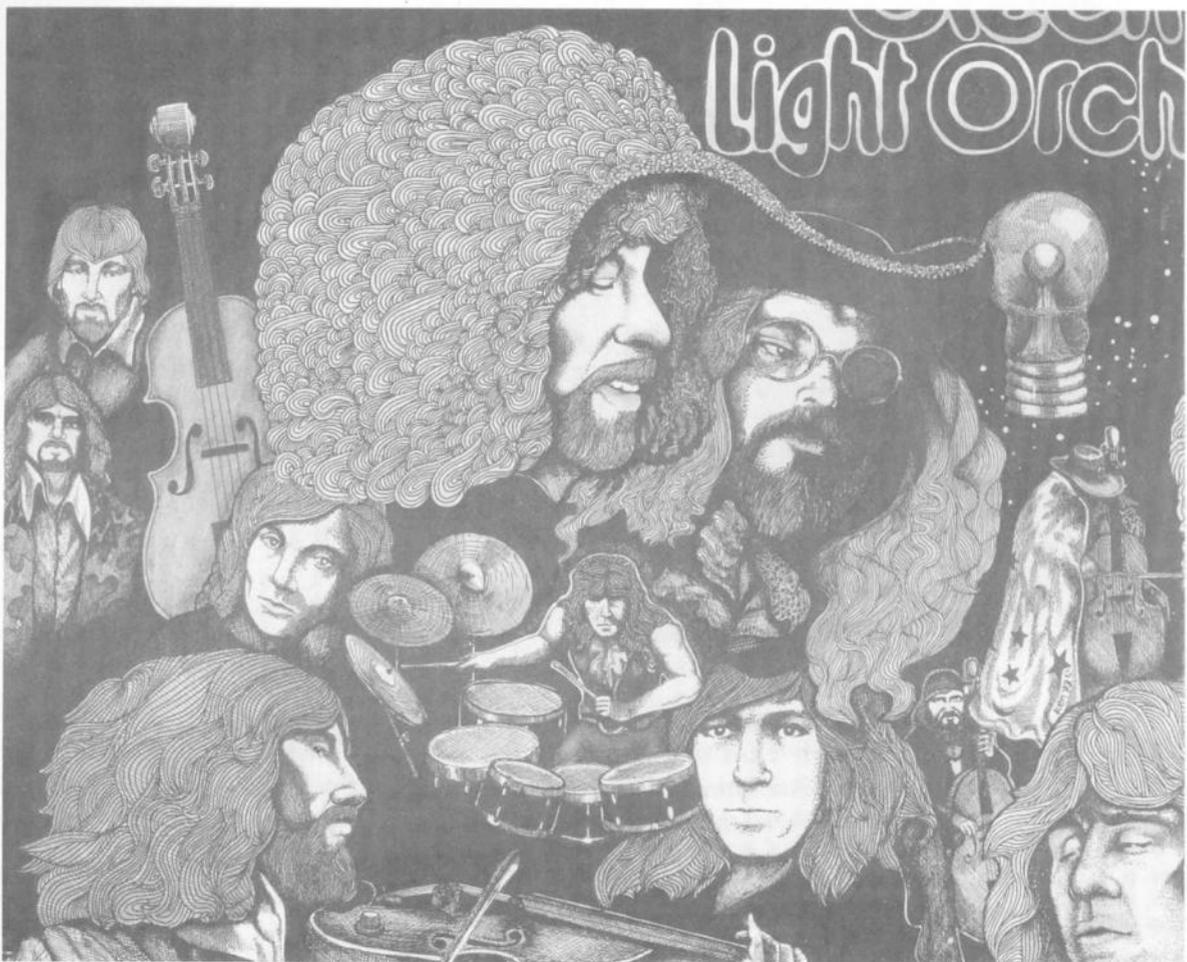
1st prize: Well, Bev promised something special and certainly did not let us down! Check out the photo. It is his own personalised black Zildjian tour jacket, with the legend embroidered in gold in large letters on the back, and Bev's name on the front.

2nd prize: Also very impressive and again donated by Bev is a limited edition tour polo-shirt, produced by the famous Aladdin Theatre in the USA purely for

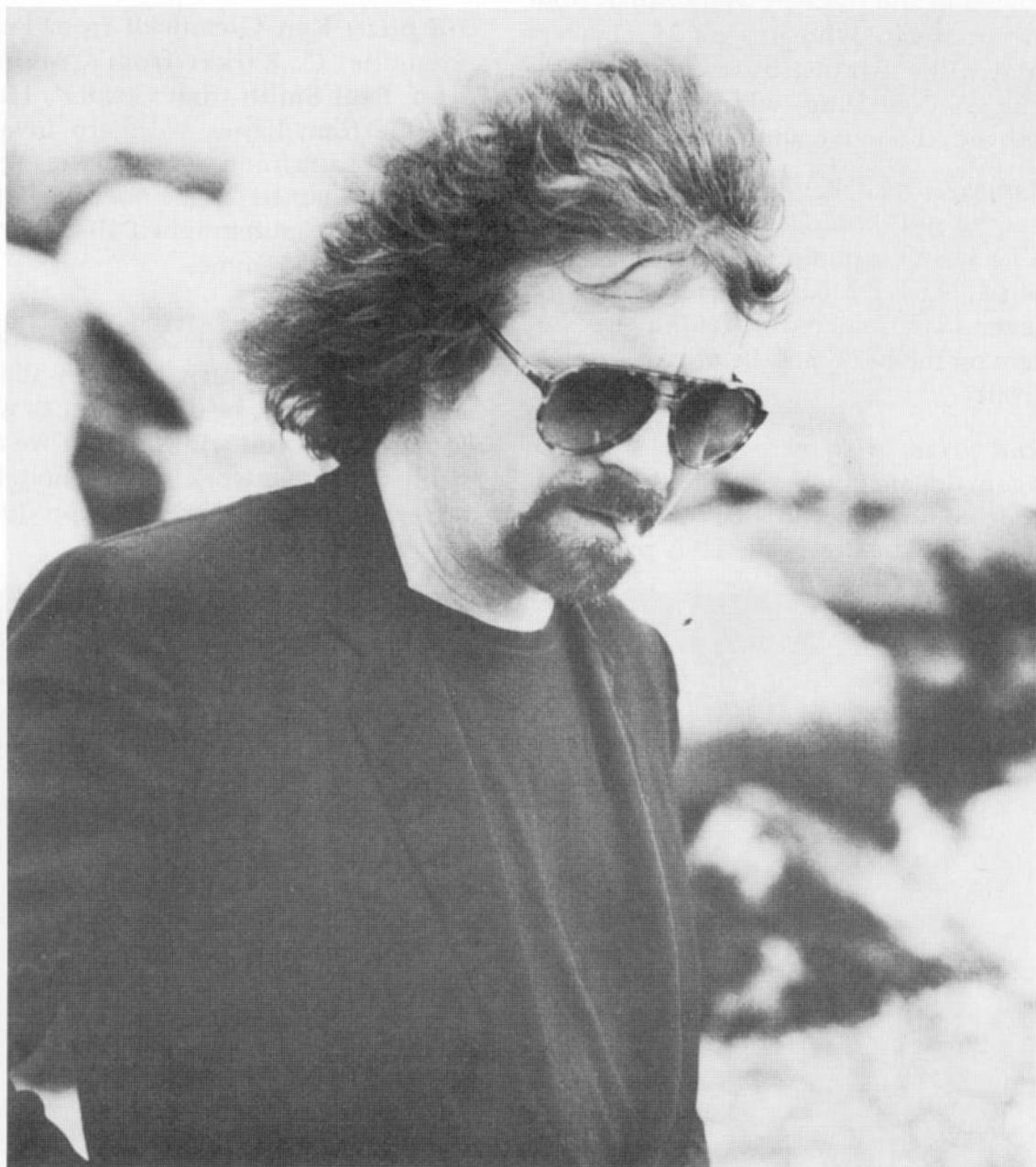
band members. Celebrating the show ELO played during the TIME Tour, this is quite a one off.

3rd prize: **Ken Greenwell** from Perth, Australia, **C. Barker** from Crayford, Kent, **Paul Smith** from Gosport, **Hugh Mackie** from Larne, Northern Ireland, and **Ken Latta** from Keighley, West Yorkshire. All named 23 members and will receive fully autographed ELO Part II 1993 tour programmes.

Finally, special mention must be made of Ken Greenwell's entry. Not only did he list the members, he drew them as well! It didn't help you win Ken, but we certainly think your work is good enough to appear in FTM, and here it is, reproduced for everyone to enjoy.



Back To The Future with Jeff Lynne



As a warm-up to the second part of our Idle Race article, here's an edited version of an interview with Jeff Lynne that originally appeared in EQ magazine in October 1991. In it, Uncle Jeffrey reminisces about the Idle Race, his production work with Tom Petty and Ringo Starr, and French armchairs!

"It was 1968 and I was with an English band called the **Idle Race**. We went in to make an album and there were just these

two engineers producing on a part-time basis (Gerald and Eddie, who worked in **Advision**) in addition to their regular

jobs.

It took us a long period of time to make that record. Every Sunday for a month of Sundays. I was only a young lad then, but I knew I had what it took to produce.

At home I had a **Bang & Olufsen** tape recorder that did sound-on-sound, so you could start with a rhythm guitar, adding the piano by bouncing from the left to the right as you went along. Then you would add another instrument by bouncing from right to left and put the harmonies on, etcetera. I could get up to 20 tracks on it doing it this way. It sounded like shit; it was mostly hiss at the end of the day. But you could hear all these parts going at once, and I was fascinated by it, and it taught me how to produce. I realized that the first thing I had put on tape sort of disappeared, so I always had to put it back on again. The original rhythm guitar would be gone entirely, having gone down with each generation. So I'd put it back on and then that would sound like shit. So I'd wind up doing everything over again - on the same bit of tape, which you could practically see through by the time you were finished.

When the Idle Race was asked to do another album, I said, "Well, I'll produce it. I know how to do that." In any event, I did it. And got away with it. Nobody said, "*Well, it should have had a proper producer.*" The second Idle Race record was my first official producer credit. That B&O was really small, too, about a foot wide. But I kept it in this great big box, with a couple of lights on it so it looked really impressive.

When I tell people like **Tom Petty** now that that's what I used to do, he's totally amazed. "*How'd you do it?*" he'd say. Because producing Tom is a whole different procedure. When I write something with him I'll say, "We've got it" just playing it on guitar, with no fancy stuff. In fact, we're pretty much confident from there

that it's going to work on record. If the melody and words stand up on guitar, then it's a proper tune. Tom'll call me up in the middle of the night and say, "*Oh! I've got that verse now!*" And he has got it. He really works tremendously hard.

For Tom's latest album, **INTO THE GREAT WIDE OPEN** (MCA), we recorded in Studio C at **Rumbo Recorders**. It's as close to recording at home as you can get in a commercial facility. It's this tiny little studio, with an Otari 24-track and this tiny little Trident desk. We even used the kitchen there to record the drums.

I like commercial studios and many do a great job of making you feel comfortable and at home. But that's just it - they're trying to recreate the home studio experience. Unfortunately, they can't recreate that surprise when you turn the corner in your house and go, "What a nice airy cupboard sound." These days, I don't miss anything from the studio when I'm recording at home. In fact, I think the home studio gives you more scope because you've got places like the cupboard to put mics where you'd never have them in most studios.

Recently, I did four tracks with **Ringo** for his new record and that was great too. He wrote two and I wrote one and we did an old **Elvis** one. His drumming is so fabulous - you can't mistake it.

Technology is not on the top of my mind these days. I'm actually going to France to take some time and make my second solo album. It's all still pretty much a mystery to me, but I've got a few ideas. I really want to get a fresh start - in a foreign environment - and really write some new songs.

I've done so much with other people this year that it's going to be a weird thing to sit down and do it on my own again. I wonder what the French for "armchair" is?"

Idle Race



Idle Race circa 1968

Following on from where we left off in Issue 14 (or Dave's back garden, depending on your point of view), Dave Pritchard and Greg Masters continue to enchant us with their engaging tales from yesteryear (with interruptions from Roger Spencer in the dressing room of a Bradford club!).

Whilst little commercial headway was made on the recording front, the singles and first album, **THE BIRTHDAY PARTY** being released to a strangely disinterested record-buying public, The Idle Race were busy making a name for themselves as a live band. Dave remembered, "We were like a schizophrenic band, if you like. We were a good rock band, a guitar rock band on stage, and on record we were a good vocal band who could churn out a nice song."

Greg continued, "People used to come to see us and sit down. They didn't dance.

Maybe they'd get a bit rowdy at the last number, clap their hands and get up to silly things, but we were a 'lookers' band, not a dance band. We gained a lot of respect, and some of the time we were a sort of 'group's group' as well."

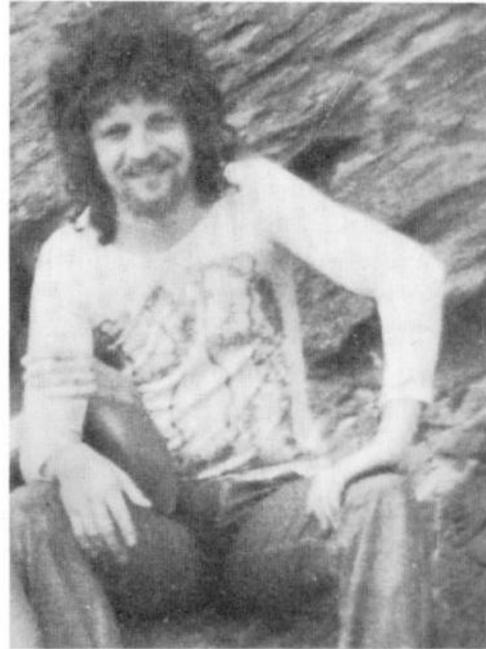
Roger (shouting very loudly from his dressing room up North), "I think why The Idle Race were such a good group was because we all did our own jobs. We were like a jigsaw puzzle. No one tried to be something they weren't. Dave's guitar had all fat strings on it, so when he played rhythm, he got a proper rhythm sound.

He didn't want to be a lead guitarist. Jeff's guitar was all set up as a lead guitar, with lighter strings on for bending and all that. Nobody encroached upon each other. I was a very basic drummer, never tried to cover any solos or anything. There were no ego trips, and that's why the band worked."

It could be said then, that those of us who know The Idle Race from the albums and singles, and have never heard the band live, only know half the story! It seems too, that little is realised about Jeff as a guitar player. Despite his recent collaboration on *WONDERFUL LAND*, Jeff is hardly rated amongst the **Hank Marvin's** and **Mark Knopfler's** of the world.

"That's the thing Jeff hasn't licked as far as I'm concerned," declared Dave, "He's never shown people on record what a tremendous guitar player he is. It's one of the things that used to annoy me, because we used to have to force him to do it, to do gigs sometimes. He just couldn't be bothered. It was too much trouble. I used to have some right goes at him. I remember one particular occasion, a gig we did in Coventry at a pub. He'd gone there and he didn't want to play, and I had a real big argument with him because he was such a tremendous guitar player and I'm not. There was somebody who was a really great guitarist and didn't want to be, and I did. He used to agree with me, though. There's nothing worse than someone who can do it and doesn't like to, and someone who really wants to but..."

"When he joined us," said Greg, "he'd never earned any money 'cos the manager ripped him off. His first week's wages with us he got £25, and he couldn't believe it. 'Bloody hell!', he said, 'Do I get paid for it? I can pay me Vox amp off now!'"



The secret of Jeff's guitar technique

(how times have changed, eh?).

"I've got an acetate of us doing Marc Bolan's *DEBORAH* on stage," admitted Dave, somewhat dangerously (!), "and the guitar Jeff played on that is good, but it's not the best he could do. He'd get a fabulous sound out of his guitar. He'd get this violin sound..."

"People swore blind it was a violin." chipped in Greg.

"... 'cos he used to get his little finger round the volume knob and get some vibrato going as well. He had a Telecaster, and the way the controls are, he used to roll his little finger round the volume knob, and the strings were quite loose. No one really played like that at the time, and it sounded unearthly! People used to come and stand around the stage saying, 'Where's that sound coming from?!' He was as good as anyone around. I mean, Jeff could've done the *PURPLE HAZE* single with Jimi Hendrix." (in fact, *PURPLE HAZE* was one of the covers performed by

The Idle Race in their live set...but more on that later). Back to Dave:

"The first time we ever jammed, really freaked out, if you like, was a gig at York University, I think. We were only about third on the bill, and it was someone like Pink Floyd who we followed. They had a backdrop with this film they were projecting, and we were playing our normal set. Nobody was taking much notice, they were all watching the screen, so we thought we might as well enjoy ourselves, and we just started playing anything and everything. It was amazing. We just jammed for 15 minutes, but by the end, people had stopped watching the screen, and they were watching us!"

"We used to hang a mic. over Jeff's amp, and wire up a fuzzbox to it via the PA, so when the solos came in, it wouldn't be blasting, but it would be subtly there," said Greg, "You got this combination of his Vox amp, and these Watkins speakers, and it was a weird sound. People used to look up and go, 'What the hell's that?' It wasn't just the guitar, it was the backup sound, the quality of it, and the tone, and the way the guitar was played that made the difference."

"Greg had this Hoffman violin bass that he used to play with a bow. He was always experimenting, and he'd get some tremendous effects. He used to play bass solos. Roger and I used to hang things together, be the rock of the band on stage as far as keeping rhythms going and stuff, whilst Greg and Jeff used to feature on things. People we played with like John Entwistle of The Who and Deep Purple, used to come up and ask Greg how he managed to get that sound."

"I was the one who was always experimenting, not necessarily on the albums, but for stage, because I wanted to get *that*



"Jimmy Page had nothing on me!"

sound. I had a pear-shaped Gibson - I couldn't sleep one night, so I borrowed a saw," related Greg, "The others woke up at five in the morning to hear this sawing sound as I sawed the horns off my bass. Sprayed black, it was, with two pickups on. Unusual!"

"Very unusual!" laughed Dave.

"I put a cheap three-quid pickup on it, which was separately wired, and I had two separate amps, one with treble, and one with bass, and I used a plectrum with a piece of catgut to hold it on, so you could flick the switch and bring in this back pickup that was real twangy. John Entwistle had just started 'twanging', and me and him were the first people to get the Rotosound strings, 'cos I knew what sound I wanted, and get this twangy sound with bass underneath. If you wound on the cheap pickup and put it on a separate channel on the amp, and picked up the plectrum that was hanging

on a piece of catgut - everybody thought it was an electric plectrum! You'd pick it up, and suddenly hear this 'twang' coming out, and I'd play chords on it, before anybody else was doing it."

"They were convinced it was some sort of amazing gadget, but it was basically a very simple idea." said Dave.

"I was always striving for different sounds," said Greg, "I knew how to do phasing before it became popular. The only way to do it was to have a transformer the size of a house to get the delay to run for long enough! We used to get Watkins Copy Cat tapes, and put elastic bands on the pulley wheel to get the speed out. I knew what I was after, but nowadays you just get it in a box, and it's so easy. We were always pushing, trying for that for years, the twangy sounds and double noted bass sounds, but they just hadn't got the technology. But I could hear it - I could always hear it. You could get away with it in the studio up to a point, but you could never get it on stage, you know."

It would be absolutely fascinating if any of the guys could actually remember the kind of material they were playing in their stage show, and indeed, if they could recall individual songs.

"Along with our own songs, we were very influenced by the American stuff that was coming in via Liberty Records," Dave told us, "**BORN TO BE WILD** was only a hit because we used to play it around

Charter: All artists for the Jazz Bilzen Festival '68, except for The Barrier and Spider & the Stable, will be taken to Beek (airport in Holland near Maastricht, app. 15 miles from Bilzen).

Bus: From Beek all artists will be taken by coach to Bilzen. The ride will take app. 20 min.

Person Cy. The company in charge of the charter flights is Morton Company, Gatwick, tel (London): AVENUE 8755.

Insurance: The flight is to a certain extent insured, but for details please call Morton and ask Mr. Escoll (Ext. 297).

Departure: All artists should report at Gatwick Airport no later than 10.45 hrs a.m. The aircraft leaves at 11.15 a.m.

Return: The coach in Bilzen will leave the same night of arrival to take the artists back to Beek no later than midnight. The aircraft leaves Beek at exactly 12.30 a.m.

Accommodation: Artists and others staying in Bilzen will be provided with hotel accommodation.

List of pass.: As the aircraft only has 32 seats only, please stick to following list of persons of these flights:

August 23: Simon Dupree + band (6 persons)
The Action (4 persons)
Tyrannosaurus Rex (2 persons)
The Move (4 persons)
Pretty Things (5 persons)
Idle Race (4 persons)

In addition: Chris Welch, Keith Altham, David Skan, Alan Harris, Sue Blackwell, Ray Williams, Bryan Morrison.

Return : Return 23/8: The Pretty Things.

August 24: Small Faces (9 persons)
Alexis Corner (1 person)
Deena Webster (2 persons)
Chris Farlowe (2 persons)

Return : Idle Race
Small Faces
Deena Webster
Chris Farlowe
Chris Welch, Keith Altham, David Skan.
(Barrier, Stable?)

Those who come to Bilzen by sea will have their travel expenses paid back.

For information: As of August 20th please call: Belgium 011/ 18966.
I will stay in Bilzen from that date on in Bilzen.
Full address: Jazz Bilzen, Oude Tongersestraat 4,
Bilzen Belgium.

When traveling by train or bus, mention you are going to the Festival and fares will be reduced.

P.S. Will those who have not given a complete list of names for either charter... please advise Morton Cy.

Travel Arrangements For The Jazz Bilzen Festival

the college circuit in our live set. Nobody knew it till we featured it!", he exclaimed, in a sort of modest amazement. "Once we got to know the record companies, we were always dropping in. They had racks of albums which they let us take. We had **The Doors, Sopwith Camel...**"

"**Flowspring Floor, MC5**, all stuff that had never been heard in England, and we used to do it on stage. **John Peel** loved it! But there was a point on the university scene where there were a lot of bands on, and they wouldn't play with us." revealed Greg.

Dave continued, "Every band used to have terrible trouble following us, and we used to love it, because we'd go in there with no hit records, so we weren't always top of the bill, maybe second, and we'd finish our set and some bands had a terrible job following us. We played with loads of big names. One time **The**

Dec 31st B'ham Town Hall	Pd.	80	0	0
1969				
Jan 2nd Hampstead CC London	Pd.	10	7	0
- 4th Le Matto, B'ham	Pd.	80	0	0
- 5th Bulls Head B'ham	Pd.	75	0	0
- 6th Broadway Club, Dudley (in Town 12/1/69)	Pd.	55	0	0
- 7th Davis Symonds St. Rad. 1.		32	0	0
- 8th Speakeasy, London	Pd.	25	0	0
- 10th Loughborough Univ.	Pd.	80	0	0
- 11th Sunderland Col. of Ed.	Pd.	100	0	0
- 13th Wolverhampton Civic Hall	Pd.	55	0	0
- 14th Van Dyke Plymouth	Pd.	75	0	0
- 16th Univ. of E Anglia, Norwich	Pd.	70	0	0
- 17th High Hall, B'ham Univ.	Pd.	90	0	0
- 18th Lancaster Col. Coventry	Pd.	100	0	0
- 19th Connaught Hotel, Wols.	Pd.	60	0	0
- 20th Top Gear, Rad. 1.		32	0	0
- 22nd Station B'ham Wolverhampton Civic	Pd.	50	0	0
- 24th Wolverhampton Civic	Pd.	100	0	0
- 25th Inst of Sciences Tech, Manchester	Pd.	100	0	0
- 26th Ship a Rainbow, Wols.	Pd.	60	0	0
- 28th Mabeurn Winter Gardens	Pd.	75	0	0

Typical gig list - A page from
Dave's diary

Nice had to follow us on stage, and we'd followed the **Bonzos**. They were difficult to follow, but we did it, and went down so well that The Nice had to wait 10 minutes to get on stage."

Greg enthused, "It was so rich when we were around, so rich in bands. You had three or four good bands on the same bill at the universities - you'd have **Tommy Bruce**, The Nice and **Marc Bolan** and **Tyrannosaurus Rex**, with **Yes** and maybe **Free** all on the same bill. We were never worried by it. It didn't matter who they were, we were that confident. Nobody liked playing with us. It got to the stage where they refused to follow us on. They used to wipe us off the bill, or they'd change the times, didn't they?"

(It must be pointed out that all of this was said without even the slightest hint of

arrogance. It was "no frills, straight-from-the-heart" stuff. These people believed redoubtably in what they did and are still proud of it twenty five years on - and rightly so!)

"Oh yeah," Roger phoned in(!), "Nobody could work with us, you know, nobody could follow us. **Moody Blues**, **Chicken Shack**, **Status Quo** in the early days - I think they saw us and that was the beginning of their renaissance." (Really? I don't remember The Idle Race doing anything remotely like **WHATEVER YOU WANT** - although there was a bit of a Jeff/Quo crossover much later on **ROCK'N'ROLL IS...** "Shut up and get on with it, Gill" - Ed Sorry, do go on, Roger).

"Anyway, we did some big gigs, you know. We supported The Nice at The Festival Hall, and **Rory Gallagher** at Sheffield Civic. If you went to a university and there were 27 bands on - an all-nighter - and it was **Geno Washington** and **The Ram Jam Band**, we were always there! We did **The Jazz Bilzen Festival** in '68 (which is still going - the festival, not 1968 - oh, I dunno though...). We did very well on that. There were a lot of German bands on, and 12,000 people in a natural amphitheatre, outdoors. It was good fun. The Move were on, **The Small Faces**, and that's where we first met Marc Bolan, I think. After that, we used to see him all the time. We wanted to do his song **DEBORAH**, and we asked him to write out the words for us. Prior to that, we were all in the back of the van, taking the Mick and singing, 'Deborah, you're just like a zebra' - you know, all laughing, and when the words arrived from Marc, that's just what the words were! That's just the kind of guy he was. Fantastic bloke. All that airy-fairy star business was a load of crap! Jeff and Marc got on really well. Good buddies,



The 'Dark And Sultry' Phase!

you know."

Back to Dave (who emerges on our interview tape from beneath the roar of an overhead aeroplane only to be drowned out again by next-door's lawnmower!)

What we think he said was, "...so we framed the hand-written words by Marc, and we started doing the song as a rock'n'roll number. It went down a storm at gigs. Maybe that's what influenced him into turning electric. It certainly proved his songs could take it..." (*clatter, clatter and the sweet aroma of freshly-mown grass from over the fence*), "...he used to come and see us play, as opposed to playing on the same bill. The first time was at London City University. He really liked Jeff's songs What else did we do on stage?" Dave suddenly remembered the original question! "There was FOLLOW ME FOLLOW, COME WITH ME, SKELETON AND THE ROUNDABOUT - we only did that under duress, 'cos people would shout for it - HURRY UP JOHN..." "John was

our roadie," offered Greg, "Always stoned!"

"The roadie was. We weren't, honest," said Mr Pritchard, in his defence! "We were ever so clean!"

Over the time spent with Dave and Greg, a sort of set list was gathered together, dragged through the attic cobwebs, dusted down, and formed into the following record of a night out with The Idle Race circa 1969:

END OF THE ROAD/IMPOSTORS OF LIFE'S MAGAZINE/WORN RED CARPET/SOMEONE KNOCKING/IN MY TREE/SKELETON AND THE ROUNDABOUT/TRUST IN MEN EVERYWHERE (*by US band Time*)/SHE SANG HYMNS OUT OF TUNE/HEY GRANDMA/COME WITH ME/THE LADY WHO SAID SHE COULD FLY/FOLLOW ME FOLLOW/REMINDS ME OF YOU/HURRY UP JOHN/SEA OF DREAMS/BORN TO BE WILD/FRANTIC DESOLATION (*Sopwith Camel*)/PEOPLE ARE STRANGE (*The Doors*)/DEBORAH (*Marc Bolan*), with an



Booking contract signed by Jeff and band

encore rock'n'roll medley of: RIP IT UP/LONG TALL SALLY/ROLL OVER BEETHOVEN during which Jeff played drums and Roger sang! Also recalled as being played in earlier days were: PURPLE HAZE/SGT PEPPER/WHERE THE ACTION IS (Don Covey)/THESE KINDA BLUES (Jnr Parker)/BIG LEG EMMA (Frank Zappa - Roger on vocals)/LEMON TREE/I FOUGHT THE LAW/DON'T LET GO (Bo Diddley - so that's where Jeff unearthed it from for ARMCHAIR THEATRE!)/IT'S ONLY THE DOG/YOUR FRIEND/WALKING THE DOG/SUNSHINE SUPERMAN and MELLOW YELLOW (Donovan)/GREEN TAMBOURINE and RICE IS NICE (Lemon Pipers), and a song which cropped up regularly, seemingly entitled OH GOD, WHAT WAS IT CALLED?!

"It was our life," said Greg, "Always doing gigs, always on the road. Based in Birmingham, we could hit anywhere in a couple of hours. We looked after all our gear - no beer on the stage 'cos you could blow an amp up. We used to carry spares, but we never overloaded them, never blew one up. Like our van, we always looked after that. They'd done thousands of miles, those group vans, but we never did over fifty or sixty, never belted them down the motorway like the others did. All those other groups kept on not turning up 'cos they'd blown the van."

"We were boring, really," admitted Dave (as he threw the television in the goldfish pond), "We used to keep control of everything, and ran it like a business, but because of that, we were one of the few bands that were never broke. Some of the other bands would be up one minute, and scrounging stuff off people the next, whereas we were making money, even though we weren't having hit records."

"It was a business," mused Greg, "It started me off the way I run my business now. I work for myself, and I've always kept a diary, then and now. It doesn't half come in handy, I'll tell you. Especially when you want to sue people!" he laughed. Hmmm, I wonder who else...no, no, forget it.

"Anyone like a cup of tea?" came a voice from the kitchen. Well, what a convenient place for *The End of Part Two!*

Next Time: *Probably the bit about the Radio Sessions, and the second album and maybe, if you are all very good, a reproduction of Jeffrey's handwritten lyricsNo promises!*

*Words by Gill
Sound Production by Rob
Tea and Chocolate Fudge Brownies by Fiona Pritchard (Yum Yum!)*

FTM Shop

FTM's Shop has proved to be a big success with you, with many people commenting on how much easier it is to order through it. There have of course been some teething troubles which are described below, but the Shop is here to stay.

ELO and Related

THE BC COLLECTION

By *Richard Tandy, Dave Morgan & Martin Smith*. 18-track CD, fully autographed by the artists themselves, of previously unreleased music, exclusive to FTM.

Price: £9 (UK), £10 (Eire/Europe), £11 (US/Australia).

EARTHRISE

By *Richard Tandy & Dave Morgan*. Very limited number left, these are our last stocks and are offered on a "first come first served" basis.

Price: £12.99 (UK), £13.99 (Eire/Europe), £14.99 (US/Australia).

ELO Part II and Related

ROLL OVER BEETHOVEN

By *OrKestra* (Kelly Groucutt, Mik Kaminski & Hugh McDowell). Excellent 12-track CD of original material, autographed by Kelly & Mik.

Price: £11.99 (UK), £12.99 (Eire/Europe), £13.99 (US/Australia). Also available on cassette: Price: £7.50 (UK), £8.50 (Eire/Europe), £9.50 (US/Australia).

SOME KIND OF MAGIC/ROLL OVER BEETHOVEN (CD single)

By *OrKestra*, autographed by Kelly & Mik.
Price: £3.99 (UK), £4.99 (Eire/Europe), £5.99 (US/Australia).

MODEL CITIZEN

By *Eric Troyer*, 6-track CD mini-LP, autographed by Eric.

Price: £10 (UK), £11 (Eire/Europe), £12 (US/Australia). Also available on cas-

sette: Price: £8.50 (UK), £9.50 (Eire/Europe), £10.50 (US/Australia).

Jeff Lynne and Related

GOOD GOLLY MISS MOLLY

By *Little Richard*, produced and arranged by *Jeff Lynne* (specially imported from Germany this 2-track CD single has not been released in the UK and is extremely rare.

Price: £5.99 (UK), £6.99 (Eire/Europe), £7.99 (US/Australia).

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By *The Move*, featuring additional singles and B-sides from the era.

Price: £12.99 (UK), £13.99 (Eire/Europe), £14.99 (US/Australia).

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By *The Move*, featuring additional singles and B-sides from the era.

Price: £12.99 (UK), £13.99 (Eire/Europe), £14.99 (US/Australia).

LOOKING ON

By *The Move*, featuring additional singles and B-sides from the era.

Price: £12.99 (UK), £13.99 (Eire/Europe), £14.99 (US/Australia).

All prices are inclusive of postage and packing.

The FTM Shop's address is:
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In the UK, cheques/P.O.'s should be made payable to *FACE THE MUSIC FANZINE*. If ordering from overseas, you can pay by bankers draft drawn in Pounds Sterling, again payable to *FACE THE MUSIC FANZINE*. If paying by Eurocheque, the payee *must* be left blank. You can also pay by Pounds Sterling in cash or the equivalent value in your own currency. If sending cash though, a registered envelope is recommended as FTM cannot be responsible for money lost in the post.

Important: Please note that FTM cannot guarantee a 28-day delivery, as we normally wait until we have enough orders in to make a bulk purchase from our suppliers. We usually leave it about four weeks after FTM goes out before placing an order, so if you don't order straight away, you stand more chance of delays. We're sorry for the inconvenience this system causes, but FTM has to control its costs and the more accurate our order is, the less chance there is that we're left with unsold goods. Please direct all queries (with an SAE) on non-receipt of goods to the *EDITORIAL* address.

OrKestra - ROLL OVER BEETHOVEN/SOME KIND OF MAGIC:

Readers unfortunately experienced lengthy delays on the above, as ELO Part II's hectic touring schedule interfered with our promise to obtain autographed CD's. Basically, it proved impossible to get Kelly and Mik in the same room as the CD's, and we had to post the sleeves around the country in order to obtain the signatures!

Eric Troyer - MODEL CITIZEN:

Much the same problem here too, as Eric was also away on tour with Part II. We were also completely overwhelmed by demand, and some people had to wait whilst we got extra stocks pressed up. Incidentally, the wrong price was quoted in the last issue, as I forgot to take account of postage and packing. Almost everyone who was written to sent in the extra pound that was owed, and I'd like to thank everyone for helping us out. The prices shown above are now correct.

Julianna Raye - SOMETHING PECULIAR:

Again, we were completely taken aback by the demand, and it is proving very difficult to satisfy all our orders. I would like to thank James Schall for his herculean efforts to help our readers. Until we can guarantee a further supply we shall not be offering this item.

The WOODY Shop New and exclusive! Limited edition Woody logo badges. These shaped metal lapel

badges are hand-enamelled in purple with red and gold shades on a guilt base and approximately one inch high – altogether pretty groovy! Available by mail order from FTM priced £2.50 plus 30p P&P

Woody Tour programs are still available, priced £3.00 plus 50p P&P. However, please note that FTM's limited offer of signed programmes has now expired and is no more! Also still available are the Woody T-Shirts – pink logo on black with back print, one size fits most! £10.00 plus £1 P&P. UK prices. Please apply for overseas postage. Please make cheques and PO's payable to Face The Music Fanzine and send to:- **FTM (Woody), 27a Station Approach, Hinchley Wood, Esher, Surrey. KT10 0SR.**



Paranoia with "The New Boy" - The Phil Bates Interview

Phil Bates, the new guitarist and vocalist with ELO Part II has added a harder rock edge to the live sound, and judging by the letters received about the last tour, has the fans approval. As the notes in the tour programme didn't give much away(!), FTM decided to corner the new boy for one of our "famous" dressing-room interviews, mid-way through the ELO Part II UK tour.

FTM: *Prior to ELO Part II, the last time we saw you was at Wembley in 1978, with Trickster, and now you're actually playing with some of the members of the band you were supporting!*

PB: Obviously, I knew them, although there wasn't a lot of contact between us and ELO on that tour. We had a few football matches against them - Trickster vs. ELO, and they were always needle matches! So we didn't really engender very good relationships with them!

FTM: *So dare one ask who won, or was allowed to win!*

PB: It was always touch and go. You always had to let Jeff win everything, otherwise you'd be off the tour!

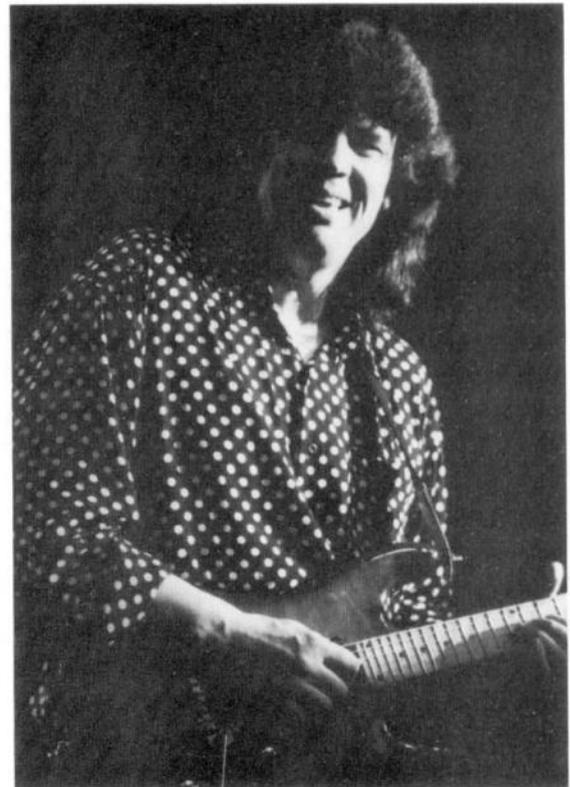
FTM: *It's quite apt that the ELO tour you were on was the OUT OF THE BLUE one because that seems a very good description of how you came to join Part II.*

PB: Well, Kelly and I came across each other because I played in his home town, and he came down and made contact after all those years - 15 years!. We swapped agents and kept in touch and it was about this time last year, when it came up. Pete and Neil couldn't do it, and he telephoned. There was a bit of an audition - it wasn't so much of an audition really, it was more like a rehearsal which lasted three days, with Eric, Kelly and Bev, and it worked out. It was just to make sure the vocals were going to sound

all right, and make sure it was going to sound OK with one guitar as opposed to two, which it did, so that was it!. That's how we got together.

The contact goes back because Trickster were with Jet Records, and we played with Mik's band Violinski as well in 1979-80. But through the whole of the '80's, we sort of missed each other - we didn't have any contact at all!

FTM: *Which leads us neatly onto Trickster. Everybody knows you were signed by the Ardens and were label mates to ELO but not much is known about the actual band.*



PB: Trickster wasn't that good a band, to be honest! Musically, it could have been a good band. All the people involved with it were decent players, but it was like a band of four individuals. Unfortunately, a couple of them - when we went to America and were picked up by limousines and all that rubbish - it immediately went to their heads. We had a lot of problems on the American tour because they really felt they'd arrived, before actually having done the work. It was a big opportunity for us there. We blew it, and for most of the duration of the tour we were in dispute with each other!

It was a shame, because it was a good opportunity. The album wasn't bad, but it wasn't the right album, really. It was a bit too fiddly, and difficult to reproduce onstage. Some of the stuff didn't come over very well live, and also, it's notoriously difficult to open for a band like ELO, because people are just coming in when you're on, and it's hard to get yourself across. Really, I think, at the end of the day, we did a better second album, and things started to pick up. We did a European tour with **Boston**, which went well, a few dates on our own, which also went well, and a single that started to creep into the bottom end of the charts until Jet pulled the plug on it, and made you think that they didn't want it to happen. Then the whole thing just sort of folded in acrimony...

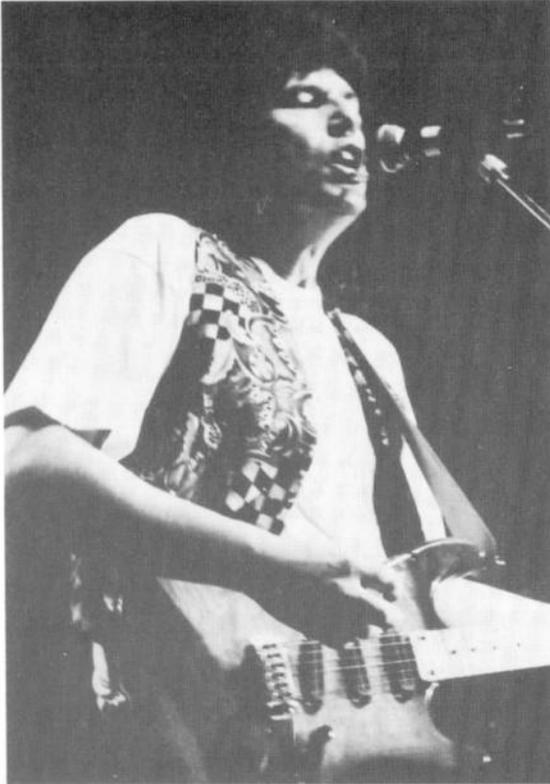
FTM: *Ah, how many times have FTM heard that old classic, "Contractual Differences..."*

PB: We had three or four major labels that were interested in us including RCA, around the time when **The Tourists** became **The Eurythmics**. There was a choice between us and them, and obviously, they made the right choice to sign them. But that was the problem, the

prices were all about the same - they wanted about the same amount as us, but there was a lot less hassle with them. So, that's how it went, really, it sort of petered out. We could have waited around for a couple of years for the contract to finish, and then start it again, but by that time everybody was into their own thing. It was really something from the Seventies. Trickster belonged in the Seventies, not in the Eighties. Things change - styles change - the atmosphere changes. You know what it's like...

FTM: *On to more positive and recent things - the fans on tour have certainly been giving the "thumbs-up" to your rockier approach and judging by how spot on the vocals are, you must have been putting a lot of work in on the quiet!*

PB: I knew a lot of the stuff anyway because we did most of the world tour, so we were on the road with them for about six months. At a lot of the dates, in 1978, I heard the music, and I also had the albums from before that as well, before Trickster signed to Jet. So, I knew the tracks but I must admit that I hadn't heard anything until recently! But it was surprising when it came down to learning, how much I actually did know. Even when you're not consciously listening to something with a view to learning it, when it's going on in the background, you tend to take the chords in. So, I knew most of them anyway. Most of the learning actually came from listening to the stuff all the time - in the car, in the house - just having it on in the background. The biggest thing is absorbing the stuff rather than learning it - absorbing it so that you really know it. So, if you just learn something parrot-fashion, it doesn't go in as well, and you get a crisis moment on the stage when you can't remember the words! I refuse to have any lyric sheets,



or anything, except in rehearsals for a couple of days.

FTM: *Even the most avid ELO fan would be climbing the walls after this non-stop blanket listening! You must have been sick of it!*

PB: Well, normally I would have been. But then you think, right, it's insurance against making a prat of yourself on stage! (FTM - a certain song springs to mind, hello Eric!). Yeah! He does it on his own stuff, still - on *HONEST MEN* and *THOUSAND EYES!*

FTM: *The guitar style and sound - it's back to one guitar now, as ELO used to be live. and especially during DO YA and ROCKARIA! you're playing very much the way Jeff Lynne did.*

PB: I dunno, I'm just doing it! I listened to a tape of the Part II LP, with Pete and Neil, because Pete did a lot of slide, especially on that album. On *MA-MA-MA BELLE*, he had the guitar tuned to a chord

and it meant that the inversions that he used to play were different. I think that *DO YA* is just a straight chord just as Jeff used to do it, and *MA-MA-MA BELLE*'s the same. For *MA-MA-MA BELLE* I tune my bottom string down, so that I can get the pull. If I remember rightly, Jeff did that. He didn't bother with tuning, de-tuning, or anything. When he played the slide, just the same as me, he just used the ordinary guitar tuner so that every time he played chords, they were actually conventional chords.

That sounds a bit different live on some of the new stuff from the Part II album. When I listen to the album, and then to the live versions, there is a difference between the version Pete had done on the album; on the riffs on *EVERY NIGHT* and *HEARTBREAKER*. There's a difference, because onstage, all the solos were slide, basically. What I'm doing is probably a bit closer to what Jeff did. I mean, they're nice sounding chords that Pete did, because you get a different grouping of notes when you don't open-tune them. But it did make it different to the original. I can't do that anyway! My basic style is based round blues - the ordinary sort of **Clapton/Peter Green** and **Jeff Beck** sort of approach. With Pete, slide's the thing, you know.

FTM: *Pete certainly brought a new perspective to the old ELO songs live. But I personally found the sound too "clean". I prefer your heavier, rockier approach.*

PB: Yeah. Well, we've developed it that way. I wasn't sure how far to take it, but it felt like in a concert situation, that was how it had got to be. I was a bit disappointed when I heard the Part II album. When I heard the live versions, then heard the album versions of *EVERY NIGHT* and *HEARTBREAKER* afterwards,

they sounded - guitar wise - they didn't sound very ballsy at all. HEARTBREAKER sounded like a country rock song on the album! I've just tried to take the things that are obviously rocky, like DO YA, and MA-MA-MA BELLE - those two - and just sort of turn it up: "This is a rock song - we might as well play it like one!" They seem to have developed a bit more - now everybody's playing them a bit more simply and directly, I think - a more direct approach, which on stage is what it's all about.

FTM: *The vocal harmonies are coming along very nicely, you all seem to be blending well...*

PB: What we've done is made them simpler, and done the key parts, and made sure that they're good, rather than doing all the parts, and not doing them very

well. With ELO records, you can listen to all the parts and think you've got to reproduce everything. We haven't really got any choice, with only having three voices. You do all that stuff on stage, and it just makes it messy, and people think they don't remember hearing that bit. If you do the bits that people remember, instrumentally and vocally, they think that it's closer, because it's clean and direct.

FTM: *I like it. The sound now is a bloody good heavy sound! And according to our letters, just about everybody prefers the more heavier, rockier version of Part II. Hopefully, this will be carried on to the forthcoming album. How about dropping WILD WEST HERO and putting in PARANOID, chaps...?*

FTM Supplements

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

In order to join the Supplements Service, you can do either of the following:

1) Send £4 and 6 SAE's/IRC's
(If possible, please send C4 envelopes)

2) Send £6 and we supply the envelopes (this entitles you to four Supplements).

The Supplements address is:-

Serena Torz
9 Mayfair Avenue
Ilford
Essex
IG1 3DJ

Eurocheques

Whilst FTM can take Eurocheques, the payee must be left blank. Alternatively, you can pay by bankers draft drawn in Pounds Sterling (although just to confuse you, this *does* have to be made payable to FACE THE MUSIC FANZINE), or by sending Pounds Sterling in cash or the equivalent value in your own currency. If sending cash though, a registered envelope is recommended as FTM cannot be responsible for money lost in the post.

Soundbites 1984-85

1984

January: From **Sounds**, under the heading, "LYNNE DRUM" the first news for 1984 appears:

*"Jeff Lynne is apparently about to go into the studio to record a new ELO album, despite continuing speculation over the band's future. Drummer **Bev Bevan**, who played temporarily with **Black Sabbath** last year, is back in the ELO fold together with keyboard player **Richard Tandy** who has been recording a solo album in the states. But bassist **Kelly Groucutt**, who is involved in legal action against Lynne, is not included in ELO's plans.*

*"Manager **David Arden** said last week: "Jeff needed time to think over everything that has happened and to see if his music was still suited to the ELO format. It is regretted that there have been uncertainties for the band, but ELO is now back in business and will be recording shortly." And we waited two years for BOP!*

Sebastian *"I was an Olympic Gold medalist and record holder and now I'm a Conservative MP" Coe, interviewed in a tabloid:*

"My favourite group is ELO. Unfortunately they're split up now." Wow, thanks Seb.

April (6th): Brum Mail: *"POP STAR ROBBED: TWO MEN ACCUSED. Two men appeared in court today charged with a £4,000 raid on the Meriden home of Jeff Lynne.....It is alleged that in the burglary on Monday they stole 13 paintings, 62 video tapes, five laser discs, a clock, stereo equipment, and a vase..." (Not the vase!)*

August: Jeff appears on the **ELECTRIC DREAMS** soundtrack (Virgin V2318). Released in a limited edition sleeve, it features two tracks from Jeff - LET IT RUN

(*"r'n'r played by a microchip"*) and **VIDEO** (*"...like the poor man's Trevor Horn..."*). Reviews from **Sounds** 25.8.84 by **Garry Johnson**, who sums up the film perfectly: *"...the movie's about a computer that gets a hard-on - which is about as likely as this soundtrack doing a TUBULAR BELLS in the charts..."*

The "hilarious" video is best forgotten, (JL trying to look and act anonymous, clips of the predictable movies and a film editor struggling with and being tied up in reels and reels of film-tape...).

VIDEO, the first single from the soundtrack is released in 7", 12" and 7" picture disc formats, with the rather good **SOONER OR LATER** the non-album b-side. Very low chart action.

September: Much, much better is Jeff's contributions to the new **Dave Edmunds** album, **RIFF RAFF**. Jeff provides three songs to the album as well as co-producing five of the ten tracks. Thumbs up all round on the review front:

"RIFF RAFF takes the process of assimilation broached on INFORMATION even further. Modish electronic conceits are here perfectly integrated into the buoyant slap of Edmunds vocal and instrumental arrangements. The results are rich, generously textured...RIFF RAFF is as tough as it is melodic, as vehemently raucous as it is streamlined..." Allan Jones, Melody Maker.

November (17th): - **Metrosound Studio Country & Western Band Competition** final held at the **Dingle Pub**, Northfield, Birmingham. Present were **Roy Wood**, **Robert Plant** and **Louis Clark**.

Edsel release the magical compilation of **MIKE SHERIDAN AND THE NIGHTRIDERS**

- BIRMINGHAM BEAT (Edsel ED 120), collecting all of Mike's earliest work up to Mike Sheridan's Lot before they become the pre-Idle Race Nightriders. Featured is the (allegedly) first song written by Roy Wood, MAKE THEM UNDERSTAND. As John Tobler in his review for Music says: "despite Sheridan's own self-confessedly duff singing, this isn't the sort of song for which Roy might choose to be remembered." Excellent packaging with booklet and sleeve notes from the principal musicians has John giving the usual round of applause to Edsel, but also adding: "Why doesn't somebody sign up the wonderful Roy Wood and make some more records with him?" Unfortunately, still valid in 1993.

December (1st): From Sounds: "R & D," a collaboration between former ELO member Richard Tandy and fellow Brummie David Morgan, release their first single on Sonet this week called BERLIN.

Dave: "I have never lived in Germany, but I always had a special interest in the cold war and divided Berlin. It was a very emotional experience for me to stand at the Berlin wall, (on tour with ELO, 1982), and I wrote the song from that. Later I remember seeing the news films of Kennedy again, "ich bin ein Berliner" - and I thought, "yeah, that's what I meant!"

The single, difficult to find at the time, is worth a tidy sum now.

EMI re-release Roy's Christmas classic I WISH IT COULD BE RELEASED (oops, sorry, I mean Christmas!) EVERYDAY, with a 12' remix adding FOREVER on the flip.

EMI release THE HARVEST STORY VOL. 1 "ART SCHOOL DANCING", featuring early tracks by ELO, The Move and more. The perfect "depressive bedsit somewhere in Camden near the Roundhouse" album - I like it!!!

1985

February (20th): Kerrang!: "ELO are currently recording a new album in Montserrat...the LP as yet untitled, should be out on the Jet label during the Summer."

May (11th): NME:- "Roy Wood, who's recently been concentrating on producing other groups in his own studio, has decided to pursue his solo career again. With this in mind, he's signed to Legacy Records who release his UNDER FIRE single this weekend."

The single appears with a free "Woody Water Pistol" and is accompanied by an epic - "Battle Of The Bulge" - style promo - lots of tanks, explosions, soldiers and Bev Bevan dressed-up as an unconvincing German stormtrooper put this video on the weird side of bizarre...

Lou Clark appears at the Barbican Hall as part of the Capital Music Festival and debuts his "Hooked On The Capital". The concert is later broadcast on Capital Radio (10.7.85). He also releases the album STILL LIFE, a combination of the best bits from classical works and original lyrics, with vocals provided by the wonderful Annie Haslam.

December: Paul Cole in the Sutton Coldfield Evening Mail reveals the first details of Bev's "Heartbeat" charity show scheduled for March 1986, with Roy Wood, ELO and loads of Birmingham stars, past and present.

(14th) Sounds reviews Roy Wood's SING OUT THE OLD, BRING IN THE NEW:

"A touching return to the big, brassy Spectoresque sound of Wizzard days, Roy's latest is a blatant re-write of I WISH IT COULD BE CHRISTMAS EVERYDAY - which as I'm Wizzard Watch'a Society member 000458, is fine by me. Chances of it being a hit are unfortunately slim."

Woody News

A shorter-than-your-average-Woody-News this time, due to copious amounts of the stuff straight from the man himself, elsewhere in this issue. During September, a reception was given by The Guinness Book of Hit Singles to celebrate the one millionth copy of the pop-picker's bible. One artist was selected to represent each decade from the Fifties through to the Nineties, Woody being the "chosen one" of the Seventies, and was presented with a special edition, leather-bound copy of the book in question. An honour indeed!

The following month saw an addition to the series of Harp Beat Plaque Awards, the honour this time going to the factory site of the development of the Mellotron, in Aldridge, near Birmingham. Roy's presence was requested, along with that of several other rock luminaries, including "Fluff" himself, Alan Freeman. Whilst photographers flashed(!), and TV cameras rolled, Woody demonstrated the Mellotron's part in making BLACKBERRY WAY a Number One single.

Finally, a swift reminder of Roy's Christmas dates. Please note that the Wolverhampton gig has "split due to musical differences" (or something), whilst Poole has joined in the fun.

1st Dec: Leicester, De Montfort Hall (0533 544444)

4th Dec: Preston, Guild Hall (0772 258858)

5th Dec: Oldham, Queen Elizabeth Hall (061 678 4072)

9th Dec: Worthing, Assembly Hall (0903 820500)

10th Dec: Folkestone, Leas Cliff Hall (0303 253193)



Caption corner – go on, send 'em in!

12th Dec: Poole, Arts Centre (0202 685222)

15th Dec: Plymouth, Pavilions (0752 229922)

17th Dec: Northampton, Arts Centre (0604 604222)

19th Dec: Birmingham NEC (with Jasper Carrott) (021-780 4133)

22nd Dec: Hemel Hempstead, Dacorum Pavilion (0442 240361)



Letter to FTM. from **Roy Wood** .

Dear FTM.

On behalf of 'The Band' and myself, I would like to express our sincere thanks for the support that you and your readers have shown us throughout the past twelve months since our formation. A special thankyou also to Gill and Mathew Turner, who have been present at probably all of the live shows so far. I was also pleasantly surprised with the kind words spoken about my music in one of your previous issues, by former ELO man Neil Lockwood . To receive praise from a fellow musician, gives me great encouragement. Thankyou Neil. Although we have been together for a year now, we feel that it is still 'early days' for the band. Due to the unfortunate and unforeseen cancellation of our tour earlier this year, we have not had the opportunity to play as many shows as we would have liked. Consequently, we now need more time to experiment and introduce new material into our set.

Obviously we cannot foretell what the future holds for us as a band. but we can honestly say that we really enjoy the atmosphere of playing together, and with the continued support of FTM and like minded people such as yourselves, we will probably survive.

Thankyou very much indeed.

Best Wishes.

Woody . 

FTM – Well, what can we say? We certainly weren't expecting this but it is nice to know that FTM and it's readers are appreciated. Cheers Roy!

FTM SUBSCRIPTION RATES

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ENGLAND

Dear FTM

As a recent subscriber to FTM, I would like to congratulate you on providing such a valuable service to ELO devotees like myself.

Whilst lapping up the trivia in **Rare Record Club** (Issue 15), I was pleased to find that I could fill a gap in your knowledge.

I bought the **SECRET MESSAGES** 7" picture disc, and won a runner-up prize in the competition to win a gold disc (a copy of the **SECRET MESSAGES** LP with "*Property of CBS, Demonstration Only, Not For Sale*" stamped on the back cover!). A rather pointless prize, as it would have been impossible to solve the clues without already having the LP!

CLUES:

- 1) "Go to JET LX527" (backward message), i.e. **SECRET MESSAGES** album.
- 2) Four little diamonds pictured.
- 3) "We shout raving notes" (backward message).
- 4) Jester pictured.

(3) and (4) are an anagram of "*There's just no answer to give*" from **FOUR LITTLE DIAMONDS**.

*Steven Sutherland,
Dalgety Bay, Fife,
Scotland*

Dear FTM

Just a quick note as a follow-up to my letter in FTM 15.

I can certainly confirm the existence of the black vinyl 12" version of **SHINE A LITTLE LOVE**, simply because I've owned one for some time. The label and catalogue number are identical to the white vinyl copy, and it came in the usual Jet 12" cardboard sleeve.

As far as valuation goes, the copy I bought was advertised at a lower price than the much more common white version, and I suspect other dealers might automatically do the same. I would say an informed valuation would be around £10, although it would be interesting to know just how rare this item is!

Regarding FTM 15, I was very interested in the **SECRET MESSAGES** original track listing, and found myself reconstructing the album on cassette - minus the elusive **BEATLES FOREVER**, of course! Your article has breathed new life into this enigmatic album.

*Tim Greenacre,
Great Yarmouth, Norfolk*

Fanzines

If you would like your fanzine mentioned in FTM, then simply send a copy to the

Face The Music

Editorial address, along with info on prices, etc. And please, return the favour, huh?

Keep On Rockin'

(70's Pop) from FTM's John Van der Kiste. Write to: KOR Publications, 13 Heswall Avenue, ST HELENS, Merseyside, WA9 4DR. UK Subscription: £7.00

A New Day

(Jethro Tull) David Rees, 75 Wren Way, FARNBOROUGH, Hampshire, GU14 8TA. UK Subscription: £6.00

Shine On

(Procol Harum) Henry Scott-Irvine, 7 Shamrock Street, Clapham, LONDON, SW3 6HF. Sample issue: £4.00

Broken Arrow

(Neil Young) Alan Jenkins, 2a Llynfi Street, BRIDGEND, Mid Glamorgan, CF31 ISY. UK Subscription: £8.00

The Waiting Room

(Genesis) Peter Morton, 83 Oldfield Road, Stannington, SHEFFIELD, South Yorkshire, S6 6DU. UK Subscription: £5.00

The Company

(Fish) The Company, PO Box 3, HADDINGTON, East Lothian, EH41 3TA, Scotland. UK Subscription: £12.50 plus 2 recent passport sized photos. Cheques/PO's payable to: Fish Information Service

"Where's Eric?"

(Eric Clapton) Tony Edser, 74 Lowbrook Drive, Woodlands Park, MAIDENHEAD, Berkshire, SL6 3XR. UK Subscription: £6.00

Beach Boy Stomp

(Go on, guess!) Mike Grant, 22 Avondale Road, WEALDSTONE, Middlesex HA3 7RE. UK Subscription: £10.00

The Wizard's Knob

(Terry Pratchett) John Penney, 50 Sunnybank, Kirkham, PRESTON, Lancashire, PR4 2JF. UK Subscription: £7.00.

Dutch ELO Fan Club

PO Box 43, 9050 AA STIENS, The Netherlands

Pen Pals

Hi, my name's **Paula Morris** and I'm an ELO mad 13 year old girl. My other interests include writing, swimming, going out, shopping, etc. I am looking for penpals between 12-18 years old. You can be male or female - I don't care, just as long as you write. My address is:

**64 Westland Lane
WELLING
Kent
DA16 2HH**

TEENAGE ELO FANS - ARE THERE ANY?

I'm 17 and none of my friends have heard of ELO. So write to me, male or female.

**Mark Dodsworth
9 Compton Drive
KEYINGHAM
Near Hull
North Humberside
HU12 9RR**

Emma Richards from Newport, Gwent, has the following to say about herself to any prospective penpals:

"My likes (apart from Hughie [McDowell, that is!]) are also all 70's music, Peter Gabriel, and badminton."

CONTACT:
13 Riverside
NEWPORT
Gwent
NP9 7AJ

CHEESE TORTURER: Matthew Turner
CO-ORDINATOR: Rob Caiger
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FTM GERMANY: Marc Haines, Patrick Guttenbacher, Alexander von Petersdorff.

Back Issues

Here's some we made earlier! Still available: Issues 9, 10, 11, 12, 13, 14 and 15, price £3.50 (UK price only, overseas readers please enquire).

CONTACT:
Anna Bialaga
50 Rushton Road
Cobridge
STOKE-ON-TRENT
ST6 2HP

Contact them at:-

FTM Germany
Wiener Platz 6,
78048 Villingen,
Germany.

"We love you all!"

Roll The Credits

EDITOR: Andrew Whiteside
PAGE STEALER: Gill

To Dave Ciano for the press cuttings and Mike Ragogna at DCC Compact Classics, Inc. Last but by no means least, to Richard and Bev for the goodies, everyone who took part in the raffle and to our loyal readers for your patience in waiting for your merchandise.

German Newsletter

FTM Germany also run their own independent Supplement service. Called Newsletter, it consists of a folded FULL COLOUR A3 Bulletin in German language and features many rare pictures and reproductions of foreign single sleeves. A collectors dream! If you're interested, please write for details to:

Patrik Guttenbacher
Postfach 1211
76746 Jockgrim
Germany



"Do you believe in Father Christmas?"
"No, but I wish it could be ...aaargh!"