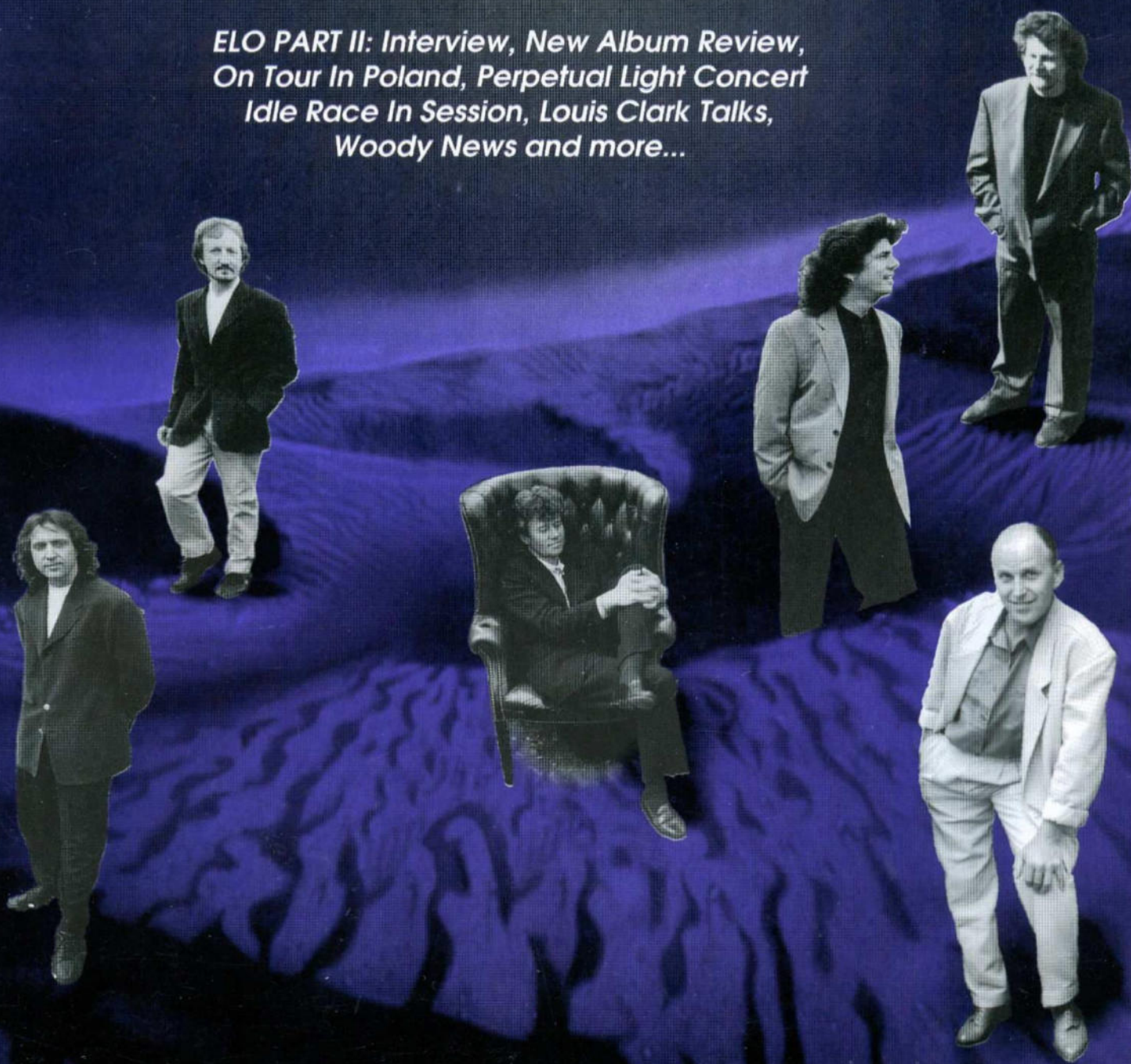


Face The Music

Issue 18



*ELO PART II: Interview, New Album Review,
On Tour In Poland, Perpetual Light Concert
Idle Race In Session, Louis Clark Talks,
Woody News and more...*



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(based on a design by Graham Reynolds)
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Ed Lines

Face The Music Magazine
87 Dryfield Road
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Middlesex
HA8 9JW

Dear All,

These are exciting times for ELO fans; recently we've seen the Top 5 success of **THE VERY BEST OF** and now there's every reason to hope that **PART II**'s new opus will better it too.

On that optimistic note, welcome to Issue 18 of Face The Music. Sorry it's been a bit delayed, but we're sure you'll understand once you see that we've been able to achieve something almost unheard of in the world of fanzine-dom. Unless you've been living under a rock you'll know that **ELO PART II** have been recording a new album, **MOMENT OF TRUTH**. Well, the band have allowed us unparalleled access during many of the crucial moments in order that we can come back and tell you all about it - first hand reports of the album's recording, interviews with the band, an account of the video shoot for **POWER OF A MILLION LIGHTS** (the first single from the LP), exclusive photo coverage and much more besides.

Quite aside from being a fascinating opportunity to see the workings of the band, our hard work over the years has brought us the ultimate accolade in having our address featured on the sleeve. We hope to pick up many new readers as a result, and this may be the first issue of FTM that many of you have seen. Mindful of this, Issue 18 is something of a re-launch in terms of presentation - we've been practising hard with our scissors and paste (with the help of a grown up, of course), and managed to implement several design and layout ideas. Let us know your views on the new-look FTM

Also this issue; there's a report on **PART II** live in Poland from our on-the-spot reporter, a review of the **Perpetual Light** concert, part three of our revealing **Idle Race** history (featuring a reproduction of Jeff's handwritten lyrics and a beautiful, rarely-seen photo taken on the week he joined the Move), the second half of our fireside chat with **Martin Smith**, the **Woody** news and much more.

Face The Music: Happiness is an A4 glossy magazine.

Yours Truly 1994,

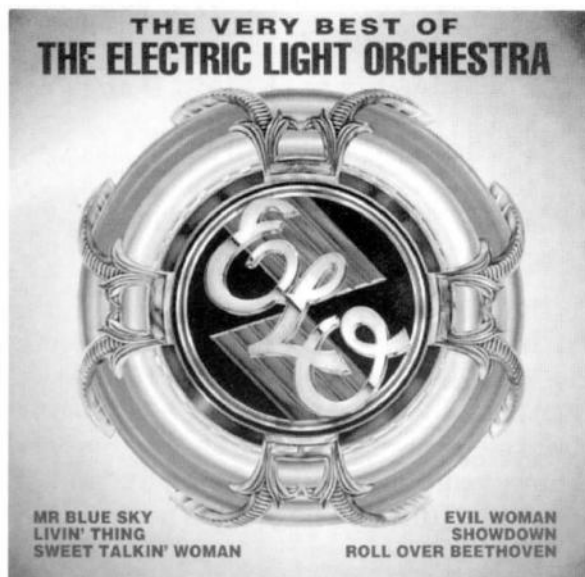
Andrew Whiteside,

EDITOR

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Here Is The News

ELO BACK IN UK TOP 10!



Yes, it's true! For the first time since **BALANCE OF POWER** in 1987, ELO have reached the Top 10 UK album chart. Aided by heavy TV advertising, **THE VERY BEST OF THE ELECTRIC LIGHT ORCHESTRA** (Dino Entertainment DINCD 30) charted at No. 10 at the end of June, rising to No. 4 the following week, it's highest placing at time of going to press. Track listing is as follows:

SWEET TALKIN' WOMAN, MR BLUE SKY, LIVIN' THING, EVIL WOMAN, TELEPHONE LINE, ROCKARIA!, TURN TO STONE, DON'T BRING ME DOWN, WILD WEST HERO, ALL OVER THE WORLD, HOLD ON TIGHT, CONFUSION, SHOWDOWN, LAST TRAIN TO LONDON, STRANGE MAGIC, SHINE A LITTLE LOVE, THE DIARY OF HORACE WIMP, ROLL OVER BEETHOVEN (LIVE).

Why has this particular album reached the charts other compilations have failed to reach? Hard to say for sure, but we at FTM suspect it may have a lot to do with a big punter-friendly ELO logo on the front.

NEW ELO PART II SINGLE

POWER OF A MILLION LIGHTS (ULTRAPOP 0096125ULT), the first new single in three years from ELO PART II, was released in the UK on

1st August. Edited from the version that appears on the forthcoming album (see below), it is backed with **SO GLAD YOU SAID GOODBYE**, also from the LP. The single is available in two formats; CD and cassingle (ULTRAPOP 0096124ULT).

MOMENT OF TRUTH IS HERE (ALMOST)

MOMENT OF TRUTH (ULTRAPOP 096102ULT), the long-awaited second studio album by ELO PART II, has been given a provisional UK release date of 5th September.



Track listing as follows:-

MOMENT OF TRUTH (OVERTURE), BREAKIN' DOWN THE WALLS, POWER OF A MILLION LIGHTS, INTERLUDE 3, ONE MORE TOMORROW, DON'T WANNA, VOICES, INTERLUDE 2, VIXEN, THE FOX, LOVE OR MONEY, BLUE VIOLIN, WHISKEY GIRLS, INTERLUDE 1, TWIST OF THE KNIFE, SO GLAD YOU SAID GOOD-BYE, UNDERTURE, THE LEAVING.

As exclusively revealed in FTM last issue, the album was recorded in Connecticut, Milton Keynes and London and produced by **Stephan Galfas**. Whilst the UK is not going to hear the results of their labours until September, the album has already been released in Germany, Scandanavia and Poland. Interestingly, in their rush to have the album ready for the Polish tour



(they didn't manage it in the end, but that's another story...), the Polish record company pressed up 3,000 copies with an early mix of **POWER OF A MILLION LIGHTS**, thus creating an instant collectors item. We understand that the Polish release also has a different sleeve, we'll print it next issue if we manage to get hold of a copy. Meanwhile, our exhaustive coverage of the album begins on page 7.

RICHARD TANDY NEWS

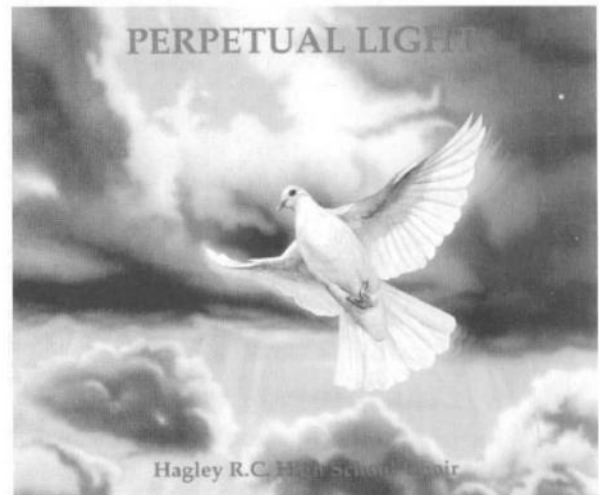


Exciting news has reached FTM that Richard Tandy has found a new song-writing partner, **Nadina Stavonina**. Twenty-two year old Nadina

was born in **Voronezh** in Russia to a family with strong musical influences - her father **Gennadi Stavonin** is a respected composer. Her only ambition was to succeed in music and to this end she studied and trained hard at music college, but as she puts it, "...in Russia, when people can't afford bread they don't need music." The first chance she got Nadina came to England, where she has lived for three years. In Birmingham, she met **Peter Warren**, one time owner of a nightclub called **Holy City Zoo** (scene of early gigs by the likes of **Dexys Midnight Runners**, **Duran Duran** and **UB40**). Through him, she was introduced to Richard, and over the past six months the pair have written seven songs, **YOUR PERFECT TRAMP**, **REVOLUTION 1917**, **I DREAM OF YOU**, **MOTHERLAND**, **LOVE TRIANGLE**, **MISSISSIPPI NIGHTS** and **FAR AWAY FROM HOME**, as well as many other ideas they are still working on. Richard and Nadine are hoping to sign a record deal in the near future, and the mixture of Eastern influences and Western pop music should prove fascinating. We await the results with interest!

PERPETUAL LIGHT

Following the special concert on May 11th headlined by **ELO PART II** (full report on pages 22-24), **PERPETUAL LIGHT**, the benefit single



recorded in aid of a memorial fund set up following the horrific M40 minibus crash last November, is now available. The single, co-written by Eric Troyer and Jim Driscoll and featuring Eric, Phil Bates and the children of the **Hagley Roman Catholic School Choir**, contains two versions of the song, one with Eric and the children sharing the vocal honours and one with just the children on their own. A version also exists of the lovely instrumental backing track; perhaps Eric may consider putting this out if he ever does a follow-up to **MODEL CITIZEN**?

The single can be obtained by sending an SAE (suggest CD-sized Jiffy Bag and 36p stamp), with a cheque or postal order for £4.00 to:

Perpetual Light
Hagley RC Memorial Fund
Storm Group
10A Hagley Road
Stourbridge
DY8 1PS

OOPS!

Photos accompanying the Richard Tandy article in issue 17 were mis-credited. The snapper was actually Gill. "Yes it was!" Biff! - Gill.

JEFF LYNNE NEWS



Still no word on a release date for his solo LP, and the omens are not good; there are disturbing rumblings that the whole thing may be shelved. Fingers crossed that it's not true.

Jeff cropped up on an MTV **Tom Petty** special on 17th April. As well as saying a few words in an interview, ultra rare footage was shown of Jeff, Tom and Roy Orbison in the studios during the recording of **YOU GOT IT**.

Eagle-eyed Jeff spotters may also have seen him in **Hello!** magazine sat behind **Ringo Starr** at the wedding of Ringo's daughter. The Beatles connection doesn't end there, either. On 18th June MTV reported that a "new" Beatles song called **FREE AS A BIRD** was recorded in February over three or four days at **Paul McCartney's** studio with Jeff Lynne producing. Apparently, a John Lennon demo of the song has him singing a couple of verses and playing the piano, but more verses have been added, sung by **George Harrison** and Paul McCartney. The tune has been recorded especially for a forthcoming Beatles documentary. Our sources tell us that some *ten hours* worth of material has been recorded(!). However, since then there have been reports that the recordings are unlikely ever to see the light of day. FTM's verdict? Wait and see.

Talking of Jeff Lynne productions, Rhino Records have recently released **DAVE EDMUNDS: ANTHOLOGY (1968-'90)** (RHINO R271191), which in addition to classics like **I HEAR YOU KNOCKING**, **GIRLS TALK** *et al*, contains the Jeff-produced **SLIPPING AWAY**. Well worth investigating.

Finally, our sources tell us that *it's not unusual* that Jeff may have more productions forthcoming, if you know what we mean...

ELDORADO A FOUR STAR ALBUM

The recent CD re-issue of ELO's 1974 classic **ELDORADO** (JET ZK 35526) sent thirtysomething music mag **Q** into raptures of praise, earning it a four-star rating: "...the melodies are of the exquisitely handcrafted variety...the utterly swoonsome ballad **CAN'T GET IT OUT OF MY HEAD**, the equally lamentful **LAREDO TORNADO** and the cantering **POOR BOY** all wouldn't disgrace Lennon and McCartney, while the dizzily cascading instrumental theme warrants comparison to Vivaldi." (Martin Aston). Couldn't agree more.

CARL WAYNE'S WORLD

Carl Wayne, former Move frontman and erstwhile Blood Brother, has left these shores for the States and more work. He is rumoured to have taken with him the tapes of The Move's legendary 1969 **Fillmore West** gig; hopefully some enterprising record company may persuade him that it's about time that they saw the light of day. Incidentally, for more proof of The Move's prowess as a live band, see later this issue for a review of the **BLACK COUNTRY ROCK** CD.

RECORD COLLECTOR NEWS

Talking of The Move an' all that, those jolly nice people at **Record Collector** Magazine featured interviews with both **Roy Wood** and **Ace Keford** in Issue 179. Part Two of their revealing chat with Woody will feature in 180, as will an overview of Brumbeat. Issue 181 will cover **The Idle Race** in an article by some talentless hack called **Gill** (whoever she is), and to cap it all, Issue 182 will feature the definitive article on ELO (providing we can get off our collective arses in time, that is!).

OOPS AGAIN!

We would like to apologise to **Gerry Marsden** and the **Derek Franks Organisation** for any offense caused by remarks made in our last issue. We would also like to draw to people's attention that the views expressed by individual authors are not necessarily those of the Editorial.

Special thanks to Nick Lloyd for some of the information on these pages.

ELO PART II - Moment Of Truth

Few albums have been so appositely named. MOMENT OF TRUTH at last sees ELO PART II produce the same magic in the studio that they've long displayed live, and makes their 1991 debut look as if it was made by a completely different group.

Which of course, it was. The first thing that hits you about MOT is the way it all hangs together; under the inspired guidance of producer/Svengali **Stephan Galfas**, PART II have obviously gone all out to work as a band, and the results are nothing short of revelatory. Whilst it undeniably had its moments, the 1991 album often came across as a series of solo songs loosely connected by Lou Clark's spray-on string arrangements; there are no such misgivings about MOT.

Much more is made of Lou this time around. In addition to bookending MOT with his **MOMENT OF TRUTH (OVERTURE)** and **UNDERTURE/THE LEAVING**, the album is liberally sprinkled with a series of lushly orchestrated "interludes" that add cohesion to the album as a whole. Ever the perfectionist, Lou felt he could have done even more: "I wanted to have the band on **OVERTURE** too - we just didn't have time. I think it's got a certain rawness to it." The trainspotters amongst you will be interested to know that one of the members of the **London Session Orchestra**, featured on the album, is none other than early ELO violinist **Wilf Gibson**. "He was on the last album too, he used to fix all the players. He's very well respected - he got sacked by ELO!" revealed Lou. He's also pictured on the sleeve too; can you find him?

The first song to feature vocals is Phil's **BREAKING DOWN THE WALLS**, a spirited bluesy number that highlights why he was able to fill the roles of Pete Haycock and Neil Lockwood. **POWER OF A MILLION LIGHTS**, the first single from the album, is undeniably Eric's, a distant musical relation of **THOUSAND EYES** but transcending that earlier number thanks to gorgeous Kelly-led harmonies. Lyrically, it recalls both **TELEPHONE LINE** and **CALLING AMERICA** with its recurring theme of losing contact with a loved one. Eric explained the song's meaning in more depth on a snatched interview on the tour bus Somewhere In Poland: "It's a song of the frustration of seperation, of

a guy with his girl across the ocean. He's talking on the phone and he fantasises that he can almost touch her, and he's reminiscing about the feeling he gets when he sees her. So he decides to hook up TV's, computers and power lines from all the neighbours and he's stealing power from everywhere and he transports himself through space to where his girlfriend is."

The melancholy continues through **ONE MORE TOMORROW**, a showcase for Phil's vocals previewed at the **Perpetual Light** concert. Following that memorable gig, Bev commented: "It's a powerful vocal performance from Phil, and those people couldn't possibly have heard the song before, but by the end they were singing along to it!"

DON'T WANNA recalls the cynicism of Eric's **FRIENDS TO THE BITTER END** (from his solo album, **MODEL CITIZEN**): "Don't want to laugh, don't want to cry/Just want to sit and wonder why/It's just too much without your touch/Don't want to do anything." Over to Eric again: "It's meant to be humorous, tongue-in-cheek, it's born by working with this band actually! There was a line in it "Don't want no ELO." I should have kept that in!" Juicy **Kinks**-style riffs, too.

VOICES is for me anyway, one of the least satisfying tracks on the LP. There's nothing wrong with it as such, but it is very derivative; the verse is a straight lift from **Bad Company's FEEL LIKE MAKING LOVE** and the chorus owes a lot to **Yes' LIFT ME UP**, even 'borrowing' the line about "the highest mountain." Tut tut, boys.

VIXEN is a four-second 'track' that consists of Kelly's whispered words, "You little vixen, you!" Of course, it's real function is to act as a curtain raiser for one of the album's highlights, **THE FOX**. Telling the dramatic tale of a hunt from the perspective of a fox, it seems incredible that it has taken *nine years* for this superb song to finally get a widespread audience. Pleased as I am to find it here, I have to say that the snob in me still prefers the version **OrKestra** used to play live.

LOVE OR MONEY comes from the same song stable as FOR THE LOVE OF A WOMAN, although it thankfully leaves behind the Barry Manilow-like mawkishness of the earlier tune, being saved by a magnificent melodic chorus.

The vignette BLUE VIOLIN follows, an earlier incarnation of which was to have appeared on the unreleased 1989 OrKestra album. Although brief, it gives both Kelly and Mik an opportunity to show off their melodic skills. "It's an abridged version, it didn't really work with everyone doing it so we used it as an interlude," said Mik. "We just used the chorus of the violin bits, so it only lasts just over a minute. It's an ABOVE THE CLOUDS type thing," added Kelly.

Next up is WHISKEY GIRLS. A collaboration between Bev and Phil, it's a distinctly unpolitically correct romp through traditional rock n'roll territory - and a lot of fun too.

TWIST OF THE KNIFE started out life as a completely different song by Kelly and Bev years ago called SHIPS IN THE NIGHT, before contributions from Phil mutated it into a different kind of beast entirely. Bev: "We changed so much of it, but the original chord sequence is still used. I've written the lyrics to that four times now!" It allows Kelly to touch on his love for both Country and Western and Crosby, Stills, Nash & Young (the line: "devils in my head" is a direct lift from Stephen Stills' 4+20 from CSNY's DEJA VU). Sheer charm personified, it'll have you reaching for your open-topped convertibles and those long summer drives down Highway 61 (sorry, I'd better lay off those tablets!).

SO GLAD YOU SAID GOODBYE is another fave, a bitter - "you-left-me-but-now-I-realise-you-were-crap-anyway" - kind of song, the way Dylan used to make 'em. Great guitar/keyboard interplay, and a brilliant last verse: "Passion fades away/Love can turn to hate/And all the words I want to say/Are left in the hands of fate."

A couple of criticisms; after going to all the trouble of recording a cannon for UNDERTURE, why is it so quiet? You'd think it would at least have the same impact as the gong at the end of MR BLUE SKY. Also, it has to be said that the sleeve simply does not do the album justice; the front looking for all the world like a K-Tel (ask your parents!) compilation, whilst the portraits inside are even worse than those on OUT OF THE BLUE; with their green colour cast they make the band look as if they are very ill indeed! This is a shame considering the excellent photo montages taken during the recording sessions in an otherwise lavishly illustrated CD booklet.

These are only minor quibbles though. This is a great album; no more false dawns, this is the moment of truth. Be part of it.

By Andrew Whiteside
Photos by Paul Spencer

FTM: We want to hear what you think of MOMENT OF TRUTH, so send in your comments and reviews to the Editorial address, and we'll print the best ones next issue.

Stop Press! ELO PART II UK Tour Dates

As you will note, there have been a few additions and changes to the tour dates as previously advised. As always, please check with the venue before travelling. There will be further additions, and these will be notified through the supplements.

September:

Sat 24th: Doncaster, The Dome
Sun 25th: Shrewsbury (pending)
Mon 26th: Halifax, Victoria Hall
Tue 27th: Hull, City Hall
Thu 29th: Guernsey, St Peter Port, Beau Sejour Centre
Fri 30th: Jersey, St Helier, Fort Regent

October:

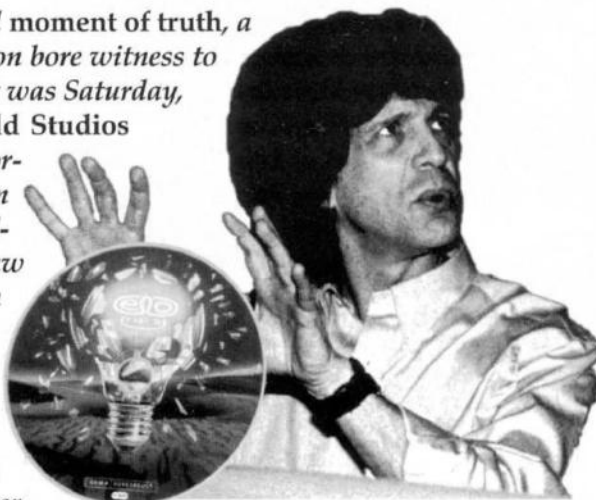
Sun 2nd: Blackpool, Pleasure Beach Arena
Mon 3rd: Portsmouth, Guildhall
Tue 4th: Bristol, Colston Hall

Wed 5th: London, Wembley Conference Centre
Thu 6th: Mansfield, Civic Leisure
Sat 8th: York, Barbican Centre
Sun 9th: Hastings, White Rock Theatre
Tue 11th: Worthing, Assembly Hall
Wed 12th: Stockport, Davenport Theatre
Thu 13th: Norwich, Sports Village
Fri 14th: Ipswich, Regent Theatre
Sat 15th: Brentwood Centre
Mon 17th: Basingstoke, The Anvil
Tue 18th: Newport Centre
Wed 19th: Chester, Northgate Arena
Thu 20th: Nottingham, The Royal Centre

The Moment Before...

The Making of ELO PART II's New Album – MOMENT OF TRUTH

A couple of months ago, sometime before the actual moment of truth, a certain studio somewhere in the West End of London bore witness to the string session for ELO PART II's new album. It was Saturday, 23 April (hey there, trainspotters!) when Whitfield Studios opened their doors to an ensemble of sizeable proportions made up of London's top orchestral session players, including the one and only, you-hum-it-I'll-play-it, Wilf Gibson on violin (and I'm sure I saw Ted Blight in there somewhere!!). The entire session was directed and conducted by Lou Clark, who had apparently spent the previous forty-eight hours writing and arranging all the string parts – without a break! Offers of a couple of matchsticks were wearily rejected! The control room held within its bursting walls, all six members of the band, producer



Stephan Galfas, a deft and knowledgeable engineer called **Mr. Galfas produces a masterpiece!** Mike Ross-Trevor, the tape operator, the "minder" from Great Linford Manor Studio (where the band were at the time in residence), a senior representative from Edel Records, the "official photographer", and one or two other important people whose names/functions remain a mystery!

By lunchtime, the session had been in full swing for at least a couple of hours, and Lou and Stephan were heavily involved with the impressive **UNDERTURE**, composed by Lou himself as the album's closing piece. Plans were already afoot for the inclusion of a cannon shot, and whilst the orchestra ran through the stirring work (with definite musical references to **ALSO SPRACH ZARATHUSTRA**), Kelly helpfully and enthusiastically pointed out the exact spot for the cannon fire with a triumphant punch of the air!

The speed at which the session advanced was unbelievable – it was later revealed that the strings for the entire album were laid down in that single day, studio time and musicians' talent having been booked until 5pm. The session was completed at 4.59pm! Generally, the order seemed to be thus: Lou ran through one rehearsal with the string section, who were reading notated printouts of his arrangements. Whilst Stephan remained at the mixing desk, whirling around on his producer's chair, skating to and fro on its castors (but never quite actually sitting in it in the conventional manner!), Lou moved between the desk and the performance room liaising with the orchestra's

leader, **Gavyn Wright**, giving specific directions to individual musicians, clarifying points and questions raised, or actually conducting. It was most interesting to see that the piece was built up in layers – strings first, which sounded so full and impressive that one could not imagine there was space left for anything else. However, when the brass section took their turn, and finally the drums and timpani, everything fell into place, creating an incredibly thrilling and powerful piece.

The MU have certain rules which must be adhered to. One of these was that no photos should be taken whilst the orchestra were actually playing, and another was that their lunch break should be clearly defined! So, whilst the strings packed up and wandered next door to the pub, the brass section were just returning from first sitting. Clever stuff, huh?

All the band were around, mainly out of interest, as their musical services were not required, but Bev and Phil sat on the leather sofa behind the mixing desk, listening intently. Kelly peered through the glass at the orchestra with fascination, Mik moved frequently between studio and pub(!), and Eric appeared to be on an endless



quest for take-away wholefood. Stephan worked with enthusiasm, speed, precision and an endearing animation which kept him constantly moving. The real revelation, though, was Sir Louis Clark. No longer asleep at the keyboards, he was in his element, alert, assertive and in total control. 'Twas indeed an honour and a pleasure to watch this talented man at work.

The songs given the "full house" treatment during the afternoon session were **BREAKING DOWN THE WALLS** (which positively begged to be chosen as the album's lead single, but wasn't – so that proves just how much I know about pop music...), Phil's emotional ballad, **ONE MORE TOMORROW**, and Kelly's tense and atmospheric contribution, **THE FOX**.

As Lou continued his work with Stephan and the orchestra, the rest of the band had to leave for Great Linford Manor Studio to continue adding vocals and "twiddly bits"... which is, by strange coincidence, the place to which our tale meanders next.

Sunday the 24th, up with the lark and off to **Milton Keynes**. Hey ho!

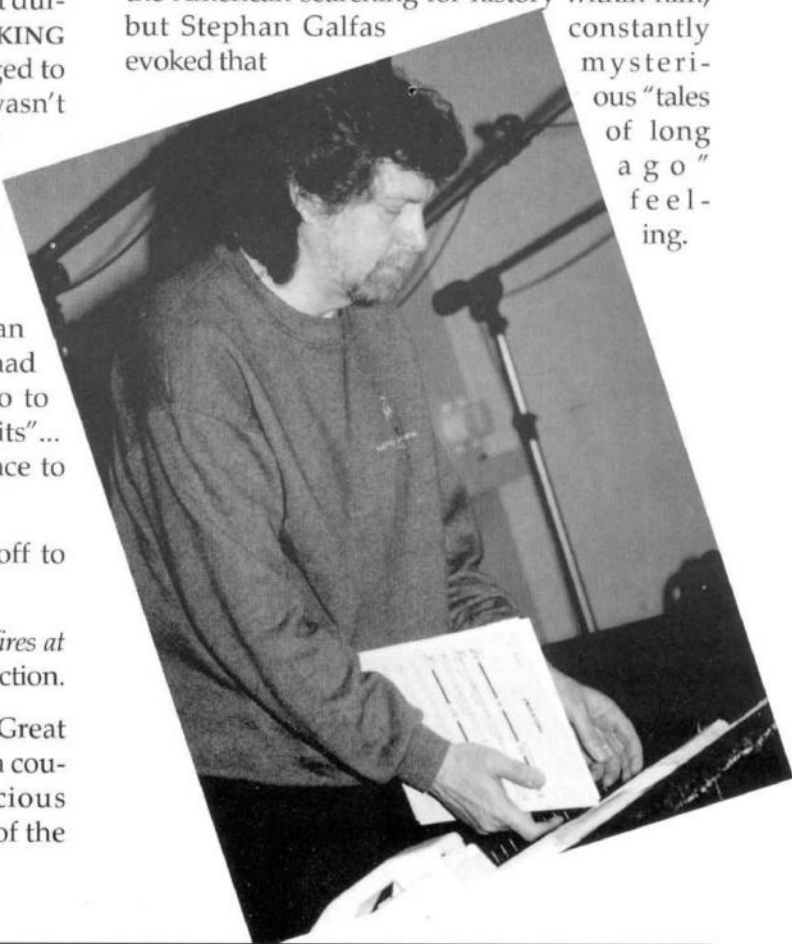
"Village green. Ten thirty on the dot. Cannon fires at eleven. Be there!" was Stephan Galfas' instruction.

The studio is housed within the imposing Great Linford Manor, which dates back at least a couple of centuries, and overlooks luscious grounds with public access. Just in front of the

manor sits the green from which the cannon would be fired. Half a dozen members of **The Order of the Sealed Knot** (the English Civil War re-enactment group) were already unloading the giant piece of armoury, resplendent in full costume. Inside the house, a warm and friendly atmosphere seeped from the light oak panelling, and mingled with the dust which danced in shafts of streaming sunlight. Ever felt you've been here before, in another time, another life? It was one of those places!

Wandering minstrels of *Ye Olde ELO PART II* roamed the rooms and corridors, whilst producer Stephan Galfas organised the setting up of microphones to record the cannon shots. Those of you who may be wondering why they didn't simply use a sound effects CD can stop reading right now and return to your chartered accountancy desks! Where's your imagination? Your sense of adventure? In a strange sort of way, ELO have come full circle, whether it be subconsciously or cleverly contrived to trip the collective memory of long-standing fans. The entire setup recalled that first album's imagery of 17th Century shenanigans, of Roundheads and Cavaliers, and **THE BATTLE OF MARSTON MOOR**. Maybe it's the American searching for history within him, but Stephan Galfas evoked that

constantly mysterious "tales of long ago" feeling.





theatrics, or whether to pretend it was nothing to do with them. It was obvious that Kelly was involved, though, due to his similar taste in headwear to that of the Sealed Knot chaps!

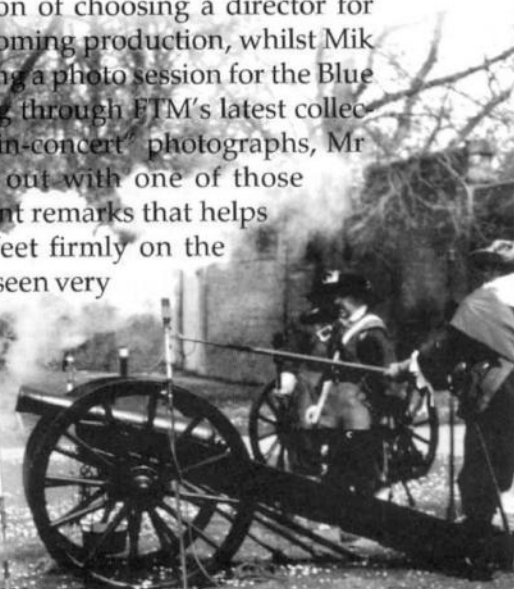
The Grand Firing Of The Cannon complete, it was decided that the smoke had made

As passing people out for a Sunday stroll with their dogs, children, grannies, etc. began to gather in wonderment, it was announced that twelve shots would be fired, each of which would be recorded directly into the studio via the microphones which were now standing regimentally around the cannon. Observers were requested to stay behind the line of fire and remain silent well after the firing so that the fading echo could be captured. The complete routine, from loading the barrel to lighting the fuse was acted out by the soldiers, announcing each move as they went along. The volume of the explosion and the ensuing smoke was nothing short of spectacular, inciting the crowd to poke their fingers in their ears and laugh nervously at the impact. It was only at this moment that everyone realised just how noise-ridden the 20th Century has become. If it wasn't for car doors slamming and engines revving in the distance, it was the aeroplane who had never, ever been seen in the skies above Great Linford Village before, but today insisted upon circling and roaring around like a bored teenager taking a joyride. Then there were the dogs barking and the ice cream van merrily chiming GREENSLEEVES up and down the nearby lanes. Well, you wanted English tradition, Stephan!

The members of the band, all of whom were present except Bev, looked on, unsure of whether to take full responsibility for these al-fresco

everyone's throats dry; so in order to quench their thirsts, a mass exodus to the local pub ensued. It must have been all of 100 yards away. Surprising the album was ever completed, really.

Later (rather than sooner!), the singers in the band returned to record vocals for the track, LOVE OR MONEY. Bev and Lou retired to a sitting room to check out a selection of pop videos with the intention of choosing a director for their own forthcoming production, whilst Mik spent time holding a photo session for the Blue Violin II. Looking through FTM's latest collection of "serious-in-concert" photographs, Mr Kaminski came out with one of those priceless, innocent remarks that helps to keep FTM's feet firmly on the ground. Having seen very many of our previous photographic efforts, he flicked through the album and said brightly, "Oh, these are different. Some of these are good!" Thanks, Mik! He then proceeded to tell us all about the changes being made to the stage show, new numbers being introduced, old ones retired,



and his joy at the dropping of **TURN TO STONE** as a set opener.



Photo: Sir Lou Clark

"No more diddley-diddley," he said, reducing one of ELO's most monumental tunes to a crumbling ruin in one fell swoop! It will never be the same again!!

Mixing of the album took place at London's famous **Master Rock Studios**.

On the day of our visit, Stephan was ensconced in the control room deeply engrossed in the mixing of the single version of **POWER OF A MILLION LIGHTS**, which it was deemed must differ from the finished track of the album for commercial reasons – radio play being an influential factor. Bev was poring over the pool table beneath a skylight, surrounded by literally hundreds of contact sheets and

transparencies, picking out contenders for the CD booklet, whilst Lou wandered through to show us his most precious photo – that of his lovely little girl many miles away in the USA. It turned out to be her third birthday, which made us realise that it was exactly three years ago that FTM held their first interview with **ELO PART II** at **Rich Bitch Studios** in Birmingham. Lou was the only member absent that day, and during our interview, he phoned in to announce the birth of his daughter! How time flies!

By the time this article goes to print, many of our overseas readers will have heard **ELO PART II**'s new album, **MOMENT OF TRUTH**. The UK looks forward to a release date around September/October. It has been an absolutely fascinating and thrilling experience for FTM to witness the development of this album. Our privilege is not taken lightly, and very many thanks are offered to those involved who made our presence possible.

Yarn spun by Gill

Studio photos by Noni of narrow boat "Monkey Business"

Cannon shots by Mat

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Power Of A Million Lights, Cameras, Action!

As with most new albums, ELO Part II's moment of truth is preceded by an appetising single – in this case, power of a million lights. It is also customary, in these days of technical wizzardy (sick), to produce a video for said single. Again no exception here, as visual adventures skip merrily, hand-in-hand with aural antics. Very briefly, the theme of the video appears to be that of separated lovers communicating across time and space, and features a novel (yet somewhat unsafe) construction desperately aspiring to be a spacecraft, intercut by shots of the band performing the song. Footage was shot in various exciting locations; tales from a couple are recounted thus:-

Stephan Galfas knows a few strange secrets. He knows how to capture amazing sounds on tape before they float off into the wind. He knows how to conjure up 17th Century artillery in a puff of smoke. He also knows the whereabouts of certain spaceship landing spots. Now, as we are all aware, spaceships never, ever radio ahead to request landing clearance at Heathrow Airport. They invariably choose a windswept moorland upon which to scorch the heather or a remote farmer's field in which to create crop circles or, as in the case in question, a spooky scrapyard in a seldom-visited corner of London's docklands – the urban wasteland of your bleakest, wildest imagination.

Our vehicle of time and space travel, cunningly disguised as a beige 'n' rusty Ford Fiesta, glided gracefully across the cobbles and potholes, swerving smoothly between the concrete and iron girder remnants of the 20th Century and arrived in - 0.175 milliseconds in the general area telepathically described by our informant. One slightly misjudged manoeuvre and an intellectual discussion with an enthusiastic Rottweiler eventually led to the


rendez-vous. Squelching with panache across the muddy acres of rubble and junk, we spied furtive activity just beyond the ominous structure of a disused silo. There, nestling unobtrusively and blending perfectly with the surroundings of this hallowed place, sat the object of our quest. A group of a dozen or so creatures, some earthlings and others not of our world, busied themselves in mysterious rituals. The spaceship, obviously possessing similar properties to that of *Dr. Who's Tardis*, had disguised itself in an artistic and delicate arrangement of a pile of scrap. Sheets of corrugated iron formed the outer walls of the corral, the front panel of a washing machine served as a porthole and rusted wire meshing cloaked the foredeck's main viewing screen. Within, one could see the central power unit comprising an eccentric collection of contorted components, the most eye-catching being the right hand front wing of a red Morris Minor, several once-chrome motorbike exhaust pipes, a bicycle, a selection of old boots, a redundantly unattached 18th Century computer monitor, a million 100 watt light bulbs, a cuddly toy, conveyor belt, and sliding doors.....



Actor Steve Marcus pops up!



Actor David Titlow pops out!

For the space journey of several light years or more, a homely touch had been added with a bunch of flowers stuck in a fire extinguisher vase, posters of a unknown female earthling and a strange symbol thus:  hung on the wall.



All in all, 'twas a rare and beautiful sight.

In order to assist with their peculiar rites, the aliens had rigged up a pair of floodlamps and a wind machine, and whilst a couple of them popped their heads in and out of the craft's orifices, another lurched up and down in a seat on the end of a hydraulic boom with some sort of technically advanced visual recording unit. Other creatures rushed to and fro waving what appeared to be measuring devices, whilst the most senior amongst them let forth unearthly singular cries such as "Lights!", "Cameras!", "Roll!" and "Cut!"

The peak of these weird, extraterrestrial customs seemed to be reached when a yellow plastic windmill was stuck triumphantly in the upper dome of the craft – obviously a symbol of deeply religious meaning.

We watched, fascinated and transfixed, eventually realising that our Earth was merely a transitory touchdown for the craft and they were, in fact, preparing to leave. As the rain increased from a teasing trickle to a great guffawing bucketful, a hunched and hooded being stepped from the shadows and acknowledged our awestruck presence with the smile of one who had seen it all before.

"It's Mr. Galfas!" we whispered "Bet he knows what this is all about. Shall we ask him?"

"Nah, better not show our ignorance. Let's go before the aliens catch sight of us."

Squidging stealthily away, we stole a backward glance at the unbelievable scene and, as the spaceship's engines burst into life, we were blinded by the power of a million lights.

Shortly afterwards, the "band bits" were filmed at an indoor location somewhere in darkest London.

You can forget any notion that says video shoots are glamorous! They consist of long bouts of inactivity for the band followed by intense periods of continuous repetition. Having to imagine there was an audience out in the darkness, miming and avoiding looking directly at the camera are all part of the professionalism needed to produce a quality video such as this. To maintain concentration and motivation is an art form in itself, which is probably why Eric wanted the playback **LOUD** during filming.

The crew had already been noses to the grindstone for five days, shooting the "non-band bits", and the torrential downpours experienced earlier for the exterior shots meant that no one seemed to appreciate the irony of working inside a dark, humid hanger, while the sun blazed away in temperatures of 70 degrees plus outside. Funny that !



Spaceship beams up Mik!

One end of the hanger had been transformed into a stage and was dominated by a huge boom camera worked by three nimble technicians. Against the darkness of the enclosed studio, the light rig was ultra-impressive, although this did not exactly help the inside temperature. As FTM arrived the band had already been there for five hours and were being hauled into the make up room for "another Polyfilla job" as Phil so delicately put it - the luvvies amongst us thought the lip gloss was *particularly* fetching!

Another set of technicians, director Paul Spencer and Stephan Galfas hovered over the multitude of recording equipment, constantly aware of the tight schedule, running and re-running the (no doubt computer controlled) light show, adjusting filming positions, and on, and on, and on.....

As the writer and lead singer of **POWER OF A MILLION LIGHTS**, Eric was centre stage, "playing" a brilliant white grand piano. Before every shot he had light meters thrust in his face, tape measures stuck up his nose to get the precise camera angles, and was generally scrutinised from every possible angle. Luckily, Eric being used to this sort of treatment thanks to his harrowing Denver army days, would probably explain why he won the award for "most-laid-back-and-cool-dude-at-a-video-shoot"! Bev, on the other hand, had a penchant for venting his frustrations with impromptu drum rolls on whatever came to hand, including the piano (!) and Mik just took every opportunity to disappear! Kelly, as usual, was keeping everyone amused with his trademarked killer one-liners and Louis was, well, just being Louis.

Cries of "spin" and "check the gate" were soon replaced by the somewhat less technical yells of "SING!". With a sudden jolt (and a wry grin after spotting frantic arm waving movements from the floor) Eric, in "going for it", had realised he had actually forgotten to mime along to his vocals. Easily done in these situations! As well as getting intimately acquainted with Mr Troyer's face, the monitors also previewed some nifty special effects with Eric looking extremely spooky spinning away into the distance at one point during the song. A most welcome break in the proceedings and like a breath of fresh air breezing through the humidity, was



Technicians 'n' monitors 'n' stuff

the gorgeous peroxide blonde make up girl (steady Rob!) who occasionally strolled onto the stage, brushes waving, to mop foundation-sweating brows and arrange hair.

After a further two hours of stop, start, stop..... (you get the picture!), the filming was completed and it was time for individual shots. Kelly was first, and with Eric's main part finished, the piano was shifted to enable the close ups to continue with Mik, Lou, Phil and Bev. Some shots took forever to set up and only lasted for five seconds, with hardly enough time for the music to get started. Mik had disappeared again: "Just getting me violin....." Yeah, yeah, we believe you, Mik..... The crew then dismantled Bev's kit in record time, while Phil appeared to be putting his all into the most simple riffs - how the camera inspires!

The general consensus seemed to be that any fondness the band felt for the song had long since evaporated into the heat. To be fair, after endless hours of listening, the crew and assembled onlookers were still tapping *their* toes right up to and including the final playback. Then someone went and blew it by mentioning the fact that it might be an idea to actually learn to play the song live and on that note, everyone swiftly left!

*Spaced out in the scrapyards: Gill and Mat
Lip reading in the studio Rob and Julie
Photos: Gill, Julie and Rob.*

Moments Of Truth With ELO PART II



L to R: Bev, Phil, Eric, Stephan Galfas, Kelly, Lou & Mik

In between gigs, travelling and shopping(!), we cornered members of the band for first comment on the still-as-then-unreleased new album, MOMENT OF TRUTH. The tedium of the tour coach evaporated as member's eyes lit up and positively sparkled whenever the new album was mentioned. Popular opinion is that they've got a monster on their hands!

Bev: "Yeah, it sounds good! It's a weird situation - talking to **Stephan Galfas** on the telephone, I'd never met him and it was really strange, but he said, "Yeah, we can do it, we've got a budget for it if it's written and recorded in 6 weeks". I said "No chance!", but in the end we just did it and only went slightly over budget but we managed it in the time he said we would - he came through as promised.

There are a couple of songs that if we had more time to learn them, they could have been better, but there is a certain freshness about them because some of them were only written the day before! It sounds like a band now, more integrated."

The album certainly sounds as if the band were working as one, under the positive direction of producer Stephan Galfas. Mention of his importance to the project illicites much nodding of heads and generous comment.

Eric: "He's a bit of a Svengali. You've got a bunch of people who generally agree but everyone's got different ideas which means that any sort of forward motion, left to our devices, would sit dead in the water because no one completely agrees. So when you have someone like him who's got a lot of experience - he's seen everything. There's nothing he hasn't seen, no attitude, no band politics he hasn't seen, so he cuts right through the bullshit and says "OK, let's do this, you guys should be doing

this, etc". That's what we need, it's not to say that we are a bunch of sheep(!) but sometimes we are - mainly because we have a democratic situation, everyone wants to have a say, but when it comes down to it someone has to tally up the votes and make the casting decision. I met Stephan probably, let me think, around 1972 so that's quite a while ago! He was just like he is now, cocky, abrasive, American, doing fifty things at once!"

Mik: "He's been a big influence, really, he's pulled all the logistics of getting it done together and finished and sorted out and the recording contracts in an amazingly short time and he deserves a lot of the credit for his contribution. Every time you speak to him he's always dealing with something else at the same time. He seems to thrive on it!"

Bev: "Yeah, he's good! He's got such a positive attitude, we're a load of whingers(!) and if things go wrong he seems to see the good side of it - something positive, like it's meant to happen."

The time constraints must have focused the collective minds on the writing process. The majority of the album features collaborations involving all the group and is a vast improvement on the first.

Bev: "The band worked together very well this time. The first Part II album was very separated - either Eric's songs or stuff that me and Pete (Haycock) had done really, we never worked together as a band but this one actually got us together."

Eric: "Phil and I worked quite a bit before there was a deal, we did quite a lot of writing beforehand so we had a head start, the other guys flew into action when it all started happening very quickly. I'm the kind of person who is always collecting ideas and always writing and working on songs, stockpiling songs for possible ELO Part II records. Then we got into the studio and there was a flurry of more co-writing and that worked out pretty well too, it's different."

Bev: "Myself and Phil did the tune to **ONE MORE TOMORROW**, and I wrote the lyrics. In fact, Mik did the structure for the middle section and I think it is down as the second single.

Phil and I work well together - it's a kind of a nice partnership. We did **WHISKEY GIRLS** together and **SO GLAD YOU SAID GOODBYE**, that was Phil, Eric and myself. Eric and Phil worked on others and they work very well together."

Kelly: "THE FOX is now a completely different idea to the original thing, but it does work. Before, I produced them all so they all had the same basic rhythm to it, but now Stephan has changed it completely, as far as (he calls it) 'the groove' goes. Everyone else likes it, that's the main thing, and there's real strings on it this time, it comes out really well."

Mention must be made of the string session at Whitfield Studios, which featured a certain violinist among the members of the London Session Orchestra, just about recognisable from the techno-flash character in glittery cloak and shades that was part of the early seventies line up of ELO.

Bev: "Yes, Wilf (Gibson) was there but I didn't get a chance to see him. I was going to speak to him after the session, but it was getting so rushed that we were using two studios at the same time, and once we'd got the vocals fixed, I drove Eric, Phil and Kelly back to the other studio to carry on doing vocals, whilst Steph was doing the string parts in London. I never got the chance to speak to him, but he certainly looks a lot different now!"

The last word on the album goes to Eric:

Eric: "It's a good band. It's a team effort that's the key thing. There are a couple of things we could have done better if we'd had more time, and it would have been nice to have got some pre-production time and actually rehearsed in the studio. I think we may have got looser, more tighter performance...looser meaning knowing the tunes better and tighter meaning just a having a little more fun with the tracks - once you know them you play them better. We're hoping that as we do these tours and we're on the road together we might actually get some other songs started so that we're not just doing a last minute flurry to get things done. We might have more choices maybe, but sometimes ideas come from nothing - there's no one way that's best!"

Interviews by Rob Caiger

Up The Pole!

Someone suggested a new angle on covering ELO PART II gigs, so here we are, in Poland, in some ways a land of contradictions, where the old clashes starkly with the new, but the overriding impression is always of a country more than ready to throw off the communist past (still much in evidence) and embrace Western legacy of its influences, be it on a business, social or just plain musical level.

Arriving at Warsaw airport in the dead of night and finding English is not spoken as even a third or fourth language is quite sobering, (a blessing in disguise really considering the vast quantities of free 90% proof Vodka liberally handed out on the Polish Airlines flight!).

A good example of the country's financial growth is the appearance of large western-style luxury hotels. These magnificent hotels with prices that your average person (Polish or otherwise) could not afford are aimed at the business end of the market - a big growth area apparently. Compare these places with the rest of the country and you will mostly find architecture that is incredibly bland and functional, a currency that exchanges at 33,000 to the pound (though dollars are welcome anywhere) and an antiquated train system which ran 24 hours. The latter was incredibly cheap, always on time and linked just about everywhere in the country (in fact it was used by the band for some gigs, as it was infinitely superior to the roads!). Most of all though, it made a refreshing change to meet people who were incredibly polite, genuinely friendly and very helpful.

The music? Well, most of the albums I saw were on Polish labels and in a lot of cases would be termed bootleg or counterfeit outside of the country. The weird licensing laws meant that if only certain number of albums were pressed, permission was not needed from the artist or the record company! No doubt royalties were probably forgotten about.

OK that sets the scene - finding the band's hotel and the only taxi driver who spoke English in **Poznan** achieved (albeit at 3am!), I awoke to discover that the evening's gig at **Leszno** had been pulled. A cancelled gig, stuck in a hotel opposite a vodka factory (sadly closed - sod's law), and various members alleviating the tedium by wandering around the 2km lake at the back of the hotel - Bev was so bored he did it twice! Mik had time to practice his second word of Polish: *Dziękuję* ("Thank you") - his first be-



ing "*Kaminski*"! and the day's first real excitement - Brian Jones is going to the supermarket! Ah, the glamour of life on the road!

An ideal opportunity then to catch up on the tour so far. It is a strange situation this leg of the 1994 World Tour. Instead of playing the major cities (been there, done that, sold them out!) the promoters, **Viva Art Music Europe**, (hello Malgorzata!), had decided to spread the ELO PART II magic to the rest of the country via the provinces and by using local promoters, a move that had not been entirely successful:

Eric: "It's been a bit of an experiment. We had such a great tour in January, major cities, great success, huge venues, sold out, standing room only. So we decided that we should try to play some of the smaller cities as some big bands are touring the big cities in the summer, so the venues are smaller, but these people don't have a lot of money in the smaller towns. What we got was a lot of situations when we would have sold venues, but with twice or three times as many people standing outside listening, so it is a mixed blessing, at least we knew the fans were there

and wanted to see us, but it's a shame that a lot of the promoters probably took a hit, and some of the local promoters are not used to major concerts. So there have been some problems, but all in all it's been pretty good. I really have enjoyed Poland, the people and the response is just phenomenal. They have been some of the best audiences we have played for - they are up and ready to rock and roll on the first note and that's what you want."

Kelly: "Some shows have been really good, one in particular, the first time it's been tried in that particular town. It was held in a huge town square. It was really well received - people standing on the buildings and hanging out of windows. Even there, there were quite a few hundred or even thousands of people outside the barriers cos they couldn't afford to come in, and I don't think we were charging over the top prices, just enough to make it work, so the real problem is that a lot of people just can't afford to come in so they stand in the sidelines and listen, which is a bloody shame."

Bev: "It was a nice idea to visit all these small towns, but they are not as sophisticated. You get to some gigs and they haven't got a clue! We got to one football stadium, and we were set up at the end of the ground, sort of where the goal posts were, but they had everyone up in the one stand! That's how they wanted to do it. They'd never done it before, so they didn't know. We had to play to this empty field with people in the stands 200 yard away! Ridiculous. We said, "No, bring them down to the front"."

Not having much rehearsal time between finishing **MOMENT OF TRUTH** and starting the Polish tour, it has been very hectic in working the new material into the set. It seems to have paid off though, judging by the audience reaction at every concert:

Bev: "Oh, they're great! The other day it just tipped down with rain and I don't think one person left, they just stood there soaking wet. A wet T-shirt competition at the end! At the moment we're only doing three new songs, but we've learned **BREAKING DOWN THE WALLS** and we might do that tonight. We do **WHISKEY GIRLS**, that goes down extremely well, and **ONE MORE TOMORROW**. Again, it's such a powerful vocal performance from Phil and these people who couldn't possibly have heard the song before, are by the end singing along to it! And **DON'T WANNA**, which is a real singalong type. The only one we haven't learned yet is **POWER OF A MILLION LIGHTS** which is the single! Sort of a surprise to all of us it was selected as the single but we go along with the record company - they wanted to do it."

The four-hour coach journey to **Szczecin** the next day, complete with frustrating traffic jams, allowed time for further reflection on the 1994 World Tour, which at this stage was not finalised, though it was planned that at selected venues the band would perform with an orchestra.

Mik: "Yes, it seems that the rest of the year is booked up, really, three weeks in August off, but apart from that it seems backward and forwards, things seem to be adding on here and there, plus the UK tour is pretty much booked into October and the German one - there's talk of all sorts of things..."

Lou: "We're probably going to use an orchestra in **Atlanta**, and there is talk of doing one in **St Petersburg** too, as part of a European tour in September. There's a possibility of doing some of those with a Polish orchestra cos they are very good. Originally



A novel way of spreading the word!

it was supposed to be done in **Warsaw**. The week before Christmas, I went to **Gdansk** and came back to do the **Albert Hall** and rehearse with them but there was a ridiculous technical problem and we were all ready to go, but it was going to be cancelled. They sorted it out at the last minute and it was televised live but we hadn't had a chance to rehearse with the orchestra or anything, so we didn't use them, it would have been too dangerous."

Eric: "It looks tentative but we may go back to America after the August break to catch the end of summer and Labor Day weekend - that's as big as 4th July - and then after Labor Day there's a bit more touring. Then we'll go off to Europe for a couple of weeks and then the UK and on and on and on and on..."

Bev: "Luckily we get on and still appear to be getting on very well. It's a real nice team now - even

the crew has settled down into what we want as well. I think everyone knows what they do now. Kelly even knows that it's his job to put videos on the bus! Everyone has their little missions they have fallen into - it's very good."

The majestic, gleaming and damned expensive-looking **Hotel Radisson**, one of tonight's concert's many sponsors and the venue for ELO PART II's press conference - that wasn't! Aside from a couple of inane questions, of the level of "...where is Jeff Lynne?..." and "...how's your health..." there was total silence and amused disbelief from the band "come on, this is supposed to be a press conference - ask questions!" Anna Szymanska, the interpreter for the day, finds herself incredibly under-used and in frustration, Phil stuffs sponsor's cigarettes into his mouth. A shambles of wind-ups and roll-ups, best forgotten by all, and onto the soundcheck.

Szczecin's **Teator Letni** is one of the many open-air amphitheatre-style gigs typical of this tour. The stage looks a giant concrete monolith, in the shape of a half-built McDonalds "M", with a gap between the punters and stage that was actually a thirty-foot drop! It is into this drop that Kelly is intently peering, failing to spot Bev creeping up behind, and in one swift movement grabbing and pushing the suddenly incredibly pale-faced bass player. "DON'T DO THAT!!!" is all Kelly can scream after that piece of excitement!

After the sizeable crowd had been cleared out (what do you want - a free show?!), the band ran through a live version of **MOMENT OF TRUTH (OVERTURE)**, straight into **BREAKING DOWN THE WALLS** and into **DO YA/ROCKARIA!** I then spot a stall by the front of the stage selling "merchandise" or what we would term as bootleg The posters advertising the gig had been used as the basis for "unofficial" caps, badges, T-shirts - you name it, they had it! To cap it all, there's a roving video crew from the

local TV station filming the soundcheck, and intending to film the whole show! I think a few polite words were exchanged.....

The concert, efficiently organised at local level by promoters **Kantaro**, was packed solid, the crowd stretching round and up into the bowl, with the now obligatory sight of hundreds, possibly thousands of fans who could not afford the gig, pressed up against the gates and fences. Concerts here start early at 8pm, and it was not long before the gap between the crowd and the chasm is filled with roving armies of reporters and photographers, wandering around. To start with, it was just like being at the zoo, fans were rushing forward to pose on the barriers with PART II as a backdrop, then running back

to their seats, seemingly reluctant (at this gig anyway) to do anything more.

It took a blinding performance of **SHOWDOWN** to get the crowd on their feet and rushing the barriers with bone-headed security giving up as the num-

bers got to great. One eye on the none too secure barrier and the huge drop directly below, I spot a note of the 'bleedin' obvious' variety pinned to the monitors "NO STAGE DIVING!"

ROCK 'N' ROLL IS KING has been kicked into shape live and really packs a punch, and is quickly followed by the first new song off **MOMENT OF TRUTH**, the superb **DON'T WANNA**, sung by Eric. Shades of **The Kinks** with a **Beastie Boys** attitude, this will make a brilliant single.

One of the gig's many highlights was the "local boys" solo, introduced by Bev as being dedicated to Mik's father and stepmother in the audience. To hear everyone in the crowd chanting "Ka-Min-Ski, Ka-Min-Ski" at every opportunity almost brought a tear to the eye—very emotional.



The Power Of erm... Several Lights

A note about the Polish crowd – they are absolutely mad! Screaming out the lyrics in something resembling English, jumping around, arms and legs constantly moving in all directions, the area stage front resembled a thrash metal mosh pit! Coat waving seems to be a popular way of showing appreciation here, so much so that coats were being ripped up so that everybody had something to wave and throw on stage! Fights were then breaking out as other people's coats were snatched from their backs and ripped. Incomprehensible, but a lot of fun!

ONE MORE TOMORROW is shaping up to be something of a classic. Halfway through the crowd are giving it some serious Kop-style swaying and joining in the chorus. **DON'T BRING ME DOWN** sees Kelly tempting the nutters over the barrier and into the drop below, only to be pulled back by quick-witted security. Loud chants of "ELO, ELO, ELO" reverberate as the band launch into a near-Metal (and live!) version of **STANDIN' IN THE RAIN**, straight into **BLUE SKY**, and then everybody spontaneously combusts with **BEETHOVEN!**

Instead of the expected lull after the gigs finish, the crowd are getting wilder, chanting "ELO, ELO", even as the crew pack up the gear. Sections of the crowd are singing "folk songs",

most are pissed out of their minds (apparently drinking is supposed to be the national pastime), and hundreds of fans are crowding round the backstage door with security making a feeble attempt at forming a path to the coach, which is itself surrounded. Scary! **Take That!** I can accept, but this reaction - mind-blowing!

The backstage doors open, and it's pandemonium! Band and fans entwine as everybody tries to get on the coach. Brakes are slammed as Brian stops the coach to free a girl caught in the door and then we are out, almost driving through people as the crowd hammer on the windows and sides. Even then it's still crazy, with cars following, racing by the side of the coach, Polish flags billowing out of their windows, and people on the streets waving as we speed by. It is still not over back at the hotel with groups of die-head fans determined to get their autographs - to which the band happily oblige.

The cancelled show forgotten and with big smiles on their faces (since when do you remember a "Ladies and gentlemen, ELO have left the building!" reaction?), this was by popular vote the best gig of the Polish tour. The rest of the world now awaits similar conquest!

By Rob Caiger

Vodka Monster and Photos - Anna

Bev's Drum Skin Raffle Winner

The winner of the fully autographed drum skin is **Keith Williams** of Surrey. Congratulations Keith. Now you can bang away on Bev's skin to your hearts content!!

Second prize of a **BALANCE OF POWER** Tour Jacket goes to **Russell Hayward** of Gloucestershire who can now snuggle up in a garment grand enough to grace any gig (except maybe Megadeth!)

Thanks to all those who took part and a very special thanks to Bev for kindly donating the skin.

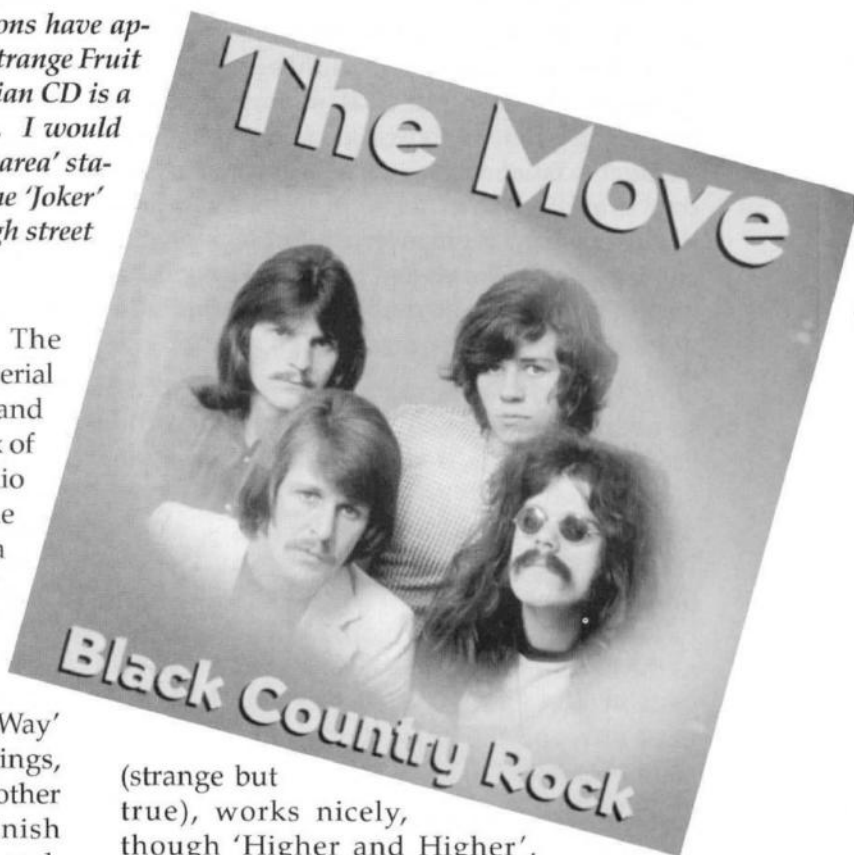


The Move - Black Country Rock

Vintage BBC 'In Concert' shows and sessions have appeared on the Windsong, Band of Joy and Strange Fruit labels over the last few years, and this Italian CD is a more than welcome addition to the range. I would guess it falls into the same 'grey copyright area' status as the semi-bootleg Dylan albums on the 'Joker' label that turned up occasionally in the high street a few years ago.

Anyway, enough of the speculation. The twenty-six tracks, 71 minutes-worth of material here were all recorded at the Beeb in 1967 and 1968. They include the first six A-sides, six of the other songs from the 'Move' 1968 studio album and three songs also found on the 'Something Else' five-track EP, plus a handful of covers which almost every band was playing in those days. It's fascinating to compare them with the previously-released versions. To take the singles first, 'Fire Brigade' and 'Blackberry Way' sound very close to the original recordings, even down to mellotron on the latter. The other A-sides are slightly different. All finish conclusively rather than fade out at the end, while on 'I Can Hear The Grass Grow', Roy Wood plays the opening lead riff an octave higher. 'Flowers In The Rain' lacks Tony Visconti's lovingly-scored brass and woodwind arrangement and 'Wild Tiger Woman' - which I always thought was superb, much as the critics (and Carl Wayne himself) panned it at the time - doesn't have the bass vocal on the chorus. Like 'Flowers', 'Cherry Blossom Clinic' and 'Walk Upon the Water', are shorn of strings and bass, and naturally sound more live than the finished product.

As for the songs we're hearing for the first time (unless anyone can remember hearing them being transmitted at the time, or has come into possession of a clandestine tape by means we'd perhaps better not know about!), 'You Better Believe Me' and 'Stop! Get a Hold of Myself' are great standard R 'n' B, with Carl and Roy trading vocals and harmonising on the choruses. 'Kentucky Woman', a Neil Diamond song also covered by Deep Purple at the time



(strange but true), works nicely, though 'Higher and Higher', despite Bev Bevan's brisk drumming, isn't really done justice by the straight guitars/bass line-up. It could have done with brass and female backing vocals as well (dare we suggest it might be a better vehicle for Woody's current band that '1-2-3'?). Carl's crooning lead vocal on 'Piece of my Heart' is OK, though I'd say it was inferior to a contemporary cover version recorded by the Marmalade on their first LP 'There's A Lot of it About'. Paul Simon's 'Sound of Silence' suffers from the same heavy-handedness that swamped Tom Paxton's 'Last Thing on my Mind' on the 'Shazam' LP. But 'Goin' Back' is almost as good as the Byrds' original, and 'Morning Dew', however is a treat; unlike most of the other covers, it gives Carl a chance to use his full range of notes properly, and sounds like he's putting a lot more heart and soul into them - while Roy's guitar goes to town on the wah-wah. 'California Girls', on which Roy sings lead has a suitably brisk feel which compensates for his failure to hit some of the high notes properly. (Did the Beach Boys



ever record 'California Man'?) The sinister 'Long Black Veil' and the ironic country waltz 'The Christian Life' are good as well; full marks in the vocal harmony and guitar department on these too.

The packaging on this disc is less than perfect, although unlike scores of other Euro-quasi-bootlegs, at least the titles are printed correctly. One or two minor hiccups on the personnel side too; Ace Kefford is credited with guitar instead of bass, and although the back cover states that all tracks were recorded 1967-1968, Rick Price is credited on bass as well - and gets his picture on the front cover as part of the 1969 Move line-up. Judging by the order in which the A-sides appear on the disc, it looks as if the tracks are featured chronologically, although for us true collectors, it would have been the icing on the cake to have the exact dates on which each was recorded - if indeed anybody can remember. (Some people want everything, don't they?). I don't know if the BBC could obtain clear-

ance to release this officially in the UK, but if so, perhaps they can ask us here at FTM Towers to provide the notes!

The sound quality is very good, on the whole. One or two tracks suffer from slight fuzziness, particularly when it sounds as if some fool has momentarily knocked the tuning control on his radio sideways, and another has a bit of a loud rasp on the end. A faulty transcription disc perhaps? Compere Brian Matthew chimes in on a couple of occasions, welcoming us to

'Those loveable lads the Move, so let's groove'. Did we all talk like that in the Sixties, man? No matter, as a complement to the original material released on Regal Zonophone all those years ago, it's good to have this disc.

John Van der Kiste

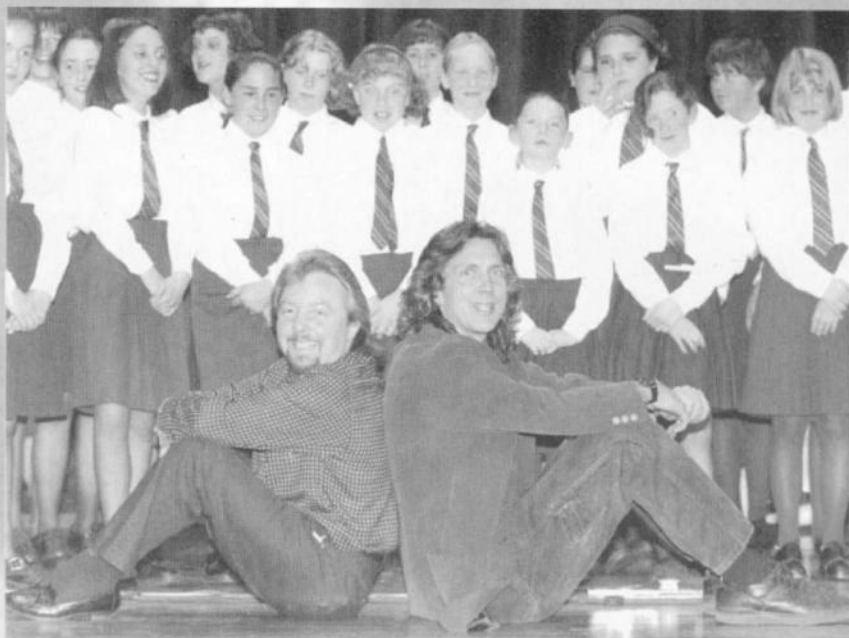
Photos from CD booklet



The Perpetual Light Concert

Birmingham Symphony Hall - Wednesday 11 May 1994

The Perpetual Light Concert was billed on a poster outside the Symphony Hall as The Perpetual Light Orchestra - something which couldn't fail to tickle Kelly's sense of humour when he saw it! The Symphony Hall, an impressive glass, steel and neon structure, with tiers of seats reaching up from a C-shaped auditorium high up into the roof was the venue for this special concert. The acoustics were also first-class, giving each act that appeared that evening a clarity that one could not fail to hear.



Jim Driscoll and Eric

The concert itself was organised by local man **Jim Driscoll**, to raise money for a new music centre for **Hagley Roman Catholic School**, in memory of the 12 pupils and a teacher who were killed in a horrific minibus crash on the M40 last November. Jim Driscoll witnessed the crash, and as a result wrote the lyrics to **PERPETUAL LIGHT**, the charity song which inspired the concert. **ELO PART II**'s connection with the event came through Eric Troyer, who knew Jim, and was asked by him to write the music for the song.

Radio WM's **Malcolm Boyden** was the compere for the evening. His first job was to introduce Hagley School's Wind Band, led by **Christianne Evans**. It was almost certainly the biggest and most prestigious concert they had ever appeared in, and although they were obviously very nervous, not a bad note was heard. Their best known piece was **LIBERTY BELLE**, better known as the theme to **Monty Python's Flying Circus**. Thankfully, no huge pink foot descended from the lighting gantry, although I couldn't help looking for one!

The band were then joined on the stage by the school's 50-girl choir, led by their teacher, **Kate Charlier**. They sang three songs, the highlight of which was definitely their rendition of **AMAZING GRACE**. This began as an acapella solo by one particularly sweet-voiced singer, building up into a toe-tapping, swinging Gos-

pel number, which the girls obviously thoroughly enjoyed performing, and was a joy to listen to.

Malcolm Boyden returned to introduce Eric Troyer. He joined the choir on keyboard, standing behind them, not hogging the lime-light. Together, they unveiled the song of the concert, **PERPETUAL LIGHT**. Eric took the lead vocal of this lovely song, joined by the choir in



the chorus. The touching lyrics by Jim Driscoll were sad, but also optimistic and Eric's gentle melody fitted them perfectly. It was very moving watching the girls' faces, as they sang to their departed friends, some brushing away their own tears. They were given the rapturous applause they deserved, and it was obvious that everybody there was emotionally touched by this performance. Eric later said: *"I was absolutely petrified. I hadn't planned on singing, I was just going to play the piano and the choir was going to sing, but at the last minute they said 'you've GOT to.' So I rehearsed a bit in this little room upstairs, and when I looked down, the kids from the orchestra were crying and hugging and it made it a lot easier for me - this breath of air moved past and everything changed. It's nice to touch people. You can't take their sadness away, but hopefully it helps them to move through their grief and get to the other side."*

Once their set was over, the choir took their places in the first two or three rows of the stalls, which had been especially reserved for them. The school band had seats reserved in one of the upper tiers.

While the stage was being cleared and reset for the next act, **Jimmy France** (who gets the Midlands into work every morning as **The Eye in the Sky**) presented a £1,000 cheque for the music centre appeal to **Paul Hill**, Hagley School's headmaster. The money was raised by BRMB/Cash For Kids.

Local band **Some Go Naked**, were next, and then after a short interval of fifteen minutes, the audience waited with baited breath for the grand finale of the evening - **ELO PART II**'s set. They were introduced by surprise guest **Jasper Carrott**, who was given a warm welcome. He told several jokes with a local flavour, including a couple of stories about his and mate Bev Bevan's old school, **Moseley Grammar**. We now know (and Jasper was probably lynched by Bev himself for this!) that Bev's excuse for getting out of games lessons was, "the time of the month, sir!" which was greeted with much hilarity from the audience!

Then the lights went down(!), and we were treated to **PART II**'s new orchestral intro. The

fans who had been humming the old **OVER-TURE** before Jasper's unannounced appearance were caught out by a completely new piece, composed by Lou Clark. Fitting the spirit of innovation, for this concert the band tried a new opening number, **MA-MA-MA BELLE**, relegating its predecessor, **TURN TO STONE**, to the "Greatest Hits" medley. I personally thought it worked well, but it transpired that the old order was restored after this gig. **EVIL WOMAN** brought most of the fans in the stalls down to the front of the stage and also got the Hagley RC girls doing synchronised hand-jiving and punching the air, thoroughly enjoying themselves. It was only afterwards that I found out that they had also become huge Eric Troyer fans that night, screaming his name out in true **Take That!** fashion. If this lasts, there's hope for the charts yet!

Speaking of Eric, **THOUSAND EYES**, which came next, had Mr Troyer forgetting his own lyrics briefly. Oh, well, now that **TWILIGHT** seems to have been dropped from the proceedings, he obviously felt he couldn't let us down! However, he recovered well, no doubt due to years of practice!

LIVIN' THING was followed by a brief speech from Bev, explaining why **ELO PART II** were there. After **TELEPHONE LINE** came the first of two new songs from the forthcoming album: **WHISKY GIRLS** is a terrific heavy rocker, with a catchy hook that everyone was soon singing along to.

ROCK'N'ROLL IS KING was performed in the much improved heavier style debuted at Oxford, and then backed up with **HOLD ON TIGHT**, making the latter sound pale and weak by comparison. Having both of these songs is a bit silly now, I think. **HOLD ON TIGHT** should definitely be given its marching orders.



Then we were treated to the second of the new songs, **ONE MORE TOMORROW**, irreverently described by Kelly during the speech introducing it as "a dead sexy song, this!". This is a powerful ballad, brilliantly sung by Phil Bates, his passionate vocals being quite a revelation. It could easily become a staple of karaoke machines the world over, if ever released as a single.

And so to the dusted down and revamped medley. It now kicks off with **CAN'T GET IT OUT OF MY HEAD**, which had the school-girls in the stalls wafting imaginary torches, and one lone participant up in the Circle with a real one! **SWEET TALKIN' WOMAN** and **CONFUSION** were next, then a slight deviation from the norm came with a twiddly violin intro from Mik, which



Now that the audience were well and truly warmed up, **DON'T BRING ME DOWN** was unleashed upon them. Kelly's insistent request briefly brought all of the audience to their feet, including those up in the tiers. However, this

proved too much for these frail souls, who soon sat down again. Not so the school choir in the stalls. They were up on their feet and lined up along the front of the stage with all the ELO fans, joining in with great gusto. Kelly seemed to think that the audience should teach them the words, but this really didn't seem to be necessary!

Rounding off were **MR BLUE SKY** and **ROLL OVER BEETHOVEN**, performed with their usual verve and panache. Lou performed his 'solo' in **BEETHOVEN** again, ably abetted (or pestered!) by the other members of the band, clustering round his podium. It was a wonderful night. As headmaster Paul Hill wrote in the programme, "...tonight's concert will help console hearts that are very sad and unite all the Concert Hall in the joy of music and the hope expressed in **PERPETUAL LIGHT**..." The evidence showed that the concert did exactly that, and nobody enjoyed themselves more than the pupils of Hagley School, which was very fitting. After all, the concert was for them.

By Serena and Julie McNab



segued into **WILD WEST HERO**. Kelly donned his now famous purple cowboy hat, and sure enough, a few clones appeared at the front of the stalls, *a la* Butlins! Kelly then lobbed his own hat into the wings, presumably to avoid another theft as at Hammersmith!

TURN TO STONE fitted in well in its new medley spot, and **DO YA** received its usual warm welcome, augmented with a few "sit on its" added from the Circle! The medley concluded with **ROCKARIA!**, and its now customary two sopranos.

All photos by kind permission of The Birmingham Post and Mail



A Session With The Idle Race

*Throughout their career, in between the healthy flow of record releases and fervent concert touring, The Idle Race recorded very many radio sessions. So many, in fact, that the recently published book, *In Session Tonight*, studiously lists six Radio One Top Gear sessions, then breezily adds, "...by 1968, dozens of daytime sessions..."! Amongst the sessions for the BBC, which can be reliably recalled by the folk involved, are those for Dave Symonds, Stuart Henry, Jimmy Young, Pop North, Saturday Club and Radio One Club, along with the aforementioned Top Gear.*

As Roger Spencer remembers, "Radio One did a deal with the Musicians' Union where they had to use live bands for sessions, and if you were anything like good, you got the work. Obviously, the bands who were the least amount of trouble, who could just walk in and record, those were the bands who got the job. That was us. There was just no problem about what we could do. We were doing so much recording at Advision, and later Trident, for our albums and stuff, that we could virtually walk in and do songs in one take, you know. The lads all sang well in harmony, and were good on technique, and we just did session after session. There were days when we were on three times – once in the morning, once in the afternoon, and once at night, all on different programmes."

"The funniest one was Jimmy Young's show," laughed Greg, "because of the producer. He used to waltz in and say, 'I want you in there, and you've got three minutes. I've got a headache. Three minutes dead! What was his name...?'"

As the echo of the man's moniker seemed to have faded down the dingy corridors of time, Dave continued, "So we just said, 'Well, leave the tape running, and when your three minutes is up, tell us and we'll stop!' We were tired at that time, we were just doing our own thing and didn't want the hassle of this *three minute commercial poppy crap*, basically. We just said, 'It's up to you. You tell us when to stop'. But that was towards the end of the session days. It was good earlier on – the Top Gear stuff."

Roger rejoined, "Bernie Andrews was a great producer. He's retired now, but he still has all the tapes of The Idle Race. I thought, because we performed the songs that many times, and worked them in, that some of the BBC sessions



were better than the ones we did for the records."

Equally, Bernie was extremely impressed with The Idle Race, and it is on record that he considered one of his best sessions to be that of The Idle Race on their first appearance for Top Gear on 2 October 1967. The recording venue was **The Playhouse Theatre, Northumberland Avenue**, where, apparently, extra instruments were hired by the BBC, including, "2 pedal tims, a glockenspiel and a 'Wow' pedal"! The session coincided with the release of the first UK Idle Race single, **IMPOSTORS OF LIFE'S MAGAZINE**, which was one of the five tracks recorded. Although the band had applied for an audition, Bernie Andrews invited them anyway. Jeff Lynne (who flew FTM to his home on Santa Claus Beach, Los Angeles to tell us this!!) recalled that first session with Bernie.

"We'd been going for about eighteen months. We lived and played mostly in Birmingham, so going down to London to record for the BBC was a major event. We hadn't had much experience of recording, so it was a relief to find it quite easy-going. I thought it was great. You got

Face The Music

to record and got paid for doing it. I think the fee just about covered the petrol from Birmingham. Bernie got us a good sound. At the time, I

was wanting to be a producer myself, so I was learning a lot. I even got some blue corduroy trousers like Bernie's, and wore them for my

The following list details The Idle Race sessions for Radio One's Top Gear, which was presented mainly by **Pete Drummond** and/or **John Peel**, and produced by the legendary Bernie Andrews, except *, which was produced by another fabled character, **John Walters**.

Recorded: 2/10/67 Transmitted: 8/10/67 At the Playhouse Theatre, Northumberland Avenue
I Like My Toys/Hey Grandma/Knocking Nails/Impostors of Life's Magazine/Here We Go Round The Lemon Tree

Recorded: 19/2/68 Transmitted: 25/2/68 At Maida Vale, Studio 4
The Lady Who Said She Could Fly/Skeleton & The Roundabout/Tell Me The Time/Don't Put Your Boys In The Army Mrs Ward

Recorded: 4/6/68 Transmitted: 9/6/68 At 201 Piccadilly, Studio 1
End Of The Road/Blueberry Blue/On With The Show/The Morning Sunshine

Recorded: 7/7/68 Transmitted: 14/7/68 At 201 Piccadilly, Studio 1
Follow Me Follow/Lucky Man

Recorded: 3/9/68 Transmitted: 22/9/68 At 201 Piccadilly, Studio 1
Follow Me Follow/The Birthday/Told You Twice/Pie In The Sky

Recorded: 20/1/69 Transmitted: 26/1/69 At Playhouse Theatre, Northumberland Avenue
Mr Crow & Sir Norman/Days Of The Broken Arrows/Sea Of Dreams/Worn Red Carpet

Recorded: 20/1/69 Transmitted: 9/3/69 At Playhouse Theatre, Northumberland Avenue
Frantic Desolation

Recorded: 23/6/69* Transmitted: 29/6/69 At Playhouse Theatre, Northumberland Avenue
Sea Of Dreams/Please No More Sad Songs/Someone Knocking/Reminds Me Of You

Recorded: 23/6/69* Transmitted: 3/8/69 At Playhouse Theatre, Northumberland Avenue
Come With Me

Programme No.	Date Recorded	Name of Show	Transmission Date	Amount Paid.
67.				
PK. 388 Q.	2nd October	David Symonds	4-8th October	£30.
68.				
PH. 968	19th February	Top Gear	25th February	£40.
PM. 544 Q.	June 4th	Top Gear	9th June (cheque code 0059 + transcription)	£40. £40.
ML. 1531 Q.	5th June	Dave Symonds	17th - 21st June	£30.
PM. 463 Q.	5th June	Afternoon Pop Show	20-26th July	£30.
	7th July	Stuart Henry	14th July	£40.
ML. 1602 Q.	22nd August	David Symonds	9-13th September	£30.
PT. 794 Q.	3rd September	Top Gear	20th October	£30.
NG. 397 Q.	23rd September	Pop North	26th September	£44.
ML. 1639 Q.	27th September	Jimmy Young	21-25th October	£32.
PA. 1283 Q.	21st October	Stuart Henry	27th October (cheque code 0191 + transcription)	£32. £32.
PS. 862 Q.	11th November	David Symonds	18-22nd November	£32.
PT 616 Q.	11th November	Saturday Club	16th November	£32.
CB 258 Q.	13th November	Radio 1 Club	13th November	£32.

*31st October '68, this is the day that the B.B.C. started to pay cheques to Ray.

It is interesting to see how the above listing ties in with a document found amongst Dave's files, detailing the band's appearances for the BBC in general, during 1967/68.

first attempt as a record producer, the second Idle Race album. From then on, corduroy trousers were always called *Producer's Trousers*."

Fine. Thanks Jeff. Nice garden, by the way.

Along with their radio sessions, The Idle Race appeared on TV, most memorably on "Five O'Clock Club". The show was presented by **Muriel Young** in the Manchester studio and Dave remembers performing **THE SKELETON AND THE ROUNDABOUT**, **COME WITH ME** and reckons they probably did most of the other singles. At the time of writing, it was uncertain as to whether any of these shows still exist in the vaults.

In March of 1969, Jeff was invited to join The Move, following the departure of Trevor Burton. However, Jeff was confident that his own band were destined for greater things, and declined Roy Wood's offer. Work began on songs for The Idle Race's second album, and although it took a similar length of time to record (six months), things were done quite differently.

"For a start," said Greg, "they were paying us for this one!"

"That was because we were involved with **Liberty Records** by then, and they paid for the studio time. It was done at different studios as well. It wasn't always at Advision. I don't know what happened really, but **Eddie Offord** and **Gerald Chevin** just sort of got blown out. It was a shame, but we became involved with **Ray Williams** (as manager), and we started using different studios. We did most of the second album at **Trident Studios**. Everyone was using Trident, 'cos they had an 8-track machine, whereas other places only had 4 tracks. We were able to overdub and redub things, and also, we needed to work during the week, and **Advision** would only have been available at weekends. Wasn't it Trident where **Marc Bolan** used to come in the studio and sit in the corner? He used to like what we were doing when we worked



Now who's wearing the trousers?

gigs with him."

Greg remembered, "Yeah, he got quite friendly at one stage. He used to come along at three in the morning, and sit in the corner – never used to say much, but he liked Jeff's songs."

"Anyway," continued Dave, "We learned such a lot from Gerald and Eddie that the second album was self-produced. Jeff produced it."

Roger (who has been in that Bradford dressing room for so long now that he's picked up a Yorkshire accent!), "Jeff had no experience as a producer. He just, you know,

bluffed his way through it. He said, 'I'll have a go at it'. Very strong personality, had Jeff. Very strong leader. He was the youngest guy in The Idle Race, but he just took over. He was strong both musically and mentally. A very bright and articulate person."

And, of course, he had The Producer's Trousers, didn't he?

One wonders whether such talent and strength in the studio would leave much room for the rest of the guys to express themselves, but Roger assured us that it was not a problem.

"He encouraged us all. But, I mean, he was just a kid learning how to write songs, and he was inhibited to a point where he actually wrote songs that he thought people wouldn't take seriously. I think that was the theory behind it anyway. I think that he thought, 'If I write them silly enough, people won't take them seriously, so I'll get away with it and I won't get criticised'. But that was the thing that made them quirky. That was what made it *Rupert Bear Music*!"

Dave tried hard with the songwriting. He put a lot of time in and wrote some pretty fair songs. I don't think he ever wrote any brilliant world-beaters, but they definitely had quality and were good album tracks."

WORN RED CARPET is one of Dave's that immediately springs to mind.

G yes she's leaving on the train never coming back again (Maj?)
 the lines go far ahead F. D7
 got a job forced in the city wants to be a star she's pretty (Maj?)
 and I don't get a part F. D7
 So please no more sad songs (B) heard enough today (AM)
 isn't it nice holding you tight - remember (F. D7)
 Left a note here on the floor where she used to knock
 the door - I found when I got home
 Said you're gonna be a singer be a star a
 real swinger - I hope it's very nice F. D7. G.
 F. D7
 I thought she was taking when (CHORUS)
 I looked around (F. D7)
 Went to her room and saw (AM)
 her things had gone she must have flown (Maj?)
 Oh oh oh oh (F. D7)
 G. Bm. F. Maj 7 Am. D7 G. G.
 yes she left upon the train never coming back again
 the lines went far away
 got her job in the big city she became a star
 so pretty - now I don't know her name
 (CHORUS)
 Rep. isn't it nice etc. Repeat (CHORUS)
 with AM

Hand written lyrics by Jeff

"Yeah, that was a grower," agreed Roger, "It just got a little bit lost on the arrangement, but basically there's a good song in there. I think Jeff was much more aware of arrangements than perhaps the rest of us. He knew when to change key and so on. He made a few mistakes, but progressively, he got better and better. There were some great songs in that second album. COME WITH ME is George Harrison's favourite Idle Race track, you know. I like it. I like the sentiment(!)"

Lyricaly, tracks like GIRL AT THE WINDOW and PLEASE NO MORE SAD SONGS stood out as classic pop songs in the Lennon & McCartney mould, whilst BIG CHIEF WOOLLY BOSHER and MR CROW & SIR NORMAN dealt with totally original subject matter, the like of which had never been heard before! The latter was also a unique moment in terms of sound and production.

"We recorded that one with Mike Batt on accordion," recalls Dave, "Mike was a keyboard player who worked for Liberty Records, and he was also

a score writer. He came down to the studio, and three of us ended up playing accordion - me, Roger and Mike. It was a bit chaotic - one of us holding it, one was pushing and pulling it, and Mike Batt was playing the keys!"

"Yeah," laughed Greg, "and the studio door flew open whilst we were recording it, and everything was whistling with feedback, but we said, 'Leave it, it sounds great!'"

Gosh, some of those studio techniques, eh?

The album, simply entitled, IDLE RACE, was released in November 1969, and although like BIRTHDAY PARTY, it received critical acclaim, it also failed to set the charts alight.

"Our records used to sell, but over a period of time, rather than all in one month," Dave explained, "I mean, they're still selling now. I know, 'cos I've just had a royalty cheque for the See For Miles CD. I'm not getting a lot, but they seem to be selling about 1,000 a year, which, when you consider how long ago they were recorded, it's ridiculous! We had a lot of people say, 'Yeah, it's great. It's tremendous', but we just couldn't crack a hit record, and I think that's one of the reasons Jeff became disillusioned. I mean, only he knows why he really left. He'd had offers before, and initially they were staved off because Jeff was very loyal to the band. We'd gone through a lot together working and trying to get things going, but it came to a point where he'd got to think of his own career, really. It was silly. We would look at the bands we'd worked with and gone down as well as, and think, 'Christ, what are we doing wrong?' I think that Jeff was becoming more and more involved with Roy - but to what extent, we didn't know. However, when it became a definite thing that Jeff was leaving, times when he hadn't been available for rehearsals, and things like that and had made some excuse, suddenly it all made sense."

Roger had suggested that Jeff had been working with Roy before he left The Idle Race, and maybe featured on one or two recordings.

"Not as far as I know," said Dave, "Certainly, over the last six months before he left, he became really involved with Roy, and was spending a lot of time with him. It became obvious to us that, no matter what we were trying to do..."



Jeff makes his Move

"Jeff wanted to be a star," said Greg, "A bigger star than we were."

Dave and Greg think that Jeff's last gig with The Idle Race was at **Manchester University** in January 1970. Less than a month later, Jeff left The Idle Race and accepted Roy Wood's second invitation to join The Move.

Why, when it seemed that they had everything going for them, did The Idle Race fail in commercial terms? Roger mulled over a piece of advice given to him by **Tony Secunda**.

"Tony, who was the guy who made The Move what they were, said to me in **The Rum Runner** in **Birmingham**, he said, 'A group have never *made* a hit record. They've *recorded* a hit record, but they've never *made* one. You need things: promotion, management, and that's the key to it all'. We recorded hit records, but we never had all that to go with it. I mean, we had

Ray Williams, who managed us – a young fellow who subsequently became a success, but at the time he was like Jeff was to songwriting and production. He was a young lad learning management. He was a great guy but he just hadn't got that extra power, you know. When Jeff left, that was the beginning of The Death."

The Death?

"The Death Of The Idle Race."

"I would disagree with that," Dave argued strongly, "A lot happened after Jeff."

Next time: *Life After Death For The Idle Race! Also complete discography.*

NB: *In Session Tonight* by Ken Garner, published by BBC Books, is a fascinating and absorbing read. Definitely recommended.

Words: Gill

Tapes, Batteries And Technical Assistance: Rob

Martin Smith Continues...

And now we return to the second part of our Martin Smith interview. We left Martin about to make his first live appearance with ELO at Birmingham's NEC in 1986 for what was in effect their come-back gig after four years in the wilderness – and what a gig to make your debut!

Martin: "Two things happened on the day of the gig. The first thing that happened was that I found out that the BBC was going to film it, there was like a mobile outside and the rest of it – very nice! The other thing was that 10 minutes before we went on, I had it all together, got the guitar sorted out, going to the loo every 30 seconds, but apart from that, I'm not nervous! I'd just got myself sorted out, and Jeff walked in the dressing room with this bloke, and said, 'This is Martin Smith, our new bass player – *George Harrison!*' I just said something really fucking stupid! That was it really...great! And then we were on. It was a great gig – really fabulous. When we went on, the on-stage sound of the first number was just terrible, we couldn't hear anything, and then about half-way through the second number, the monitor guy put it together, and suddenly, there was this enormous sound on stage – it was like wearing an enormous pair of headphones. I thought if I stopped playing, it would keep going on!"

The *Heartbeat* reaction influenced Jeff in "testing the water" (in advance of a planned world tour) by playing further dates at Wembley Stadium, a short tour of Germany and promotional work in Europe and America.

"It was all media in America. We did a show inside of the castle at **Disneyland**, and I think **Brenda Lee** was on it, and **Kenny Loggins**. Who else did we meet? Oh, **Duane Eddy**, at **Montreux**. I was, in the bar, afterwards, and this bloke walked in about 2 o'clock in the morning – a little old fella with a stetson. We were all just chatting, and Jeff said, 'It's Duane Eddy!' That's what I really liked about him. I don't know Jeff, obviously, he's not a personal friend, like Dave and Richard. We got on – I was the hired gun, did the job, and that was it. We lost contact, and I haven't spoken to him since, but, he's such a fan, Duane Eddy's like one of his heroes, he really wanted to meet him. He introduced himself. I saw him do that on a few occasions, and was, I think, genuinely surprised when they knew of him, and they were as appreciative. He really like got a buzz out of that, I think."

It must have been a strange situation for Martin coming in to a group who were effectively at an end, but were at the time on such a high, receiving some of the most enthusiastic audience responses from the 1986 "tour. It was obviously not enough to convince Jeff to continue though.

"In early '87, it became obvious that it really was the finish of it. You never knew! You were always the last to know, and apparently, it was always like that, and nobody complained! Sure, I would have liked it to carry on, but I was happy just to have been there and done it. We're talking about '71 up to the end of '86 – that's fifteen years. and a lot of that time was spent on the



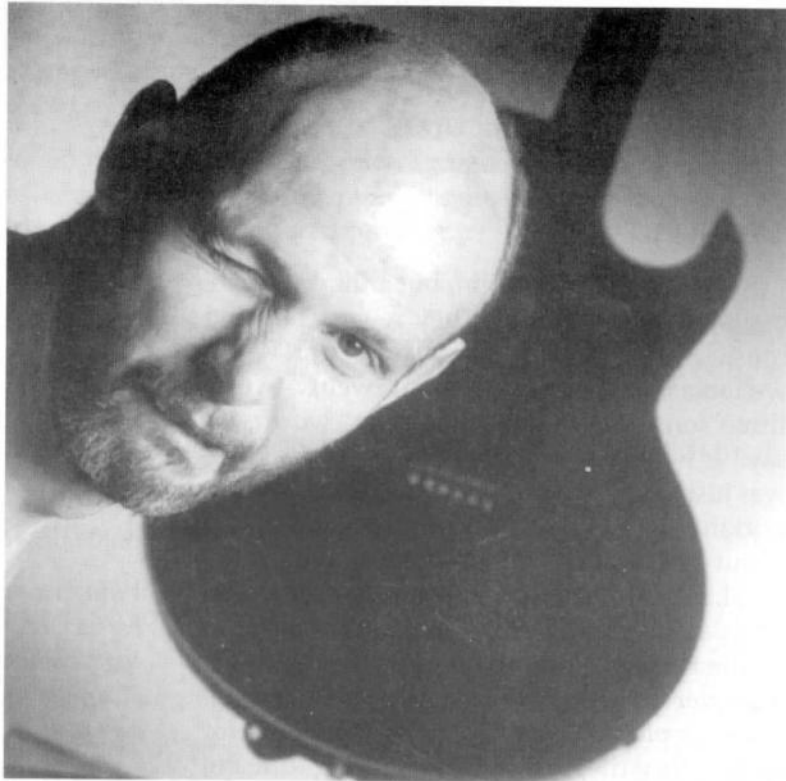
road. None of us is getting any younger, and I can fully understand Jeff's reluctance to do it any more. Why? Done it all! It's easy to say when you haven't done it – when you haven't been at the top of the world. There's nowhere else to go when you've done that. I can understand that – it was time for new goals. He's first and foremost a songwriter and a producer – a very formidable producer. I've never know anybody put together a pop tune like he does. Anybody who can take **Tom Petty** – and Tom Petty's a great artist, but he's never achieved anything close to the success that he had with **FULL MOON FEVER** – a monster album! But you could hear Jeff all over it – backing vocals, sparse production, economic – bang! Up to the minute. Everything pared down.

It's put together like a Swiss watch. He knows what he's doing. Good luck to him!"

*Martin's obvious enthusiasm for Jeff's quality production was no doubt influenced by working in the studio with him first hand, although briefly, on the **ACTION!** single (see last issue).*

"I'm not really qualified to speak about Jeff that much, because I had a very brief acquaintance-ship, so I can only give you impressions of the time I spent with him. From what I saw, which was very little, Jeff has a very good way with him in the studio, he has a very comforting way, he's good with people, and he gets the best out of them. I don't mean that in a manipulative way, but to give people that confidence and safety. A producer's job is to make it safe for an artist to give their best. Plus, he's always got a game plan. He doesn't just go in there and hope it's going to be all right. He knows exactly what he's going to do. He's got it all worked out before he goes in. He directs people well, and gets performances out of them – all the trademarks of a great producer."

*After **ELO**, and a well-deserved rest, Martin returned to the studio but realised that there was an urgent need to take on the latest technology and the new skills it offered. More projects followed...*



"It became obvious that we were going to need to get more into this stuff, because I didn't know how any of it worked. I literally was just a guitar player. As a producer, I knew how that side of it worked – the consoles and desks, and that. But I've always wanted my own studio. It became obvious that I was going to have to learn some new skills, because this wasn't going to go away. It has become and will remain the basis for modern recording. That took care of most of '88; buying more gear, and just learning about it. I literally bought the studio, bought a tape machine and stuff, and all the rest of it – and – "what do I do now? I've got to learn it!". The first thing the studio ever did, a library album, went straight onto digital format, straight onto CD. Then I met up with a guy called **Rick Dufay**, ex-**Aerosmith**, and I did a project with him. We got a song on the last **Alice Cooper** album called **BE MY FRANKENSTEIN**, the one that was in **Wayne's World!** I done a solo album last year with **Claire Moore**, who's probably in the Top Three of the theatre/West End singers. She's an **Andrew Lloyd Webber** girl, playing the lead in **The Phantom** at the moment. We do a lot of that. It's kind of lower profile and you don't get all the politics that you get with the Top 40 tunnel vision bullshit, which I don't like. It's

more informal, and you make better music that way. It certainly suits me!"

Talk of studios and recording took us onto Martin's involvement with the B.C. COLLECTION, of which Dave and Richard have both stressed his importance to the realisation of the project, originally begun during 1983.

"That's very kind of them, but I think they're overstating it a little bit! They're very talented musicians, but don't believe all you hear! When we looked at it there was about twenty-two or three songs – a good two albums' worth, I'd say. It was very rewarding for me, because it was just a way of reconnecting to what was important – what I thought was important. It was about 1983 when I started working on his material, which Richard was heavily involved in. I was at a very low ebb. I had bills to pay and all the rest of it, and no money coming in, but however unlikely, I was gonna go back to what gave me pleasure – and Dave was the root for that. I do write, and I enjoy writing, but I'm more of an interpreter – production and arrangement. I'm good at that, in all modesty, and Dave would be the first to admit that he need somebody to sort his material out. It's just wonderful to work with Dave, because he's a complete oddball! They broke the mould when they made him. he's like completely off the wall! Dave's a wonderful songwriter and he's got this amazing instinct. He's far more interested in what reaches people, rather than the esoterics of what the program sounds like. I'm seriously involved in that, but he's interested in the core and communicating an idea to people. So is Richard. He's very much an aesthetic person. Great, because I'd got that back, soul, for want of a better word – to rediscover the soul of music. I'll always be grateful to them for that. It's a great advert for following your instincts in a way, sort of thing. I can't think of a less likely route that would lead to joining one of the greatest bands in the world, after working on this material! The great thing about all of that was that it was all done on his 8-track, apart from a couple of tracks that were done on Richard's 16-track."

Martin's self-financed solo album BITTER SUN AFTER DARK (reviewed last issue) was recorded at his Garage Studios, and reminded a lot of people of just how skilful a guitarist "ELO's bass player" actually is!

"Bass is very definitely my second instrument. Keyboards a very, very distant third! Richard plays keyboards on a number of tracks on the album, obviously DOWNING – a job and a half, that was! We started that up at his place, and then we finished it off down here. The album was an ego trip more than anything else. I put it together because I wanted to, but I wanted to include all the people that I'd worked with over a long period of time. It's there, and it's a piece of work that I'm proud of!"

With so much quality work being produced in studios such as Martin's and Dave's, it seems a shame that a much wider audience will probably never be aware or hear the music, but Martin certainly has an excellent attitude about that.

"That's what we do, as far as I'm concerned, when you work in the music business. It's like that most of the time for most of the people involved in it, it's just the work that you do, and you just do it, because you enjoy it. Every now and then, something you do is successful, or you're attached to something that's successful. And for the life of you, you can't tell what was and what wasn't special about that! It's probably circumstance. I don't know. I cease to worry about it because you drive yourself crazy about why some things work and some things don't. All you can do is give it your best shot, because that's what you do. I don't know any other way to do it. Some people in this business are mega-successful, and all that goes with it, and other people aren't. And some people make a decent living out of it. The name of the game is to enjoy what you do and have a good life! After a convoluted entrance into ELO, it's told me something – never look at your options, because you never know what's round the corner in this business – you never know what's going to happen next!"

Interview by Rob Caiger

Photos from Bitter Sun After Dark CD sleeve

Supplements - Back Issues

The Supplement scheme grew from a page of typed text to the four page colour extravaganza's they are now. All issues are produced in limited edition runs, the master prints of which are destroyed so there can be no further re-prints - true collectors items! A small amount of the following have been discovered (Rob's had a clear out!) and are offered for sale.

All supplements 4 pages with colour covers unless indicated.

13. June 1991 ELO PART II Colour Cover / Various News, Tom Petty Into The Great Wide Open. 2 Page Review / Photo. Tom Petty Back Cover Colour Photo. 1st Colour Supplement! £2.00
16. Nov. 1991 Orkestra 5 colour shot front & back cover, Orkestra News new album Midnight film. £2.00
19. Jan 1992 Tom Petty & The Heartbreakers tour Into The Great Wide Open - Colour 1 sided A4 only. £1.00
20. March 1992 Mik Kaminski / Orkestra colour front & back cover. Mik solo album news / various news tour dates. £2.00
21. April 1992 ELO PART II live 3 colour shots single sheet. News on tour. £2.00
22. July 1992 ELO PART II live 7 colour shot front & back cover. Mega double page spread of news. 6 page issue. £2.00
26. Nov. 1992 ELO'S Greatest Hits Vol 2 colour shot review B.C. Collection A4 2-sided. £1.00
31. June 1993 ELO PART II tour special, 5 colour shots and Bev's handwritten message. News & review plus preview of Model Citizen. £2.00
33. Aug 1993 Orkestra Some Kind Of Magic news/cover shot. USA tour dates A4 2-Sided. £1.00
34. Oct. 1993 Richard Tandy gold colour photo with gold disc and memorabilia / Roy Wood Live Gigs. £2.00
37. May 1994 Perpetual Light Concert full review and logo. £2.00

Misc:

Orkestra promotional colour sheet

4 colour shots of Kelly, Mik and Hugh plus logo on 1 sided A4 sheet. £1.00

Supplement Scheme Changes

Thanks to the efforts of Rob FTM has now computerised the supplement scheme. Whilst this will make it easier for us to be more efficient, it means that in order to administer the service we have to standardise the payment once again.

You now pay £6, and FTM provides four supplements/envelopes and first class postage.

Overseas supplement subscribers now pay:-

£8.00 in Europe

£10.00 rest of the world

unfortunately IRC's no longer cover the postage costs.

Send to the address below for the above!

FTM Supplements, 9 Mayfair Avenue, Ilford, Essex. IG1 3DJ

Lou Clark in Perspective

Few musicians are as multi-talented or as hard-working as Louis Clark. Effectively pursuing two separate careers at once - as arranger and conductor of symphony orchestras, and also as a writer, orchestral arranger and keyboard player with ELO PART II, Lou (if you need any reminding!) was also the man credited with creating ELO's distinctive orchestral sound on their greatest and most successful albums in the seventies. Collaborating for the first time with the BBC Concert Orchestra, Lou has released a new album called INSTRUMENTAL CLASSICS. Lou "did loads" of promotion for the album, the best of which was an excellent in-depth interview with Ken Bruce of BBC Radio 2 on May 21 1994. FTM also snatched a conversation with the man himself recently, to talk about this and other projects, and we've combined the two. See if you can spot the join!



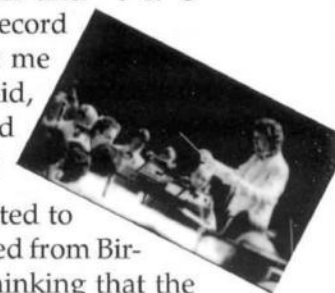
Lou: There was always music in the house, and my dad used to play the piano, you know, for pleasure, and he used to play the organ in church once in a while. He couldn't read, or anything like that, but he had a kind of musical ability. I had piano and viola lessons when I was about 14, but, I dunno, I'd come into adolescence, and all that, and other things were more important: football, and girls and everything. What changed all of that was **The Beatles**. When they came along, suddenly it was real cool to be a musician!

One of these little groups I got involved in said, 'Oh, you be the bass player, I'll be the drummer, etc...' so I bought a bass guitar for 10 quid, and in those days you could learn the bass in a day! So that's how I started, playing in little groups around **Bridgnorth** in Shropshire, where I lived. Then, at 17, I left school, and I just wanted to get on, and so I moved to **Birmingham**, because I thought I'd have a better chance there. I tagged onto a group that the bass player had left, and hoped that they'd ask me to join, and they did! That developed into **The Raymond Froggatt Band**. We were called **The Buccaneers** at first, and then **The Monopoly**.

I started getting really more interested in writing and arranging, and with Froggy (Raymond Froggatt), we recorded quite a lot - because in those days, you didn't record albums necessarily, you just re-

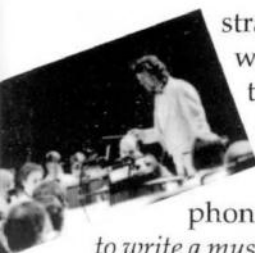
corded singles. We recorded about 10 singles, I think, and 2 albums. During that period, orchestral instruments were added - you know, strings and woodwinds and brass, and things, and I used to see these arrangers come into the studio, and they'd put the music out, and the session musicians would play the music, and I thought, 'Wow, that's great! I'd love to do that'.

This arranging thing really appealed to me, so I bought a book on orchestration, which I've still got today. I taught myself the basics, and persuaded the record producer and the rest of the band on the next record (**LONELY OLD WORLD**) to let me have a go. They just kind of said, 'Oh, OK then', and it really turned out well, and I was so pleased!



I found that this is what I wanted to do, so, I left the band, and moved from Birmingham down to London, thinking that the streets would be paved with gold, and soon found they weren't! I'd got to get some income from somewhere, and then I suddenly thought, 'Wow, students get money from the Government to go to college. If I got a student's grant to go to a music college, I could fill in all these gaps in my self-taught education, and learn a lot, and get paid for it too'. That's what I did - I applied to **The Leeds College of Music**, because they did this course in jazz and light music, but they covered the





straight stuff as well. I got in, and I went on a 3-year course, which is the best thing I ever, ever did.

I was doing my final exams in 1974, and Froggy gave me a phone call, and said, 'We've got this idea to write a musical about the life of **William Shakespeare**'. He'd got the kind of basic songs done, and he'd also got some backing to go in the studio and record it, so it could be presentable to try and get the thing off the ground. He asked me to arrange the whole thing – the choir, lead singers, and everything, and it worked out really well. Nothing happened with the musical. I thought he did a good job, but while we were recording that, **Jeff Lynne** was in the same building recording the backing tracks for the **ELO** album **ELDORADO**. Well, Froggy and I knew Jeff from the days in Birmingham in the '60's when he was with the **Idle Race**. We used to play the same places, and we'd bump into each other, so we knew each other. He'd just popped in to say hello while we were recording some of this, and I was there conducting this orchestra and all these singers. Prior to that, on the **ELO** records, Jeff had just used the two cellos and the violin from the band, and multi-tracked them to make it sound bigger. I don't think it had probably ever occurred to him to actually bring in outside musicians, but he was dead impressed when he saw these people coming in and see the music for the first time and start playing it, and these singers would see the music and start singing, and they hadn't seen it before. Anyway, the next day, I got a phone call from him in the studio asking if I would be interested in working on this album he was working on, which was **ELDORADO**, and that's where it all started from. So, I was very fortunate being in the right place at the right time. It could have been different.

*The mid to late '70's saw Lou arrange the strings on **ELO's** greatest successes, which established his critical reputation. In 1979 he began to spread his wings, releasing the wonderful solo album **PERSPECTIVE** (still to appear on CD; come on **Trojan**, get your finger out!). Then in 1981, Lou became a household name in his own right, thanks to the unexpected popularity of his **HOOKED ON CLASSICS** single. As*

we hear, this was more of a lucky accident than part of any grand plan...

The actual idea for **HOOKED ON CLASSICS** came from the K-Tel Record Company. **Don Readman** came up with the idea of doing a medley using classical music. Originally, it was going to be done on guitars and keyboards and things, but it was thought, well, if you had the full might of a *bona fide* symphony orchestra, it would carry a lot more weight. And fortunately, again, the thing worked out nicely, because I just happened to be in the studio with **The Royal Philharmonic Orchestra** (as you do - **FTM Ed**), doing something completely different. We thought, if we could sneak this **HOOKED ON CLASSICS** idea – it was just the original single – on the session, we'd have the full orchestra there – we had 85 people. I had to change the keys a lot to make it flow, that made it even more difficult, because they're so used to playing some of those popular ones. I remember it well, because we did the stuff in the first half of the session – something that we were originally booked to do, and then they



took their break, and they didn't know what was coming next. They came back from the break, and we put that piece out, it was called **CLASSICAL MEDLEY** at the time, that was the working title. They just came back, sat down, said, 'OK, let's play this next one, 1...2...3...4..' whatever, and we started off with the **Tchaikovsky PIANO CONCERTO** on the horns, and then we go to **THE FLIGHT OF THE BUMBLE BEE**, and then smiles started to appear on people's faces as all the tunes unravelled, and then cheers and stuff as each one came in, and everyone just thought it was great. They all clapped at the end of it!

I never ever intended or wanted to be a conductor. I just sort of fell into it by accident, because when you are an arranger in the studio, you are expected to wave your arms about or something in front of the musicians and direct them. So, in the studio, I've been kind of doing that kind of thing for a while. But the first time I ever did it formally was in 1981. I was asked to arrange all the music from the group **Queen**, and do a concert as well. It was recorded live at the **Albert Hall**, which I did,

and it was in front of royalty – the **Duke of Kent**. So my debut was quite frightening, actually. It was something I never wanted to do, but I was at the Royal Albert Hall, with **The Royal Philharmonic Orchestra**, **The Royal Choral Society** – I had a 200-piece choir there as well – in front of royalty! I had never done it before, and I remember just before going on, I was praying there'd be some kind of bomb scare or something, so that they'd empty the place and I wouldn't have to go through with it! I was terrified!

Fast forward to 1994 and Lou's involvement with INSTRUMENTAL CLASSICS. How did this come about?

Some BBC executives wanted to try to change and update the image of Radio 2, and they asked me if I'd come and do some sessions with the BBC Concert Orchestra, which would be broadcast. An idea I'd had for a while was to do some instrumental classics, because when I did some stuff for the **Classic Rock** series, and also albums I did myself of music by **Abba**, **Queen**, and **Phil Collins**, they were not conceived as instrumentals to start with. When you take away the lyrics, the melody line doesn't really stand up without them. There's not a lot left to work with and I was thinking "what if the songs were conceived as instrumentals in the first place?" it would lend itself to that treatment a lot better. It was supposed to be a four and a half hour programme originally, but the album's all I recorded with them. I didn't do anything else. I was delighted with the Concert Orchestra, they were fantastic, everyone gave 101%, and the co-operation was great - I really enjoyed doing it!

Lou arranged and conducted all the music, and co-produced the album with Ian Summers. The tracks

broadcast which made up INSTRUMENTAL CLASSICS were recorded, like MOMENT OF TRUTH, at Whitfield Studios. ELO PART II's recording, with the London Session Orchestra, was slightly more frantic, with Lou working under immense pressure:

I can never, ever, put pencil to paper until the orchestra is booked and the studio is booked - it's the motivation! We had a lot of people there, and it all had to be done in a three hour session, and you can't afford to mess around - you've just got to do it! It got pretty scary towards the end, because I was working on it the night before, but we put a lot into those two sessions - it's *always* hectic in orchestral sessions.

There has not been an actual Lou Clark solo album proper since PERSPECTIVE way back in 1979, was a follow-up ever considered?

Nothing like that, no. I've drifted into this symphony orchestra situation now which I do enjoy, but it's very lonely sometimes. I used to go all over the place. You arrive at these places and stand in front of 80 strangers and it gets pretty lonely. It's nerve wracking as well, going to a new place - it's safer working with the RPO as they get into the spirit of it a lot better than most others do, they tend to be a bit stuffy - 'you can't do this it's not proper!' My real forte though is writing - I love it! I bluff my way through conducting. In the studio when you hear it for the first time after slogging away - I'm fortunate in that I get to hear what I write in it's entirety straight away whereas a song writer doesn't. It's fantastic! It's all there.

*Interviews by Rob Caiger and Ken Bruce
Transcribed by Serena*

Competition

A difficult question to win very special prizes: A signed copy of Lou's Albert Hall Concert Programme from 1993, together with a 24 kt gold remastered limited edition CD of **ELDORADO** for which Louis arranged and conducted the orchestra. Just answer the following question:

Who played the flute on Eldorado?

Send your entries in an envelope marked "Lou Clark Competition" to the following address:

9 Mayfair Avenue, Ilford, Essex, IG2 7RX. The judge's decision is final and the winner will be announced next issue.

Louis Clark and The BBC Concert Orchestra

INSTRUMENTAL CLASSICS (K Tel ECD 3025) CD / MC

In the last few years there has been no shortage of the heirs to Mantovani, James Last, The Shadows, various orchestras and those innumerable 'pipes of the Andes' combos keep the high street instrumental racks filled. So when Louis Clark does such an excellent job as arranger, writer and keyboard player for ELO, do we really need him to provide us with yet another?

It's a matter of opinion, but beyond doubt the 'symphonic arrangements of contemporary instrumentals' on this CD/MC offer a very pleasant, but ultimately predictable, helping of easy listening. By far the best of the 12 tracks is the opening cut, a skilful rearrangement of **Booker T and the MGs TIME IS TIGHT**. The strings bring out the subtleties of the organ and bass riffs on the original, and towards the end Louis takes imaginative liberties with the tune, adding some embellishments of his own, reminiscent of the **ELDORADO OVERTURE** and the soaring strings used on **KISS ME RED**.

Nothing in the remaining 45 minutes or so scales those heights again, I'm sorry to say. The cello blasts which introduce the third track, **NUTROCKER**, are fine, but following that, **ALBATROSS** adds nothing to the original. The **SHADOWS MEDLEY (WONDERFUL LAND, THEME FOR YOUNG LOVERS, ATLANTIS and APACHE)** is good for what it is, but the tunes have been done to death. Much the same can be said about **SONG FOR GUY, CAVATINA** and **SONGBIRD**. I'm tempted to say the same about **CHARIOTS OF FIRE** although at least it does prove a splendid vehicle for Louis's bubbling strings, which give it the edge over every other

cover version I've heard to date.

TELSTAR is particularly disappointing. There has been no attempt to reproduce the sci-fi introduction of the original, perhaps very wisely - **Joe Meek** was well ahead of his time when he recorded it with **The Tornados** in 1962 - and such things are better left to pure synth combos, so perhaps it was unwise for an orchestra to attempt it.

To sum up, if you enjoy cover version instrumentals of this kind, this is vastly preferable to James Last - with all due respect to the latter. If seen live, with the full panoply of lighting effects you would expect in a concert hall, it really would be the goods. Nonetheless, I'd rather hear Louis doing what he does best - playing on and arranging the next **ELO Part II** album.

By John Van der Kiste



Louis Clark : A selective discography

Don't take our word for it, go and seek out the Wonderful World of Lou Clark for yourself. Here's where we reckon you should start. But be warned - there's a lot of stuff out there!

ELO: - **ELDORADO** (Warner Bros K 56090 - 1974), all ELO albums from 1975-1980.

Renaissance: - **A SONG FOR ALL SEASONS** (Warner Bros K 56450 - 1978)

Annie Haslam: - **ANNIE IN WONDERLAND** (Warner Bros-1978), **STILL LIFE** (Spartan LCTV1 - 1985)

Louis Clark: - **PERSPECTIVE** (Jet LP 218 - 1979)

Royal Philharmonic Orchestra: - **HOOKED ON CLASSICS** (K-Tel One 1146 - 1981)

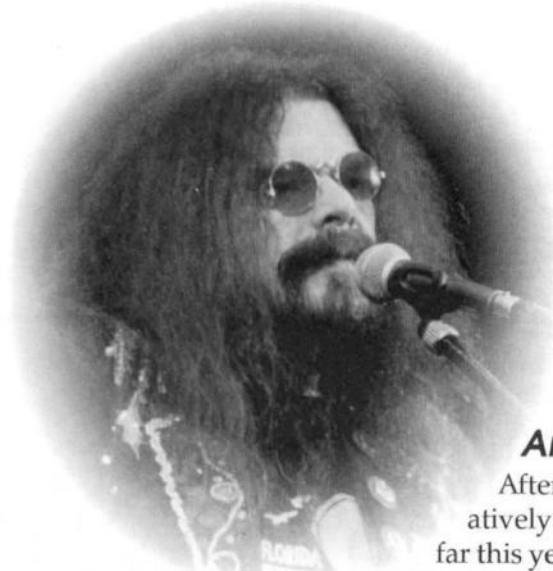
THE QUEEN COLLECTION (EMI 2C 068-64726 - 1982)

Ozzy Osbourne: - **SO TIRED** (7" & 12" Epic A 4452 - 1984)

Asia: - **ROCK AND ROLL DREAMS** (taken from **ASTRA**, Geffen GEF 26413 - 1985)

Roy Orbison: - **A LOVE SO BEAUTIFUL/CALIFORNIA BLUE** (from **MYSTERY GIRL**, Virgin CDV 2576 - 1989)

ELO PART II: - **MOMENT OF TRUTH (OVERTURE)** (Ultrapop 0096102ULT)



WOODY

An Englishman In New York

After all the activity of '93, things have been relatively quiet with Mr. Wood's "musical doings" so far this year. However, he is freshly returned from the USA with exciting tales of brave adventures etc. Escapades in New York include several magazine interviews, dinner with the editor of Rolling Stone and buzzin' the local record stores. A couple of days in Philadelphia saw Roy spend over two hours on **Radio WMMR** in the company of host, **Ed Sciaky**. Along with an interesting chat, Roy spoke to locally-settled **Annie Haslam**, who phoned into the show. Annie is hoping to form a new band, possibly with ex-Renaissance man **Jon Camp**, and is recording an album produced by **Tony Visconti**. Highlight of the show was Roy's live acoustic version of **BLACKBERRY WAY**. The trip was basically to pave the way for Stateside gigs with The Roy Wood Big Band at a later date. More news as and when...



Woody Is A SOD - Official!

Back in Blighty, Woody has been made a member of a most elite group. The Society Of Distinguished Songwriters (S.O.D.S.) invited Roy to join such legendary names as Tim Rice, Lionel Bart, Bruce Welch, Graham Gouldman, Roger's Cooke and Greenaway, Les Reed and Barry Mason. An honour indeed and deservedly so!

SOD off yourself!



THE STUN

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SUNDAY 32nd Aug. 1994



ROY WOOD IS GOD!

The re-release of the CD, **SINGLES** made a fair splash in **Melody Maker's** columns, their scribe declaring in large, bold print that "Roy Wood is God". We asked God his opinion. God Shuffled His Feet.

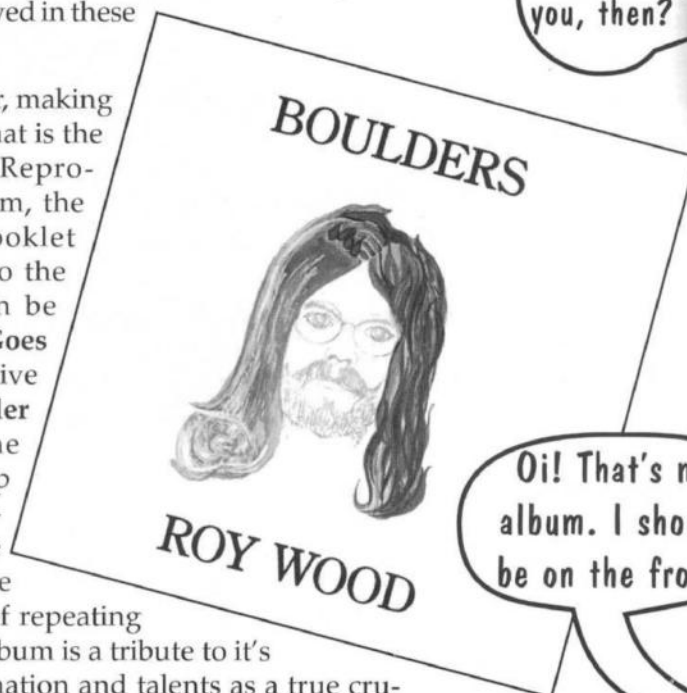
American magazine **Goldmine** will be running an extensive interview with Woody by

rockin' US journo' **Ken Sharp**, in their September issue, whilst UK's **Record Collector** give copious amounts of space over their July and August issues to articles covering Roy's career, drawing from the aforementioned recent marathon interview. **Ace Kefford** also spills the beans to RC on his rock 'n' roll habits.

On Disc

On the recording front, a couple of CD's have escaped recently, one for the second time in less than a year. Filing through the iron bars at **Connoisseur** is the '93 compilation, **SINGLES** which was reviewed in these pages a little while ago.

The second CD to appear, making it's UK debut in said format is the wonderful **BOULDERS**. Reproduced well in digital form, the package contains a booklet which remains faithful to the original sleeve and can be found on the label **Beat Goes On** (BGOCD219). Extensive sleeve notes by **John Tobler** provide the icing on the cake. The cherry on the top would have been the reference to FTM and where they live – but someone ate it! Anyway... at the risk of repeating myself (who, me?), this album is a tribute to it's creator's colourful imagination and talents as a true crusader for innovative pop music, treading boldly yet delicately where no cello (or bucket of water) has ever dared tread before!



Who are you, then?

Oi! That's my album. I should be on the front!



Jazzing It Up

The **Walsall Jazz Orchestra**, which includes some of the best looking elements of Roy's band (no, not you Roy!), the brass section, can regularly be heard at Birmingham's **Cannon Ball Jazz Club** and are absolutely stunning. Their style encompasses the likes of Pat Metheny, Spyro Gyra, Chick Corea, etc. and the club is well worth a visit. Red hot!



To The Future!

For those of you looking out for live dates in Britain and the projected album release – don't despair. It will happen! The recent stretch of inactivity is frustrating to say the least, but the time is right – more so now than for many years – for Roy to enjoy major artistic and commercial success. A lot of hard work has gone into his band – it's the best he's ever had – and really, all Roy needs is a bit of luck, – something that has seriously avoided the man over the past year. Those of you who have already seen the band will know that all the efforts so far have been more than worth while. The potential is fantastic and, with perseverance behind the scenes and support from the fans they will achieve great things.

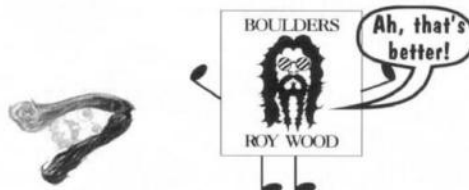
I wonder what's over the page?



Great Move

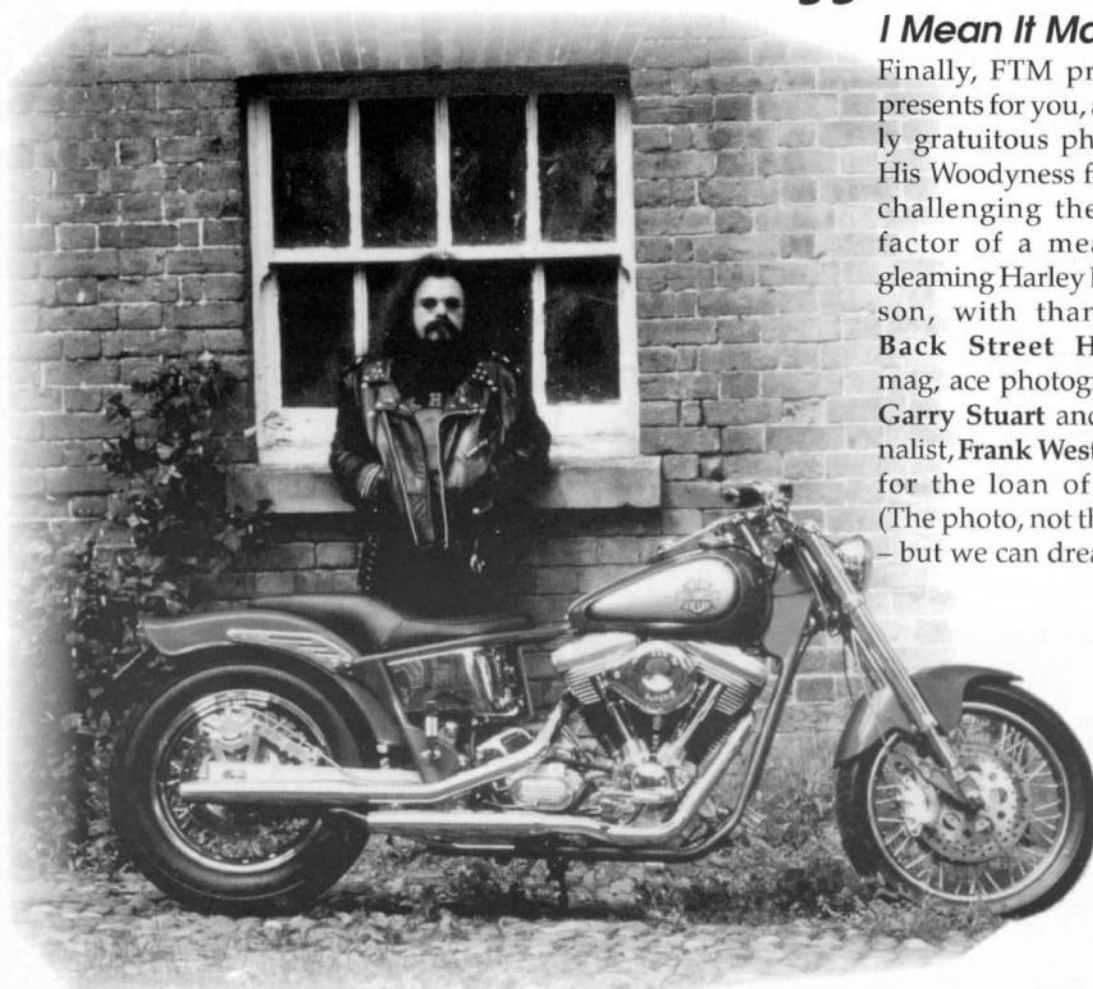
Released this week in the States on EMI America, is a fifteen track collection, with three "hidden rarities", billed as **GREAT MOVE – THE BEST OF THE MOVE**. It is actually **MESSAGE FROM THE COUNTRY** with all the EMI singles, A and B sides. A valid release in it's own right and long awaited, but why did EMI not retain the original title? At least they included **DOWN ON THE BAY**, on CD for the first time. Full review to follow.

Allegedly, Beat Goes On are soon to be releasing the original version of **MESSAGE FROM THE COUNTRY** in the UK. We'll keep a look out for this one!



I Mean It Maan!

Finally, FTM proudly presents for you, a totally gratuitous photo of His Woodyness fiercely challenging the pose factor of a mean 'n' gleaming Harley Davidson, with thanks to **Back Street Heroes** mag, ace photographer **Garry Stuart** and journalist, **Frank Westworth** for the loan of such. (The photo, not the bike – but we can dream...!)



CROPREDY FESTIVAL

HOME FARM • CROPREDY
Near BANBURY • OXFORDSHIRE
FRIDAY 12 AUGUST • 7.15 onwards

TOWER STRUCK DOWN**ROY HARPER****LINDSEARNE**

SATURDAY 13 AUGUST • 12 NOON onwards

TOO COOL FOR SHORTS**SHAVE THE MONKEY****MAN • HORCH****BLODWYN PIG****THE VIN GARBUTT BAND**

plus, of course:

Fairport Conventionwith **VIKKI CLAYTON**Compere: **DANNY THOMPSON**Sounds by **DJ PAPA DOC**

FREE camping/caravanning on Friday and Saturday. This year there will be NO camping/caravanning before Thursday and a charge of £5 per car on arrival for camping/caravanning on Thursday. Campers are allocated a space on arrival. Sorry, no spaces can be saved for family/friends arriving later. Please arrange to meet outside the festival site and arrive together. There is a family campsite - ask on arrival for directions. Children under 14 years admitted free if accompanied by an adult. Children's free entertainment on Saturday afternoon. Wadworth's wonderful bar and loads of good food and craft stalls. Special buses are laid on from Banbury bus and rail stations, ask for details.

TICKET PRICES

Before July 1	Weekend £28	Saturday £19
Before August 4	Weekend £31	Saturday £21
After August 4 (at the gate only)	Weekend £34	Saturday £23
	(No Friday only tickets)	

Tickets are only available from Woodworm Records, PO Box 37, Banbury, Oxon OX16 8YN. Either return the form below with credit card details/cheque/cash/postal order, or fax us on 0869 37142 with your Access/Visa number. Allow 21 days for delivery.

At the time of going to print, Cropredy's surprise guests were, well, still a surprise; so, there is no guarantee who might appear! FTM recommends that you go along anyway because it is a jolly fine event - the best of it's kind!

Back Issues

In view of the fact that we have recently been joined by many new readers, it would probably be handy to be a little more expansive on the back issues front! Plans are afoot to run reprints of FTM's earlier issues which have long been sold out. We hope to begin with the much-in-demand Issue 8 and work backwards (a system not uncommon to FTM!) and will have more information on this, erm, soon! Until then, here is a summary of those we made earlier which are still available.

9 ELO Pt II's first interview, album review and report on Press Launch. Cover photo - ELO Pt II

10 ELO Pt II & MSO tour report, behind-the-scenes feature, ELO video reviews. Cover - ELO Pt II

11 Lengthy chat with Hugh McDowell, vintage interview with Jeff, Orkestra in Amsterdam. Cover - Hugh

12 Interviews with Tandy & Morgan, Pt II on the road in Germany, a look at XANADU. Cover - Bev

13 Woody's back! Review of his NEC gig, Neil's tribute to Roy, Pt II's '92 tour, Jeff interviewed in '81. Cover - Woody

14 Idle Race feature, Woody's live escapades, album reviews for Orkestra, TMS & Jeff's latest productions. Cover - Woody

15 Pt II in USA - Bev's diary, Eric Troyer's new CD, reports on Woody & Pt II live. Cover - Mik

16 Exclusive Woody interview, Idle Race, Phil Bates talks, Jeff Interview from '91. Cover - Mr. Wood

17 Richard Tandy interview, Woody in session, BOP remembered, Martin Smith, Hugh McDowell, ELO Part II and Woody news. Cover - Richard Tandy with gold disc.

Each issue costs £3.50 (UK price only, overseas readers please enquire with IRC). Available from:- Anna Bialaga, 50 Rushton Road, Cobridge, Stoke-On-Trent, ST6 2HP.

FTM Shop

Not a great deal this time around as the majority of previous offers have now sold out. Could anybody with outstanding queries or merchandise please contact Andrew at the editorial address as soon as possible, as we believe we have now cleared and mailed out all orders up to this issue. Thanks.

THE B.C. COLLECTION

By Richard Tandy, Dave Morgan and Martin Smith. Eighteen track CD of previously unreleased material, exclusive to FTM. The limited edition autographed copies have now sold out. All copies offered are unautographed.

Price £9.00 UK, £10.00 Eire/Europe, £11.00 Rest of World

BITTER SUN AFTER DARK

By Martin Smith. Twelve track CD of original material, includes Richard Tandy's DOWN IN G and features him on piano and guitar.

Price £10.00 UK, £11.00 Eire/Europe, £12.00 Rest of World

MODEL CITIZEN

By Eric Troyer. Six track mini-album, last few autographed copies remaining. Once these have gone copies will be unautographed.

Price CD £10.00 UK, £11.00 Eire/Europe, £12.00 Rest of World

Price MC £8.50 UK, £9.50 Eire/Europe, £10.50 Rest of World

SOMETHING PECULIAR

By Juilanna Raye. Produced and played on by Jeff Lynne, this really fantastic USA CD is now back in stock.

Price £12.99 UK, £13.99 Eire/Europe, £14.99 Rest of World

All prices include P&P. The address for the above goods is :-

FTM Shop
9 Mayfair Avenue
ILFORD
Essex
IG1 3DJ

Payment

UK: Cheques/PO's payable to *FACE THE MUSIC FANZINE*

Overseas: Bankers draft drawn on a **UK BANK** and in **POUNDS STERLING** payable to **FACE THE MUSIC FANZINE**. You can also pay by **CASH** in **POUNDS STERLING** or the equivalent value in your own currency but **ONLY** if a realistic rate of exchange from sterling is applied. If sending cash, please use a registered envelope as FTM cannot be responsible for money lost in the post.

Due to new and/or increased bank charges, the above are now the **ONLY** forms of payment FTM can accept.

We aim to dispatch orders within 28 days, but this is not always possible. Please send queries to Andrew at the **EDITORIAL** address.

Send It...

87 Dryfield Road
Edgware
Middlesex
HA8 9JW
ENGLAND

Curiouser...

Dear FTM,

How do you like the tattoo I had done last summer? It cost 500 Swedish crowns (about £45) at one of our most professional tattooists, **Ernie's Skinscribe Tattoo**.

As a pattern he used an enlarged picture of the logo inside the booklet of **A NEW WORLD RECORD CD**. Well worth the money, right?

Leif Save,
Bagges, Sweden



...and curiouser

Dear FTM,

There have been several Elvis-like sightings of the shy and retiring Mr Lynne in the small village of **The Reddings**, Cheltenham.

It appears that Jeff has taken the Traveling Wilburys idea literally, and is popping up all over the country in unusual or just plain insignificant places (not that The Reddings is insignificant, I'll have you know!).

I remember the day well. I was organising a 1970's theme Party Night at our Community Centre. I had just pulled out of the car park when I was waved down by an unusual looking chap with dark glasses, a beard and masses of curly hair. He said: "Excuse me, I believe there's a '70's party night down here tonight?"

Well, something twiggled, but I couldn't put my finger on it straight away. Then it dawned on

me. I recognised that soft Shard End accent! "It isn't...YOU? HERE! In the small village of The Reddings?"

He just smiled and said: *I've got the new album coming out later on in the year, and I'm looking for some locations to shoot the cover, y'know I had the idea of placing a sofa in the middle of a green field or something...*

I replied: "Well now look, jump in and I'll make sure you get a ticket for tonight's bash!"

To cut a long story short, "the Great One" came back to my home and bought a ticket for the evening (*no freebies for megastars, I see - FTM Ed*). I said: "Now look, it's gonna be a '70's do, so why not dress up like you used to in the "bad ol' days". After all, we're all gonna dress up, you might as well join in the spirit of the occasion!"

Well, after some persuasion, he agreed to put on a flared white suit that I just happened to have in my wardrobe, and it was at this point that I said "Look Jeff, no-one is gonna believe that my hero came to my home, I just gotta take a photo or two." Of course, he was



happy to oblige - I even got him to pose with my girlfriend Michelle (also an ELO fan - just as well!).

Needless to say, the '70's evening went off brilliantly and was over all too soon. Jeff, being the kind soul he is, swept up the hall afterwards, whilst I stacked away the chairs. It was time to go our different directions - I went home to bed, and he zoomed off in his fancy car to superstardom. Before he went, I asked: "Will we ever see you in *The Reddings* again?"

He said: "Unlikely, but I've had a great time, and look out for my new album..."

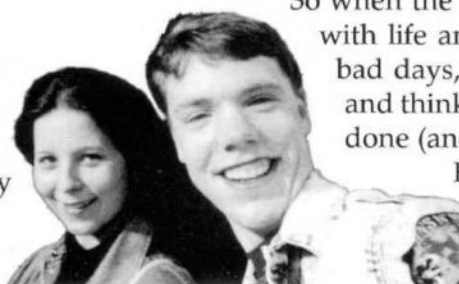
And with that, he was gone...

Andy Barnes,
The Reddings, Cheltenham

(p.s. In case you are wondering - the "Jeff Lynne" in the photos IS ME!)

Dear FTM,

Face The Music is not just a magazine, it's a help line for ELO fans. Let me give you my own example...



I placed a Pen Pal ad two issues ago and got in touch with Paula. Paula also placed an ad. and got in touch with three more fans. We've swapped knowledge, music and letters and met up at concerts.

In the next issue there was an ad from Andrew who lives close to me, so I gave him a ring and found out that he plays guitar (like me) and has most, if not all the music sheets that were ever printed for ELO. So we met up and recorded our own version of **KUIAMA**, and I heard his excellent recordings of **NIGHT IN THE CITY** and **BABY I APOLOGISE**. I've convinced (forced!) him to go and see **PART II** with me at York. From Andy's ad came Billy who has over 60 clips relating to ELO, including the **HOLD ON TIGHT** coffee ad.

A few months later, I got a letter from a big fan/family/friends in Austria; yes I think this is where they must breed ELO fans...

So when the workers at FTM get £**!@% off with life and have a bad day (we all have bad days, don't we?), just read this letter and think what a world of good you've all done (and that's just *my* story...). Thanks
FTM.

Mark Dodsworth,
Keyingham, North Humberside

Fanzines

If you would like your fanzine mentioned in FTM, then simply send a copy to the Editorial address, along with info on prices, etc. Far be it from me to be petulant, but as from next issue we will no longer be featuring fanzines who haven't plugged us recently.

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

Fonorama

(Various artists) Wojciech Zajac, PO Box 114, 31-829 Krakow 31, Poland. UK Subscription: \$15.00 (yes, Dollars!). Fonorama is a record collectors magazine from Poland (although they do produce an English language version), spe-

cializing in complete discographies. The next issue will feature an ELO discography.

A New Day

(Jethro Tull) David Rees, 75 Wren Way, Farnborough, Hampshire, GU14 8TA. UK Subscription: £7.00

Broken Arrow

(Neil Young) Alan Jenkins, 2a Llynfi Street, Bridgend, Mid Glamorgan, CF31 1SY. UK Subscription: £10.00

The Waiting Room

(Genesis) Peter Morton, 26 Oldfield Road, Stan-
nington, Sheffield, South Yorkshire, S6 6DU. UK
Subscription: £5.00

The Company

(Fish) The Company, PO Box 3, Haddington,
East Lothian, EH41 3TA, Scotland. UK Subscrip-
tion: £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 Subscrip-
tion: £10.00

The Wizard's Knob

(Terry Pratchett) John Penney, 50 Sunnybank,
Kirkham, Preston, Lancashire, PR4 2JF. UK Sub-
scription: £7.00.

The Ledge

(Fairport Convention) 83 Windway Road,
Llandaff, Cardiff, South Glamorgan, Wales. SAE
or IRC for details.

Dutch ELO Fan Club

PO Box 43, 9050 AA STIENS, The Netherlands

Classified Ads

Rates are 20p a word. Simply count up the
number of words and send your text, along with
a cheque/P.O. made payable to FACE THE MU-
SIC, to the EDITORIAL address.

Wanted:

ELO concerts, radio shows, Wilburys, Miss B
Haven (audio, video, vinyl). Contact:

Joe Burtoff
PO Box 6073
Arlington
Virginia 22206
USA

Wanted:

Wilburys - 12" single featuring RUNAWAY (or
any format considered).

For Sale (or swap for above):

Send SAE for list of 13 very collectable items,
magazines, CD's, vinyl.

Contact:

Stephen Taylor
5 Ranton Way
Leicester
LE3 9TH

Wanted:

1985 Epic re-release of ELO's THE NIGHT THE
LIGHT WENT ON IN LONG BEACH (EPIC EPC
32700). Must be in good - mint condition.

Contact:

Matthew Sykes
(0304) 327866

Roll The Credits

MR ED: Andrew Whiteside

MR RON: Rob Caiger

MISS DEMEANOR: Anna Bialaga

MISS CREANT: Gill

MR BLUE SKY: Mat

MISS UNDERSTOOD: Serena Torz

MISS PRINT: Julie McNab

MAGIC ARTISTS: Gill & Mat

FTM GERMANY: Marc Haines, Patrick Guttен-
bacher, Alexander von Petersdorff.

Contact them at:-

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Wiener Platz 6
78048
Villingen
Germany

Smashing People Dept.

Special thanks this issue to Stephan Galfas, Phil
Ackrill, Fiona Sanders-Reece, Bev Bevan, Dave
Pritchard, Mark Paytress, Dave Ciano, Ken Sharp,
Brian Jones, Malgorzata Rodziewicz and Viva Art
Music Europe, Anna Szymanska and Witold Janc-
zynski of Kantaro, Elzbieta Maresz of Hotel
Radisson, Peter Lucas of phd, Pam McMillen, James
Schall, Selena, Andy McNab, and Polish vodka!

FTM
It's Smashing!

