

PART II UNLIMITED

Issue 1

FROM THE LABS

ERIC'S DIARY

ANDY'S DINER

LIVE IN CALIFORNIA... AND

GRIMSBY!

LETTERS

AND MORE!

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EDITORIAL

Hello everyone, and welcome to Issue 1 of many (we hope!) of PART II UNLIMITED. It's so nice to write this and know that this is nearly done!

When we first discussed this idea between us over the phone towards the end of April, we never expected to have an issue out so quickly, but circumstances (PART II's only UK gig this year in Crawley) dictated, and here we are.

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The first thing we would like to say about this mag, is that we would like it to be 'by the fans, and for the fans' — or to put it another way, 'you write and we print'. It's up to you what goes in here: be it reviews, stories, drawings, cartoons, photos, dreams, Top 10's; all sorts. We personally have always thought that the nicest thing about being a fan is being able to share that feeling with other fans, which is what PTU is all about.

Regulars for each issue will include the serialisation of Eric Troyer's Tour Diary, which is taken from the Official ELO PART II Web Site (www.elopart2.demon.co.uk), by kind permission of its Webmaster, John Kileline. Eric continues to update this document on the Web Site, but we will serialise it from the first entries which started last year. Another regular will be the 'From The Labs' column by Scott Mallon, alias MallonMan. Scott has been keeping the fans who are hooked up to the Internet in fits of laughter for some time now, with his postings on the ELO mailing list and 'alt.music.elo' Newsgroup. Well, we thought, why should the Internet people get all the fun?

We will also be theming the first few issues around a different band member. You will notice that Eric has the honour of being our first 'theme': getting himself on the cover and on the Caption Competition, not to mention the interpretation of DON'T WANNA, and of course his diary! Issue 2 will be themed around Bev Bevan, so if you have any photos, newspaper articles, musings, stories, etc. about him, feel free to send them in to the above addresses. A nice fan photo for the front cover would be greatly appreciated.

From Issue 2 onwards, the Letters Page too will be centred around a different topic each issue. We thought this might make the Letters Page a bit more interesting and structured. As the touring season is upon us, many of you will have seen the band live by September. So, for Issue 2, we would like to know: "What would you like to see them play live in future that they don't now? Covers or otherwise. Also, is there anything you would like them to STOP playing?" We'll try and print as many replies as we can in the next issue.

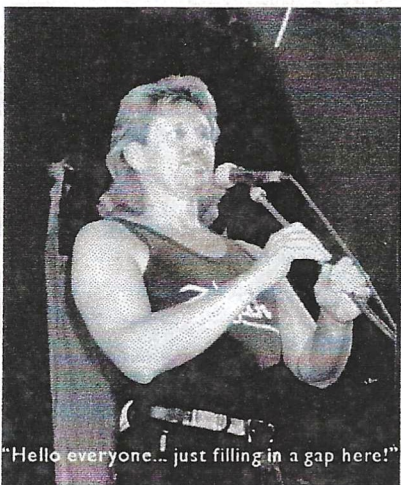
There are no prizes for the mammoth Wordsearch, but we hope you enjoy completing it anyway. Lesley was responsible for compiling this. Answers next issue.

Finally, to ensure that this magazine continues being a quarterly (4 issues per year), we are also introducing deadlines. Any contributions for Issue 2 should be at the addresses above no later than Friday 25 September 1998, so that Issue 2 can be out sometime in October. Anything that arrives after that date will be carried over to Issue 3.

Well, we think we've bored you long enough. If you have any comments or suggestions, feel free to write in or send an E-mail.

All the best

Serena & Lesley



"Hello everyone... just filling in a gap here!"

FROM THE LABS...

A regular column from the MallonMan!

After reviewing every single album by ELO, ELO Part II, and Jeff Lynne (every album by Jeff? Is that an oxymoron?) I have decided that our lads are *not* toilet trained properly! How do I know this? Well, insiders within the group (my lab rats **Dinky** and **Pookers**) have noticed strange music titles that reflect this problem...

Let's start with the most popular ELO album, the one that was *originally* titled **OUT OF THE LOO**. Side Three was slated to be called **CONCERTO FOR A WATER CLOSET**. The first single from the album, **SWEET FLUSHIN' WOMAN**, was recalled at the last minute by **Jet Records** after someone realised that absolutely *no one* put a bathroom on the spaceship. (Look closely at the album inside... do you see a bathroom door?).

But I digress. Let's get back to the band's toilet habits, through the titles of their songs... **HOLD ON TIGHT** (pinch your cheeks and get in there *fast*), **TURN TO STONE** (okay, who forgot to flush, this looks over a week old), **BOY BLUE** (strained too hard), **DANGER AHEAD** (*don't* open the door yet), **LIVIN' THING** (I *really* wouldn't open that door now), **ON THE RUN** (too many laxatives), **WATERFALL** (stop with the flushing already!!!), **BLUEBIRD IS DEAD** (told her not to go in there, the fan wasn't on), **BOUNCER** (I really hate the splashing...), **DESTINATION UNKNOWN** (and I don't care where it goes!!!).

So, what is a band supposed to do? Depends on whom you ask. According to sources, the band gets *so* wound up doing performances that only adult diapers protect them (once you've heard Mik go at **ORANGE BLOSSOM SPECIAL**, you'll understand why protection is necessary). So, it's come to this, you say, but you'd be wrong. In fact, **ELO PART II** has decided that paying royalties to Jeff is okay, but they want more! How do they do it? With "Hold On Wipes," a new toilet tissue that is four-ply, yet soft enough for babies. I'll let you know when those come out. Well, enough for this time out, and until the next issue, remember: MallonMan Labs is everywhere. If we're not there yet, don't worry, it doesn't exist...

Scott Mallon

SILLY PHOTO CORNER



Got any of those silly photos that you don't know what to do with? You know, the ones like the two (yes, there are two photos above, but joined together) above? This one's for the Trekkies amongst you! A cymbal where Bev's head should be, mike stands growing out of various parts of faces or bodies, odd expressions...? Just send 'em in and we'll see what we can do with them! We'll credit all photos used. The above two are from Brentwood, England, 26 October last year. Thanks to Liz from Lincoln for them.

WE LOOK FORWARD TO HEARING FROM YOU!!!

BIG TA'S DEPT:-

TO GILL, FOR HER HELP, ADVICE, PAGEMAKER TUTORIAL, LISTENING AND PHOTO;

KEN LATTA FOR HIS PHOTOS AND OPINIONS;

ANDY KINCH FOR THE ANDY'S DINER CD;

JOHN KILCLINE & ERIC FOR THE USE OF ERIC'S DIARY;

JK AGAIN FOR THE TOUR DATES, JENN KAHN (A DIFFERENT JK!)

FOR THE COVER PHOTO;

ROB CAIGER FOR MAILING OUT OUR FLYERS;

KEN & EDNA AT THE COPYING CENTRE FOR PRINTING THIS;

SUSAN MURPHY;

SARAH SHOWALTER;

CATHY USELTON;

PLUS ALL OUR CONTRIBUTORS:-

SCOTT MALLON

MICHAEL ALVAREZ

JOHN O'NEILL

ROSEMARY COLLISON

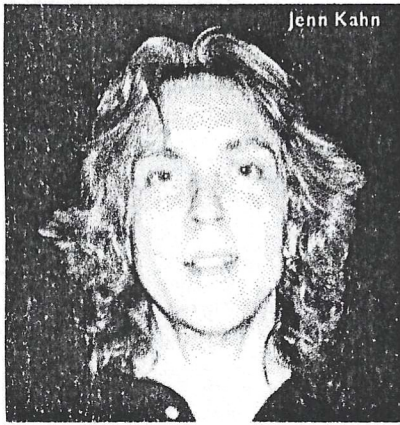
LIZ SLEIGHTHOLME

AND FINALLY, A REALLY BIG TA! TO ALL OF YOU FOR SHOWING AN INTEREST!

PHIL BATES SOLO UK TOUR DATES

November 1998:

- 16th: Derby, Flower Pot
- 17th: Chipping Norton, Chipping Norton Theatre
- 18th: Bedminster, Bristol, The Fiddlers
- 19th: Leek, Cuckoo's Nest Folk Club (Swan Hotel)
- 20th: Mansfield, Oak Tree Leisure Centre
- 21st: Birmingham, The Old Railway Inn
- 22nd: Tamworth, Tamworth Arts Centre
- 24th: Coalville, The Victoria
- 25th: Rugeley, Staffs, Red Rose Theatre
- 26th: Matlock, Fishpond Hotel
- 27th: Aston Villa, Birmingham, North Stand Banqueting Suite



Readers who have access to the ELO PART II Web Site may already have had the pleasure of reading this entertaining and ongoing document of life on the road as seen through the eyes of Eric Troyer.

We will be serialising this in PART II UNLIMITED, and so, as Julie Andrews once said, "Let's start from the very beginning..."

Thursday 15th May 1997

Assembly of the Rabble

Thursday was a hectic day for myself that started on a frantic note, then a sad note, then frantic, then finally travel. I got up at 5am, started to pack, spoke to Phil Ackrill to make sure the others had gotten off alright, paid some bills, and took my kids to school.

Then I had to attend a funeral at 11am. A man who was the father of one of my children's best friends had died suddenly of a heart attack. I had gotten to know him quite well, since our children were such good friends, and I saw and spoke to him 3 or 4 times a week.

He was a friendly, positive, loud man, full of life, and well loved by my kids, especially. He had gone to Harvard, and one of his best college buddies was Al Gore our American Vice President and he came to the funeral with helicopters and secret service men everywhere.

After he spoke a tribute and others also, my brave 13 year old daughter stood up in a packed church and gave an eloquent memorial to this man, and I was so proud.

Then I rushed home, mowed the lawn, finished packing, stopped by for a meeting on the way to the airport and then continued to the airport.

ERIC'S DIARY

One of the happiest moments on these tour-starting days, is when I finally get to the lounge or on the plane and I can sit back and relax and have a beer, and believe me, I really needed one when I got on the plane to Cincinnati!

I got upgraded to first class so it was an easy ride, arrived relaxed in Cincinnati. As I got all my cases from baggage claim, I saw a tour bus driving by out the windows. After finding out that it was ours and that the driver was looking for Greg [Szabo], who was supposed to be at the airport, meeting all the band members' flights.

We were circling around when a red faced **Barrie Evans** caught up with us, he had seen the bus and was chasing us around the airport!

Everyone showed finally up, and the complaining, whinging settled in nicely...

Friday 16th May 1997

First Gig

We got to downtown Cincinnati, the orchestra was waiting, we set up, very uneventful. The crew was happy, happy to be back to work, Simon Hodges was discussing his expanding love life(!).

We have a new drum tech, **Steve McManus**, from **Hull**, can't understand a word he says. Of course having tried to understand Mik for years, I should be used to strange English accents.

My sister, waiting backstage after the show, overheard some of the local theatre help saying that the band was from some foreign place and that they couldn't be understood because they didn't speak English! I could hardly wait to tell the guys!

The fans were great, the usual US superfans were there, ready to wander around America with us.

Saturday 17th May 1997

Indianapolis

The weather finally warmed up as we headed into Indianapolis and

checked into the hotel. We had lunch at a local eatery where everyone seemed to be interested in us but not quite staring, especially at Kelly's shaved head and ponytail. As we left one of the young serving girls asked, "What religion are you guys?"

The gig went well, I was roundly applauded in my native state, and Bev tried but failed to correctly pronounce the state nickname 'Hoosier', getting a laugh from the enthusiastic crowd.

We went back to the hotel, and I looked longingly at the soft comfy bed, and we all climbed back on the bus after packing our bags, for the overnight trip to O'Hare Airport in Chicago.

We had an early flight to Reno. We waited on the bus for Lou for a while, and we finally had to send the driver in to get him at the bar where he was having a drink with his wife. We all crashed out in the bunks on the bus and woke up at the airport.

Well, some of us woke up and some had to be roused from a coma. Lou was heard to be muttering, "This is the f---ing life", over and over again as he stumbled into the terminal with his hair resembling Einstein's.

Mothers snatched up their babies and small children burst into tears as he passed by.

Some interesting hair arrangements on the guys after the bus-bunk trip. The crew has a term for the hair look after an overnight trip, 'Bus-Head'. And, after this overnight, Mik reported that he'd been bit by some unknown entity.

We all rolled our eyes, because if there are any insects about, they head immediately for Mik. The mere mention of a mosquito sends him into panic, and beads of sweat form on his pale brow. There have been times, usually in the US in the summer, when Mik has nearly refused to come out on stage because there are too many flying insects around.

Once, in the Southwest I found a dead scorpion and laid it on his violin just before we were about to do a show.

Sunday 18th May 1997

Reno

We got into Reno early and immediately got the casino hotel treatment. We were playing and staying at the **Silver Legacy**, and they treated us very well. Nice big suites with Jacuzzi's in the rooms and good food, and the show went off very well. We were a little dazed, though, by the travel and different time zones, but it worked out in the end.

Tuesday 20th May 1997

We travelled to **Detroit** from Reno, on Tuesday morning after a relaxing day at the casino in Reno. Great weather and a relaxing day. They continued to take good care of us, and we took advantage of the food and drink and everything.

As we walked through the casino, people would stop and thank us for a great show. Seems that a lot of fans came from the **San Francisco Bay** area. I spent a while at the gym, Bev and **Dennis** (our front of house sound mixer) went golfing. Mik reported that the bug bites that he thought he received in the bunk on the bus were healing up.

22nd May 1997

Somebhere in Michigan....Flint

Well, we're having a great time here in **Flint**, at the edge of town in an average motel, surrounded by average eateries, like **Bennigan's** and **Applebee's**, typical American chain restaurants. And, three days here and not a single Indian restaurant in the area. Believe me, we checked and double checked.

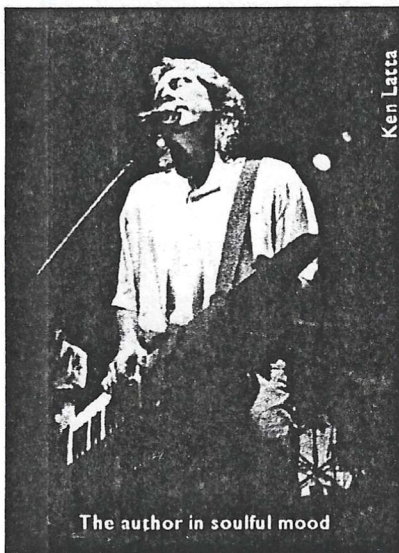
We did a show last night, with the **Flint Symphony Orchestra**, in a hockey arena. The only good thing about the motel was a great pin-ball machine, **The Addams Family**. Mik, Kelly and I had a tournament, we all took turns winning. Ah, the joys of misspent youth.

Yesterday, Bev and Dennis played golf again, they reported that it wasn't quite up to the Reno experience. We had to discuss again Mik's bug bites, still a mystery, and you can see how exciting life on

the road is when you are reduced to repeatedly talking about some insect bite.

23rd May 1997

We move into high gear now for a few days after all these days off, we're presently on the bus traveling to **Pittsburgh**. Phil is listening to the new **Babyface** album, Mik is reading, Kelly and Bev are watching a movie. and Lou was taking a nap but now he's up and watching the road.



Saturday 24th May 1997

The Chicago gig was a great success, sold out, with the orchestra and everything. The roving fan contingent was there, led by my fellow **'Hoosiers'** in the front row, **Bob and Joyce Gaylord**, also, **'Buf-falo'** **Jill Rosenthal** was there with her friend **Joy**, bubbling enthusiasm for the band and the great show with the orchestra.

George Reed was there with his lovely family in tow, or maybe they had him in tow. He is responsible for the logo that we're using for some various purposes currently, like merchandise, it's on the web site, the life preserver sort-of-thing.

He designed it for use on backstage pass laminates, but it seemed nice enough to use for other things, so now that it's in common use, we, of course, can't use it for backstage passes because it would be easy to copy and make your own.

Also **Kathy Schauf** was there from **Kansas** with her son. She is responsible for the picture of the band

used currently in our promo material, and used also on the T-shirt sold at the gigs.

We all stayed at a large hotel, which had a convention going on of drunken dart players, who so cleverly called themselves **Bullsbooters**, and who were about the equivalent of football hooligans, carrying beers in the lifts, shouting at each other across the lobby of the large hotel. I guess they don't get out much.

Sunday 25th May 1997

We all went our separate ways, some flying home, some on the bus, etc. We were meeting in **Philadelphia** to play at the **Academy of Music**. So after a couple of days off, I took my kids and 2 of their friends down to Philly.

Monday 26th May 1997

It turns out that the band members that flew ahead had gotten to the hotel we supposed to stay in and found an even worse set of job-bos then at in Chicago. They decided to change hotels, and after we hooked up there we headed the venue.

Tuesday 27th May 1997

Philadelphia

This gig was about as good as it gets for the band, we all agreed. The orchestra was very good and enthusiastic, unlike some snobby classical musicians we play with on our orchestra dates. It always seems like the snobbiest ones are the part timers, not the real pros like we had there in Philadelphia.

The hall was a beautiful place, with many tiered balconies, and every seat looked like a good one, like it was very close to the stage. It just seemed like everything went right there, the crowd, very enthusiastic and appreciative, gave us the vibes right away that they were into it, and I think to a man, we responded with the best show we've done in recent memory.

That may not be saying much, with the recent spate of **Alzheimer's** (sp) disease that has hit the band. Kelly had the first major mess-up in Chicago by announcing **ELDORADO/CAN'T GET IT OUT OF MY HEAD** in the wrong place, with his very long speech about when it was a hit, etc. Phil came over to him while

he was going on and on, and whispered in his ear, but to no avail, he just kept going on and on.

When he turned around to see us all laughing and yelling at him he finally got it straight. Then he pulled the same trick in Philly, only at a different place in the set, and there were a few more memory losses along the way but I can't seem to remember them right now.

One more thing about Philadelphia, Lou and his family spent the days off seeing the sights there, and he declared that not only did he enjoy himself, he thought Philly was wonderful and he had learned a lot about American history.

Oh, yes, and Bev asked me to mention that he had finally beaten Dennis at a round of golf, sounds like Dennis wised-up and let the boss win one.

To be continued...

Wednesday 28th May 1997

I've been seriously lax for a couple of weeks on this diary thing, and have quite a bit of catching up to do. I am now in **Germany** and there's lots to tell about this tour, but I have to go back and talk about that last week on the American tour. The guys will help, they are always so helpful, except that we all have memory trouble, we can't remember our own names sometimes, let alone what happened last week.

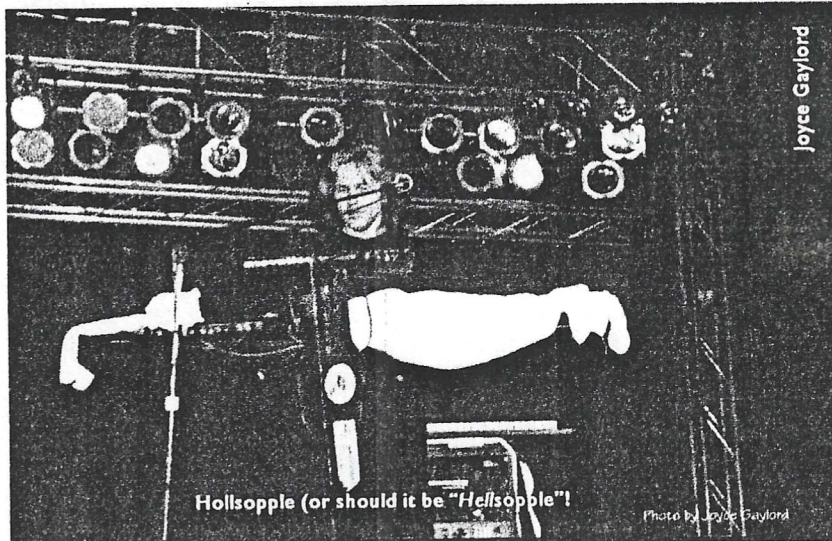
Thursday 29th May 1997

I think I left off just before we went to **Carnegie Hall**.

"New York City, just like I pictured it, skyscrapers and everything..." Hopefully all of you know what recording that quote is from.

I wish we could have stayed in NYC longer, I would have loved to show the band and crew all my favourite places here. I lived here for many years, and I come to Manhattan 3 or 4 times a week when I'm at home.

Anyway, the show in Philadelphia was about as good as it gets as far as we were concerned, but Carnegie Hall is a special place to any musician, and we were not disappointed. The crew was tested by the arcane and ludicrous union rules all day long.



First they couldn't carry or plug in any gear, then it got worse. Because of the newly installed stage, we couldn't have any alcoholic drinks on stage; this threw the band into a panic and some of the band members nearly refused to go on. Well, maybe I'm exaggerating. The crew stationed drinks just off stage and the drinkers took turns sneaking over to get a quick quaff.

So, despite the limited sound and light systems (antiquated would be more accurate, I think **Toscaninni** used the same gear in the 20's) we found ourselves blinking into the dim limelights of Carnegie Hall, the American icon of stages and musical achievement, a momentous occasion for even the British amongst us.

It was a bit intimidating for me, the others didn't seem so affected; I was really nervous for the first time in a long time, but when the crowd warmed up to us then everything got into the groove.

We had quite a few of the roving international fans there, to see our crowning achievement, and some of the English fans stayed at our hotel and travelled to the gig and back on the bus with us.

Friday 30th May 1997

The two gigs after NYC were in the countryside way up in **New York State**, and then in the wilderness in **Pennsylvania**.

The contrast between Carnegie Hall and these following places couldn't have been more dramatic, and it was a sobering experience for us, well sobering may be stretching it a bit, there are those in the group

who are not very often sober.

Saturday 31st May 1997

The gigs were both outdoors in cool cloudy weather and the second one was actually in the pouring rain.

Hollsopple

We got to the venue and it was basically a cow pasture that someone had built a stage on, nice people but it was a sea of mud. We arrived and we were pretty sure that the gig would be cancelled, and waited while the rain came down in buckets.

We all hit the booze pretty heavily since there was no way we would have to play in that weather. But then, unfortunately, we thought, it slowed down as show time approached, and the warning came from Greg Szabo, our tour manager, that we might indeed have to strike up the band, so we had to switch to coffee (well, some of us just switched from wine back to beer) until the weather turned worse again and everyone returned to the heavy drinking.

Then it suddenly switched again and it was decided that we would go on, and we had to sober up again, and do the show. Unfortunately the rain had let up but the roof on the stage wasn't waterproof and as we started playing, water was dripping onto everything, the gear, the drums, and Simon Hodges, our monitor man.

The sight of Bev with towels over his head and water pouring down on his cymbals was amazing; everytime he hit something the

spray would shoot out and splash everywhere. It was like one of those trendy videos where there are slinky models soaking wet and the band is playing with water everywhere, and it's supposed to be so cool, but Bev didn't think it was so great, but we played on. And we didn't even do **STANDIN' IN THE RAIN!**

Sunday 1st June 1997

We drove to **Atlantic City** and prepared for the last gig. We were playing with the orchestra that we had played with in Philadelphia and NYC, and they were ready to rock.

The Orchestra players were from Philadelphia, and some of the best orchestral players we've played with. Not only did they sight-read the arrangements correctly from the start, but they really wanted to be there, and we have worked with some miserable orchestras in our day.

By this our last gig on the tour, some of them even tried to volunteer to come forward and work the front of the stage; a cellist, especially, knew what Hughie used to do, stalking along the stage dragging his cello with him, and managed a pretty good impression.

The venue was a Vegas-type showroom, and the gig went really well, an excellent way to end the tour, and we said our goodbye and thanks to the wonderful orchestral players.

It was a tour to remember, we had successfully returned to bigger, fuller, and more prestigious stages, and shown that we could make some news and rock the house!

Next Issue:

Eastern Europe, fun on Aeroflot, comparisons between Lou Clark and Don Airey, and more!

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www.elopart2.demon.co.uk

FROM THE INDIANAPOLIS STAR

30 JULY 1991:

Eric Troyer can't remember all the records he's worked on. "I should have my resume," the Elkhart native says during a telephone interview. "I should have a resume."

A good idea when dealing with reporters. But Troyer, whose current job is keyboard player and principal songwriter for the re-formed Electric Light Orchestra (now called Electric Light Orchestra-Part Two), hasn't needed a resume to get work. He's amassed an impressive list of credits since leaving Indiana in 1972. He sang background on **John Lennon's WOMAN** ("Probably the treat of a lifetime"), worked on vocal arrangements for **Billy Joel's UPTOWN GIRL** and **TELL HER ABOUT IT** and performed in the studio with acts as disparate as **Kiss** and **Barry Manilow**.

"I'm so used to working in the studio," Troyer says. "That's what I do best is sing and write."

ELO PART II thought so, too. Three years ago, when the band was looking for a singer/songwriter, it approached **Jim Steinman** for recommendations.

Steinman is best known for his work with the singer **Meat Loaf**.

Steinman recommended Troyer, who had grown up listening to English rock, from the **Beatles** to **Led Zeppelin** to ELO and **Queen**.

Drummer Bev Bevan listened to Troyer's song **THOUSAND EYES** and invited him to join the group.

For nearly two years, Bevan went through the usual legal entanglements needed to use the name. The band finally began recording after he compromised with co-founder Jeff Lynne and agreed to add "Part Two" to the band's name.

PART TWO the record is the Electric Light Orchestra's first new work since 1983's **SECRET MESSAGES**. Troyer wrote four songs and co-wrote two others on the 10-song disc.

"We tried to bridge the gap between the traditional things we liked about ELO from before and bring them into this world," he says. "We wanted it to be more rock and we ended up choosing tunes that were like that." The record's sweeping string arrangements and multilayered harmonies sound eerily similar to the original ELO. What's surprising is that these trademarks were thought to be the handiwork of Lynne, who also was the group's lead singer, lead guitarist, arranger and producer.

"We just tried to retain a lot of the elements that worked for ELO before," Troyer says. "I think a lot of it was trying to bring the elements that everyone loved about ELO into a new record."

With **PART TWO** finished, the group turned its attention to performing live. It played two weeks in England with the **Moscow Symphony Orchestra**

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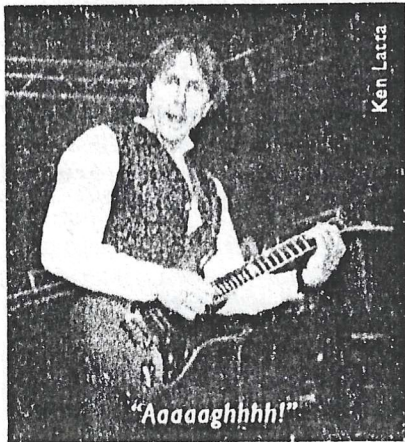
Rest of World: £24.00

Alternatively, divide subscription into 4 equal parts (go on, get those calculators out!), and send one part before each issue, if this makes life easier.

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and is now preparing to tour the United States and Canada beginning in September.

Ironically, the tour will be Troyer's first full-scale attempt at performing live. He's spent most of his nearly 20-year career working in studios.

"I sing a lot in this show," he says. "I sing from the beginning till the end. Since keyboard gear is really great now, I set it up so I could cover a lot of the keyboard parts on these records. I'm covering four and five keyboard parts with just my rig. There's no sequencing either. It's just amazing how you can do it. It took three months of rehearsals."

And not for a one-shot deal, either. "We expect to be together. We want to do this for a while. It's a great opportunity, and we're having a lot of fun."

Marc D Allan

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"WHY I LIKE ELO PART II..."

I've seen Part II live once. I also own their PLAY ELO's GREATEST HITS WITH THE MSO and ONE NIGHT, as well as the ACCESS ALL AREAS video. Rumour has it that they plan on playing Washington DC this fall: I plan on being there.

The reason: ELO PART II is as good as, if not better than the original incarnation when performing live. I base this assessment on several observations from my exposure to both groups in concert. They are:

Three vocalists are better than one: Eric Troyer, Phil Bates, and Kelly Groucutt are all excellent vocalists. Each has his own unique sound, range, and vocal timber, yet when the three sing harmony together it is magic. Also Jeff Lynne, genius that he is, has in my opinion, a rather limited vocal range, and while he was able to use his production magic in the studio to dress it up, on stage his vocals often came across as a bit weak.

Second reason: The group has opted to go for a more stripped down and, if you will, natural sound. The revamped "acoustic" version of SHOWDOWN is a perfect example. Also I was shocked at the wonderful and crisp sound that PART II managed to get out of STANDIN' IN THE RAIN. The live version on LIVE AT WEMBLEY always seemed to drag along under its own weight.

Third and final reason: Personality: I did see the original ELO in concert twice, once during the OUT OF THE BLUE tour at Madison Square Garden and again during the TIME tour, at Nassau Coliseum. On both occasions Jeff stood dead centre stage and he stood... and stood... and stood. Interaction with the audience was minimal and any enthusiasm had to come from the other members. Even Kelly used to just stand there alongside Jeff. Now Kelly is just amazing on stage: he knows how to enervise his audience. Kelly, Phil, Mik, and Eric interact wonderfully together: Bev and Louis: well, they're kind of limited in just how much dancing around they can do, but all in all they just seem to be having a bet-

ter time and their enthusiasm is catching.

OK, I know: Jeff didn't like touring, he would rather have been back in the studio putting together his next masterpiece. Well that's fine, but to me: well, it showed. When Jeff was on stage it seemed like he didn't want to be there.

If you haven't seen PART II live yet you owe it to yourself. If you like the old stuff you will hear it done live as you've never heard it done before. But also listen for the newer material as well, for as good as this band is in covering the "classics" if you will, it is when they are performing their new material that this band is really "on".

The first time I heard ALL FALL DOWN and AIN'T NECESSARILY SO was in concert and it was a thrill. Normally when a band is trying out "new" material at a concert the audience can lose interest and the energy level can sort of take a nose dive. But ELO PART II's original material is so accessible, full of hooks and good melodies, and are performed with such energy, there was no lull in the proceedings. For any group to pull this off is amazing.

This view I voice may not be popular with "classic" fans but, hey, I am a classic fan, but I am also a big "PART II" fan and for me their concerts are a wonderful experience which serve two purposes. We get to hear some of our favourite "oldies" performed with precision and energy and they also introduce us to new and original material by an ensemble which must be considered an ongoing and vibrant extension of a much loved tradition. They are preservers of the past, yet they also give new and old ELO fans something new to look forward to in the future.

John O'Neill

Why do you like the band?

Send in your reasons, as John has done, and we'll print 'em in subsequent issues.

DON'T WANNA

An Interpretation by Rosemary C

With the first words "Don't wanna walk, Don't wanna talk/ Don't wanna do anything", the song jumps out at the listener to get their attention, a case of "hey listen, this is how I feel". The tone of the singing is purposely kept flat, thereby giving the impression of disinterest, or of being 'fed up'. The music keeps to a regular steady beat throughout — extending this impression.

The song then jumps in pace and becomes bouncy in tempo with "Just wanna sit, just wanna stare, do what you want/I don't care", while the singing is still kept to a steady tone. The contrast in the music and singing give's the impression that now, "I'm warming to my subject".

With the chorus, it sounds as if 'getting it off his chest' feels good, after all it is a measure in reverse of what he usually feels. The back-up vocals shadow the lyrics on a quieter level while Eric sings them full on, pressing home his message.

The contrast between the bounce in the music and the 'down' tone being used in singing the lyrics continues in "Don't wanna laugh, Don't wanna cry/Just wanna sit and wonder why", and then we are told why this person is feeling this way: "It's just too much/without your touch".

Once again the song swings into the chorus, ending with the emphasis on the words "No nothing" to show acknowledgement of the situation.

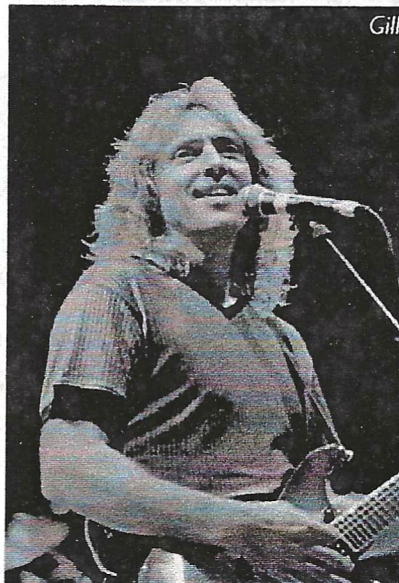
The solo reflects the sound as well as the feel of the song in its melody, beat and rhythm, i.e., sadness, frustration, acceptance, with the instruments supporting the words.

The chorus is then repeated and is

followed by a short solo that continues to support the feel of the song.

During the 4th verse "Don't wanna ... cry ... Don't wanna ... sing", the guitar is played in a way to express the muddle he's in.

The last eight lines of the lyrics go over some of the things he no longer has any interest in doing and so sends the message loud and clear. With the final words of, "There's nothing I can do" convey-



ing to the listener 'that's it, I've tried but it's no good, it's how I feel and I can't seem to change.'

The song ends with an ad-lib played in a way to express the 'out on a limb' feeling towards everyday type of situations and how his life has become disorganised.

SUMMARY: The song is easily recognised as somewhere at some time most people have been. It is sung well to convey the feelings held in the lyrics. The music keeps hold of the feel of the song, sometimes supporting the lyrics, sometimes going its own way — as in the solos when it pulls away and starts to convey on one hand a 'smooth-

ness' (of events) to the disorganisation (of feelings) and a slower steady beat (for continuation), all being played simultaneously, showing that the song is a mixture of them all.

Rosemary C

NB: *The above is the writer's own thoughts and feelings on the song and should only be seen as such.*

.....
● ED'S NOTE: ●

● It should also be noted that ●
● this interpretation is of the ONE ●
● NIGHT LIVE version of the song. ●

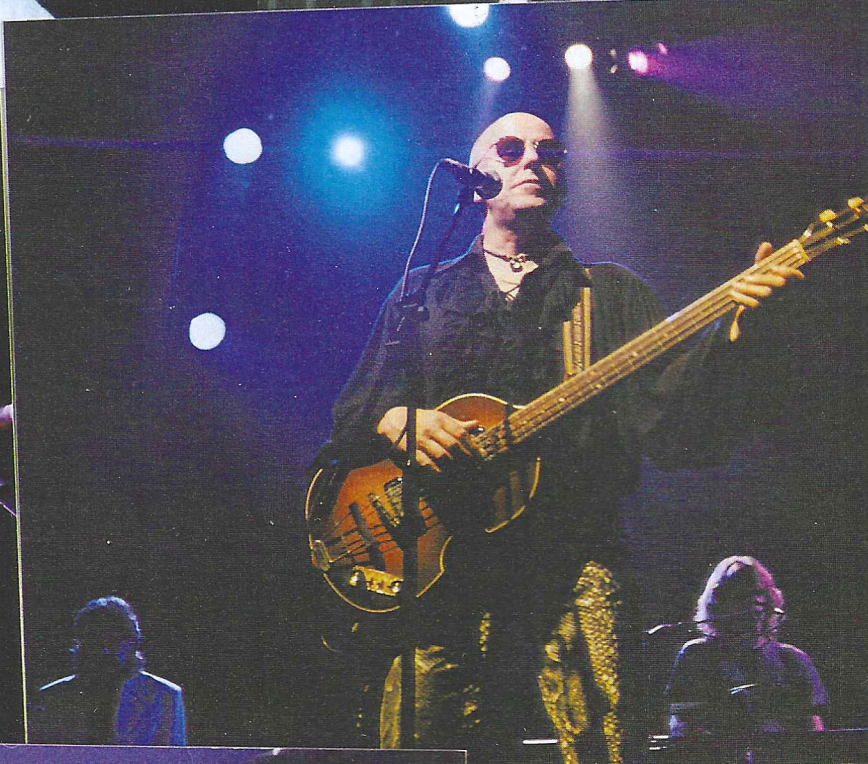
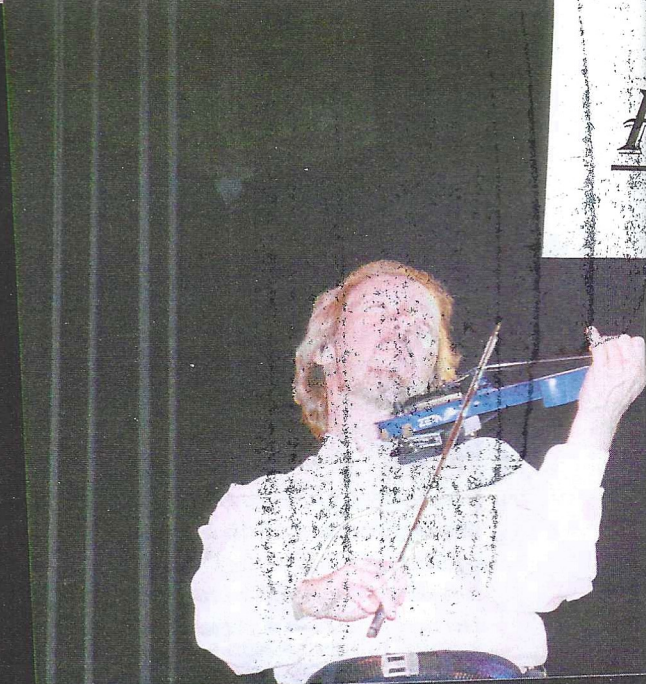
Do YOU WANNA?

Would you like to interpret a PART II song (live or recorded)?

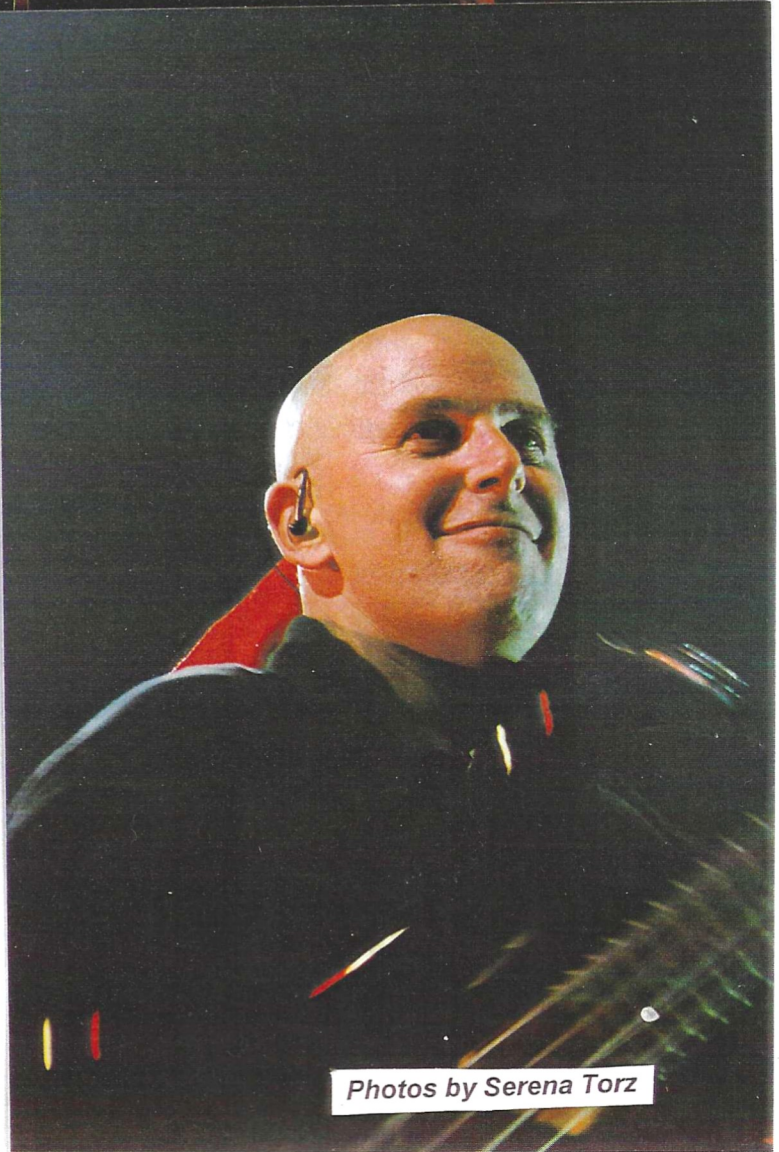
We'd be interested to see it! It can be as long or as short as you like; in-depth or just a general overview. You may interpret the lyrics, or just give your overall thoughts and opinions of the song of your choice.

Please send your thoughts to the Editorial postal or E-mail addresses. We'll print them in future issues.

THANKS!



PART II LIVE



Photos by Serena Torz

ELO PART II WORDSEARCH

Songs taken from the set-list of the 1997 UK Tour

Q W N W O D E M G N I R B T N O D E H
 R X F C V B T H E D I A R Y A B N M B
 T D I F G H J H K L D F G H I J K L G
 T S R A Q W E R G T O E N O R N N R F
 S W E E T T A L K I N W O M A N E A D
 U L O N C T E H E W T O R L K D M B S
 Y A N I A T U S E E W N B E C H T T V
 I S H N L H L E Y C A A O R O E S P C
 O T I A L H B O T E N S U D R A E M Z
 P T G M I E T L V O N A B E L C N I B
 A R H O N E H V O E A L D L I O O W Y
 L A N W G J G E R A I C S G Q T H E T
 L I W L R E I B E C A U S E O E E C G
 O N O I I B N N J I K K H T W L T A H
 V S D V B V D N M R Z X K T H E C R H
 E M L E D N I C D E S A W I I P L O O
 R U L I R T M N F M A S C N S H O H S
 T R A G B M H K T A H R T G K O V F Y
 H D F N B A V G B N H E G T E N E O L
 E E L I M M I J I G I W B O Y E O S I
 W B L K E A C N B L B N F T G L R D R
 O E A S L M X V T F I D G H I I M E A
 R R D I T A Z E N T V W J E R N O R S
 L E R L T B A B N E A F T P L E N Y S
 D H E L I E Q W O S C N M O S S E K E
 A T T O L L S E D L L W X I S V Y S C
 S T Y R A L D R N I O O B N C Z F E E
 D E U N E E F T O H U D N T C X U U N
 F L U K N F G F L P G W G J J I K L H
 G F I C I A E N O T S O T N R U T B N
 H G K O H K M J T O O H G U T E E R B
 J H J R S N M A L O P S T T R E W M M
 K N I A R E H T N I G N I D N A T S Y

All the song titles below are in the grid on the left, either forwards, backwards, vertically (up or down) or diagonally. The few with the '/' in them are not all on the same line.

Good hunting!

-
- Ain't / Necessarily So
 - All Fall Down
 - All Over The World
 - Because
 - Calling / America
 - Clog Dance
 - Don't Bring Me Down
 - Don't Wanna
 - Evil Woman
 - Fire On High
 - Getting To The Point
 - Hold On Tight
 - Honest Men
 - Last Train / To London
 - Let There Be Drums
 - Livin' Thing
 - Love Or Money
 - Ma-Ma-Ma Belle
 - Midnight Blue
 - Mr. Blue Sky
 - Rock 'N' Roll Is King
 - Rockaria
 - Shine A Little / Love
 - Showdown
 - Standing In The Rain
 - Sweet Talkin' Woman
 - Telephone Line
 - The Diary / Of Horace
 - Wimp
 - Turn To Stone
 - Twilight
 - Whiskey Girls

ANSWERS NEXT ISSUE

No prizes for this — it's just a bit of fun to while away the long summer evenings!

ACCESS ALL AREAS

A Review After One Viewing



Ever since I saw the first review of this video on the ELO PART II Web Site, I have wanted to get my hands on this. So when this was pressed into my hot little hands after PART II's gig at Brentwood, well, I just couldn't wait to watch it!

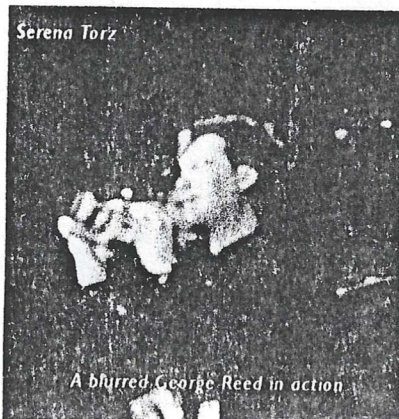
So, the next morning, my friends Lesley and Liz and myself (they were staying at the time for the last couple of shows on the UK tour!), all settled down to watch... and we weren't disappointed!

As 'rockumentaries' go, this is a great document of a band on tour. We see them soundchecking (at Brentwood *again*, incidentally!), on the bus, performing (on the ONE NIGHT Tour in Sydney, amongst other clips), and generally just being very silly!

The opening credits, both in colour and black and white, give us that 'on the road' feeling, with the usual American 'freeway' shots you

always see on these type of things, with the green freeway signs pointing to all those faraway places. However, we must not forget this is an English band we're watching, so amongst the signs to New York, etc. we also see signs on the M6 and the M25, pointing to such glamorous places as Walsall and Stansted!

Throughout the video, Bev recounts his own story, and the story



of both ELO and ELO PART II to date. Each member of the band is given the chance to tell their part of this story: about how they joined, etc. It's quite interesting when it gets to Phil, as he was introduced to the band by Kelly, so both Kelly and Phil tell their sides of the same story.

As for the live performances... well, what can one say?! The Sydney performances are quite amazing; with Lou in his white tails conducting the huge orchestra, and looking so animated. The backdrop with the laser projections harks back to the OUT OF THE BLUE Tour back in 1978, but the sound is so much better! STANDIN' IN THE RAIN, intro and all, is breathtaking!

The gentlemen among us will certainly appreciate DON'T BRING ME DOWN, from Sydney, with its two scantily clad go-go dancers onstage with the band. It's quite interesting seeing one of them trying to distract Bev on his drum riser, by

LIVE IN THE UK & THE US

Two Contrasting Views

Having been sent two reviews, one from Grimsby in the UK, and the other from Oceanside, California, USA, we thought it would be fun to put both reviews together and compare the two concerts back to back.

The first review is co-Ed, Lesley Abbott's view of Grimsby last October, and the second one is Michael Alvarez's very detailed view of the gig he saw in California earlier that same year. Two very contrasting places, we think you'll agree.

GRIMSBY, UK

I had heard that there were to be some surprises in the set for these concerts and, judging by the strong smell of fish that greeted us when we got it out of the car at the Grimsby Auditorium, I did wonder if one of them might be THE WHALE!

Such was not the case, however, but surprises there were a-plenty.

The lighting was amazing, as the intro from FACE THE MUSIC powered out, setting the scene. The band came on to thunderous applause and FIRE ON HIGH received its usual acclaim. ALL OVER THE WORLD was closely followed by EVIL WOMAN, which had us all dancing in our seats, but no surprises as yet.

Then, on to the first medley, with a foreshortened WHISKEY GIRLS (only a wee dram!), HOLD ON TIGHT (which fairly galloped along) and SHOWDOWN (back in its former guise). Then HONEST MEN. It's so good to hear this song again. This medley closed (or I should say, slammed shut) with a rousing ROCK 'N' ROLL IS KING.

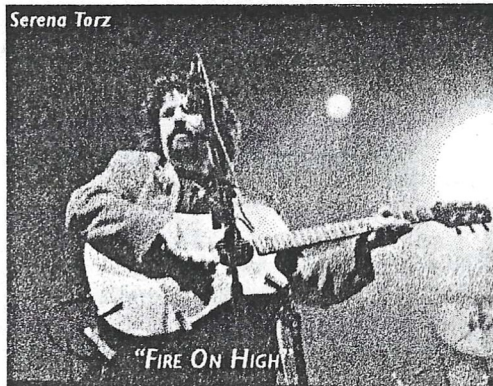
STANDIN' IN THE RAIN preceded MR BLUE SKY after Bev's first little chat, during which we got an update on the England v Italy football match (*yawn*). It was then Eric's turn to shine, as he gave a perfectly gorgeous rendition of LOVE OR MONEY. An excellent song, somewhat spoiled by the wassocks who decided that now was the perfect time to go to the loo!! These people should be made to wait until there is a suitable interval before being allowed to resume their seats!

The second medley sparkled with such gems as CALLING AMERICA (*not 'Calling Him Erica', as my ears seemed to detect at one point!*),

TWILIGHT, SHINE A LITTLE LOVE, LAST TRAIN TO LONDON, and (big surprise) THE DIARY OF HORACE WIMP (curiously shortened to a three-day-week. Ah well, I expect it's all these government cutbacks!).

Then we had a twenty-minute interval, during which we had a well-earned drink and girded up our loins for the second half.

The second half began with Phil, Eric and Kelly all front of stage doing a perfectly scrumptious ver-



sion of the old Beatle song, BECAUSE. Another 'newey' was ALL FALL DOWN, with Bev playing the congas (not doing it, I hasten to add!). LIVIN' THING followed, then MIDNIGHT BLUE, beautifully sung by Kelly (what a fantastic voice the man has!). STRANGE MAGIC ended this acoustic set, then TURN TO STONE pepped us all up again.

Bev did his usual round of band introductions, and also gave us the latest football score: nil-nil (exciting, isn't it?). Then it was the welcome return of Mik's solo and a brilliant rendition of CLOG DANCE, which almost brought the house down.

Phil sang GETTING TO THE POINT, which almost moved me to tears; such a lovely song. TELEPHONE

LINE was a delight (I'm running out of superlatives here!), with drums that rolled like distant thunder. 'AINT NECESSARILY SO is a personal favourite of mine. I always want to dance around the room when I hear it!

The final medley was an out-and-out rocker, and we were all on our feet clapping and boogie-ing along to SWEET TALKIN' WOMAN, MA-MA MA BELLE, DON'T WANNA, ROCKARIA and DO YA.

The finale was a revelation, with the extremely welcome (to me anyway) return of Bev's drum solo spot, which eventually turned into LET THERE BE DRUMS.

All too soon it was DON'T BRING ME DOWN with very enthusiastic audience participation.

ELO PART II just get better and better! Here's to the next 25 years, guys!!

Incidentally, if anyone's interested, the football ended up as a draw.

Lesley Abbott

OCEANSIDE, CALIFORNIA, USA

The last time I had seen The Electric Light Orchestra was in 1982, during the TIME tour, so imagine my excitement at discovering that PART II would be playing in the area! I happen to be one of those people who think the current incarnation of ELO is the best one yet — surpassing the original in terms of live performance and songwriting.

For those of you unfamiliar with the geography of Southern California, Oceanside is about 45 miles



north of **San Diego**, and is home to many United States Marines who are stationed at nearby **Camp Pendleton**. The amphitheatre consists of a good-sized stage and seats about 1,500 (my estimate) in concrete bleachers and folding chairs which face the ocean. It is adjacent to a long fishing pier which extends about a mile seaward. While it's a lovely setting, I was a little disappointed at how small the venue is, given the fact that ELO played sports arenas and stadiums during their commercial peak. However the advantage to me, the spectator, was that I would get an up close and personal concert experience no matter where I sat.

This concert was part of the **Seagaze '97 Concert Series**, and was well-promoted by San Diego's **KPLN 103.7 — The Planet** (a classic rock station). So much so, that the show was sold out. Other acts in the '97 series were **Eddie Money** and **Three Dog Night**. When I bought my tickets at Tower Records, a couple of people in line were very surprised to hear ELO were back together and touring. I like to think I played a small role in selling out the gig! All tickets were general admission, but much to my chagrin, the entire front section was reserved for a select group of people who belonged to something called the **Crest Club**. These were civic leaders and prominent members of the Oceanside community. Whoever they were, they didn't look like rock fans to me. I showed up plenty early, so one of those choice seats should have been mine! Actually, the ones I and my friends got were probably the

best in terms of overall view and sound, so I can't complain.

The opening act was a magician. His claims to fame were several television appearances and some live shows. Las Vegas, I think. He was mildly entertaining, but overstayed his welcome. After he was done, the roadies swept his gear off the stage and started to prepare for the main event.

Just as the sun was going down behind the ocean, the recorded intro to **FIRE ON HIGH** started, and I glimpsed Kelly peeking out from backstage, dressed in what looked like a black pirate outfit, complete with big hat and scarf! He disappeared again, then made a grand entrance with the rest of the band as the intro faded. They launched into **TURN TO STONE**, which really

stirred up the crowd. This was followed up by several well-known ELO hits, the order of which escapes me at this late date. During this time, I was trying to absorb it all, when I noticed the second keyboardist wasn't bearded. Did Sir Lou shave? The concert had gone on for a while before band introductions were made, but finally we found out he was **Don Airey** (of **Rainbow**, **Ozzy Osbourne**, **Kiss** fame). He was fantastic, I might add. All night long, the drunk who was sitting behind me kept screaming for **ELDORADO OVERTURE**, and I didn't think they were going to do it without an orchestra. But lo and behold, the spotlights focused on Mik and Don, and they pulled it off. Gloriously! I was slack-jawed with awe. The band then smoothly segued into **CAN'T GET IT OUT OF MY HEAD**. In my opinion, Eric's voice is more suited to this song than Jeff Lynne's. His ad-lib, coupled with Phil and Mik's solo fills bring this wonderful song to a whole new level.

During one of Bev's turns at the microphone, he announced that they would be doing an 'Unplugged' medley. This was a neat turn of events, though hardly surprising, given that the stage was well-stocked with congas and acoustic guitars. Because I hadn't yet purchased Phil Bates' CDs, I was thrilled with the new treatment **SHOWDOWN** was given. **TELEPHONE LINE** really benefited from its acoustic interpretation too. It was great to see the band stretch itself on such well-known songs. After expending much effort to 'sound





like the record' on so many tunes, this was gratifying, indeed.

Then it was back to the full band treatment. The latter part of the show was devoted to crowd-pleasers, and it succeeded wonderfully. I think there was more heartfelt shouting, stomping, and screaming at this show than any other I have attended. Even run-of-the-mill rockers like **HOLD ON TIGHT** and **DON'T BRING ME DOWN** got me going, and I don't even *like* those songs! The band's enthusiasm and spirit were infectious. I'm usually quite reserved, but I have to admit, I was singing, cheering, and clapping along with the rest of that crazy mob. It was all Kelly's fault! At the show's end, everybody left feeling satisfied.

Because this was being promoted as the **25 Light Year World Tour**, the band was paying homage to its recorded legacy. This meant that the set list consisted mainly of Jeff Lynne songs with a few PART II rockers mixed in. High points of this approach for me were **10538 OVERTURE** (which went largely unrecognized by most of the crowd, but almost brought tears to these eyes), Mik's extended solo prior to **LIVIN THING**, and the aforementioned **ELDORADO** and 'Unplugged' segments. Unfortunately, they also played stuff I didn't care for, including material from **DISCOVERY** and **XANADU**. And **CALLING AMERICA** is just too sing-songey for me to like, but since it *was* a single...

Don't get me wrong — I understand the need to play the hits, and all of them were performed magnificently. I just appreciated it when the band threw in a surprise or two, and wish they had done more of it. At the time, I didn't even know about the existence of **ALL FALL DOWN** or **WITNESS**, so those would have been very welcome. To their credit, they did play 'AINT NECESSARILY SO.

Because I accept PART II as a band with its own identity and musical vision, I had hoped to hear more from their own oeuvre than **WHISKEY GIRLS OF DON'T WANNA**. Tunes like **BREAKIN' DOWN THE WALLS**, **TWIST OF THE KNIFE**, and **SO GLAD YOU SAID GOODBYE** would sound so fantastic live. **EASY STREET**, **HONEST MEN**, and **HEART OF HEARTS** from the first PART II album would make tremendous additions to the set list. The songwriting talents of these musicians were kept under wraps for far too many years, so they should take every opportunity to showcase them. I understand they even played the Violinski tune **CLOG DANCE** at some of their European shows, though I'm much more fond of **TIME TO LIVE**, myself.

Overall, I have to say that it was a successful show. Not only did it sell out, but the band delivered the goods. One of my friends, a heavy metal fanatic, kept voicing his misgivings beforehand, but I think he left with a healthier respect for ELO. He kept screaming at Phil to turn up his guitar (at times, I'm afraid I had to agree), but he was up on his feet before I was. To his credit, he knew all the words to **LIVIN THING!**

My only regret is that I didn't stick around after the concert. Only much later did I find out that the band comes out to meet the fans afterward. 'Backstage' consisted of their touring vehicle — it looked like a huge RV — so when they disappeared, I figured that was it. I hope there is another opportunity for me to meet some of my long-time idols, and their talented new cohorts. The Electric Light Orchestra PART II might just be the hardest working band on the planet. The intensity of their live act and the no-nonsense sound of their **MOMENT OF TRUTH** album amply demonstrates that they are not content to rest on past laurels. Sure, they're ELO, but they are so much more, indeed.

Michael Alvarez

.....
 • As tours are upcoming, why
 • not send in a review? Atmos-
 • phere, venue, sound, band
 • personalities, songs... all these
 • can be taken into account.
 • And any photos to illustrate!
 •

AS I SEE IT...

A pertinent point from the MallonMan!

So, here is the news... The first magazine devoted to ELO PART II and the wonderful nature of non-newsie stuff!

Here is something that bothers me: Why do so many attendees at concerts feel that it is necessary to shout out obscenities, backtalk, and heckle the performer? This can occur well before the concert actually begins, such as a **Yes** concert I attended last year. I went to the newsgroup for Yes, just to pick up some information about what music would be played (newer stuff or classic). I was appalled at the number of negative posts, shouting, and overall level of meanness in *that* newsgroup*!

I went to that concert, and was certainly not disappointed in seeing the band. However, some "fans" were less than enthusiastic about being there, and made sure that everyone else suffered. Why is "niceness" becoming a cursed thing? I say this: Thank heavens for ELO PART II fans, because the world needs you!

During the PART II concert, the audience helped the band along, really enjoyed the orchestra, and jumped and sang along for the classic songs! And there is my point:-

If the world were populated with more ELO Part II fans, this would be a much safer, nicer place in which to live. So we have some work to do here: let's go out and populate the world with more ELO Part II fans! If you can't change the minds of current radio listeners, then go out and make more! You know what I mean!

Scott Mallon

* Internet discussion forum.

ANDY'S DINER

ANDY'S DINER is a collection of songs written by Andy Kinch (brother of Martin Kinch — Woody Superfan).

The CD was conceived as a virtual restaurant, whose music menu is wide ranging, with something to satisfy most tastes. What this really means is I've written 11 songs, all varying in musical styles, and I needed a "concept" to bring them all together! The problem I faced was that it was going to need different singers/musicians for different tracks. Among the many musicians used are, **Doug Scarrat**, mega guitarist with **Saxon** — his talents are much greater than just Heavy Metal. **Steve Balsamo**, who's just finished on London's West End as "Jesus" in **Jesus Christ Superstar**. Now if you've never heard this guy sing before, then you're going to be amazed, without saying too much, I can tell you Steve is going to be huge, and you can hear him first on a track called **MOUNTAIN**. However, of particular interest to all ELO fans will be the performance of **Kelly Groucutt** on **EVERLASTIN' LOVE**. This song started out as being an attempt at a Beatles style thing. The backing track was coming together very well (we had no idea at this stage as to who would sing it). I then added a synthesised string part and it began

to take on a definite ELO-ish vibe. I then played it to my brother Martin, and we discussed the possibility of asking Kelly if he would be willing to sing it. Well, he liked the song and said Yes — problem solved. I must say, he performed and indeed looked, the complete professional he is, taking no time at all to deliver a superb lead vocal.

The CD, I think will be a one off, although the aim is to get a publishing and/or recording deal. But financial restrictions will probably limit me to one production run only.

They will be sold on a first come first served basis, so fans of Kelly's should order now for delivery End July/ Early August.

Cost will be **£10 + P&P (£1 - UK £2 overseas)**

PAYMENT: IMO's or cheques in pounds sterling, made payable to **A Kinch**. Credit Cards can be accepted, but I would have to put those through my business, which I would have to pay tax to UK Customs and Excise. So if folks want to do this it will cost an extra **£2** — Sorry!

Andy Kinch

**Orders can be made at this E-mail address:
kinchmusic@aol.com**

Or by post:

**c/o Thame Audio
5 Swan Walk
THAME
Oxon
OX9 3HN
UK**

TOUR DATES

Even though some of these are already done, we put them in for those who like to follow where the band tours. Note that some of the later dates are NOT confirmed yet.

USA:

Luxor Hotel & Casino
Las Vegas
Thurs. 18th June 1998

Eldorado Casino
Reno, Nevada
Fri. 19th June 1998

Civic Centre
Amarillo, Texas
Sat. 20th June 1998

With The Amarillo Symphony
Club 5 Concert Club
1028 Park Street
Jacksonville, Florida
Mon. 22nd June 1998

United Kingdom:

Tilgate Park (open air)
Crawley, W Sussex
Fri. 3rd July 1998
with Royal Philharmonic Pops
Orchestra

USA:

Wisconsin
Sat. 11th July 1998

Michigan
Tues. 14th July 1998

Ohio
Wed. 15th July 1998

Indiana
Fri. 17th July 1998

Illinois
Sat. 18th July 1998

Denmark:

Open Air Concert 98, Varde
Sat. 25th July 1998

USA:

Washington DC
Wed. 14th Oct. 1998

Lincoln Centre
New York City
Thurs. 15th Oct. 1998

Lincoln Centre
New York City
Fri. 16th Oct 1998

Naples, FL.
Sat. 17th Oct. 1998

For gigs that are unconfirmed, buy tickets at your own peril!
INFO COURTESY OF JOHN KILCLINE & THE OFFICIAL ELO PART II WEB SITE.

DEAR PART II UNLIMITED...

I am a much younger fan (17). So, perhaps I could write an article or two about my experiences as a teenage fan growing up in a world of rap and alternative music. Perhaps I could say something about what it's like to be so different... and believe me the differences are very apparent. It's awful when people ask me what my favourite band is... I hate the inevitable groan that follows... I'm not at all afraid to say that I love ELO Parts 1 and 2 and the related bands... problem is when people my age hear the words Electric Light Orchestra, they think of a bunch of men dressed up in suits with coattails. Sitting by their music stands, putting resin on their violin bows, before the conductor taps his podium with his baton... Not at all the exciting image we fans think of! With Kelly and Phil messing with each other during the songs, Bev beating the stuffing out of his drums and Mik prancing about the stage waiting on his blue electric violin...

Sarah Showalter
Pittsburgh, PA, USA

Hi, I read on the newsgroup you are looking for potential subscribers? Well, I think that if you say how much it will cost and what a member will be getting in more detail, I am sure you will get more subscribers. Like me, can you tell me more about it? I have been an ELO fan for 18 years! I saw them live for the first time in 1997, in Oceanside, California. A dream came true! Anyway, I could be one of your subscribers for your magazine if it is not too expen-

sive.

So long from sunny California.

Mary Anzer
California, USA

I think your idea for a "fan" oriented fanzine is a terrific idea... not to sound pessimistic, but we ELO fans (both original and Part II) are a rare breed and I think the fanzine would be a great forum for us to get to know each other.

I like the ideas you postulated. It would be nice if there was an individual picture section (even if it was only 10 people as you stated) so we all know what we all look like; that would make it more personable. For me, I like putting faces to text and I have a better idea who I'm talking to; we all know that I can say some pretty goofy stuff in A.M.ELO newsgroup... its just that I REALLY don't know who I'm talking to so its easy to just say what's on my mind. I'm a very spontaneous person as well as naturally being "off the wall" (contributed to the fact that I'm a working musician and an obvious partygoer, I guess). Its easy to rant over a computer without putting a personality to the text...

On the same level I think the penpal thing sounds great also, this is another good way for us fans to get to know each other.

Kryogenik
USA

Sounds like fun! If I did contribute anything, it would probably be in the form of reviews and such... although I did have a fantasy about winning the recent \$120 Million California lottery, then flying in Part 2 and a bunch of fans to my hometown for a big million buck concert/party, during the course of which I would plug in my electric cello and jam like Hughie! Needless to say, this didn't come true.

Mike Alvarez
National City, California, USA

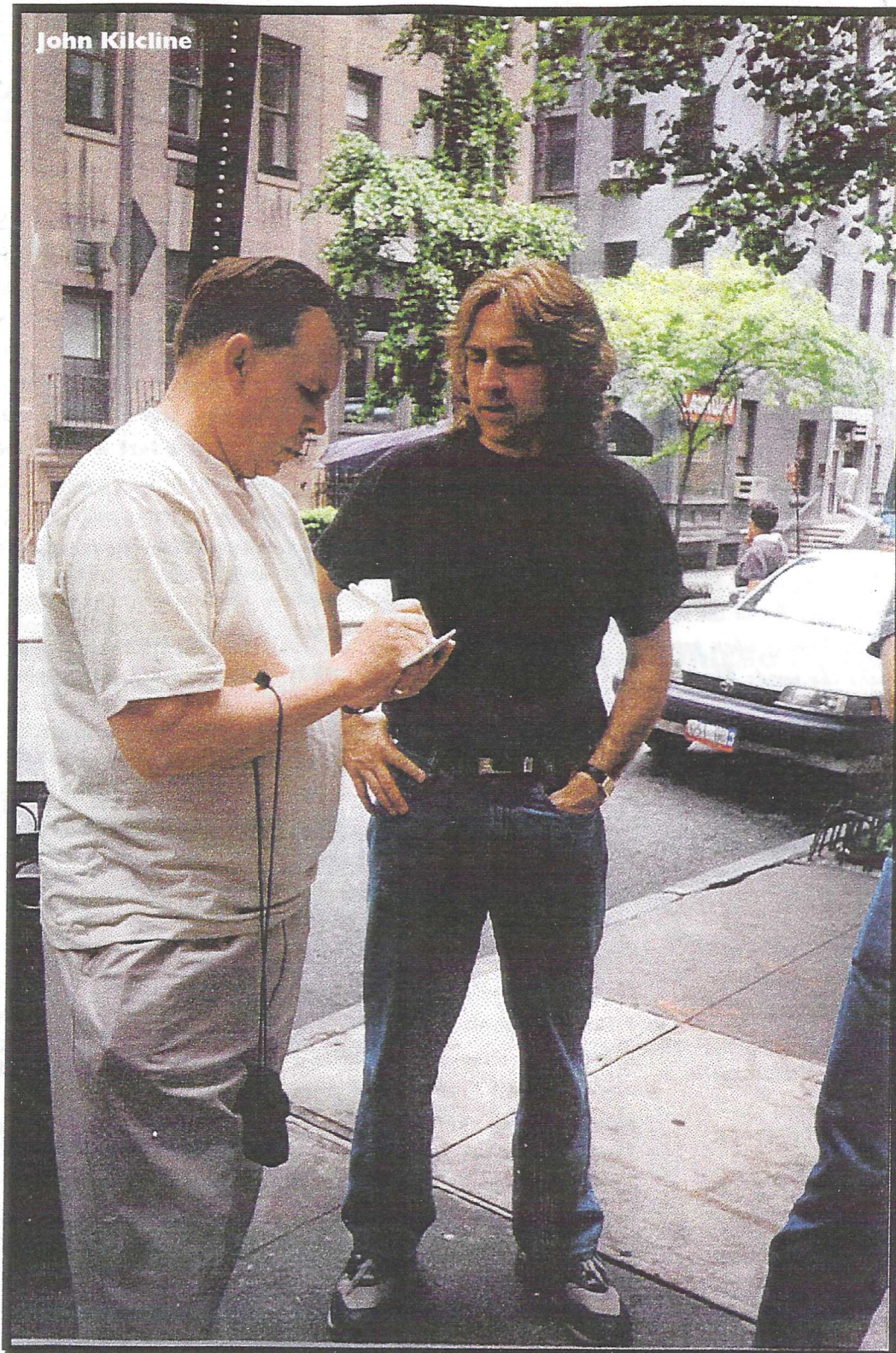
These are some of the original responses to my tentative adverts on the ELO Internet Mailing List and the 'alt.music.elo' Internet Usenet Newgroup. Some good ideas mentioned above, which we hope to incorporate in future issues. It's up to you: send your photos and addresses and we'll print them, although we're not sure the world is ready for photos of the staff just yet!

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E-Mail:

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CAPTION TIME!

Our first competition! What do you think these two furtive characters are saying to each other? The gentleman on the left is John Kilcline, Webmaster of the official ELO PART II Web Site.

The caption that makes us laugh the loudest will win a copy of ANDY'S DINER (see Page 18), kindly donated by Andy Kinch.

***Send your entries in to the Editorial Addresses, to arrive no later than:
Friday 25 September 1998.***