

PART III UNLIMITED

Issue 3

AHH KELLY!



**PARTHENON
HUXLEY**
*New Kid on
the Block!*

GIG REVIEW BONANZA!

1993, 1997, 1998
& 1999!

PLUS...

**MINI KELLY
INTERVIEW
ERIC'S DIARY
DON'T WANNA
LINE DANCE
& SILLY STUFF!**

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EDITORIAL

Hi everyone. Well, here we are at **Issue 3**. We hope you enjoy it.

This issue has actually been very slightly delayed from our original intended publication date (but hopefully, very few of you noticed!). This was due to the parallel port (which runs both the printer and the scanner) breaking on the magazine PC, which meant that no printing or scanning could be done for two weeks. This delay turned into a blessing in disguise, as without it, we wouldn't have been able to publish the new Phil photos this issue, or the **Parthenon Huxley Biography**, or the US gig reviews and the mini Kelly interview, as the magazine would already have been at the printers by the time we received them, originally. So they would have ended up appearing in Issue 4, by then slightly out of date!

Events rather overtook us this issue. It was supposed to be the "Kelly" issue. Well, as you can see, he made it onto the cover, and we also publish his answers to the questions you sent him; but the arrival of new member Parthenon Huxley (real name **Rick Miller!**) meant that some of the issue has been given over to him. Not to mention the final couple of gigs featuring Phil that PTU could cover (Phil's final gig with ELO PART II was actually on **17 January in St Petersburg, Russia**, but sadly, we don't have any Russian readers!). You will also notice Phil's smart new short haircut. Could this be a part of his new beginning away from the band, perhaps? What a difference from how he looked at **Tamworth** in November, featured on Page 12, and also the centre pages.

By the time you read this, readers on the **Bulletin Scheme** (see Page 11 on how to join this) should have notification of the UK Tour Dates for May. These have been known to certain sources for a few weeks now, and a few dates have been published in local papers, for which tickets went on sale. We have not been able to publish the full list until it was officially released (at the request of the band's management), but some people have managed to get a provisional and unconfirmed list of dates from the promoters. Already one of these dates on this provisional list has been pulled, and that was after tickets went on sale. Hence the importance of waiting for the official list. I hope you understand our reasons for doing this. From what we've heard, this tour should be well worth the wait, as some of the dates are going to feature a full orchestra!

You may remember that at the same time we asked for your questions for Kelly, we also asked for your questions for Eric. Kelly's question and answer session was a one-off special event. Eric answers questions on an ongoing basis on the ELO PART II Web Site. But he can take anything up to six months to get round to doing this, when they get published in one great big bunch. As far as we know, his broken laptop shouldn't affect this, as he answers the questions at home. It's just the diary that's been affected (boo-hoo!). You can still continue to send your questions in, and we will pass them on. As soon as he gets round to answering them, we will publish the results. So do not despair, we haven't forgotten about them!

Finally, a few words about our new spoof newspaper feature, **The Orchestra Gazette**. This is one of those things that started off life on the **ELO Internet Mailing List**. The full Gazette on there covers all ELO-related aspects, but with the permission of its editor, **Robert Porter**, we have extracted all the ELO PART II bits, with the notable exception of the **Ginger Spice** story, which was so absurd, we felt we just had to use it, and it also gave us the excuse to include a nice photo of the aforementioned Ginger, which hopefully will please the male readers! If you want to contribute a spoof story (make it as totally daft as you like and if you wish, you may follow up one of the already featured stories), then send it to the Editorial Addresses. Not only will we publish it in the next issue, but we will also pass it on to Robert, so that it can be published on the Internet version too! Any relation to real persons in this feature is totally intentional! We hope you enjoy this silly diversion. If there isn't any real news around, then we can just make it up! Just remember to keep to our established rules about this: it mustn't be either sexual or libellous!

Well, that's our lot for now. Enjoy Issue 3. Deadline for contributions to Issue 4 is **Friday 5 March 1999**. Featured member: **Mik Kaminski**

All the best

Serena & Lesley

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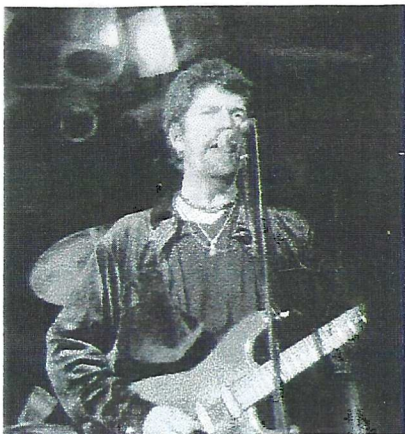
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PART II (and its members) on the Internet:

www.elopart2.demon.co.uk
www.philbates.demon.co.uk
www.louisclark.com
 (Webmaster of all the above: **John Kilcline**)

Also, **Eric Troyer's** Web Site (which hasn't been updated for some time but is worth a look anyway):
www.shae.demon.co.uk

NEWS...NEWS...NEWS...



**PHIL SHEDS HIS BAND
(...AND HIS LOCKS!)**

A new year, a new beginning, and a new haircut... PART II's Xmas and New Year US Tour (and almost Phil's final gigs with the band) revealed Phil's new 'shorn' look.

Phil's new short hair had fans walking straight past him, unable to recognise him (us here at PTU think he now bears a striking resemblance to Will Riker from STAR TREK: THE NEXT GENERATION!).

Said fan Doug Evanitsky, "Phil's haircut reminded me of Jeff Lynne's hair around the time of BALANCE OF POWER."

See for yourself from Susan Murphy's photo above (from Frazer on 3 January).

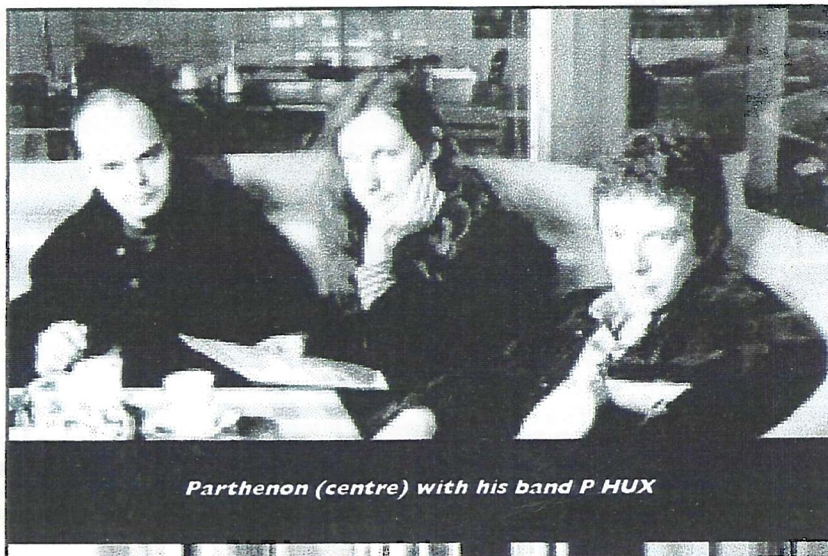
Phil's very last date with ELO PART II was in St Petersburg, Russia, on 17 January 1999.

So farewell then, Phil. We wish you all the very best in whatever you do, and please... do keep us here at PTU posted!

Reviews of Phil's AGONY & ECSTASY CD, and also of his 22 November Tamworth gig, can be found on Pages 12 and 13. A compilation of photos from that gig can be found on the centre pages.

BYE BYE PHIL... HELLO PARTHENON HUXLEY!

Bulletin subscribers will already know about the appointment of American Parthenon Huxley (great name, huh!) as Phil's replacement. Parthenon certainly comes from a very different musical background to that of his predecessor. It'll be interesting to see how he fits in. The following article is taken from THE NEWS & OBSERVER, Raleigh, NC, USA, 18 December 1998. Read more about him on Page 5.



Parthenon (centre) with his band P HUX

Musicians often dream about joining a favourite band. Early next year, one-time local Parthenon Huxley will take that dream the next step when he takes over the guitarist's spot in the veteran British pop group Electric Light Orchestra Part II.

"It took me 30 years, but this is as close as I'm gonna get to being in the Beatles," declares Huxley (whose real name is Rick Miller). "It's simultaneously mind-blowing and logical — easy, because this is right up my alley. This is absolutely my kinda music."

Electric Light Orchestra first came together in the early '70s and peaked with such elaborately orchestrated hits as 1974's CAN'T GET IT OUT OF MY HEAD and 1977's TELEPHONE LINE. Though well past its creative and commercial prime in the United States (where ELO hasn't been on the singles charts since 1986), the group remains a big attraction overseas.

Huxley's tenure with ELO PART II will start with dates in South America in late February, followed by swings through Lithuania, Scandinavia, England and Australia. The group is also scheduled to record an album in the spring, and dates for a 40-show summer tour of the United States are being negotiated.

This could finally be the big break for Huxley, who went by the name Rick Rock when he performed in The Triangle and wrote music reviews for SPECTATOR MAGAZINE in the '80s. Since leaving Chapel Hill in 1986, Huxley has released two albums, including 1988's SUNNY NIGHTS on Columbia Records. He has also written songs for Brother Cane, Sass Jordan and Mark "E" Everett, and he even appeared in a scene of the 1993 movie THE FLINTSTONES as bassist in the BC-52's.

Huxley was recommended to ELO PART II after current guitarist Phil Bates gave notice. Given how well Huxley's fondness for lush pop meshes with ELO's body of work, the pairing makes perfect sense. The next question will be whether any of Huxley's songs will make the next ELO album.

"I've got about 20 songs that are contending for the new P. Hux album," Huxley says. "Some of those songs, it would take about a two-degree shift to make them into ELO songs. It will be so much fun to write for this band, because it won't be any different from writing my own songs."

by David Menconi

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THE SILLY PAGE

FROM THE LABS...

Here at the Labs, the end of the year is approaching, and guess what? Holden McGroin, our newest engineer, came across a box full of unfulfilled 1998 ELO concerns... Well, here they are:

1. Since Eric opened the door for ELO music on children's shows (Shari Lewis), our lads are scheduled to replace the Teletubbies in 1999. The new show, **ELOTubbies** (pronounced "elotubies") will feature **Mikki Minski**, **Eric**, **Bev**, and **Gro**. When the windmill kicks in, one of the ELOTubbies' bellies will light up with a video clip from **ACCESS ALL AREAS**.

2. With the addition of **Parthenon Huxley**, Part 2 will have two American-bred musicians. What does this mean? A new name change, of course! Said Kelly, in an interview with **SPUN** magazine, "We were thinking about **Pan-Atlantic Light Orchestra**, but Bev pointed out that our new acronym would be **PLO**, so we sorta dropped the idea. Bloody hell!!!"

3. At press time, this issue is to be devoted to Kelly, so we at the Labs present: **LYRIC ERRORS FOR THE RICH AND FAMOUS**. Since Kelly likes to take liberties with the lyrics upon occasion, we present two mistakes from one of our closest pals (these have really occurred):

a) From **SHOWDOWN**, "...and it's Raymond all over the world, Raymond all over the world, tonight..."

b) From **SHINE A LITTLE LOVE**, "You should have left on the light, and let me see..."

4. Time for breakfast? **DON'T** try a wimpy breakfast like **Snap, Crackle and Pop**... Go for the action packed ELO breakfast of **Strum, Pluck and Boom!** That's right, just add milk to a bowlful of **ELO Toasties**, and our lads will play their hearts out for you! (Just one note: be sure to eat all of the Bev flakes; if any are left to dry, he'll thump the side of your bowl until it cracks!)

5. **Harry Clippins**, our R & D specialist, is sure that two of the five girls on the **OLE** cover are men! (He doesn't say why, but he smiles wryly...)

6. Finally, ELO Part 2 has created a new venture called **Apothecary Part 2**. Found in the back of every auditorium the band plays, this booth features prescription drugs with ELO themes:-

a) Two **Viagra**-type supplements called **TURN TO STONE** and **DON'T BRING ME DOWN**,

b) An extra-strength laxative called **ON THE RUN**,

c) A haemorrhoid preparation called **FIRE ON HIGH**,

d) **CAN'T GET IT OUT OF MY HEAD** for schizophrenics,

e) **HERE IS THE MEWS** for mute felines, and finally,

f) An anti-diarrhoea pill, **HOLD ON TIGHT**.

That's all for now. Our drawers are now empty, so until next time we meet again for the first time, take care friends!

Scott Mallon

"Time flies like an arrow, but fruit flies like a banana..."

ROSEMARY'S FLAKY BIT

(This is what you get when the writer's fed up getting wet in the rain and stays indoors!)

One Night in the land of Oz there came a **Moment Of Truth**, when by the **Power Of A Million Lights**, a member of **Part II** looked up and saw a large beehive hanging over the top of the stage. The queen was out and about having a sneaky look-see... (The Vixen). "Just don't look, no matter what, don't let her get to you, just move away", is sung out, "but you're only human..." and the **Blue Violin** becomes a bat as nervousness starts **Breaking Down The Walls of resolve**, and 'splat!'... she's no longer a **Livin' Thing**... there'll not be **One More Tomorrow** for her.

The bees, sensing something's up, start buzzing around the stage. Seeing their queen a gooey mess is like a **Twist Of The Knife**. The music starts to become erratic...Voices can be heard, "Is it Let There Be Drums... **Hall Of The Mountain King?**" Confusion brings laughter from some, then a wag shouts out "It's the **Flight Of The Bumble Bee!**", "Ain't Necessarily So," said someone else.

A figure darts onto the stage, **Baygon** spray at the ready... (The Fox), "Don't Wanna get stung, Do Ya?" comes the cry. Bees start to fly all over the place... "Don't Bring Me Down..." they buzz... the spray is like **Standing In The Rain**; some fly out the window to **Mr Blue Sky** thinking what an **Evil Woman**, but glad to be away from the **Showdown**. The audience left saying they **Can't Get It Out Of My Head**, going on the **Telephone Line** to a **Sweet Talking Woman** to tell them about the **Strange Magic** they had just seen.

The band members sigh with relief and after **The Leaving of the hall**, take themselves off to the pub. So **Glad To Say Goodbye**... give them all a **Whiskey, Girls**.

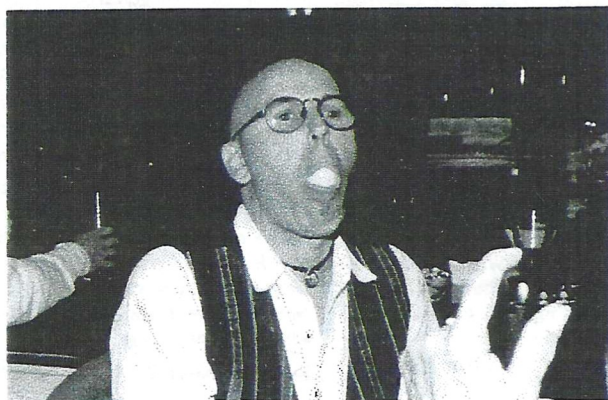
Rosemary C

SILLY PIC CORNER!

They don't come much sillier than this! From after the September gig in Atlantic City, USA.

Explains photographer Susan Murphy: "Don't ask! For some reason he had a 'blinking' golf ball in his pocket... that ended up in his mouth!"

(We would like to point out that "blinking" in this case means blinking on and off (in red, apparently!), and not as in the swear-word!)



PARTHENON HUXLEY IN GREAT DEPTH

Parthenon is thrilled to be joining **ELO Part II** on guitar and vocals. "The audition was a bit nerve-racking up until we started into the first song, **ROCKARIA!** After that it was incredibly fun. Had I ever pictured myself playing **Do Ya with Bev** or singing **EVIL WOMAN with Kelly?** Not in a million years! Eric, Mik and Lou were great, and I'm sure Eric's happy to have another guy in the band who speaks proper English!"

Parthenon was born Rick Miller on January 19th 1956, in Baton Rouge, Louisiana (USA). Parth moved to New Jersey in 1960. Listening to **WNEW** from nearby New York City, he fell in love with the music of the British Invasion. "When I first heard **The Beatles** I thought it was God's Holy Army. My teenaged brother Tom said, that's four guys and I didn't believe him." The Beatles appearance on Ed Sullivan sealed the deal. "That was it for me, even if my seven-year-old brain wasn't sure what it was."

It, of course, was an obsession with music. When the family relocated to Greece in 1966, ten-year old Parth began writing songs while aboard the Italian liner **Christoforo Colombo**. "I imagined the heartbreak lyrics, but the beat, melody and chords... they were real. Something about sailing across the ocean must've got me going."

Parth spent eight happy years in Greece. "My mom bought us a real Fender guitar and amp, so we always had music going on at the house. The expatriate community was very insular and we were two years behind the States, culturally and musically, but it worked to our advantage. The records we were able to get our hands on were incredibly meaningful to us. We were deep into **Beatles, Bowie, Black Sabbath, Who, Hendrix, Kinks, Stooges, Lou Reed, Pink Floyd, MC5** and especially this weird English band nobody knew about called **The Move!**"

In 1974, Parth moved to another tightknit community, **Chapel Hill, North Carolina**, home of UNC. He graduated five years later with a journalism degree, but quickly opted for a life of rock and roll. "The music scene was great, and it's still great. Quirky was and is the town's raison d'être. **Ben Folds Five** and **Squirrel Nut Zippers** are perfect examples of Chapel Hill's continuing eccentricity."

Parth's recording career began in Chapel Hill in 1979. "With my best friend (and high school bandmate) from Greece, **Matt Barrett**. I recorded in a freezing cold trailer out in the woods. We were two young bucks making a first record, and it was very exiting. I have to say, we had a pretty good rhythm section." Indeed: **Don Dixon** produced and played bass and **Mitch Easter** played drums. (The Dixon/Easter team later found a bit of fame producing a group called **R.E.M.**). The collaboration with Barrett resulted in a 4 song EP called **THE RUSE**. The tunes directly reflected Parth's and Matt's influences, sounding like a combination of **Free, Who, Beatles** and **Move**.

A hardworking local bar band, **The Blazers**, recruited Parth for his guitar and vocals. His original songs led to an LP, also produced by Dixon, called **How To Rock**. (note Parth's moustache in the cover shot!). **How To Rock** contains some charming pop-rock and a dash of rockabilly courtesy of Blazer founder and frontman, **Sherman Tate**.

Parthenon made the move to producing his own material under the moniker **Rick Rock**, a trio he formed with bassist **Andy Church** and drummer **Chip Shelby** (who later joined **Southern Culture On The Skids**). Two songs

recorded for \$400 at **TGS Studios** (the former freezing trailer) became the single **BUDDHA, BUDDHA** b/w **SPUTNIK**. The tunes appeared on a compilation of North Carolina bands called **MONDO MONTAGE** and **Rolling Stone Magazine** noticed, exclaiming "You could land a marlin with these hooks!"

Years later, **BUDDHA, BUDDHA** was named one of the **Ten Best Records Ever Made in North Carolina** (behind James Brown's **PAPA'S GOT A BRAND NEW BAG**)

Parth made 1986 a pivotal year. He left Chapel Hill for **New York City**. He performed in legendary **Greenwich Village** clubs, and began using his new stage name, which paid tribute to his years in Greece and the author he admired most, **Aldous Huxley**. He wrote and produced new songs, and began receiving interest from major labels. After a tour of Europe as guitarist for his friend and mentor **Don Dixon**, he returned to the States and joined **MCA Music Publishing** as an artist/staff writer. Finally Parthenon moved once more, to his current home of **Los Angeles**.

At **MCA**, Parth honed his studio skills, using the company's 24 track studio. **Columbia Records** signed Parthenon in 1987. With **David Kahne** (**Bangles, Sublime, Tony Bennett**, etc.) Parth co-produced his major label debut, **SUNNY NIGHTS**. The 1988 **Beatles/Bowie**-influenced album was called "a monumental debut" by **Rolling Stone Magazine**. **CHANCE TO BE LOVED** was a mini-symphony of a single and **DOUBLE OUR NUMBERS** an uptempo love manifesto.

Assembling a band featuring guitarist **Rusty Anderson** (now with **Edna Swap**), bassist **Jennifer Condos** (**Don Henley**) and drummer **Rob Ladd** (**Alanis Morissette**), Parthenon became a fixture in the **LA** clubs.

In 1992, Parthenon temporarily shifted his focus to producing and collaborating, beginning with **A MAN CALLED E**. The **Polydor** debut by the future leader of **Eels** featured two Huxley/E singles, **HELLO CRUEL WORLD** (which went Top 20) and **NOWHERESVILLE**. An odd friendship and productive musical partnership formed. "We were **Mutt** and **Jeff**. **E** was generally miserable and I was optimistic. Our songs met in the middle. It was a good collaboration." **E** and Parthenon's live routine hit the road with **Tori Amos**. "That was a great bill. **E** and I joked a lot in between his very serious songs and the audience loved the contrast."

Three more co-compositions followed on **E**'s second effort, 1993's **BROKEN TOY SHOP**: **SHINE IT ALL ON** and **THE ONLY THING I CARE ABOUT** were well received singles. "My favourite might be the album track, though," Parth says, "I think **My Old Raincoat** is a tune worth seeking out."

Energised by his success with **E**, Parthenon formed a new band, **VeG**, with **LA** hotshots **Winston Watson** on drums and **Paul Martinez** playing bass. "It was three friends playing for fun, it felt great." Parth fashioned songs from **VeG**'s innumerable jams and commenced producing their **Beatles** meets **Cream** style songs. Before they could finish an album's worth of material, however, **Winston** got an offer he couldn't refuse, **Bob Dylan** wanted **Winston** to drum in his band.

"Paul and I were happy for **Winston**," Parth says. "Unfortunately it meant **VeG** would have to wait"

Undeterred, Parth immediately assembled **P. Hux**. The new trio featured two recent **LA** transplants from Philadelphia, drummer **Gordon Townsend** and bassist **Rob Miller**,

previously the rhythm section for **Tommy Conwell** and the **Young Rumpblers**. After just four rehearsals, **P. Hux** began recording **DELUXE**, eleven intensely personal songs written and produced by Parth.

Released in 1995, **P. Hux DELUXE** secured Parthenon's reputation in the pop rock underground. A melodic feast of muscular pop, the album is a treatise to the power of love as armour against hard times. The press was unanimous in its praise, culminating with **Audities Magazine** (*The Journal of Insanely Great Pop*) voting it **Album Of The Year**.

P. Hux toured the U.S. to rave notices and also found time to contribute tracks to three fun releases. **COME AND GET IT**: a tribute to **Badfinger**, **TESTIMONIAL DINNER**: a tribute to **XTC**, and **POPTOPIA! POP ROCK CLASSICS OF THE 90's**.

In 1996, Parthenon got the opportunity to reform **VeG**. **VeG**'s drummer, the globetrotting **Mr Watson**, had left **Dylan**'s Neverending tour after more than 500 shows. Without missing a beat, the band finished recording **VeG**, a meaty ten song slab, released on **Cactus Boy Records**. The critics again took notice. **Mojo Magazine**: "P. Hux... established (Huxley) as a major talent, with a gold dust voice, soulful songs and brilliant musicianship. For his latest venture... he's rocked things up a notch and blazed guitar all over the place. Wonderful stuff."

VeG stormed the 1998 **North By Northwest Music Conference in Portland**. "Two songs into the set, I realised **Huxley** is a pop visionary," chimed one writer. Another announced that to see **VeG** was to be "Blindsided by Brilliance."

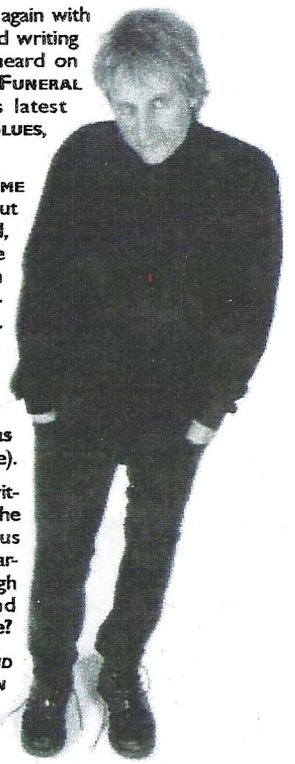
In addition to **P. Hux** and **VeG**, Parthenon contributed four songs, guitar, vocals and co-production to **Kyle Vincent**'s eponymous **Hollywood Records** release in 1996, yielding the Top 20 single **WAKE ME UP (WHEN THE WORLD'S WORTH WAKING UP FOR)** Parth and **Kyle** toured the U.S. as an **Everly Brothers** style duo. "We played to 20,000 people in **Cincinnati**," Parth remembers. "Kyle started off just playing tambourine so we could build to two acoustic guitars!"

Collaborating once again with **E**, Parth's guitar and writing can currently be heard on **GOING TO YOUR FUNERAL PART I** from **Eels** latest **ELECTRO-SHOCK BLUES**, on **Dreamworks**.

Parth penned **COME CLEAN** for the debut CD from **Splendid**, to be released in the Spring 1999 on **Mammoth/Hollywood Records**. **Splendid** features the angelic voice of **Angie Hart** (ex-Frente) and the guitar of **Jessie Tobias** (ex-Alanis Morissette).

Parthenon's latest writing is notable for the use of thunderous drums, lush strings arrangements and high soaring background vocals. Coincidence?

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BLACKPOOL & SHEPHERD'S BUSH 1997

The UK Tour during October 1997 saw the debut of many of the more unusual additions to the set (such as the Beatles' BECAUSE), that were to become staples on subsequent tours throughout the world. It was also the longest set us Brits had seen the band do since the MSO Tour in 1991. Shepherd's Bush was certainly the rowdiest gig we'd ever seen! Amazing what taking the seats out can do!

NOTE - THIS REVIEW WAS FIRST POSTED TO THE alt.music.elo NEWSGROUP ON 20th OCTOBER 1997.

Hi fellow ELO fans, here is my review of the Blackpool leg of the 1997 UK Tour. What a beautiful day it's been here in Blackpool, the sun is shining and the place is packed with 1,000's of people. I have travelled down from the "lost kingdom" of Carlisle in the north of England with my wife and 6 friends.

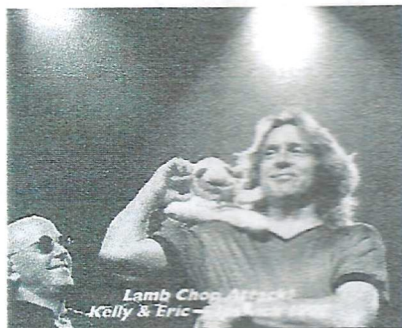
Having spent most of the day stuffing our faces with chips, burgers, candy floss etc, we couldn't wait for the concert.

The concert was held in the **Pleasure Beach Arena**, which for the majority of the year is an indoor ice rink!! Having come to the same venue back in 1994, the seating arrangement was the same with the ice rink itself covered over and the stage set at one end and seating covering the rest of the rink. We were sat on the fourth row from the front (left it a few days too late for front row seats).

As the arena filled up (eventually to almost full capacity), it was announced that there would be no support group... it should have been **Steve Harley & Cockney Rebel** (who had a No.1 hit in the mid 1970's), and so the band would play for a full 2 and a half hours!!!!

As the lights dimmed down, the crowd began to cheer and the sound of the track **FIRE ON HIGH** started up as the band took to the stage. It was great to hear this track as the concert opener (last used in the FTM tour in the mid seventies) although I personally prefer **STANDING IN THE RAIN**... my all time favourite!!

The group then launched into **ALL OVER THE WORLD** which really got the



crowd clapping and singing. Next it was into **SHOWDOWN** and a rockin' version of **WHISKEY GIRLS**. As in the Leeds gig, Kelly, Eric and Phil did a wonderful vocal of which the Bee Gees would be proud of (only joking lads — it was superb) and was fully appreciated by the audience. After a medley of hits it was into two from **OOTB** — **STANDING IN THE RAIN** and **MR BLUE SKY**, and eventually finishing off with an extended crowd-pleasing version of **ROCKARIA!** after which the band departed for a half hour "rest" and we all disappeared to the bar for a few pints!!

After the break the band came back on stage, and the front rows all jumped up to the front of the stage and numerous others all ran up to the front (the security boys not having a clue what to make of it all so they just let us carry on... well done lads!!)

After a few new and old tracks, Bev came to the front of the stage to introduce the band members, all of whom were teasing Eric with hand puppet imitations due to his "apparent" musical assistance to (the now sadly departed) **Shari Lewis and Lamb Chop!!!** Then it was onto introducing rock and roll's number one violinist Mik Kaminski... who then launched into his solo routine, ending with all the band joining him in a rockin' version of his 70's group **Violinski's CLOG DANCE** — I never thought I would ever hear this played live... it was superb and enjoyed thoroughly by the audience.

The band then had the audience dancing away with a medley of songs old and new, my favourite being an amazing version of **SWEET TALKIN' WOMAN**... the best I've ever heard live and eventually finishing off with **LAST TRAIN TO LONDON**... or so we thought, because we wanted more, more, more...

Back on stage came Bev for a 10 minute (it seemed like half an hour!!) version of **LET THERE BE DRUMS**, the rest of the band joining him later on, and then for the final encore it was the crowd-pleasing **DON'T BRING ME DOWN**... then that was it; it was all over.

That's it then, concert over, 2 and a half hours having flown by... my wife and friends now completely converted to the ELO cause!!

One final note, I thought Phil played and sang superbly tonight, possibly due to it being his father's birthday and him being in the audience, or perhaps he had been on the "Pepsi Max" or the "Playstation" prior to the concert??

So, that's my review, its time for a couple of pints of beer, a burger and a "ride" on the aforementioned Pepsi Max. I must be some sort of masochist (or full of drink!??)

Jim Hoban — 20th October 1997



- THAT 1997 SET LIST IN FULL:-**
1. Medley 1 - Fire On High/All Over The World
 2. Evil Woman
 3. Medley 2 - Whiskey Girls/Hold On Tight
 4. Medley 3 - Showdown/Honest Men/Rock'n'Roll is King
 5. Medley 4 - Bev/Standing In The Rain/Mr. Blue Sky
 6. Love Or Money
 7. Medley 5 - Calling America/Twilight/Shine A Little Love/Last Train To London/ Diary of Horace Wimp
- Break**
8. Medley 6 - Because/All Fall Down
 9. Medley 7 - Livin' Thing/Midnight Blue/ Can't Get It Out Of My Head/Turn To Stone
 10. Medley 8 - Bev/Mik Solo/Clog Dance/ Ain't Necessarily So
 11. Telephone Line
 12. Getting To The Point
 13. Medley 9 - Do Ya/Sweet Talkin' Woman/ Ma Ma Ma Belle/Don't Wanna/Rockaria
 14. Medley 10 - Bev Solo/Let There be Drums/Don't Bring Me Down



YOU NEED HANDS...

(Or: "There are no Irishmen in this band"! - Shepherd's Bush, 27/10/97)

Before I go any further, I shall put the record straight and state that as the above subtitle says, there are no Irishmen in ELO PART II! My friend last night was being continually pestered by a woman who, during Bev's speeches, kept saying, "He's Irish, isn't he?" Well, if she ever gets to read this — no, he is NOT! He is from Birmingham!

Venue-wise, given the choice between Shepherd's Bush and Brentwood the night before, for me, there was no contest. Brentwood won hands down. It was comfortable, large, seated, and there were few restricted views. Concert aside, my lasting memories of Shepherd's Bush are aching feet, loads of drunks (the bar was inside the hall, and open throughout the show — not a good idea), being continually pushed and shoved from behind, and having to see a five-piece band for the entire gig, as poor old Sir Lou was stuck behind a pillar and completely invisible!

Atmosphere-wise, on the other hand, well, it was Shepherd's Bush that won the contest this time. I don't think I've ever seen such high spirits at an ELO gig, either PART I or PART II. The lack of seating downstairs meant that everybody was up and singing from the very beginning. There were two girls above me on the balcony having a great time, but most of the activity was on the floor.

Being the last gig on the tour, some pranks were expected. My favourite of these originated from the Gaylords, who had travelled over from the USA for the last few shows. They had managed to pick up on the fact that at just about every gig, one member of the band or another will, before a song, shout out, "Let's see some hands!" So, before the gig, pairs of large, pink, paper hands on cardboard sticks were being handed (ex-cuse pun!) out along the front, so of



course, when Phil (his turn that night) shouted out the immortal line, he got to see plenty of hands! Personally, as someone rather on the short side, I found the hands rather useful as an extension of my own arms, and it was nice to come out of a concert for a change with ache-free arms and no sore hands!

Little Stars and Stripes flags were waved during **CALLING AMERICA** (and Eric had one on his keyboard!), and Lamb Chop put in another appearance after Ipswich, only this time disguised as a sock (the puppet had a night off!).

The drunks occasionally got a little bit too rowdy, handclapping their way through Mik's solo (but at least they kept time!), and, most annoyingly, talking incessantly through the beautiful **BECAUSE**. For that alone, they deserved to be kicked out — it was sacrilege! But on the whole, spirits were good, if a little high, and the responses after the songs were quite phenomenal. When Bev came down to the front for his first *Hello's*, he was actually unable to speak for several minutes due to the constant chanting of "Bev! Bev! Bev!" from the floor. I have never seen this at an ELO concert, ever.

Bev's introductions were as witty as ever. Kelly, we were told, was being targeted by the **Fashion Police** for his rather unique dress sense. Eric was homesick, which produced a few "Aahs!", and a wonderful hangdog expression from Eric himself. As for Lou's dancing, well, Michael Jackson had nothing on him (I wouldn't know, as I didn't see him at all for the entire evening!).

The band were definitely buoyed by the crowd. The rockers really rocked, and the crowd along with them. I

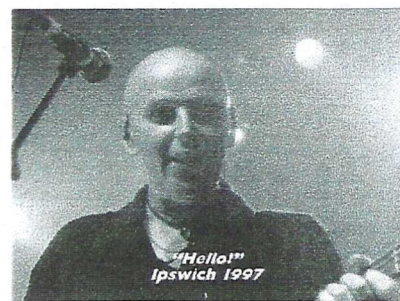
would have liked to have seen the ballads treated with a little more respect, but I think some people were so hyped up, that they just couldn't calm down. The new songs were enjoyed just as much as the old ones, and there was a request for **ONE MORE TOMORROW** from the balcony, although it wasn't honoured.

Bev's **LET THERE BE DRUMS** was the best I've heard out of the four concerts I've been to — really good. Unfortunately, leaflet-handing-out duties meant that I had to miss **DON'T BRING ME DOWN**, but from out in the foyer (freezing to death!), it did seem to be shorter than at other concerts, with a much reduced audience participation section, but myself and my friends did sing along in the foyer, much to the amusement of the venue's staff!

Overall, an interesting evening, although personally, if the band returned there, I wouldn't go again. Getting there was dreadful (2 hours across London), and it took nearly half-an-hour to park. I much prefer the seated venues. But there were a lot of important people there from record companies and radio stations, and the concert had heavy promotion on London's **Capital Radio**, so it was a fitting end to a very successful tour, and I just hope it leads on to bigger and better things next year.

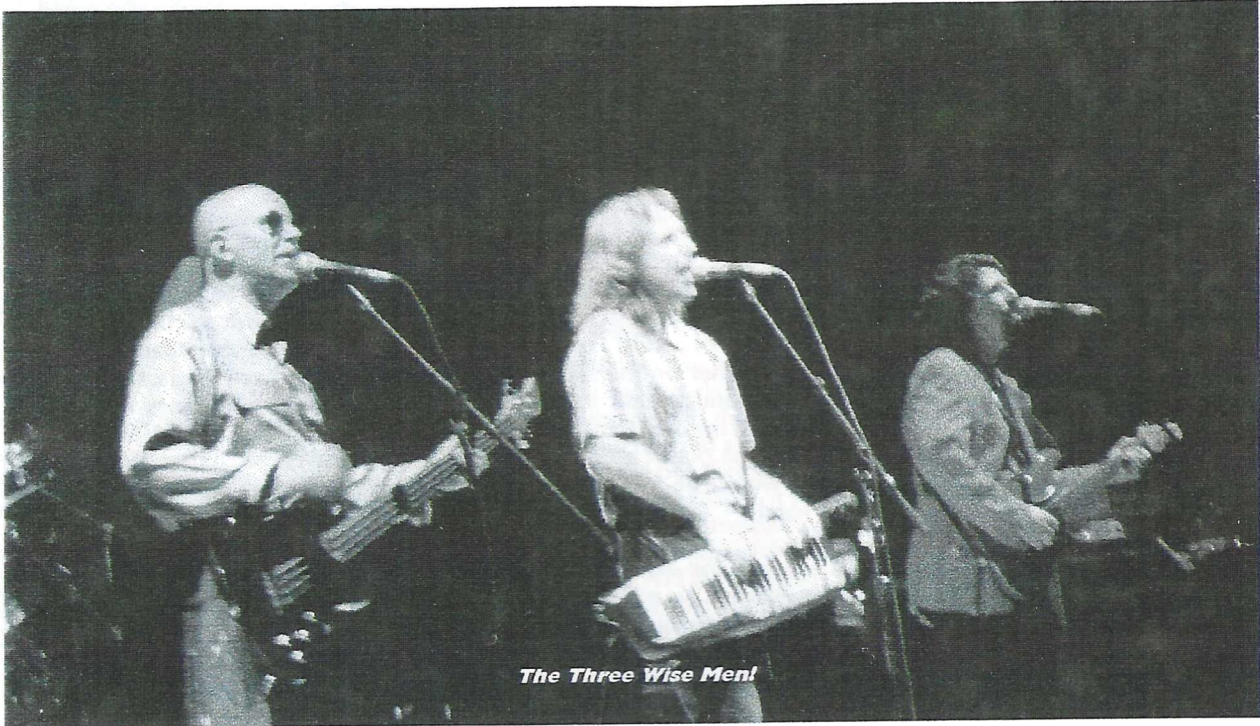
Serena Torz

Photos by Lynn Tonkin & Serena



ERIC'S DIARY

And so, after a little break in the States, on to the UK... and, it seems, jet lag. Forgotten lyrics, red faces, and a problem with that wonderful British habit of not spelling words exactly as they are pronounced... especially place names! Our diarist gets in a right "two and eight" (Cockney rhyming slang for "state") over this last little matter!



The Three Wise Men!

Monday 28th July 1997

Hello again sports fans, we're on the road again, and I haven't had a chance to write until this very minute. We've been traveling (American spelling) since the 17th, and we've been in **California, Oregon, Washington, New Jersey** (yah!), **Michigan**, and now heading toward **Minnesota**.

We haven't had long bus journeys on this tour, unlike the German tour, and as a result, I haven't had the opportunity to write all the stuff I was able to write then.

This tour is more striking for what it hasn't been than for what it has been. We left America on a high from the last tour, when we had so many orchestral shows, and this tour is not that; it's the kind of typical summer tour we have always done.

Last year we decided not to do any more clubs in the US and we pushed to do more orchestra dates. This year we've raised the level a bit, and now we are prepared to say, no more of these type dates, the ribfests, the fairs, with the slapdash level of production, and overly casual atmosphere.

We've had some great gigs on this tour, but the band feels that with the new record deal and live album finally in

place, the 25th anniversary celebration in full swing, and our recent success in places like Carnegie Hall, we should push the level up more and hold out for the orchestral gigs.

And the next step is the British tour, we are in furious discussions amongst ourselves, the crew included, about the new British show. If we can pull off some of the ideas floating around, and if we can all agree on the material and tone of the show (never easy — our tastes are surprisingly different, well, look at what we wear onstage), this will be a very different animal indeed.

Last night was a great gig, the **Meadowbrook Music Fair** near **Detroit**, 4 or 5 thousand people there, and a great stage and production set-up, and we would like to do it with an orchestra next year.

So, I will try to keep up with this diary thing, I can't promise anything and next time I will try to include some more stories. Any questions, actually, if any one has any questions, write to the web site, and they can forward them to me. I may or may not answer.

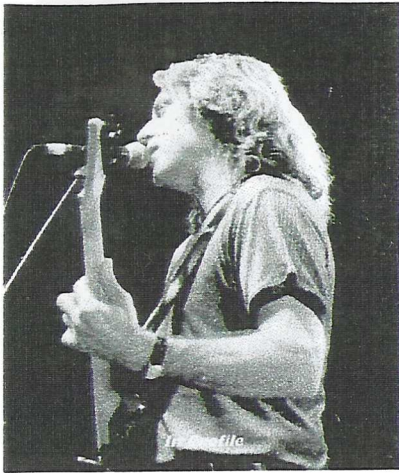
Wednesday 8th October 1997

Mik and Lou and I are on our own here in **Newport** on a day off. Kelly went home, at least we think he went home,

we're never too sure with Kel, sometimes he just wanders off, we were talking about getting those kiddie bungee wristbands for some of the more 'lost' band members, not just Kelly. Sometimes the crew gets pretty exasperated when just a couple minutes before ShowTime, they come to the dressing room and some of the band members have wandered off. Kind of like those old folks that wander away from the old people's home.

So, the crew down to **Plymouth**, Phil and Bev have left too, and that leaves the three of us here in Newport, I think the crew was smart to get to Plymouth. It's a relatively nice day, after it was pouring down yesterday. I went for a walk along the river, there was a nice footpath there, and it went past the castle (what a disgraceful way to treat a 700 year old castle — to build a railroad trestle and a road system and roundabout, inches away — you can't even get a feel for what it was like, the constant noise and smell of traffic and trains).

OK, so I got past the traffic and noise and past a supermarket, and the river looks reasonably nice, except there's junk all over the river bank and it smells kind of funky. I keep walking, thinking that if I just keep going I will get to the edge of the city, and they'll prob-



ably have a nice river bank foot path to have a nice relaxing walk towards the country. Wrong, the path gets funkier and funkier, and eventually it dead ends at the sewage treatment yard, and I didn't realise that until I was in it. Wow, what a great walk.

The town centre is nice. There are the typical array of pubs, a lot of pubs really — I guess they like to drink here in Wales; and all the usual stores: **Marks and Spencer**, where Lou shops incessantly. He buys everything there, he buys lots of baked beans there (because he says the American baked beans don't taste the same — see Lou's Guide to All the Things I Hate About America, coming soon to the web site [*it hasn't as yet! Ed*]). Of course he buys so many baked bean cans and everything else, that he has no room in his suitcase, so then he goes there and buys a new suitcase. He's done this so many times that he now has a closet full of suitcases at home. Way to go, Lou!

We did find that they love Indian food here in Newport, so last night the three of us went to a Indian Balti restaurant next to the hotel after the gig. It was great and we are going back there tonight. Wed the 8th.

We drove from **Doncaster** to Newport in the rain, I slept on the bus, I haven't been able to make the adjustment to the UK time zone yet. The hotel is an old one, kind of comfy but definitely not new, the furniture seemed about 30 years old and the phones are still on pulse code, so I couldn't go online, my computer has a problem recognising the pulse code thing.

Anyway, the gig was pretty full, a really large place, and it went well, except for poor Kelly, who seemed to forget everything. During the interval, he said, "OK, go ahead and sack me", but I think we all had made a few mistakes; his were just more obvious this time. Anyway, the show went on and we had a

great time, nice people.

Saturday 11th October 1997

After the day off in Newport, we regrouped outside of **Exeter**, at a lovely country hotel. It would have been nice to spend more than a few minutes there before we had to set off to **Plymouth**, I could see some promising footpaths from the hotel over the beautiful Devonshire country side. But it was not to be.

We were staying in Exeter to give us a head start towards the next days journey, to **Grimsby**. So we got back on the bus and headed to Plymouth, another beautiful place we would not get to spend much time in (why did we have that day off in Newport?), along the southern coast of England, where the Spanish Armada was spotted in 1588, I think, if my memory serves me well, or was it where Raleigh's fleet took off to engage the Spanish. I do know that the Pilgrims took off for America from there, because when they landed in Massachusetts they named their landing spot, Plymouth Rock.

Now I've been writing this diary entry on the bus as we journey to Grimsby and as I've been citing Plymouth trivia, there was one more that I was going to write about, plimsolls, which, was mentioned in a song on **Jeff Beck's BECKOLA**, I think, **Rod Stewart** on vocals, called **ROCK MY PLIMSOLLS**. As a kid in America, I always wondered what plimsolls were, and recently I recall being told they were a certain type of shoe that was manufactured in or near Plymouth, hence the P-L-Y-M; the S-O-L-E-S was obviously the bottom of the shoe. They were apparently a trainer, or sneaker as we call them in the States.

So, I asked the guys about it, and first Phil said that the plimsoll line was the line on a boat that indicates the depth you are able to safely load to, and then Kelly said maybe the shoes were called plimsolls because they used to have a rubber line around the bottom of the shoe. The other theory is that sailors wore the shoes, that had a sole especially for the slippery decks of a ship, and Plymouth being a port, somehow



got included in the name. So, any other opinions out there, or does anybody know for sure?

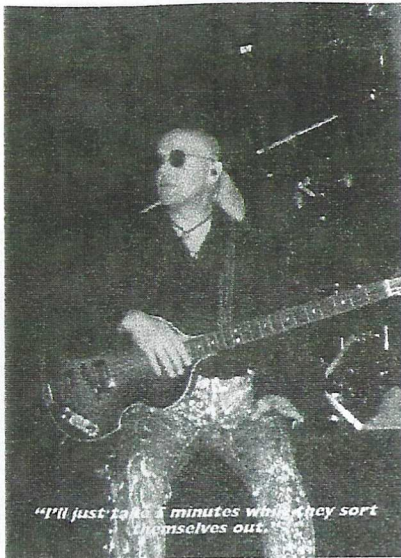
We went to the gig in Plymouth, did a long sound check where we performed **MR BLUE SKY** 3 times so the **BBC** could video it, and edit together a promo spot to segue from the evening weather broadcast; an hour later we saw it on the telly and it looked and sounded very good. Our show was well sold by showtime, maybe because of the **BBC**, and it ended up just under a sell-out.

The intro track that we open the show with and walk on to is on a mini-disc that Simon Hodges controls from the monitor desk. He says he's been using his for 4 years now and it never messes up but tonight it did, it stopped, and for a few seconds he tried to get it going but it just wouldn't. So he yelled, "Go, Go!", and we did, wow, the magic of show biz, we went out to silence.

So, since Simon's mum and dad were there at the gig, in the break between the sets, we conspired with Greg Szabo, our tour manager and lighting director to 'stitch him up'. (stitch him up, is a great English expression that doesn't have a very direct translation to Americanese, the closest is probably 'to set him up', but it also can mean to trick, or fool, or frame).

Unbeknownst to Simon, we decided to add him to the band introductions as the guy that screwed up the intro. Greg just happened to have some lights aimed at Simon's position at the front side of the large stage that we were on, in full view of the audience. It worked perfectly, he didn't suspect a thing. Bev said, "you know that intro tape that got messed up at the beginning of the show, well, here's the guy that's responsible for it, Simon Hodges," and he was suddenly illuminated in full spotlight. He took it well, he laughed a lot, though he was heard to be cursing under his breath.

The show went very well, and we es-



aped quickly for the ride back to Exeter, to get to bed for the long ride to Grimsby the following morning.

Monday 13th October 1997

The day after Leeds we headed back to Solihull, and everyone scattered home for the day off, except Lou and myself. So, it was a day of frustration for me, I hate to sit around, with so much to do, and so many things I would like to be doing, especially be home with my kids.

Tuesday 14th October 1997

We headed to Reading and arrived to do a soundcheck and eat a great meal, once again, cooked by Chris Finn, our travelling caterer. The theatre was a nice wide stage and every seat seemed close, during the show it seemed like you could see everyone in the audience, close up. It was sold out, and the crowd was great. I don't know why but that night particularly, the band members prone to flatulence, seem to be having even more than usual, much to the entertainment of at least themselves, the rest of us didn't think it was so funny.

My, my, the boredom of life on the road does get to you sometimes, and the dressing room has all the makings of a children's school locker room, with all the rude noises, followed by much giggling and snickering. I think I've said enough. You all thought that we discussed the politics of the day, famous composers, lofty and scholarly subjects, but no, we are making rude noises and giggling like a bunch of school boys.

Wednesday 15th October 1997

Another day off, some of us travelled to Norwich in the rain, and arrived at the hotel in the early afternoon. There was a gym at this hotel, thank goodness, and I went down right away, and

had a wonderful workout. That night I walked into Norwich, about 2 or 3 miles, and met Mik and Lou at an Indian restaurant, and we had a lovely meal.

Thursday 16th October 1997

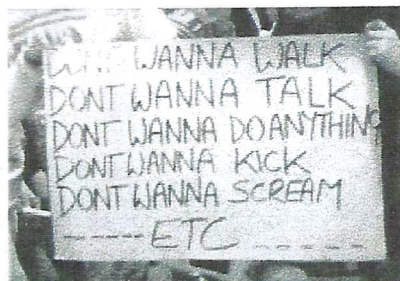
Another workout this morning and down to the gig in the afternoon. Now for all you non-Brits, Norwich is pronounced quixotically as 'NOR-itch' or even 'NOR-idge', go figure. Ah, the richness of the English language. Seriously, the differences in expressions, accents and colloquialisms here in England as you travel around are so wonderful and amazing, it's one of the most enjoyable aspects of the UK.

I'm really just avoiding talking about the show, which was one of my worst ones, probably the worst performance on my part at least, on this tour. Everybody else was fine, so it worked out great, and to be fair there were only a few noticeable blunders (and they were real obvious), but I just didn't get it together all night.

The big one was forgetting the words to LOVE OR MONEY. Now, you'd think that having written the words would be an advantage to remembering them, but not in my case, and I picked the worst time in the song, it's pretty quiet and I'm singing the verse, and it's, 'mumble, mumble, dum de dum, buz wa do do, hum de dum', then when I escape that verse with only some minor wounds and a sweaty red face, I proceeded to REPEAT most of that drivel in the 2nd verse.

I was so disgusted with myself that I then proceeded to make mistake after mistake the rest of the night. Thank God no one was taping that show (please, Dennis, tell me you weren't taping that one) it would have been humorous, though.

The thing is, it's really easy to fall into complacency on a long tour, where you get used to the set, and you get to a point where you can do it on automatic pilot. You find yourself playing complicated stuff on your instrument with lots of notes and timing events, singing words and keeping on pitch, and all the while you're thinking something



An inventive earlier solution to Eric's lyrical amnesia! Considerate Northampton fans, 1996



completely unrelated, like... Oh, I forgot to call my mum on her birthday, or making a shopping list in your head, or, I wonder what my kids are doing right now, or, what are we going to have for dinner tomorrow night, or, what did he mean when he said this. It's really amazing, the human brain, handling all that simultaneous multi-tasking.

Friday 17th October 1997

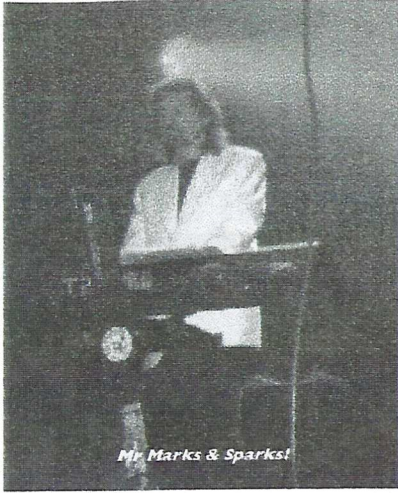
Northampton

Now, amazingly enough, the English pronounce this town exactly as they spell it! How puzzling!

Did I mention that these shows, since about Leeds, have all been sold-out, and before that most of them sold only a few short of 'sold-out', with the exception of Sunderland, which was about half a house, we never have done well there, I don't know what it is. But a lot of these places we could have done 2 shows, and this means that the next time around we are looking at performances with orchestras, at least in venues that are large enough to fit them on stage and large enough to make it economically viable.

So, the Derngate Theatre, where we were sold out, did I mention that we were sold out before? Anyway, we've played here a few times before, and it's a nice place.

The crew was merciless at the soundcheck, concerning my new rendition of LOVE OR MONEY, Barrie said at first he thought I had suddenly lost my voice, but then he realised I had lost my mind! Simon said he could, since he's standing around doing nothing all during the show (a feeble attempt at sarcasm), he could hold up cue cards. So, after they had their little fun, I sacked them all, but they were too grateful, so, I rescinded the sacking, figuring that staying with us longer was



punishment enough. But seriously, I was resolved to do better tonight, and I had some thoughts that came from some books that I've been reading.

The idea that we lose touch with what's going on right now because our thoughts and worries and concerns all have to do with either life that's over or life that's not yet lived. Past events, past resentments and wounds, or past victories and happinesses run us in ways that we aren't really consciously aware of. Then you add in the elements of worrying about the future, what's going to happen next, and with this mixture of babble going on in your head you aren't living the life that you are going through that very moment. So, the phrase is BE HERE NOW, and I resolved to live more this way, look around and take it all in, the pain, the joy, the problems, the victories, and especially since I'm onstage tonight, be there, focus, connect with the people, and with my band-mates, put everything else aside and DO A SHOW!

Well, it worked. It was my best contribution and everyone played well, and the crowd had a good time.

Maybe that whole thing sounds corny and new-agey, but, I don't care. I'm not ready to say that I can't learn some new things, new ideas, I'm trying to learn more about life all the time and I've got a long way to go. But I think, since you're here on this earth, living your life, you might as well enjoy it, all of it.

Photos by Liz Sleightholme & Serena

NEXT ISSUE: What could well be the last instalment of Eric's Diary for now... his laptop has broken! Get it fixed and write us some more soon, Eric!!!

Anyway, next time: the last, sadly shortened Aussie Tour, Kelly gets poorly, and raids on drinks cabinets!

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Bulletins will obviously not be on a regular basis, just as and when the need arises.

Past Bulletins have featured the first announcement of Phil Bates' departure, and also the announcement of the appointment of his successor, Parthenon Huxley.

**PHIL BATES IN CONCERT —
THE ARTS CENTRE, TAMWORTH
SUNDAY NOVEMBER 22ND 1998**



Phil's concert at the Arts Centre, Tamworth was well attended, despite the very cold weather.

He was ably supported by two very talented acts, **The Message**, an acoustic duo, and multi-instrumentalist, **Andy Bole**. Their efforts were well received. I had not seen them before and I enjoyed their respective performances.



Phil's set, which was split into two halves (presumably so us old codgers could pay a visit to the 'facilities'), was excellent, as usual.

He played and sang a wide variety of songs, from ELO standards like **EVIL WOMAN** and **SHOWDOWN**, to cover versions of **Stevie Wonder's SUPERSTITION**, **Fleetwood Mac's NEED YOUR LOVE SO BAD** (any chance of this one appearing on a future album, Phil? Pretty Please!), and the **Beatles' SHE'S A WOMAN**.

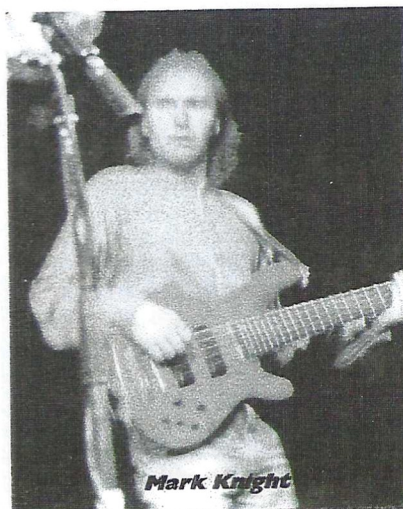
His own compositions were as poignant and thoughtful as ever. From tracks from his new CD **AGONY AND ECSTASY** (on sale in the foyer strangely enough!), to the likes of **MY DECLINE AND FALL** (my personal favourite) **WORLD'S GONE CRAZY** and **FINE TIME** from his excellent album **NAKED**, we were taken on a roller-coaster ride of emotions.

I thoroughly enjoyed the whole show and will certainly make every effort to see this talented man in the future.

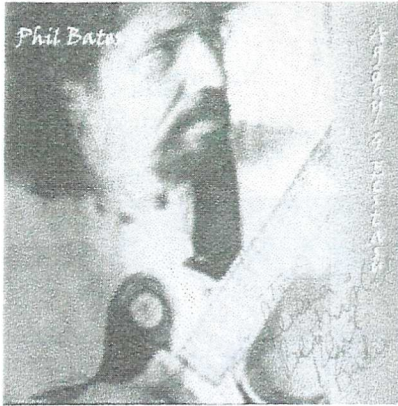
Good luck with whatever you do in the future, Phil. **ELO PART II** and especially us fans will sorely miss you.

Lesley Abbott

Photos by Serena



PHIL BATES — AGONY & ECSTASY (DON'T PANIC PRODUCTIONS: DPP 0004)



Only 250 copies ever pressed of this one (my copy is No.127), so it's definitely what you could call a Limited Edition. Now that Phil's left ELO PART II, I would guess that this is the direction he'll be going in musically.

This is a 17 track CD, clocking in at over 70 minutes of music, so it's certainly value for money. An eclectic collection of music, covering all the moods that Phil happened to be in when the songwriting muse came to him, although oddly enough, the prevailing mood is one of melancholy. I don't know what this says about Phil privately, but he's always seemed reasonably cheerful in public, with a lovely self-deprecating sense of humour, which comes out sometimes in the little notes that Phil writes in the CD booklet about each song.

I am not going to do a song-by-song review of this CD, just pick out some of my favourites: going through 17 songs one by one would make for a very long, boring review, unless each song was only given about one line!!

As I write this paragraph, I'm listening to Phil's re-reading of ELO's **EVIL WOMAN**, which is certainly very different to the original: very bassy (makes the floor vibrate), and very funky, topped with Phil's customary bluesy vocal. This is one of 4 covers on here. The second of these is my particular favourite of them — Phil's wonderful interpretation of Stevie Wonder's **SUPERSTITION**. This is just so infectious, and so happy; one just wants to get up and dance to it. In reality, it's a sort of medley of 3 Stevie Wonder songs, the aforementioned **SUPERSTITION**, **SIR DUKE**, and one other, the title of which escapes me every time (very annoying!). The third

cover is of the Beatles' **SHE'S A WOMAN**. This is also very dancey and bluesy, with fuzzy-sounding drums and lots of bass (could it be I have the bass control turned up too high on my hi-fi?!). Sorry in advance, neighbours downstairs in my block of flats! Also some lovely guitar work on here too.

The only instrumental on here is called **WALKING ON GOD (SINGING ROSIE)**. Rosie is Phil's little daughter. Apparently, the tune was actually sung by her when she was about 2 or 3, according to Phil in his notes (obviously this talent runs in the family!), and the title comes from one of those endearing child quotes that she made (full story in the liner notes). It's so sweet seeing little Rosie actually credited with writing the song with her dad! It's a cheerful little tune, picked out by Phil on the guitar, very happy and optimistic amongst the prevailing doom and gloom.

Another favourite is **THE BEAUTY OF SMALL THINGS**. The intro of this just gives me goose-pimples every time I hear it! It's almost impossible for me to describe, you really have to hear it. Rising and falling, is the only way I can think of. The song itself is one of the few up-tempo tracks on this CD; percussive, infectious (my pet word of the moment!!). Phil explains in the liner notes that "this song just appeared out nowhere and just seemed to tumble out of my brain straight onto the tape." I can well believe it. This segues straight into the shortest song on the album, another "slowie" **GROUNDED**. Not much more than a minute long (if that) — just one little verse and chorus about, as Phil puts it, "how little time we spend with our bare feet in contact with the bare earth without some sort of footwear, carpet, etc. getting in the way. So go on, get your shoes off and get your feet dirty for a while." Nothing more to say, really!

The final cover version is of **Frankie Miller's JEALOUSY**. I must admit, I've never heard the original of this song, so I don't know how faithful to the original Phil has been. Unlike the other 3 covers, this one's a slow one. Guitar and vocal.

I also love **GOTTA GO HOME**. I first heard this on Phil's previous solo tour (the one before the November 1998 one). I remember thoroughly enjoying it then, wondering why he never

put it on any album. Well, thankfully, he has now. After I've heard it a couple of times, I'm going round the place humming the chorus ("da-ba-da-ba-dabab..."). What a lot of fun. Clearly about the downside of touring; the homesickness of it.

The album's closer, **DANCING ON THE EDGE OF A KNIFE (WORLD BEAT)** is awesome. World beat is certainly right. Kind of African, if I'm not mistaken. When I first heard it, I thought it sounded like it had everything but the kitchen sink on it. Indeed, on the liner notes, Phil credits himself with playing "kitchen sink"! Is this a joke, or is there really a kitchen sink in there somewhere? The vocals sound very distorted — maybe he's singing them through the sink! Seriously, this is wonderful stuff. The instrumental break between the verses is reminiscent of **Blancmange's LIVING ON THE CEILING** (anyone remember that?). For those that don't know that, it sounds very Indian, like it's played on a sitar, although there isn't one credited. The chorus vocals ("Na, na, na, na...") are Phil and wife Jo, but they have overdubbed themselves so many times they sound as though they've also brought in most of the neighbours too!

Well, there's my highlights. On the negative side, I'd say, too gloomy sometimes. Thankfully Phil mixes the happy songs in with the sad ones, and has the good sense to end the album on a high so that you're not left feeling completely drained afterwards. I can't fault any of the songs. Each one is written and performed straight from the heart. Phil is very good at what he does (baring his soul and sounding convincing and sincere about it), and he's a great musician and producer, ably aided and abetted by bassist **Mark Knight**, who plays with him on tour.

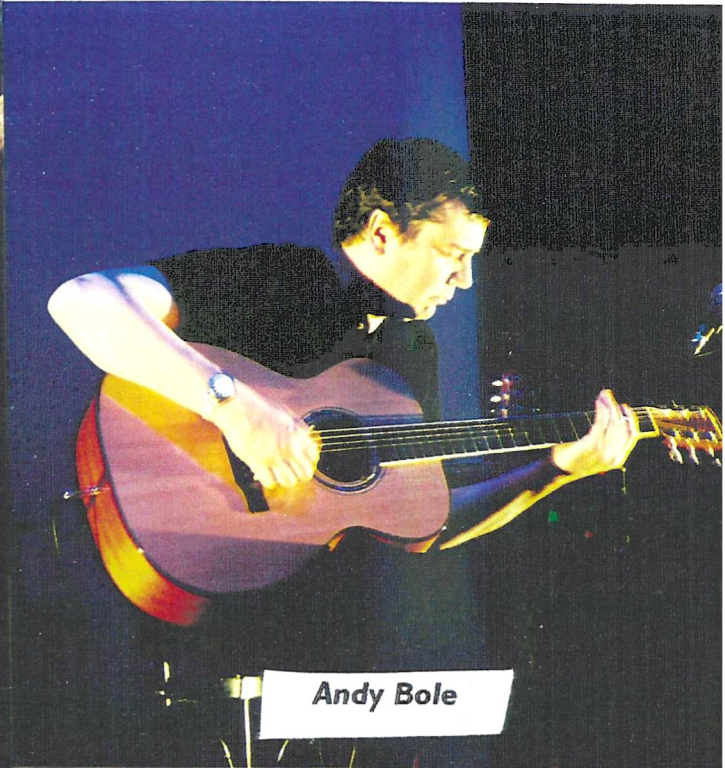
Definitely recommended (although I'd have preferred a more flattering photo of you on the front cover, Phil!).

Serena Torz

An insert enabling readers to order a copy of this CD went out with the last issue of PART II UNLIMITED.

PHIL BATES ***TAMWORTH***

Photos by



Andy Bole



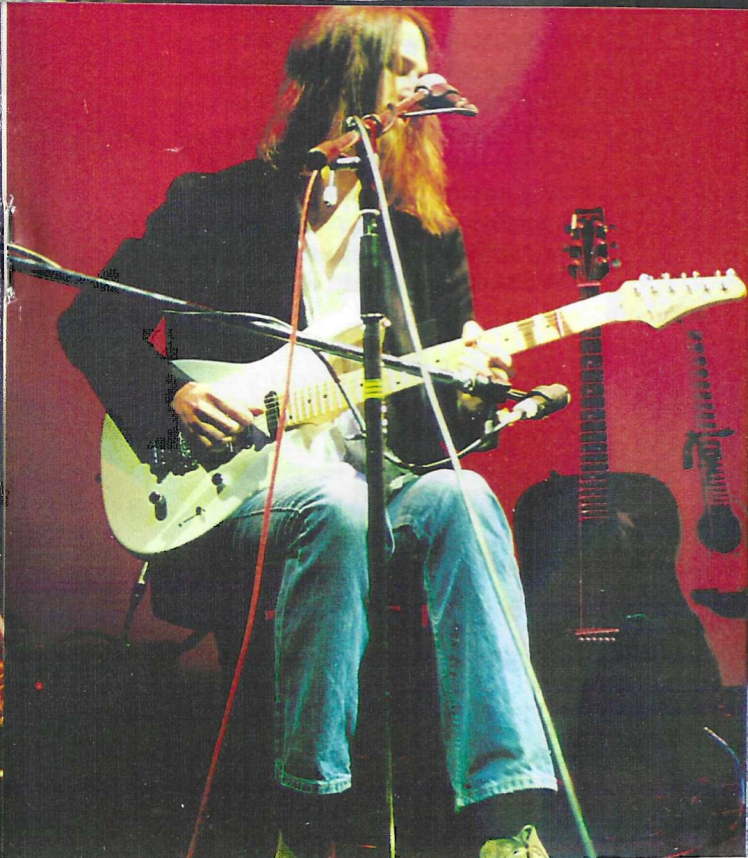
& FRIENDS TH 1998

arena

Tina McBain

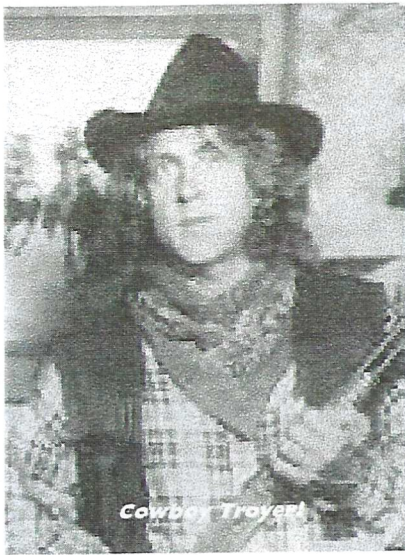


The Message



Tom Leary

DON'T WANNA (LINE) DANCE...



Cowboy Troy!

PART II UNLIMITED has a confession to make: both its editors are line dancers!

"Line dancing?" gasps the humble reader in shock, "Isn't that all those sad cases who dress up as cowboys and cowgirls, and dance around to non-stop country and western music pretending to ride horses and wave imaginary lassos?" Well... yes... to a certain extent, but to put things in perspective, I've only waved an imaginary lasso to one song (the dreaded 5-6-7-8 by Steps). The only concessions to cowboy gear I have are a pair of second-hand purple boots, and a collection of boot-lace ties, which I have always liked. And also, it's not all country and western!



Barking cowboy

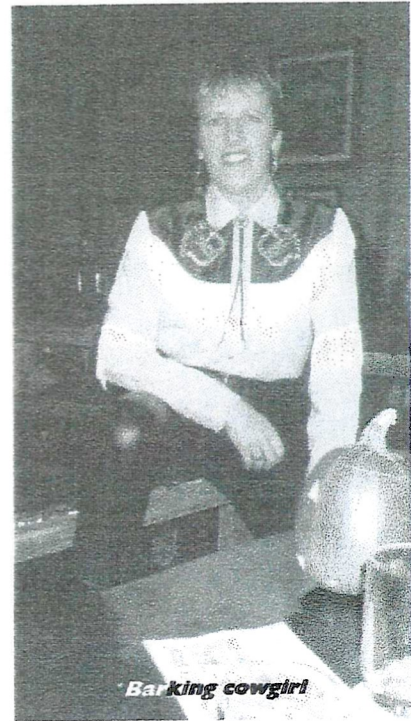
So where's all this leading, you ask, and what's it to do with **ELO PART II**? Well, plenty. As I've said earlier, myself and Lesley share this common interest. Lesley goes line-dancing up in Lincoln, I go to a class in Barking, East London. Up and down the country, it seems, the same dance can go by different names.

In October 1997, when we met up for the last UK Tour, Lesley mentioned that a dance she does in her class, **The Cowboy Boogie**, fitted very well to **WHISKEY GIRLS**. This dance I myself hadn't heard of. Several telephone conversations, and much description of



Teacher Hillary in action

steps, plus a quick discussion with my line dance teacher, **Hillary**, and it transpired that Lincoln's Cowboy Boogie was Barking's California Freeze. And so, **The Barking Mad Footstompers(!)** became the first line dance class in



Barking cowgirl!

the country to dance to **WHISKEY GIRLS** on an official basis, and it's become something of a staple in our class.

Earlier this year, a local line dance choreographer named **Pam Pike** joined our class. During one of her first weeks with us, we danced to **WHISKEY GIRLS**. Pam liked the song and asked where it came from, and was pointed in my direction. "Have they done anything else?" I was asked. I gave Pam a spare copy of the **MOMENT OF TRUTH** album that I had. A week later Pam came back and told me that she had played the album through several times, and the song that really stood out to her was **DON'T WANNA**, because of its constant driving beat. Pam was



...the big box of choccs!

going to attempt to choreograph a brand-new dance to **DON'T WANNA**, the **Don't Wanna Dance**, if you like!

Well, it took a couple of months or so, but on 11 November 1998, **Don't Wanna Dance** (now re-named **Get Up and Dance** — "**Don't Wanna Dance** sounded a bit negative, people might stay in their seats, hence the new name," explained Pam), was unveiled for the very first time by us at Barking. For those that are interested, it's a 64-count, 4-wall, intermediate line dance. It's probably best to leave it at that. Any line-dancing readers who would like a copy of the steps can write to me at the Editorial address.

Since then, the dance (plus a mini-disc of the song) has been sent up and down the country and danced at various clubs. The very latest is that World Line-Dance Champion Johnny "Two-Step" Houston is thinking of picking the dance for his exhibition piece on his World Tour in 1999. The downside of this is that it looks like if he does, he won't be dancing it to **DON'T WANNA** itself (due to being cautious of promoting a dance to a track that is sadly not readily available in this country). If he did decide to use the **PART II** song instead of one of the country or disco alternatives, it would be great promotion for the band. Any chance of a UK re-release for us, lads?! Line dancing sells specialist albums by the cart-load in the UK. Imagine what some exposure from the World Champion could do?

Serena Torz

Photos: Jean F, Evelyn O'Neill, Jacqui, Serena & Eric Troyer (with kind permission from JK and the **ELO PART II** Web Site)



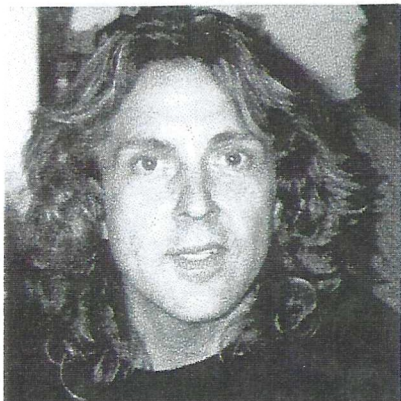
THE DON'T WANNA DANCERS!

THE ORCHESTRA GAZETTE...

SpooF news!

To contribute, write to us here at PTU. Contributions will be both published here, and also on the Internet ELO Mailing List. So be as silly as you like!

ELO PART II RELAUNCH AS BOY BAND!



Putting the "boy" into the boy band: ERIC TROYER
PHOTO: Serena Torz

Serena Torz

After nearly nine years without commercial success, rock band ELO PART II have decided to relaunch their careers with a new image: as a boy band.

Says drummer Bev Bevan: "Well, we haven't been doing that well, but all these boy bands shoot to No. 1 within a week of their records being released; so we thought, 'if you can't beat 'em, join 'em.'"

When asked if he thought that their age might be a stumbling block to being accepted as a "boy" band, Bevan replied, "Well, yes, it is odd being classed as a member of a boy band at the age of 53, but we'll

just stick Eric up front as he refuses to look his age!"

Bevan did however admit to having one reservation about this change of image: "The only thing that does bother us, not just me, but also the other guys, is having to learn these damned dance routines! I think I found double-tracking my drum parts in the early days easier than all this synchronised disco dancing!"

The band will release their next single early in '99, as yet untitled, under the name "ELOZone". Says Bevan again, "We thought the change of name was rather more snappy and would appeal to the kids more."

KELLY GROUCUTT DEVELOPS RARE PSYCHOLOGICAL DISORDER

Robert Porter

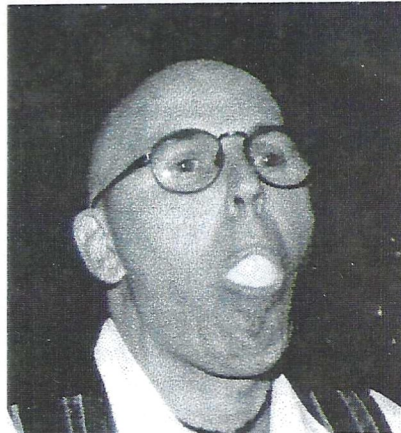
Sydney, Australia - In a press release yesterday, Dr. Roy Hedegzamin of the Sydney Psychological Institute of Technology (SPIT) announced that Electric Light Orchestra bassist, Kelly Groucutt has developed an extremely rare psychological disorder called arboraphobia: the unnatural fear of plants. "Mr. Groucutt came to our attention," says Hedegzamin, "when he was touring Australia earlier this year and got a severe throat infection and was unable to perform. Turns out it was a psychosomatic reaction to the local plantlife."

When asked about the problem and how it would effect his ability to tour and perform, Groucutt said, "Ack! Is that a hibiscus? Get it away! Get it away! Argh! NO! Not the deciduous trees! Get

them away from me! I can't stand it! GET THEM AWAY!"

Hedegzamin has travelled to England to treat Groucutt at his home. "We're baffled as to where this fear came from, although we think it had something to do with a lawn mowing accident many years ago, which was the cause of his unusual beard style. Right now, we're treating him by slowly introducing blades of grass to the room and occasionally sneaking lima beans and potatoes into his diet. We think progress is going very well, but it will take several years and constant attention so that he can lead a normal life again."

Fan and well wisher, Serena Torz, was visibly upset over Groucutt's problems and his rejection of her flower bouquet that she had sent to cheer him up. "He used to be such a nice, sweet man, but he refused the take the flowers and cursed at me for it," she said through her tears.



Tragic case: KELLY GROUCUTT
PHOTO: Susan Murphy

CLASSIFIEDS

ANNOUNCEMENT: Kelly Groucutt is home resting. He asks that fans please not send flowers, for obvious reasons.

FOR SALE: Rare ELO Part 2 toilet paper! Great for annoying those Jeff Lynne fans. \$10 per roll. 1-900-ELO2ROX

FOR SALE: Ginger Sp—er—Wilbury's old Spice Girl costumes for sale. Call 1-900-OLSPICE for a catalogue of available costumes.

LOST AND FOUND: LOST drumsticks. Last seen at ELO Part 2 concert in Wilmington, Delaware. Have the name BEV BEVAN stencilled on them. Please contact B.B.

Van at mailbox 8472 if located. Reward!

HISTORIC PEACE TALKS BETWEEN JEFF LYNNE AND ELO PT 2 FANS

Robert Porter

Boston, USA - In an unprecedented move, ELO Internet mailing list owner, Lynn Hoskins, has brought together representatives of fans of ELO Part 2, sans Jeff Lynne, and fans of Jeff "ELO ain't ELO without Lynne" Lynne. Their goal is not to decide on which side is right or wrong, but rather to ease tensions between the two sides and to reach an amicable agreement where both sides can live in a world with one another. "Really," states Hoskins, "the argument has gone on long enough. All the arguments just degrade into name calling eventually. Even listmember John O'Neill found his house all toilet-papered last week with 'ELO Part 2 Rocks!' toilet paper. It's just gotten way out of hand."

Beatrice Bevluvver, a spokesman for the ELO Part 2 side stated, "We just want the rest of the bandmembers to get the respect they deserve. They made a strong contribution to the band's hit music and many people don't want to recog-

nise that." On the Jeff Lynne side, spokesman Wallace Juffubber said, "Jeff ROCKS! Those other dudes were mere accessories to Jeff's musical genius!" Independent spokesman and press manager for Lynn Hoskins, Scott Mallon, implored both sides to hear each other out. "Please," he implored, "Can't we all just—get along?" At which point an tomato hit him upside the head, thrown from an undetermined source.

When asked for comment, Jeff Lynne in California said, "Ah, piss on all of 'em. Me and George Harrison are chums now, so I don't care anymore." In Birmingham, ELO Part 2 drummer, Bev Bevan said, "I think it's great! Anything to promote the band and get the fans out to our shows is just groovy by me." When asked about the peace negotiations, US President Bill Clinton's eyes glassed over. "Huh?" he said, "Where's the babes? If there's not chicks involved, forget it. I ain't interested. Now where's I put that humidior?"

Roy Wood fans are protesting being left out of the argument altogether.

GINGER SPICE TO BECOME A WILBURY



WANTED:

Are you possessed of a keen wit and lack of good taste? Can you spel gud and properly pronounce and punk-chew-ate sentences? Then why not join the Orchestra Gazette writing staff! The pay is kind of crappy, but you get to travel all over the world, interview ELO bandmembers, meet gorgeous babes or hunks (you choose), and gain accolades and affection of your fellow ELO fans. Write to us here at **PART II UNLIMITED** or E-mail Robert at rolp@juno.com for more info.

Robert Porter

Ginger Spice, who caused quite a prepubescent stir around the world when she split with the Spice Girls, is about to make a comeback as she joins the superstar group, The Traveling Wilburys, for their next release, tentatively titled, "Volume Four Hundred Twenty Seven".

"Oh, I think it's just fantastic!" says the new Wilbury. "I've always been a big fan of these guys. George Harrison of the Beatles was a big influence of my music during my Spice Girls period and I think that's a big reason for our success. I've always been fond of Dylan and Petty too. I'm just not sure who that little guy is with the glasses and the big, fuzzy hair. He kinda gives me the creeps, the way he keeps hangin' around."

At a press conference, when asked about their new musical partner, Dylan said, "mfphblurwyoorislmrph bigbigboobiezeevazuffuhgrint". Harrison was taking a nap and could not be awoken for comment, despite the best efforts of Ms. Spice. The "little guy with the glasses and big, fuzzy hair" said, "We're real pleased to have 'er join the band. We were searchin' round for a female vocalist for the new album and luck just dropped Ginger Spice right in our laps." Petty also added, "Yeah, well, we just found out, you know, that she was, like, available, because after, the thing, she broke up, with, what's it called, that other group, and they— what was I saying?" When asked if she would take a Wilbury name for the new group, Ms. Spice said, "Yeah, I thought about Ginger Wilbury or Wilbury Spice, but that seemed too ordinary. I've been throwing names around, like Pouty Wilbury or BigknockersWilbury or AccessoryWilbury or TheBestLooking Wilbury, but it's too soon to tell right now."

Melissa Notayst, a teenage fan and self-appointed president of the Sioux Falls, North Dakota Spice Girls fanclub, unable to properly understand Ms. Spice's strong cockney accent, had this to say about the press conference: "Did she say I was fat and have a squirrel for a hat? I don't get it." Then she started crying.

Look for the new Traveling Wilburys album in your local stores by early next summer. Then again, maybe not.

NEW YEAR IN THE STATES...

WILMINGTON & FRAZER

At time of writing, we only have 32 subscribers, and out of those 32, only about half a dozen in the USA, which is a pretty big place. Yet somehow, two of our US readers managed to go to SAME two gigs! Here are Beth Gatlin's and Susan Murphy's rather different views, and another photo of Phil's new haircut!



On the day that I received the sad news that Phil Bates was leaving ELO PART II, I went to what I thought would be the last show I would see with Phil. I drove down to Atlantic City on September 6, 1998, but I stupidly got on the Atlantic City Expressway going the wrong way! By the time I got there, the show was half over. I was so disappointed. But it turned out that that night was not my last opportunity to see Phil after all.

The timing of the **Wilmington, Delaware** show on **December 29** couldn't have been more perfect. Normally I would not have been able to make it to Wilmington on a weekday, because I would have to work during the day and wouldn't be able to leave early enough to get to the show in time. But I was off work that week, so there would be no prob-

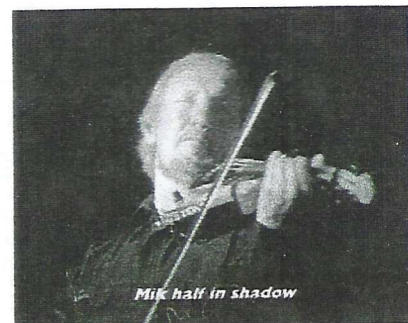
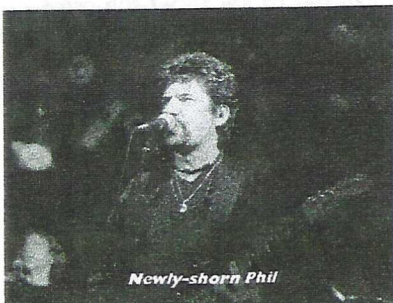
lem. When I showed my friend Christine their tour schedule, she said that she didn't think **Frazer, Pennsylvania** was that far from us. I didn't know where it was, but I checked and found out that it was within driving distance, so we made arrangements to go to the **January 3** show too.

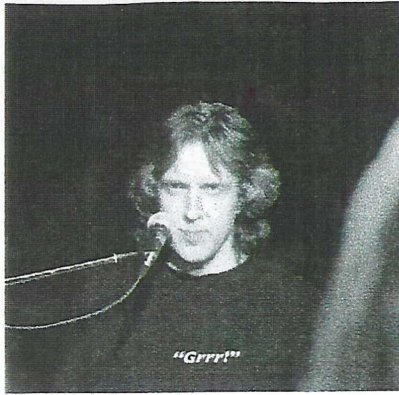
The ride down to Delaware was not a pleasant one; the weather was miserable and rainy. But things picked up once I got to the **Grand Opera House**. I had a great seat: sixth row, or ninth row if you count the three rows of chairs they placed in front. It was the first **ELO PART II** show without an orchestra that I'd seen in a long time, but the band sounded great all by themselves! It was nice to hear them do **HONEST MEN**, one of my favourite **ELO PART II** songs, again. Now if they'd just put **THOUSAND EYES** back in the set list! I felt slightly sad whenever I heard Phil sing an **ELO PART II** song, though, because I'd think about the fact that he was leaving the band. I didn't think about it so much when he sang Jeff's songs, but it really hit me when he sang his own.

After the show, I ran into some friends, and we hung around outside for a while to wait for the band. We were eventually allowed to come inside near the door, and I got a chance to say

hello to everyone, and to say good-bye to Phil and wish him luck in the future. They were giving away free colour pictures; they said they had to get rid of them because Phil was leaving. The whole band signed mine; I think that was the only time I was able to get everyone to sign something!

Less than a week later, my friend Christine and I headed down to **Frazer, Pennsylvania** for the second show. We got on the **Garden State Parkway**, and before long were stuck in the most horrible traffic jam. We sat, barely moving, on a short stretch of road for well over an hour, and were eventually directed off the Parkway, which had been closed down (the next time we were on the same part of the Parkway, we timed how long it took, and it was about eight minutes: quite a difference!). I was afraid that I would miss





part of the show, like I did in Atlantic City. Fortunately we made it to **Maddie's Restaurant** at 7:45 PM, 15 minutes before the band was scheduled to go on. This was a general admission show with no seats, so we tried to make our way up near the front, and we got fairly close. I thought that **ELO PART II** would go on shortly after we got there, but it was announced that not all the band members had arrived, so the show would be delayed. Finally the band went on, and put on another good performance, although shorter than the one in Wilmington. Bev pointed out that they don't often play at a rock club, so it was something different for them. It's true that they don't usually play at places like that, but I'd seen them play at a rock club before: in July 1993 at **Club Bene**, the first time I'd ever seen them live, and the very first time that I'd heard Phil Bates. I thought back to that first night, and to the shows I'd seen over the years, and then thought about how things weren't going to be the same with Phil gone. Instead of going off the stage before the encore, the band remained where they were and then performed **DON'T BRING ME DOWN**, which is always a highlight of the show for me, and, in my opinion, a much better encore than **ROLL OVER BEETHOVEN**. Then the band walked off the stage. The last show I would see with Phil had come to an end.

Bev announced that **ELO PART II** would be doing a major summer tour, so that will be something to look forward to. Things will be different, but it will be interesting to see how the band is with **Parthenon Huxley**. And I'm definitely looking forward to a new **ELO PART II** album!

Beth Gatlin

OK, so I wasn't going to write a review or anything, but the contrast between the last two concerts, along with the great time we had, deserved to be shared (we, being, my husband and I, along with his sister and her husband). We attended the Wilmington, Delaware concert at the Grand Opera House on Tues. Dec. 29th and then, on a whim, we trekked to Frazer, Penn. to attend the show at Maddie's Restaurant, on Sunday, Jan. 3rd. The two venues could not have been more different!

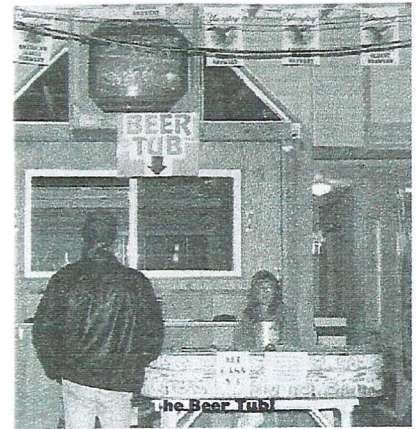
The Opera House was "Grand" indeed! As I mentioned last time, it is complete with red velvet seats, grandiose artwork,



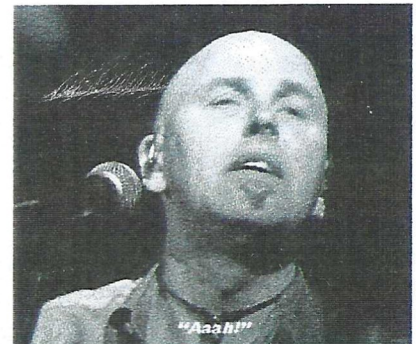
beautiful chandeliers, an impressive balcony, a newly restored outer facade and sweet little ladies, in bow ties, to find your seats for you. The acoustics for a show like this were perfect and the lighting is always great.

The show went off without a hitch; no major technical problems, no missed cues, almost no forgotten words. Just Awesome!

Now, just 5 days later, having just done 2 shows in Mississippi, the band found their way to Frazer, Pennsylvania. I wasn't sure what to expect, all I knew was that it was a bar/restaurant and that it only held about 400 people. So we drove the 2 hours to get there and found a nice, cosy, family type restaurant with a "Cheers"-like bar and lots of TV's. They informed us that the show would be up on the "Deck" and we could go in at 6pm, so we had dinner and watched football. I was curious what they meant by "Deck" and I soon found out. Around



*6:30 we were told to go outside and around the back of the building — there was another building, where the show was to be held. It was freezing outside, so we ran very quickly, only to find the doors still locked and a sound check in progress, so we ran very quickly again, back down the hill and waited in the lobby. Finally at about 7:00pm, they opened the doors and I found out how it came to be named the "Deck"! It was something out of the **Blues Brothers** movie — minus the chicken wire across the stage!!! The floors were planks of wood (hence the name) with beer stains all over them. The ceiling was a series of beams, resembling a Barn, of sorts. There*



was a "Game Room" and "Pool Room" and a Bar in the back. Lot's of TV's and beer posters on the walls. Oh and a big sign with an arrow saying "BEER TUB", and below it a guy sitting on a folding chair, with a big, metal tub, filled with — well, beer of course!

What was missing? Well there were NO CHAIRS, NO TABLES, and the beer only came in plastic cups, so now I'm thinking, "maybe they have a problem with people throwing things? Maybe the chicken wire wouldn't be such a bad idea!" Oh! And the stage! Well it was about 2 feet high, only about 20 feet long, and came complete with handles on the front, for easy removal on those "Line Dancing" nights! And they had a white line painted on the floor, about 2 feet from the stage, and I pity the fool that tried to cross it during the show!

So we stood and we stood and more and more people piled in the place. The show was SUPPOSED to start at 8pm, but NOOOO!!!!!! We knew why, but the rest of the crowd didn't know why, and they were not happy!! See, I had learned from Barrie (Barru), earlier, that Eric was not there yet! He didn't fly into Philly with the rest of the band, he insisted on going to Newark first. Anyway, his flight was cancelled, then delayed, then he had to drive in from NJ, so he was quite late!!! So we stood and we stood some more — shoulder to shoulder — in an increasingly agitated “mosh-pit” of sorts! (Quite a contrast from the Opera House!)

Finally Debbie Calton, from the radio station, came on stage and gave the audience a convoluted story about the delay and calmed everyone down.

About 15 minutes later, a very “rushed” Eric, flew on the stage, fiddled with his keyboard and ran off.

About 9pm, the show finally got going and it was GREAT!!! The audience was thrilled and so excited and the band fed off that energy and really gave a Rockin' performance. They had their share of technical problems, but the atmosphere was so casual, no one was phased. In Delaware, they gave a full two hour performance with a short intermission (there was no orchestra at either show). Everything went perfectly — they even received a standing ovation after TURN TO STONE, which really served to psyche the band up. They played all the “greats” — old and new.

The Frazer show was a cutdown version — just over one hour. Some favourites that they cut were GETTING TO THE POINT, LOVE OR MONEY, BECAUSE and ALL FALL DOWN (probably closer to the show that they did in Mississippi). I also missed Bev's great drum solo and Mik's CLOG DANCE. At least we had a chance to see it earlier that week.

It really turned out to be a perfect ending to their US tour. The guys really enjoyed playing in such a small venue, because they don't often get the chance to be so close to the audience and get caught up in the energy of the crowd.

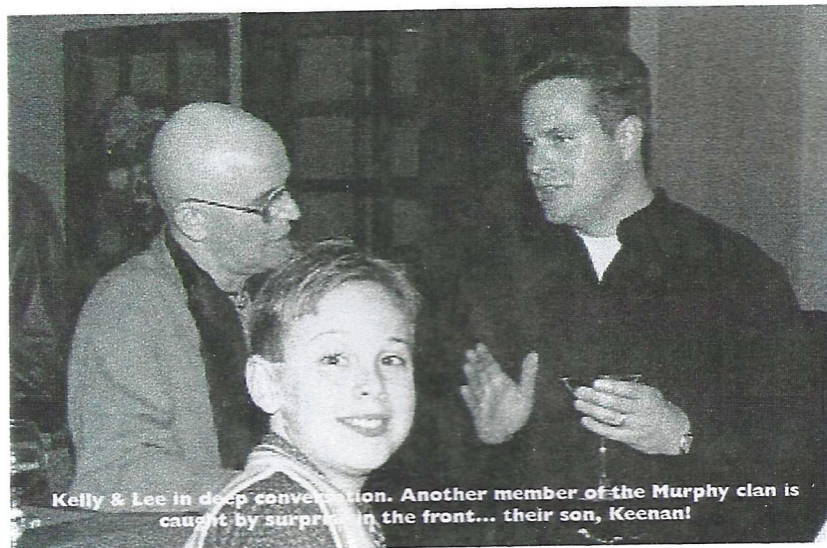
I could go on and on, but this is getting long enough, so I'll save the “after-the-show” festivities for another time. That is, if you want to hear what happened after the show?

As always,
Sincerely Susan

What did happen? See the following...

OFF THE CUFF WITH KELLY!

Susan Murphy's husband, Lee, sneaks a few words with Kelly after the Delaware show...



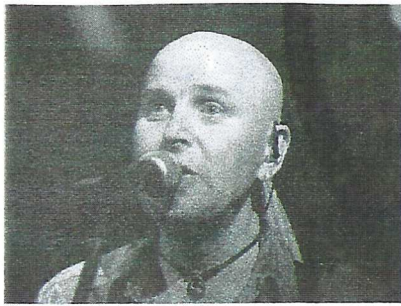
Kelly & Lee in deep conversation. Another member of the Murphy clan is caught by surprise in the front... their son, Keenan!

One of the best parts of the Delaware concert was hanging out with the guys afterwards. On this occasion I had a wonderful conversation with Kelly, who offered up a few choice tid bits that I thought you all might find interesting.

Kelly was quite candid when talking about his early years with ELO. I asked him which album he enjoyed doing the most and he replied emphatically OOTB. He said it was great being able to record a double album and that he loved every track. What made it especially enjoyable, he added, was by that time, they were all very comfortable with each other. They went into the studio with very little rehearsal time and this made for a more relaxed atmosphere. Each track was fresh and spontaneous, with each member allowed his own artistic freedom. That being said, I asked him about his least favourite recording experience. I was surprised to find out that it was XANADU. He went on to relate

that it was originally a Jeff Lynne project, and that Jeff had already recorded most of the tracks on his own. Then the folks at the movie studio decided that the popular ELO name would draw bigger bucks at the box office. It was then that Kelly and the boys were brought in. They had to record their parts to the already existing Jeff tracks, which Kelly says was a painfully, tedious process.

I then brought up the idea of how Jeff always kept what he had in his head a mystery right up to the end and I asked Kelly if there was ever a time when he was working on a tune and thinking “God this is awful! It will never work!” He smiled and told me that while working on the DISCOVERY album Jeff had this “brain storm”. He sampled a drum track off one of the already finished songs and put it on a huge tape loop. Kelly said it took up two reel to reel recording machines and was the same monotonous beat over and over again. Every day they would go into the studio and there would be Jeff, playing this



loop and layering all sorts of stuff over it. He said that at the time they thought he had gone completely mad. Kelly also mentioned that he found the thing so appalling, that he thought he even let Jeff play bass on it. So, what was this dreadful tune to become — none other than the classic **DON'T BRING ME DOWN!!** Only one of the biggest hits they ever had!

On to more recent events. Kelly sounded very excited about their new addition, **Parthenon Huxley**, and said that they already have some new ideas for revamping the show. He said that he's definitely tired of playing certain tunes, but it's a difficult decision, when it comes to which songs to keep, and which ones to drop because they want to keep their fans happy. He did mention however, that they are toying with the idea of playing all of **CONCERTO FOR A RAINY DAY** and that he would like to do the song **ELDORADO**. Sounds great to me!

Lee Murphy

All photos in the Delaware & Frazer reviews, plus the Kelly interview, by Susan Murphy

Special thanks to Lee & Kelly for their kind co-operation!

From our US Correspondents!



KELLY BY SARAH SHOWALTER

Third in a series of six (maybe now, it'll be seven, with the addition of Mr Huxley!) drawings by reader Sarah Showalter from Pittsburgh, PA, depicting the members of ELO PART II as various animals.

What else could Kelly possibly be, other than... A FOX!

Thanks again, Sarah!

THE LATTA FAMILY 1993

ELO PART II UK TOUR

Including Phil's First EVER Gig With The Band!



Our first date of our 1993 tour was the Batley Variety Club, sorry I mean Frontier Club, and what an awful venue to start our '93 tour with. My first complaint with this venue was that we had to pick up the tickets from the box office because they didn't accept telephone Visa Bookings. My second complaint was that you have to be over 18 to gain admittance. That meant my 8-year-old daughter couldn't attend the show. The show opened with a support act called Yawn — well I think that's what they called themselves! After that endurance we came to the part of the show we'd come to see.

With the Parttwo's emerging on stage to Eric's **OVERTURE**, all eyes were on the new man **Phil Bates** — could one man replace two? The audience reaction was cool to say the least, and with most people riveted behind their tables, the band were going to have to work hard tonight. To say that the stage was small would be an understatement and things were made worse by having to use the club's lighting rig. The one good feature about this venue was that it had a dance

floor, but unfortunately it was hardly used until we got to **DON'T BRING ME DOWN**.

The format of the show was basically the same as last year's tour with **KISS ME RED** and **EASY STREET** being dropped from the set and a very good version of **BLACKBERRY WAY** added to it. By the end of the Medley quite a few people had taken to the floor. At the end of the show I wasn't too sure about Phil Bates, but I did like the use of acoustic guitar on some of the songs. It was also good to see Eric coming to the front more but overall I came away from Batley feeling very disappointed.

Our next venue should have been **York**. This was postponed due to Kelly's illness [**Phil had a baptism of fire into the band — several gigs on this tour were cancelled due to Kelly contracting pneumonia, but Kelly did several others without singing a note! Ed**], but full marks to the Barbican Centre for phoning us at 8pm the day before to save us a wasted journey.

So onto **Doncaster**, and **The Dome**.

The venue was quite impressive from the outside with good car parking facilities. The stage had been set up in a very large sports hall and the show started with experiencing "**...a new dimension in music**" — oh no — it's those Yawn boys again, but "specially for tonight" they did an acappella version of one of their songs — wait a minute though, didn't they do this at Batley as well?

Next the Parttwo's took to the stage and from the opening song, **TURN TO STONE**, the audience were alive with a rush to the front of the stage, and better still, the bouncers didn't send us back — well done Doncaster! This is what keeps a concert on the boil. It had been about seven or eight weeks since the Batley gig and what a difference there was in Phil Bates. He'd really settled into the part and looked as though he'd always been there, with some excellent lead guitar and vocals. This year's rendition of **STRANGE MAGIC** sounds the best yet but I can't quite put my finger on why it's different from last year [**the addition of the new member perhaps? Ed**]. Whatever it is, it's given this tired



old song a new lift. The rest of the concert rocked along at a good pace and everybody appeared to have a good time, well we in the orchestra pit did anyway.

This was a totally different show and atmosphere to the one at Batley and it was good to see the pyrotechnics back in action. It's as well they weren't used at Batley otherwise I think Kelly and the rest of the front men would have been launched onto the dance floor off such a small stage.

After the show we met a few old friends, a few new ones and also the band. It's good to see a band spending a few minutes of their time to sign autographs and have a chat with the fans.

The next day it was up the M6 to **Carlisle** and another leisure centre. Here Yawn gave us another acappella version "...specially for tonight". I'm sure it's the same one they did last night. I'm reliably informed that this group of lads sound better when listened to from the bar.

Nothing of any particular note happened at this concert. The audience seemed to be a bit wooden but they did respond well to the opening of **TELEPHONE LINE**. The "you will stay in your seat" brigade was much in evidence here. It's a shame when the people who pay to see the Orchestra are not allowed to show their enthusiasm by standing and dancing because of would be Hitlers who like to exert their little bit of authority. Maybe this is why in Britain the audi-

ence is not as enthusiastic as say the Germans are. Anyway the audience participation piece overcame this obstacle.

Postponing the date and rearranging it for a Sunday was a bonus for us. This meant we could have a day in York before going to the show in the evening, and whilst wandering the streets of York, we found a record shop with a copy of the imported ELO Pt2 live CD and promptly added it to our collection.

It was worth watching the Yawn boys for their final show, if only for the pranks of the roadies, even to the extent that they forgot to introduce the acappella song as being "...specially for tonight". The person I felt sorry for was their manager, who was sticky-taped to a chair, put on a trolley then wheeled onto stage and left there. He was then made to listen and suffer like the rest of us had on this tour. All this seemed to warm the audience up ready for the main event.

ELO Pt2 also had their moments at the hands of the roadies.

During **SHOWDOWN** when they had got to the line "...and it's raining all over the world", confetti poured down from the ceiling to very good effect. This made Kelly very cautious after that, for when they sang **HONEST MEN**, he ducked when Eric sang "We're just a stone's throw..."

During **TELEPHONE LINE** one of the roadies walked on stage with a tel-

ephone for Eric, who very coolly picked up the receiver and sang into it.

Poor Mik didn't get off lightly either. When he got to the **ORANGE BLOSSOM SPECIAL** piece of his solo spot, Bev increased the tempo to an almost unplayable speed, but Mik didn't buckle under the pressure. Well played Mik!

Next to suffer was Phil, who found himself unplugged when he took over Eric's station at the keyboard. So this is what 'ELO Unplugged' sounds like.

The encore started with a solo by Eric, which was as much a surprise to him as it was to us! The other band members deciding to stay backstage as Eric played the opening chord to **MR BLUE SKY** over and over and over again!

One other thing worth mentioning is that the pyrotechnics failed to go off at the end of **ROCKARIA!** This I believe was due to a technical fault. However it did leave the lads standing back waiting for a delayed ignition. This was a good concert only marred by the little Hitlers once again sending us back to our seats during **STRANGE MAGIC**. However we were back there for the "grooosss" song with safety in numbers.

On what we had seen this had been a good tour. The venues we had attended appeared to be close to a sell out with the exception of Batley. There are however a few areas where improvements could be made. I would like to see better lighting effects, especially at the start of the



show to accompany Eric's **OVERTURE** and of course I still miss a cellist in the line up.

Phil Bates wins the award for the most improved member of the band as the tour progressed. You're OK in my book Phil.

Obviously the next time ELO Pt2 tour they must change the song line up. There's plenty of old ELO songs that need an airing but it also needs some brand new material to promote the band further still.

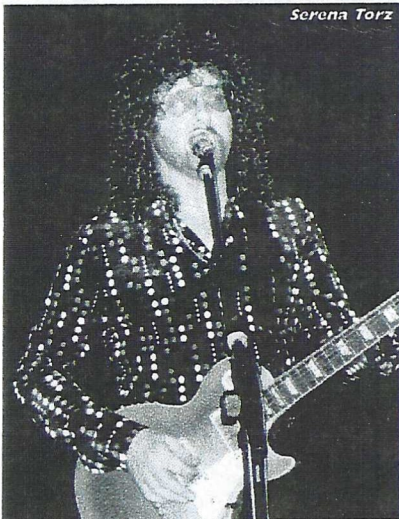
The only drawback for us by doing three dates on the trot is that for the rest of the week we've been suffering from withdrawal symptoms and even worse I caught myself humming a Yawn song on one occasion. Many thanks to the band for the many hours of entertainment they provided us with.

Ken Latta

(with assistance from Sue and Anneka (then aged 8))

Photos (all from 1993) by Serena & Gill

KELLY & JEFF MEET AGAIN!



Well, it's the headline lots of readers would like to see again, but despite the photo above, this wasn't quite the case.

The "Jeff" in question (as featured above) is actually Scouser (Liverpudlian) John Gibson, lead singer of the ELO Tribute Band, Electric Live Orchestra. Kelly went along to see them when they played The Park, Worcester Park, South London, on 29 November. John bears a startling resemblance to Jeff with his wig (nicknamed "Wiggy"!) on. But as soon as he takes it off, he looks the spitting image of Kelly! A photo of Kelly with the band, will feature in the next issue.

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KELLY'S Q & A

Soon before Issue 2 came out, we sent out a mailing to all our readers, inviting you to send your questions to Kelly for him to answer — a one-off exercise (special thanks to Ken Latta for making this possible, and also to Kelly for his answers). Shame we only received two questions, it could have been a very interesting exercise. The results are below:-

1) John Rawstron from Rochdale asked:

"Was it a conscious decision to get more flamboyant on stage, and was it sudden or more of a gradual process that evolved of its own accord?"

Kelly's Answer:

"Hi John, I've always been flamboyant, it's an affliction that's become worse over the years. (When you're the smallest member of the band you have to do something to get noticed). :)"

2) Ian Byrne, from Douglas, I.O.M. asked:

"Did you (and other members of ELO) play on or have any involvement with the Jeff Lynne-penned Helen Reddy track 'Poor Little Fool' in 1978?"

Kelly's Answer:

"No Ian, I had nothing to do with it. I'm not sure about the others, but I don't think they were involved either."

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Any photos left uncredited this issue are because we have been unable to ascertain the identity of the photographer.

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WE ARE FOREVER INDEBTED To...

Gill, for photos, advice, and moral support!

Susan & Lee Murphy: our US correspondents(!), and also for that final signature on the T-shirt

John Kilcline and the PART II Web Site for the Parthenon Huxley Biography, the photo (shoelaces undone!), the news, and in conjunction with Mr Troyer: Eric's Diary; plus other things too numerous to mention

Colin & Robin from R S Photographic for the prize and the big pics!

Hillary Kurt, Pam Pike, and the cowboys and cowgirls of Barking Line Dance Club

Denise Jones from the News & Observer, Raleigh, North Carolina

Shelley Roye from TWA Records, Australia

DEAR PART II UNLIMITED...

Dear Serena & Lesley

Congratulations on your new venture. Let me say how very much I enjoyed the first issue of **PART II UNLIMITED**. Favourite part for me was **Eric's Diary** – those of us without access to the Internet didn't realise what we've missed out on.

I must admit to being hugely envious about your review of the video **ACCESS ALL AREAS**. I have been trying to get hold of a copy of this video for ages – needless to say without any luck, and I feel as though I would walk over broken glass to get a copy. I don't suppose you would have any idea where a copy can be found?

Geoff Hale
Poole, Dorset

Thanks for the vote of confidence, Geoff.

As for ACCESS ALL AREAS: It's not the easiest of videos to get hold of in this country. Copies are available for sale on the Internet from America at a pretty reasonable price (around the equivalent of £10-15), but you need a video machine that can play NTSC tapes to watch them. My particular copy of this video is on the PAL system, but it has been transferred from NTSC – it's not in the proper packaging, as it's only a review copy. Perhaps one of our online readers would care to help Geoff? John Kilcline of the Official ELO PART II Web Site has said that he will transfer NTSC copies bought over the Internet free of charge for UK readers (so long as it doesn't turn into a production line!). Legitimately bought copies (which are then transferred over) would certainly benefit the band more than bootlegged copies. — Serena.

ACCESS ALL AREAS – AN INDEPENDENT REPORT

The video content is good as far as it goes. The interviews are fine, apart from the point that if it was possible, it would have been better if Jeff Lynne was interviewed as well.

Another point is that this video could have been used as a complete record of the band, from the **Roy Wood, Jeff Lynne and Bev Bevan** starting point, to the **ELO PART II** line-up of today, and perhaps it could have been used to play all the videos of the band.

I'm sorry this seems a rather negative report on the video. As stated at the start, it is well worth getting if you can use a video with the NTSC playback.

Phil Pentecost
Benfleet, Essex

Nothing wrong with a less-than glowing report. The criticism is constructive rather than destructive.

It was the original intention of the makers of AAA to include footage of the original band, but sadly, legal reasons prevented this from happening, so it has ended up being a potted history of ELO, with emphasis on the PART II aspect.

A complete chronological history of the band, including original footage and band members, would be a must for any fan, but in the absence of such a production; in my humble opinion, AAA will do just fine. If only it was more readily available! — Serena.

Dear PTU

Thank you very much for printing all my little contributions in PTU Issue 2! I was thrilled to bits to see it all in print – and my name at the bottom of it all! It was my very first attempt at any sort of writing, and maybe some of you would say it should remain as my first and only piece!!!!

Also, thanks go to **Rosemary C** from **Australia** for letting me have the **ANDY'S DINER** CD that she officially won in the caption competition! But what's this I read? Only the two of us entered it? Shame on the rest of you! Get your thinking caps on, show the family and see what they come up with.

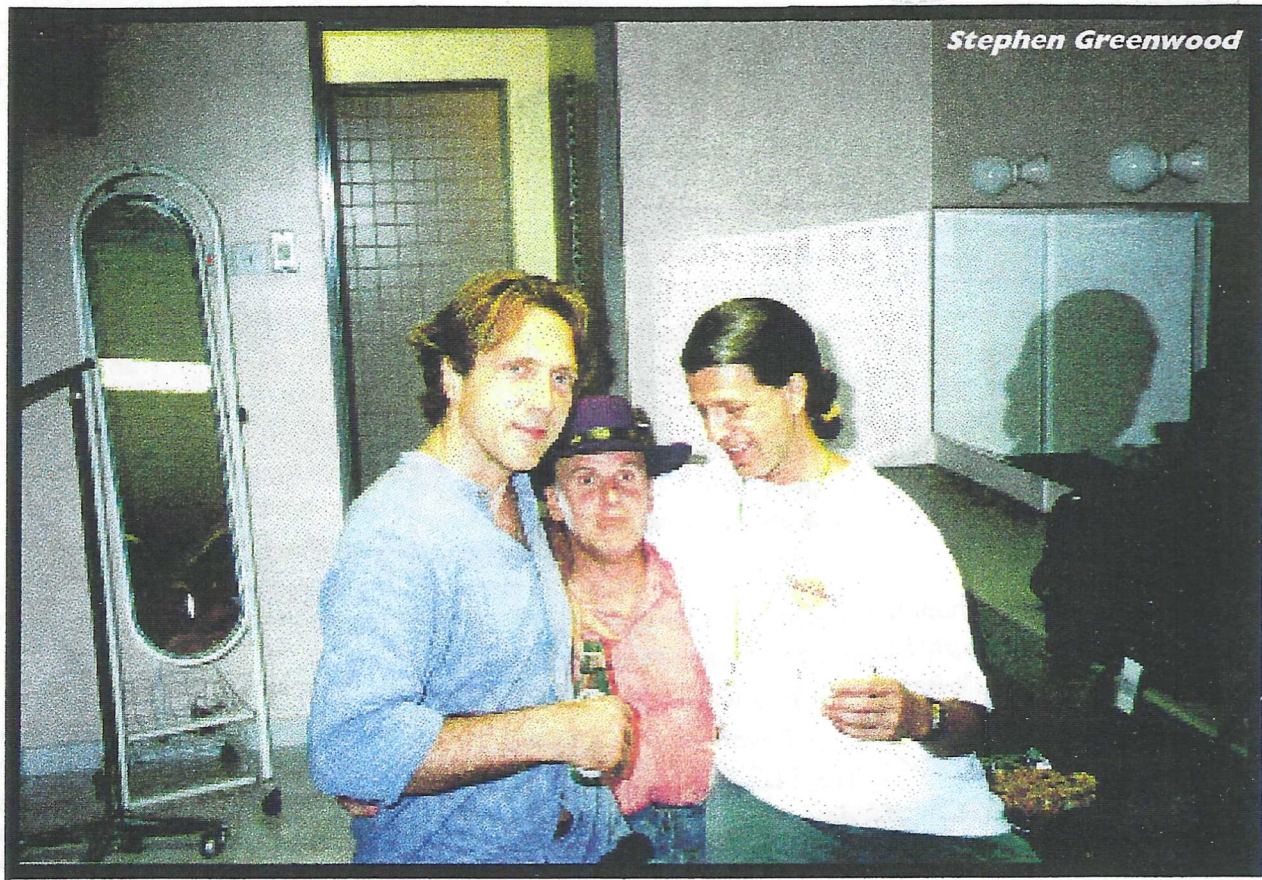
Thanks again everyone, and...
Keep The Light Shining!!!

Lynn Tonkin
Tadley, Hampshire

Well this time you've won the competition fair and square, Lynn – the T-shirt is yours!

We had more entries this time: the number of entrants went up to five. Out of 32 subscribers (at time of going to press), that's still not a fantastic amount. As Lynn says, get the family involved, get the neighbours involved, anything! Just have fun!

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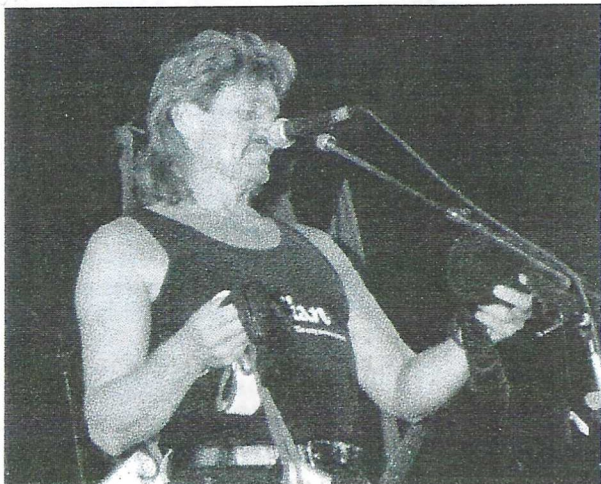
CAPTION TIME

Just what the heck is going on here???

For the lucky person who comes up with the most hilarious caption for this photo of Kelly being held at gunpoint by Eric (with a bottle of beer), and a mystery man (backstage in Singapore, 1994), we have another very special one-off prize.

RS Photographic, who were responsible for the spread of photos on the centre pages of Issue 2, have offered a HUGE (16" x 12") hand printed mounted photo of the band member of the

winner's choice, all ready for framing (photographed at last year's Tilgate Park gig). So when you submit your entries, please don't forget to include the name of the band member whose photo you would like should you be the winner. Due to the fact that all the photos are live shots, there are no photos featuring all the members at once. As in the last 2 competitions, all entries are judged independently of the Editors. Get your entries into the Editorial addresses no later than Friday 5 March 1999.



"Ummmm... definitely not my size. I wonder if M&S will change them?"

The winner of the T-shirt (now fully signed!) from Issue 2, is Lynn Tonkin of Tadley, Hampshire, who was runner-up last time round. Her winning caption is shown left.