

# PART II UNLIMITED

Issue 4

**IT'S MIK!**

**LIVE:-  
COLUMBUS,  
OHIO  
ATLANTIC  
CITY**

**RUSSIAN  
RADIO  
INTERVIEW**

**SOUTH  
AMERICA:  
Press Conference  
& Pics**

**PLUS:-  
ERIC'S DIARY  
SPOOF NEWS  
SILLY PAGE**





**PART II UNLIMITED**  
**201 EXPRESS DRIVE**  
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**IG3 9RD**  
**ENGLAND**

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### **PART II (and its members) on the Internet:**

[www.elopart2.demon.co.uk](http://www.elopart2.demon.co.uk)  
[www.louisclark.com](http://www.louisclark.com)  
 (Webmaster of both the above: John Kilcline)

Eric Troyer's Web Site:-  
[www.shae.demon.co.uk](http://www.shae.demon.co.uk)  
 (Webmaster (or should that be 'mistress?!') of the above: Jules Shiels)

Sites with plenty of PART II Content:-  
 The Australian ELO Web Site:  
[www.iinet.net.au/~althomp/austelo/](http://www.iinet.net.au/~althomp/austelo/)  
 Webmaster: Ken Greenwell  
 'The Night The Light Went On In Carlisle'  
<http://freespace.virgin.net/james.hoban>  
 Webmaster: Jim Hoban

# EDITORIAL

**W**ell, how-dee-doo, and wel come ye to Issue 4 of our 'nearly-quarterly' fanzine, PART II UNLIMITED. We say 'nearly-quarterly', as Issue 1 came out in July 1998, and Issue 4 is out in May 1999, so we're slightly ahead of schedule here... hence 'nearly-quarterly'!

'Tis a busy time for our fair lads, in the midst of a major UK tour as you receive this, which includes a sold-out date at **The Royal Albert Hall**, to finish it off! They have also had a higher profile of late (at least in the UK), with a national peak-time TV appearance on the **BBC's National Lottery Show**, on 7 April, and just the day before, Kelly had daytime audiences in stitches with his attempts to cook on the BBC's (again!) **Can't Cook, Won't Cook** Reports on both shows on the facing page.

As you will see from the contents of this issue, the band have certainly been globe-trotting recently, with features from places as diverse as **South America** and **Russia**, not to mention the **United States**, and even

**Manchester** for the Lottery Show! Watch out for dates in **Scandinavia** and hopefully **Australia** later in the year. Bev has said that he thinks ELO PART II have travelled more than any other band... he's probably right!

As can be seen from **Sarah Showalter's Columbus, Ohio** review, new boy **Parthenon Huxley** seems to be settling in nicely, contrary to opinions from UK TV watchers that he (and indeed, the rest of the band) seemed very subdued on the Lottery Show. Live TV is not the best showcase for a band more used to playing live theatres, it seems.

Now that the UK Tour is upon us, feel free to send in your reviews, photos, and anything else you may want to share with us. As we say on the inside back cover, we would like Issue 5 to be a UK Tour Special, and we can't do it without your help!

Happy Reading!

*Serena & Lesley*

### **THOSE PESKY CREDITS...**

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**PART II UNLIMITED** is printed by:  
**Adrian Platt, Goodmans Fields Copying Centre, London E1**

### **ALSO NEXT ISSUE:**

Write-up & photos from **Phil Bates' Gravesend** gig with his new band, the **Eleanor Rigby Experience**

### **WITHOUT WHOM, ETC, ETC...**

Gill, for all the usual... Susan Murphy for getting us out of a hole with her wonderful photos, and also her ceaseless

promotion (if we had a payroll, you'd be on it, Susan!)

John Kilcline and the ELO PART II Official Web Site for giving us that one thing vital for a Bulletin Scheme... news!

Eric Troyer for his entertaining diary... we want more, Eric!

Colin & Robin from RS Photographic for the prize Joseph Lemire and all at Gala Radio, Kiev, for the interview and photos

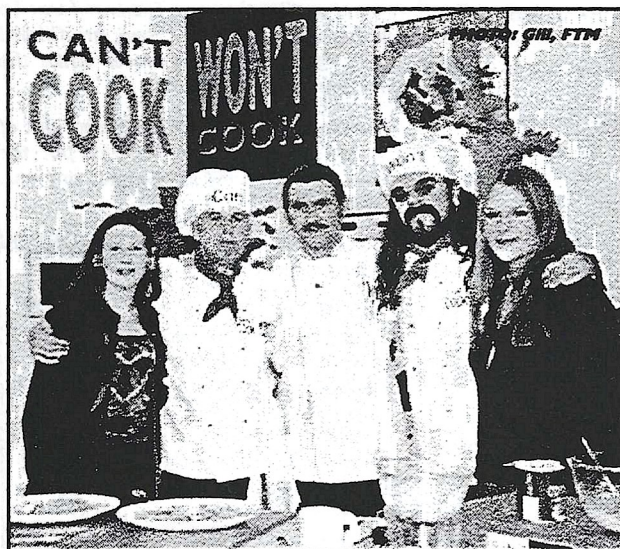
Michel Lakos Monardes for the South America transcript and photos, and Jose Luis Schenone for the translation of the above.



# PART II ON UK TV..

## CAN'T COOK, WON'T COOK

This was broadcast on UK daytime TV on BBC1 on Tuesday 6 April 1999, at 11.25am, and featured Kelly, accompanied by his daughter, Jenny, versus Roy Wood, with his daughter Holly. They both had to copy TV chef Kevin Woodford, as they cooked a dish (in this case choux pastry eclairs) together.



L to R: Jenny, Kelly, Kevin Woodford, Woody & Holly

**C**an't Cook, Won't Cook is a UK daytime TV show that usually features members of the public who have no cooking ability whatsoever, nominated by friends or family, to be totally humiliated by a Smart-Alec TV chef, whilst the people who nominated them come on the show to taste their concoctions blindfolded at the end, and judge who was best.

This was one of a series of 'celebrity' shows (the previous week featured Rick Wakeman, apparently).

Kelly was brought in as a last-minute replacement for former Slade man, now turned TV actor and radio DJ, Noddy Holder, who couldn't make it. An inspired choice, it turned out, as Kelly is a natural comedian, and settled in perfectly.

Daughters Jenny and Holly were the 'tasters', who sat out of shot most of the time, and were often shown looking embarrassed or a little despairing at their dads' efforts!

Kelly and Woody looked delightfully silly in their chef's outfits, provided by the BBC — Kelly was the 'Can't' and Woody was the 'Won't', as written on their hats.

Things got off to an auspicious start when Woody couldn't even locate the switch for turning on the gas hob. It was left up to Kelly and chef Kevin Woodford to help solve that problem!

Once Kelly found out the recipe was to be choux pastry eclairs ('choux' is pronounced as 'shoe'). Kelly insisted on putting his foot up on the table to show the studio audience his 'choux'!

Kevin Woodford had to work hard to keep these two characters under control.

Woody couldn't separate his egg, and was shown using a fork to try and prize the yolk from the white, much to the despair of the chef!

Kelly's icing wouldn't thicken, because it turned out he kept taking the saucepan off the heat. For this he was severely told off by chef Kevin! He was also rapped for continually licking his fingers, only discovering the towel some 20 minutes into the half-hour show!

The studio audience cooed with delight when both our amateurs managed to pipe out a set of near perfect looking eclairs onto their baking sheets... wonders will never cease! Then Woody blew it by setting fire to his eclairs when they came out of the oven, by placing the tray on the lit gas hob! Cue Kelly and Kevin with a quick chorus of FIRE BRIGADE!

As for the finished articles: Kelly's didn't look too bad (he was trying his damnest to be careful!), whilst Woody's looked a total mess: his icing was too thin, and went everywhere when he tried to pipe it!

Jenny and Holly tasted both dishes blindfolded, and duly judged their own dads' dishes their respective favourites. It was left to chef Kevin to do the final judging. Woody's looked terrible but tasted OK; Kelly's looked OK, but didn't taste too good. For one of the few times in the programme's history, the result was a draw; probably the most diplomatic of decisions. Both were allowed to keep their outfits (we look forward to Kelly modelling his hat on the UK Tour!), and both went home with a set of cookery books in the hope that their skills may now improve!

## PART II ON LOTTERY ARE 'JUST THE TICKET'

PART II on the National Lottery Greatest Hits show, BBC1, Wednesday 7 April 1999. Reader John Rawstron went along to the recording...

**M**anchester was pretty busy this week (April 7th), playing host to Juventus, Status Quo, and 'almost' Meatloaf. The big man had to cancel at the last minute due to being less like a 'Bat Out Of Hell' and more like 'A Bit Less Than Well'.

However, the main event was surely ELO PART II being beamed live from the BBC directly into the 7.5 million homes around Britain as a part of the National Lottery Midweek Draw.

I was lucky enough to be there, and, quite amazingly, upon arrival at the studio, happened to bump into none other than Parthenon Hudey. He straight away confirmed his credentials as Phil Bates' replacement by using the telephone. How is that significant, you may ask. Well, the first time I saw Phil, he revealed that the rest of the band were backstage ironing their shirts.

Clearly then, both Phil and Parth are careful to ensure that, despite being our heroes, the band still do reassuringly normal things like using irons and telephones.

A ten-minute lottery show allowed for only one song, SWEET TALKIN' WOMAN (apart from a brief 'pre-live-on-air' rehearsal/soundcheck).

First though, we had to observe the audience training ritual that tells us when to applaud, not to stand up and dance for fear of getting clouted by the overhead cameras, etc.

Mr Warm-Up Man did as his name suggests and warmed the audience up comically prior to the big countdown of going live on air.

Through absolutely no fault of their own, the band

seemed a little subdued. The reasons for this were not too apparent to the television viewer, but there in the small studio, the constraints of limited space, cameras/cables on the floor and a necessity to keep the volume down were all too clear.

It was like asking a Formula One racing driver to take you to work during rush-hour traffic. He would do the job perfectly well, but conditions would mean he would be performing at only maybe a tenth of normal capacity.

And so it was with PART II, having little option but to perform with less than their usual considerable zest.

Of course, they were still tremendous, and the excitement of seeing them go through their pre-tour paces with new recruit was not at all dimmed.

Nonetheless, there was the concern that television viewers who may not have seen the band in concert would be given no clue that they were seeing a PART II who were forced to slow down for rush-hour traffic rather than roar with their usual verve through an exciting two-hour-plus set.

The more mundane business of Bev maybe making me a millionaire by starting the lottery draw was next. Suffice to say that, despite Kelly having taken on lead vocals, and his name being almost an anagram of 'lottery luck', I didn't even get one number.

Despite that, PART II had made it a great evening, as ever, so well done to them, and, Parthenon, if you get to read this, thanks to you for indulging me and Sue with a pre-Lottery photograph!

John Rawstron



# THE SILLY 'N' SINISTER PAGE

## FROM THE LABS...

Well, howdydoo all, and isn't it a beautiful magazine, this? Why certainly, and you know what would make it better? I'll tell you: knowing that **ELO Part II** has hit the big time commercially! But wait! you say... **ELO Part II** hitting the big time, even bigger than they did in the 70's? Certainly so, because we here at the Labs have a new paradigm, ready for the 2000+ version for our fine lads!

Here's the news:

1. ELO Part II needs bigger commercial success,
2. ELO Part II needs bigger name recognition, and
3. ELO Part II needs more money!

How do we do it? Getting the band to work with us, here at the Labs, in promoting commercial goods during their concerts. Now we won't go promoting stuff the whole night, just during certain lyrics of certain songs. Styx had their **Kilroy Was Here** tour, and ELO Part II will kick off the "**MALLONMAN WAS EVERYWHERE**" tour.

When **WHISKEY GIRLS** starts, as soon as "wishful thinking with a one track mind" hits, MallonMan sex toys are suddenly thrown on the stage. When "so glad you said goodbye" arrives, the stage will be filled with MallonMan mousetraps! You like choco-

late? From **HELLO** when "here's a kiss just for you" is sung, Bev will fling dozens of **Hershey Kisses** into the audience. But you want to go to the bathroom now? Well, you're not safe out in the lobby either! MallonMan Travel Agency will have travelogue brochures for Iran, while you hear "We're just a stone's throw from burnin' hellfire." Don't like politics? How about straight ahead commercialism? "Storm clouds are waiting for you up ahead" for London Fog umbrellas!

But you've been waiting to hear **POWER OF A MILLION LIGHTS!** Okay fine! You listen to "where there's a will there's a way" and MallonMan Funeral Homes lights up against the backdrop!

Alas, you think, I've seen it all. The band has sold out. There's nothing left to sell. **WRONG!** One last item, and this one is for the encore: As soon as **EVERY NIGHT** begins, better get ready, because as soon as you hear "I've got an itch that just won't quit," Kelly will fling several cans of MallonMan Jock Itch Spray into the crowd.

Oh, there's more, but this issue can't hold it all. We'll just have to wait until later, and remember, as we here at the Labs say, "Time flies like a bird, but fruit flies like a banana." We always say that.

Until next time,

**Scott Mallon, Owner of MallonMan Labs...**

## SILLY PIC TIME!

From one of those 'quiet' times during rehearsals in January. Lenswoman Gill was trying for a photo of the drum kit, unawares that Eric was sitting behind it quietly eating an apple... be thought he'd surprise her! He nearly gave her a heart attack!



PHOTO: GILL, FTM

"I come in peace!"

## THE FLAKE GOES SINISTER!!!

Way back in January '99 a tale told to the Flake, of events that evening get spun around so that the song **THE LAST TRAIN TO LONDON** written by Jeff Lynne, are fiddled with until the following words strike the page with deadly effect!!

A train stuck on the line... a glance out of the window to see events that put the movie **REAR WINDOW** in reverse... sing on... if you dare!!!!

**THE LAST BUT ONE TRAIN TO LONDON**  
by Rosemary C

It was 10.58  
10.58, train was late, big date  
We were walking up and down  
Sweaty bodies crowded in  
It was a sin

It was one of those times  
One of those times when you wish you  
were elsewhere  
I just stopped and stared  
Was anyone aware  
Or was I a dreaming  
My eyes would not pull away

**Chorus:**

Last but one train to London, just standing  
there  
Last but one train to London, not going  
anywhere  
She thought her life would go on forever  
Until today she had not a care  
All I could do was stand and stare with  
mortal fright

It was one of those times  
One of those times, that was really meant  
to be  
She had not a care  
Stranger beware  
Her last night

There in the window  
As shadows, they moved about  
The exits were all closed  
I couldn't get to you  
We were locked in  
Couldn't help you that day

**Chorus (repeat)**

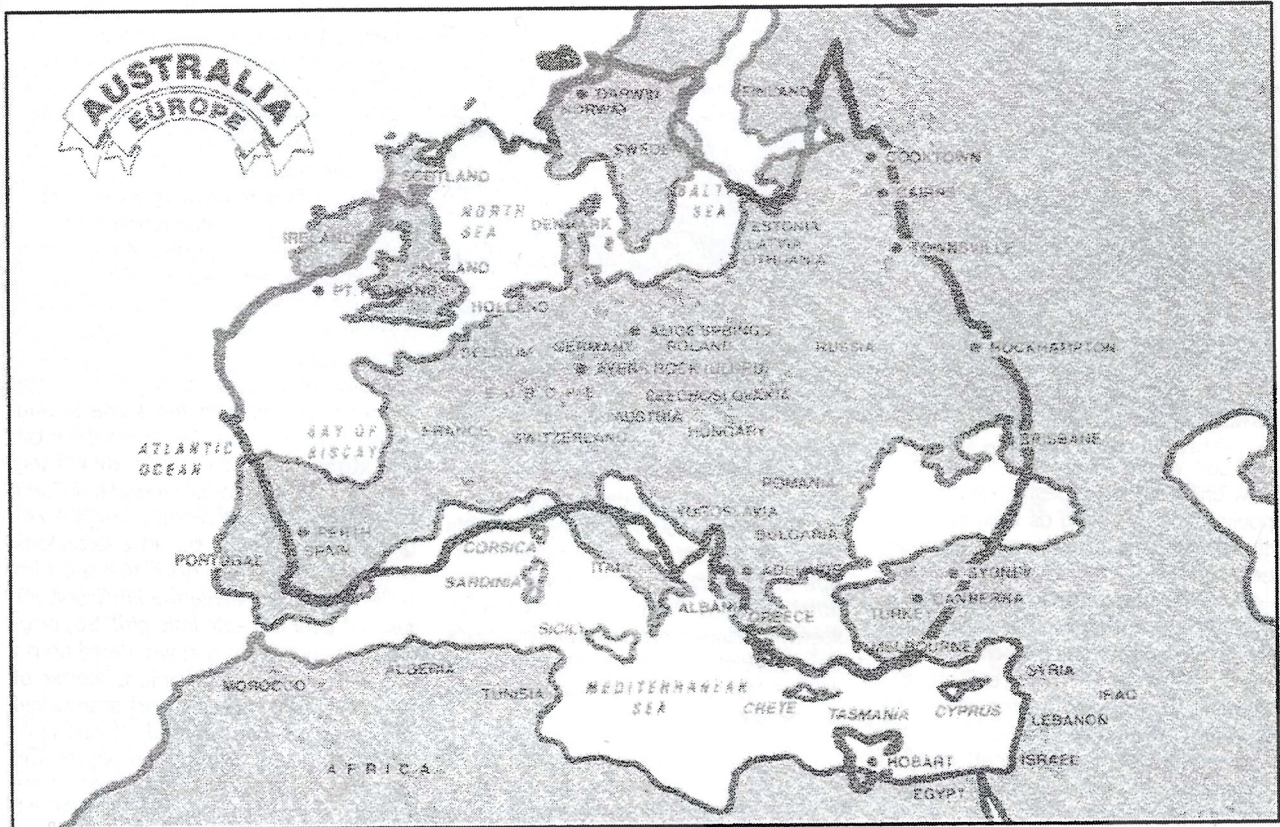
Across the rail embankment  
In a moment of time your short life was gone  
I saw it with my eyes  
But what could I do  
Can't get to you  
Your life will not go on

**Chorus (repeat)**



# ERIC'S DIARY

And so we come to the last part of Eric's tour journal (for now, we hope!), which took him and the band to Australia last year, for what was to become an ill-fated tour. Just four gigs in, and the tour had to be halted due to illnesses (not least Kelly's). A sad end, but not without some funny moments along the way... Read on!



**How a tour of most of Europe can equal an Australian tour – most of Europe fits within Australia!**

**Tuesday 14th April 1998**

I left NJ early in the morning on the 14th, got up at 4am packed and left, flew to Gatwick, London, tried to sleep but I was too jet lagged.

**Wednesday 15th April 1998**

Met up with Lou, who had flown in earlier, and we met up with the rest of the band and crew at Heathrow, when we got on the Air Malaysia 747 and left at 12 noon on the 15th. We arrived 12 hours later at Kuala Lumpur, Malaysia, at 7am on the 16th, where the smoky haze was hanging in the air from all the peat and rain forest fires that are still burning there and everywhere in the area. After a few hours on the ground we got on a 777 and flew to Perth, leaving at about 10am and arriving at 3pm on the 16th, and by the time I arrived at the hotel, it had been 48 hours since I had gotten up that morning on the 14th.

**Thursday 16th April 1998**

It's a bloody long way to Australia. But, it was wonderful there when we arrived, Perth is very warm and California-ish, and the hotel is very nice. We were pretty ex-

hausted when we arrived, so we had a few drinks, ate a fine dinner at the hotel, and passed out, or sort of passed out. Most of you are familiar with jet lag, just when you want to go to sleep, your body thinks it's time to wake up and visa versa. So, I think we all had difficulty, Lou said he woke up at 5am, had breakfast and a bath, then drank a bottle of wine, went back to sleep and slept till 1pm.

**Friday 17th April 1998**

Most of us were sleep-walking through the 17th. The hotel was also a casino complex and the venue was also a part of it, so the crew walked over and set up the whole stage, and we attempted a rehearsal. We haven't really done this show since the English Tour, it's a long show with an interval. So, needless to say, we needed a refresher. It was pathetic, simple things we all forgot, and the jet lag made it much worse. I felt like I was doing everything in slow motion, and just couldn't get my brain in the right gear. It's really frustrating, I always say to myself, "Self, GET OVER IT!", but it just takes a while. More soon, the first gig is tonight!

**Sunday 19th April 1998**

We arrived after a long flight from Perth to Melbourne, checked into the hotel, the same one we had stayed at 3 years before and headed to Chinatown for dinner. There's a restaurant that apparently the guys went to 15 years ago, and when they stopped in 3 years ago, the Chinese owner recognised Bev and Mik (probably not easy to recognise Kelly on account of his missing hair), so anyway we had to go back there for dinner, and even though we had a fine dinner, I realised I was getting sick and losing my voice.

**Monday 20th April 1998**

Well, I was really sick now and definitely had lost my voice, and we had a television show to do. The show was a national Australia TV show, and we were doing just one song, *Livin' Thing*, sort of unplugged. It was a big hit here and it's also in the movie *BOOGIE NIGHTS*. So we headed over to the studio for rehearsals, and the live show. They put us in a dressing room with these large glass-doored refrigerators, which were full of all manner of beer, wine and champagne. It was all locked up, apparently just a storage point for the hospitality suite near the studio. And, apparently they weren't giving us anything to drink until around show time. Well, Mik



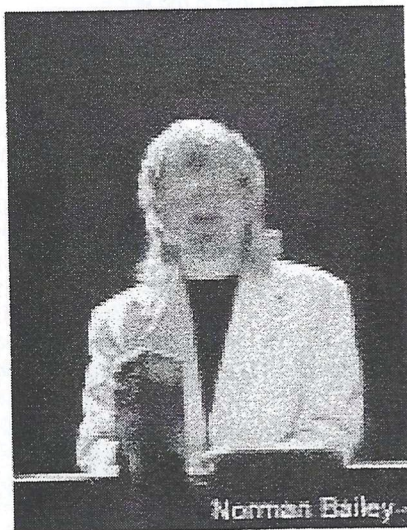


Norman Bailey

and Lou, who are known for liking a drink now and then, were besides themselves, pacing and twitching as they eyed that stuff through the glass doors, so close and yet so far. Not known for their mechanical abilities, they managed to get Simon to start unscrewing the hinges of one of the doors, and then he let them loose with his screwdriver. **Tweedle Dum** and **Tweedle Dee**, would be the closest description one could give to those two klutzes trying to get the door off, and then after they had nicked a couple of beers, and rearranged the shelf to cover their theft, trying to get the door back on. Just as they did, the people from the show returned and they had to hide their ill gotten gains. They stood there like two guilty schoolboys, giggling and shuffling. There are some pictures of it all, and we will post them on the web page as soon as possible.

#### Saturday 25th April 1998

After a successful run in Melbourne, we headed to **Tasmania**. It's an island south of Australia, largely untouched by development, and apparently has wonderful



Norman Bailey

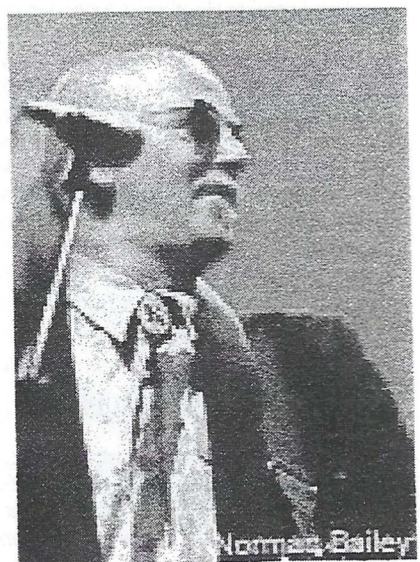
nature walks and wildlife preserves. However, we would never know it, because we flew in one day and out the next. We did the gig at a lovely casino, if there is such a thing, located on a large bay outside of **Hobart**. What a view from the hotel window. We wished we could've spent more time there exploring, but that's the nature of touring, you get to see a lot of city centres, but not too much real sightseeing.

#### Sunday 26th April 1998

We got up early and flew to **Sydney**, the crew had come even earlier, and prepared to spend a few days here. The gig was a casino again, and we had a great show and reception from the fans. I was still struggling to sing. For some strange medical reason, I could sing in certain ranges with no noticeable problem, but then there was this one area that I just couldn't even make more than a croaking and cracking sound. So, as we had been doing while my voice was not good, Kelly made a little speech/joke before **TELEPHONE LINE**, to humorously warn the audience that I was struggling to sing the song. In this speech he says that I have a frog in my throat, and we were going to ask someone from the audience to come up and sing the song, but that we changed our minds and decided to let the frog sing. Well, this drunken lady, apparently only heard what she wanted to hear, the first part, and marched up on stage as we were beginning the song. She hung out with me for a while, I tried to smile and say, that's nice, lady, but it was just a joke, now bugger off; but I guess she couldn't read my facial expressions. I guess she expected to sing the song, but when I didn't hand over the mike to her, she went and bothered Kelly for the rest of the song. Now, usually, **Barry Evans**, (of the **Academy Award** winning **'Black Can'** fame on our video, **ACCESS ALL AREAS**), is lurking at the side of the stage, waiting for a guitar string to break or to keep some of the

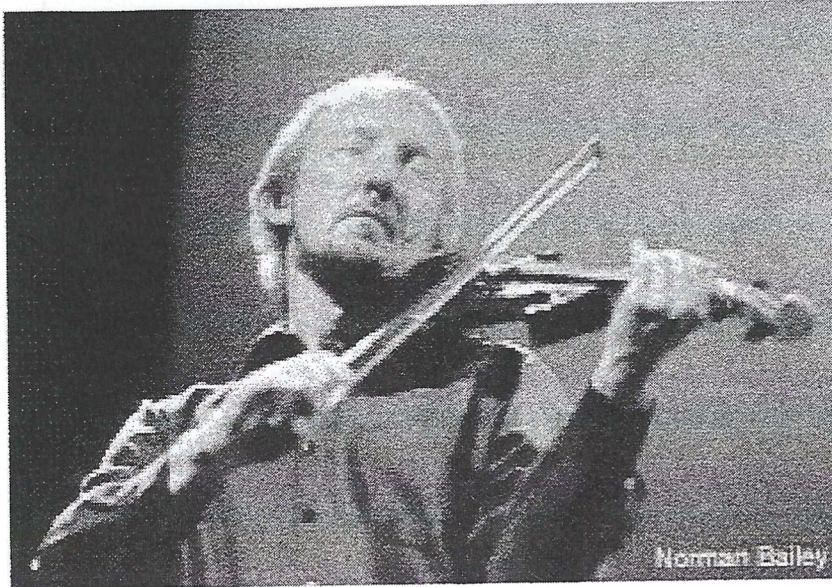
band's old gits from wandering off stage in the middle of the show. His other love, other than ferrets (*don't ask him about ferrets if you have a train to catch*), is to have some drunken fan to jump on stage. This means he gets to use any means of force, shy of murder, in the name of defending his turf, which he does with his extensive knowledge of martial arts, and a very large heavy flashlight. And he performs this task with relish, usually. I've seen him come flying out of the corner, and tackle all kinds of alcohol crazed people on the stage, and I'm not just talking about Lou and Mik! The trouble with **Barry** (or **Barru** as we cautiously try to humour him with), is that he doesn't distinguish between a drunken yobbo and, oh, say, a pretty dainty young lady (*it could happen, at least it has in the past*) who just wants to come up on stage and plant a kiss on Mik's violin or something. He tackles them all with the same Rugby Union move, and usually throws them off the stage, after a couple of kidney punches (*there's no blood and it doesn't leave a mark*). Occasionally a child will get put up on stage by an overzealous parent/fan, and we have to hold him back. *'Barru, put away the flashlight, it's just a 6 year old cute little girl!'* So, anyway, when this woman wandered up on stage, I figured it was only a matter of seconds before we would see her smacked about the head and carried off, and I positioned myself away from where the blood would probably spatter and where I could get the best view. But, **NO BARRU**, the whole song passes by with her there warbling with Kelly and no Barru, and at the end of the song, Barru finally comes up and gently escorts her off. I think he's gone soft, he needs to spend a month out with Sabbath or another heavy metal band to get him going again. Then at the end of the set, there were a lot of people trying to get up on stage, and sort of feigning like they were about to, and Barru had his hands full then. It was a good night.

#### Monday 27th April 1998



Norman Bailey





We do the final show at the casino in Sydney, and we had a great night, according to the fans, but Kelly is very sick and losing his voice. I seem to be much better, although I still have part of my voice missing, and we haven't put back some of my tunes, that we had taken out when I got sick.

#### Tuesday 28th April 1998

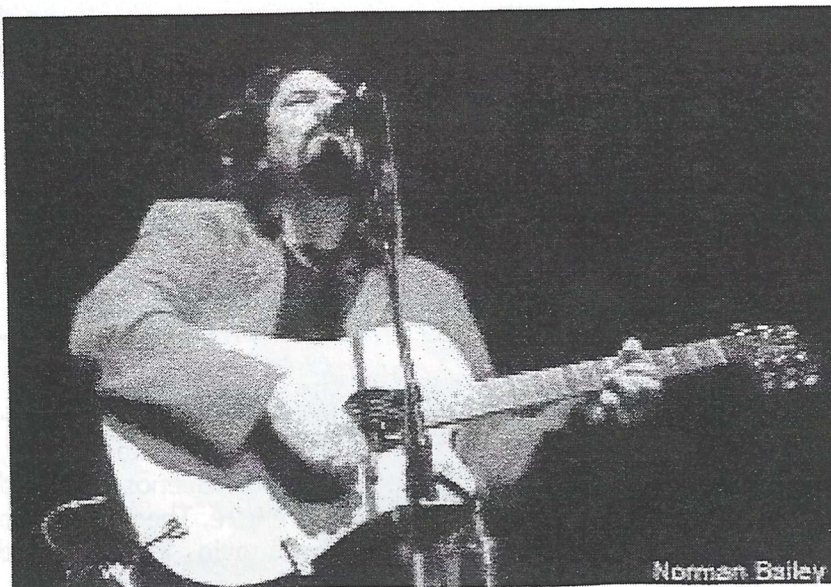
Kelly is sick in bed, with bronchitis, and the doctor who is attending him says he shouldn't be doing anything. So, we are waiting till tomorrow to see what we will do, either try to get through tomorrow's gig with Kelly just playing bass and Phil and I singing, or something. This was a day off, so Bev, Mik, Lou, and I went to lunch at a Chinese restaurant, and then went to the IMAX theatre and saw an amazing film called *EVEREST*, about a climb up the mountain. Absolutely amazing. Then we had a drink and later we are going out for dinner, really boring, right.

*(later)* Yes, an incredibly boring evening dinner of fish and chips at a restaurant in

Darling Harbour, and then off to bed, really dull. I'm getting homesick, too, it's not bad when you are working and active and you have a full schedule, but it really sucks when you sit around with days off, even though you need a day off to recover some energy. It looks like we will have another day off tomorrow, as we will probably postpone the gig, and see how Kelly's doing tomorrow morning with the hope that we can do the rest of the gigs.

#### Wednesday 29th April 1998

As I previously reported, Kelly developed bronchitis and is completely sick, we cancelled the gig tonight, and probably tomorrow's gig also. But we will probably do the last two gigs, with me and Phil doing all the vocals, and Kelly just sitting and playing bass. Tough break for us, really this has been a great tour, we have been treated well by the promoters' staff, wonderful people, and the crowds have been good, and the reception has been great also. Anyway, we were all wandering around Sydney, and getting fresh air and sunshine, it continues to be warm and



sunny, and I think it's supposed to carry on. So, we will see what tomorrow brings.

#### Thursday 30th April 1998

The doctor says Kelly's bronchitis is too bad to let him work, so we have cancelled the rest of the gigs, and we are coming home, if we can get the flights changed. The shows were sold out, and we are probably coming back later in the year to do more shows here and do the ones we cancelled. So, that's all folks, for now.

*...and indeed it is. No more has been written since then, due to a broken laptop.*

**BAND PHOTOS, ALL FROM THE 1998 AUSTRALIAN TOUR BY NORMAN BAILEY, BY KIND PERMISSION OF KEN GREENWELL, WEBMASTER OF 'STRANGE MAGIC', THE AUSTRALIAN ELO WEB SITE**

[www.iinet.net.au/~althomp/austelol/](http://www.iinet.net.au/~althomp/austelol/)

#### FOR SALE:-

##### ELO Part II

**Honest Men/Love For Sale** Cassette Single - extremely rare! Price: £10

**Moment of Truth** full colour laminated Tour pass - £15

**European Tour 1993** laminated Tour pass - £12

**ELO Part II** laminated Guest Pass (undated) - £12

**'A Little Electric Light on A Spring Night'** - beautiful original laminated ticket from the historic Tamworth Castle concert - £10

##### ELO (CD's)

**Light Years** 2CD set - £12

**Strange Magic** US only Double CD set - £14

**ELO's Greatest Hits** (1979 UK release) - £4

**The Very Best Of ELO** (Aus. only release, feat. live versh of 'Beethoven') - £6

##### The Move (CD's)

**Movements** CD Box Set (1\* three LP's plus rarities, b-sides & 'Something Else' EP - essential!) - £25

**BBC Sessions** (all previously unreleased live in studio versions) - £11

**Message From The Country** (US release - diff. sleeve & running order - rare!) - £13

**The Collection** (1980's Castle Communications release, now deleted) - £8

##### Roy Wood (CD)

**You Can Dance The Rock N' Roll** (long-deleted EMI compilation, feat. many hard-to-find tracks) - £7

Write to:

**ANDREW WHITESIDE  
FLAT 2, READMAN COURT  
40-42 JASMINE GROVE  
PENGE  
LONDON  
SE20 8JZ**



## PART II IN SOUTH AMERICA

The following are extracts from 2 press conferences the band did whilst they were in Chile in March. They were translated from the original English into Spanish, and from that Spanish back into English again, so it's highly likely that what's written below isn't exactly as it was originally quoted. Thanks to Michel Lakos Monardes for both the interviews and the photos (all from the press conference at Santiago Airport).

### LOU CLARK NEWSPAPER INTERVIEW



*Lou looking thoughtful during the press conference...*

Before the two concerts that ELO PART II did on the 3 March at the Rock & Soccer Gymnasium in Antofagasta, and 4 March at the Monumental Theatre in Santiago, Louis Clark did an interview with a reporter from the Santiago Mercury newspaper. Louis had already played there a year ago with the spectacular SYMPHONIC QUEEN in Quinta Vergara and the Chile Stadium.

#### **Which is your contribution?**

I've helped to contribute and then to preserve the classic and characteristic sound of the group.

#### **What's new in the 25th. Light Years World Tour in relation to your visit in 1995?**

A new member called Parthenon Huxley of California. In the set we have some new material, but without doubt the people want to listen to the group's classics. The answer always was very good with the repertoire and also with the tracks of the disco era.

#### **How do you qualify this period?**

Too much success but perhaps not very lucky in the musical sense.

#### **Does it complicate things that more people recognise this music than recognise the people?**

No, the people enjoy these tracks and this doesn't complicate. It's exciting to check how in places so distant in the world, the people praise our tracks. The people pay to listen to their preferred tracks and we don't disappoint them.

## ELO PART II PRESS CONFERENCE



ELO PART II began their 25 Light Years World Tour on 25 February 1999 at the Conrad Resort & Casino in Punta del Este in Uruguay, then did a one-off television programme, La Movida Del Verano, for a TV channel in Buenos Aires, Argentina. After that they left for Chile to appear on 3 March in Antifagasto and on the 4th at the Monumental Theatre of Santiago.

On arrival at Santiago Airport, PART II did a press conference, which some of the local fans attended. These were some of the many questions:-

#### **What's ELO PART II come to offer on this World Tour?**

Bev: We don't come to show anything new, our simple objective is meeting with our public and to present our new member: Parthenon Huxley.

#### **Why have you left the Cellos? Do you think to rejoin them to the group?**

Kelly: Principally because we don't have the musicians that played these instruments, and besides, because Louis Clark plays these sounds perfectly with

keyboards.

#### **Where will you be going this tour?**

Bev: We haven't got good planning. It began in Punta del Este, passed through Buenos Aires, and now we're here. Then we will go to Scandinavia, England and maybe Australia but it goes by



chance.

**Do you have in mind to edit an anthology of this 25 years?**

Kelly: The material that we show is a kind of anthology, but we don't think yet to edit any discography material.

**What could be the prin-**

**cipal musical difference between this group and the Jeff Lynne era?**

Bev: This group travel the world more, have more freedom and can do more things musically speaking.

**Are there any possibility to rejoin with Jeff?**

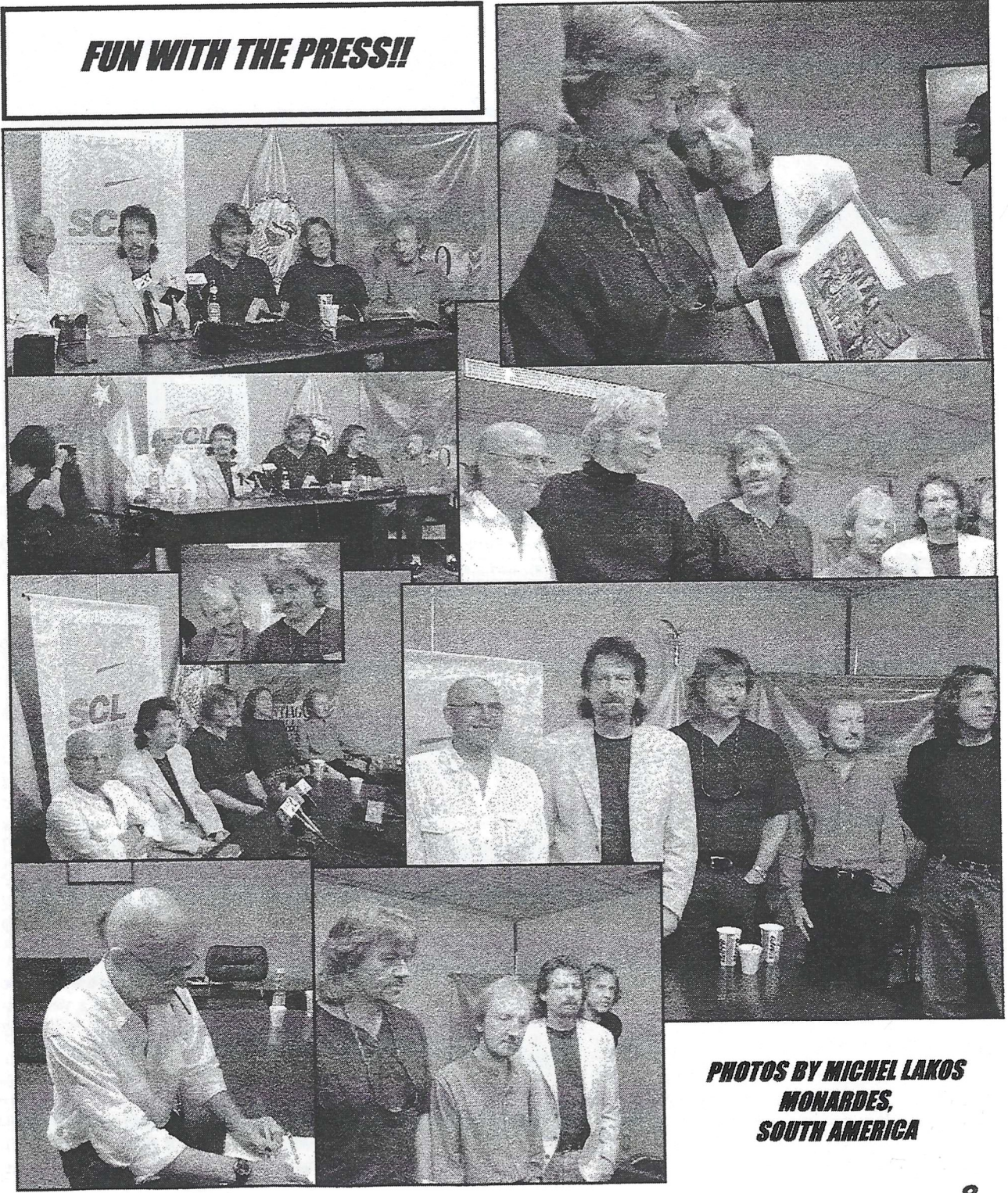
Bev: Impossible, he is actually a great producer and he's very busy with this.

**How do you feel with the group?**

Parthenon: I've felt very good, is a very funny group and there is more work to do.

.....  
*And that, as they say, is that. Special thanks to Jose Luis Schenone from Argentina for the translation.*

**FUN WITH THE PRESS!!**



**PHOTOS BY MICHEL LAKOS  
MONARDES,  
SOUTH AMERICA**



# BEV & MIK ON GALA RADIO, KIEV — 14 MARCH 1999



*During their three dates in Kiev, Vilnius and Lithuania in March, Bev and Mik did an interview for the local radio station in Kiev. It was the band's first time in Kiev, so both the radio station and the locals were pretty excited! The interview itself sounded rather different to what we are used to, with a translation into very fast Russian after each question. A transcript of the entire English part of the interview is below:-*

**Gala Radio:** Hello Bev, Hello Mik.

**Bev & Mik:** Hi there, good afternoon.

**First question, how do you like Kiev? How do you like our City?**

**Bev:** As I said to you earlier, we've just come from South America — Chile and Uruguay, where it was very, very hot, and so the weather is not kind to us here, we feel very cold. But apart from that, the people have made us feel very welcome.

**Well, the second question is, the closest question I would say, is about tonight's concert. How many songs? As far as I know you're going to have 2 parts of the concert, with orchestra, just this stuff.**

**Mik:** I think there's going to be about 35 songs. I'm not really sure, because some of them are put together in medleys, so sometimes there'll be 4 or 5 songs, just little bits

of each, put together in sort of one medley. And I think the total count must be around... is it 35?

**Bev:** Could be, yes — a lot of songs. It covers all the albums from the start right to the present day, really.

**We get a lot of calls from people, and they wanted to be here to see you, because when they were in the car, when they were bored they would listen to ELO, like TICKET TO THE MOON, and things like that, then later songs, WHISKEY GIRLS. Let's talk about your songs. I know the songs for the group is like their kids — right? Do you feel like they are your kids?**

**Bev:** Yeah. We've been playing them so long that...

**Mik:** ...Some of them are growing up very quickly!

**Bev:** Some of them are quite old kids now — in fact they're adults now! But some of the younger ones, the songs that we've written in the last

few years — yes, I suppose it is like creating life, yeah.

**And which kid is your favourite? Is it possible to say? Tell me 5 songs by ELO!**

**Bev:** Wow...

**Mik:** Oh dear... I think BLUE SKY, ACROSS THE BORDER... not particularly Bev, but I think the rest of us quite like that one...

**Bev:** Everyone has their own favourites. From a playing point of view, I've always enjoyed... I like STANDIN' IN THE RAIN, and FIRE ON HIGH, and TELEPHONE LINE stands up really well over all the years, too.

**Mik:** Especially as I'm playing the keyboard intro now, so it's very exciting! Will it be right or will it be wrong?!

**Which music is your background? Before you became singers in a popular group, you were listening to...?**

**Bev:** I started at school. I go back a





long way, so rock 'n' roll I just fell in love with when I was a child at school. It was just rock 'n' roll, it was **Elvis Presley**, more than anybody. But I think the band's main influence has been **The Beatles**.

**Of course, and Rock 'n' Roll Is King is probably like a tribute to your love of rock 'n' roll, right?**

**Bev:** Yeah, sure. We tried to get that old 50's rock 'n' roll sound on that record, yeah.

**On some of your shows, you've performed the song ROLL OVER BEETHOVEN, are you going to do that tonight?**

**Bev:** Maybe. We have so many songs, that we don't always do every one of them. If we do, it'll be an encore.

**Which groups can you call your continuance, or the ones that you feel that they took something from you?**

**Bev:** We can't think of that many, can we?! We think maybe **Oasis**, because they use orchestras sometimes. We heard a great song on the radio today by a band called **No Doubt**, and they had a single that's got some ELO overtones to it. So I think we're still influencing some people.

**Is it possible to remember the first day when you decided to just play with orchestras? Or was it occasionally, was it somebody's idea?**

**Mik:** I think because we'd used orchestras on the records quite early on, but never been able to produce it live. I think when the technology improved: the microphones for the string players and everything else — I think that's when it became possible to actually do it live. So it was a deci-

sion that made itself, really.

**And why ELO? Why the name Electric Light Orchestra? Who came up with the name?**

**Bev:** I remember that being at the very beginning. **Roy Wood** thought of that title. It's just a play on words, you know. It worked out "Electric", because we use it all the time, and the "Light" — in England, a 'light orchestra' is used quite a lot on the radio. It's just a small orchestra. So it made sense — Electric Light Orchestra.

**What are your plans for the near future? Are you going to tour?**

**Mik:** It's very busy, actually. We're going to **Lithuania** tomorrow, then on to **Bulgaria** a few days later. Then a couple of weeks at home, then onto **America**, back for a month's tour in **England**, and then I think **Australia** later in the year, and **Scandinavia**. So it's pretty busy.

**Just some of your wishes to the people of Kiev, especially to the ones that are going to visit your concert tonight?**

**Mik:** Just hope they can have a great time. I'm sure we will. So just come along and have some fun, basically.

**Bev:** We have a reputation now of playing all over the world. We think we've travelled more than any other band in the world now. It's quite rare now for us to come to a place for the first time, so it's always a great thing to make your debut in a city. So if people come along tonight, I'm sure they're in for a terrific time.

**Can you feel... I wouldn't say afraid, but there's something inside... it's a debut for this country.**

**Bev:** Yeah, a little. Particularly with the orchestra. We're working with an orchestra that we've never worked with before. We've heard really good things about them. Apparently, they're an excellent orchestra, so it should be really good.

**Thanks a lot for coming here. It was really great to have you here. I'm pretty sure that a lot of the audience who enjoyed your songs felt really pleasant that you came here and just shared some words and opinions and wishes.**

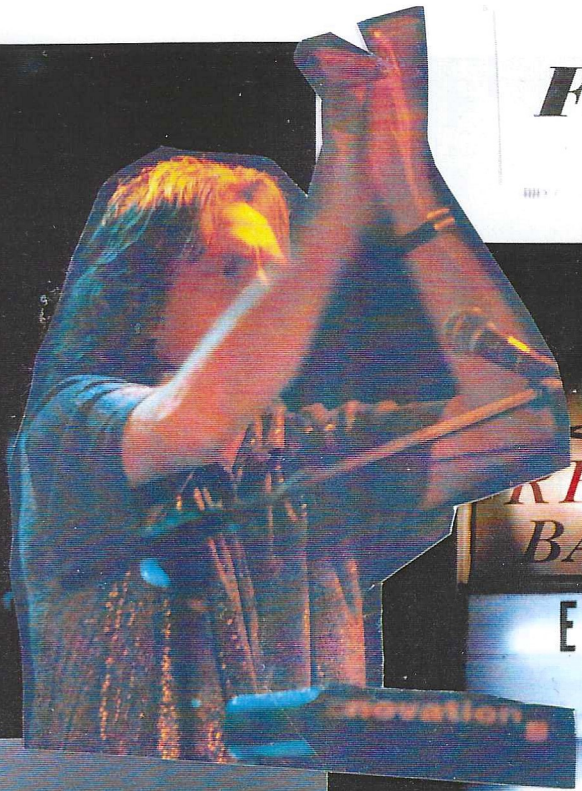
**Bev:** Thank you, it's been great.

**A very special thank you must go to Joseph Lemire, President of Gala Radio, Kiev, for letting us use the above interview.**

**All photos by kind permission of Gala Radio, Kiev.**







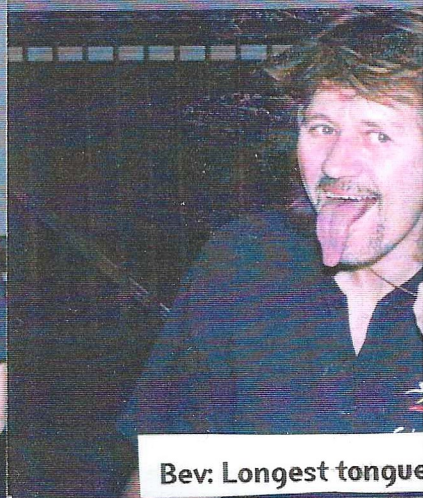
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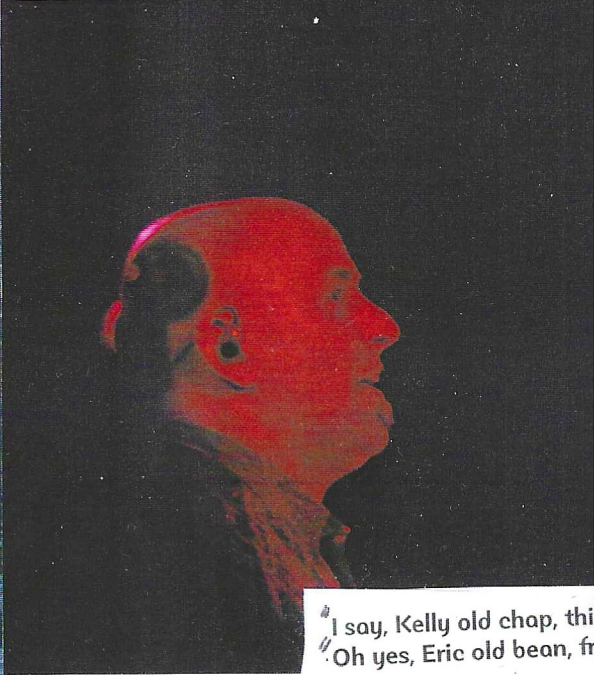
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L to R: Kelly, a fan, Parth, Barru, Bev



Bev: Longest tongue

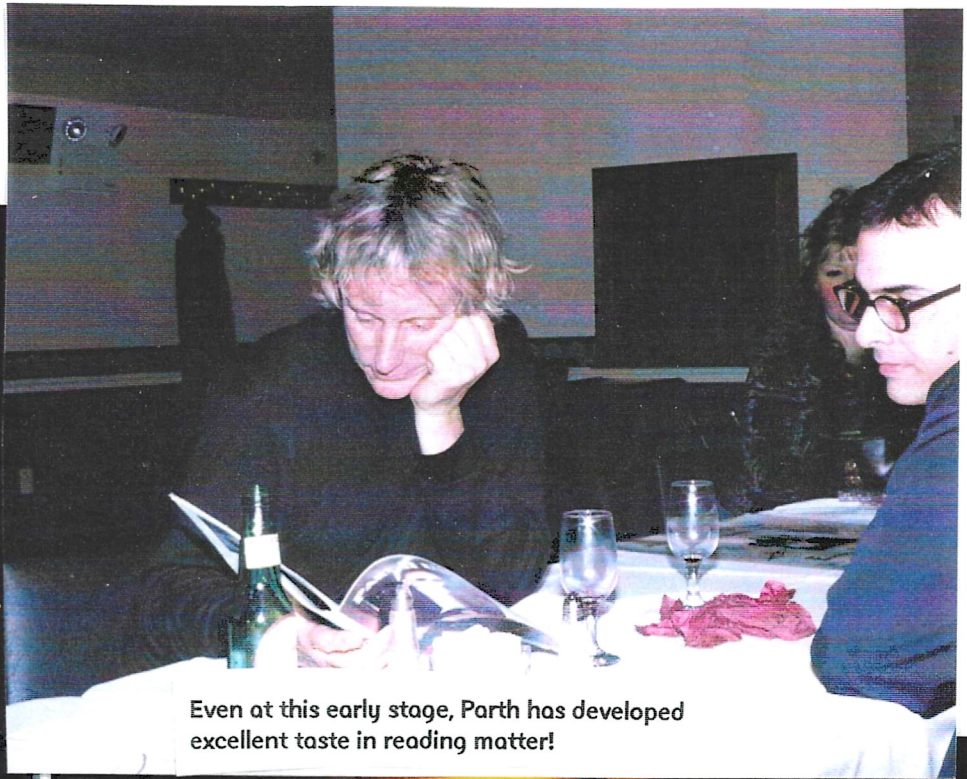
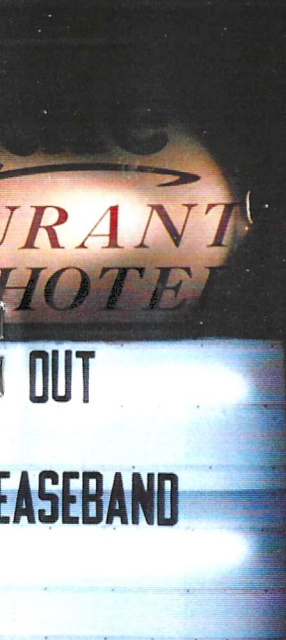


"I say, Kelly old chap, thi  
"Oh yes, Eric old bean, fr



# ER FUN!

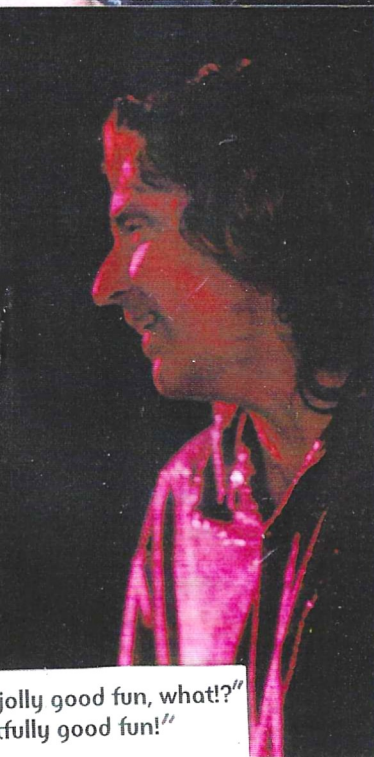
by Susan Murphy



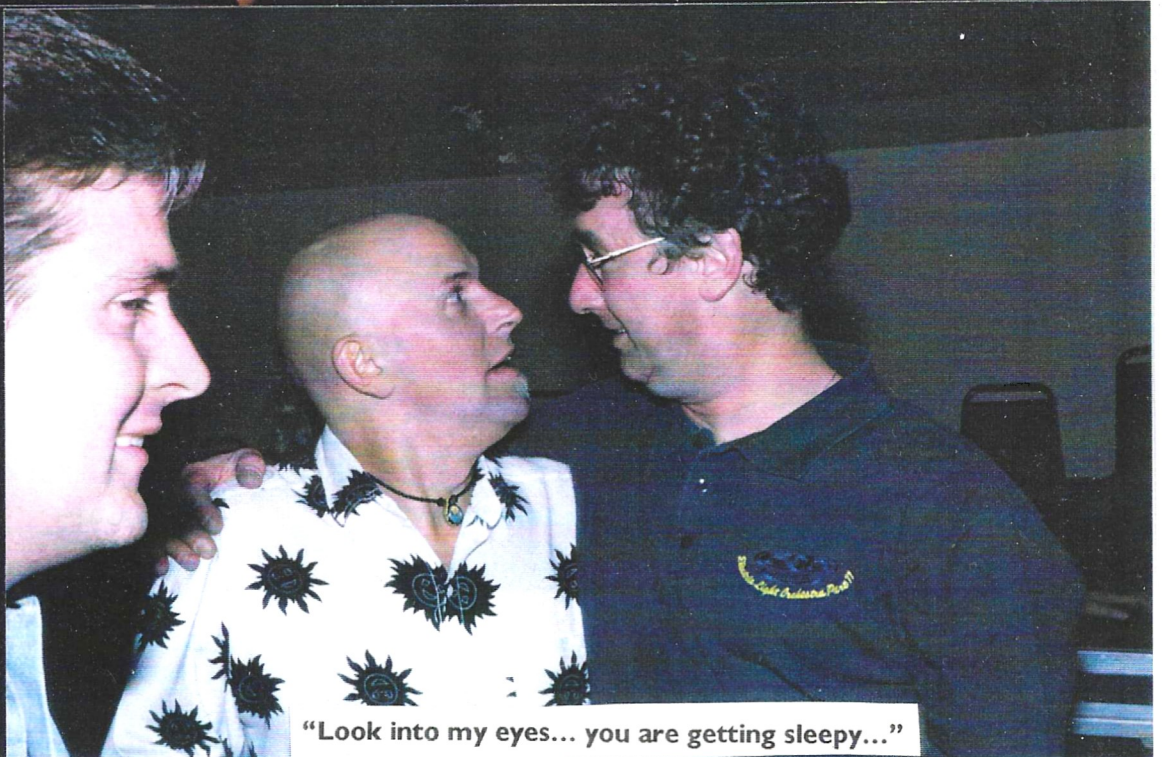
Even at this early stage, Parth has developed excellent taste in reading matter!



the business!



jolly good fun, what!?"  
fully good fun!"



"Look into my eyes... you are getting sleepy..."



# ORCHESTRA GAZETTE

The  
Implausible  
Newspaper!

## ERIC TROYER... MY BRUSH WITH

### BALDNESS

Reporter: John Rawstron

**LONDON, ENGLAND - ELO always were a band with BIG HAIR, but it seems that their current line-up have taken things to NEW LENGTHS.**

In a dramatic statement released this week, charismatic lyricist/vocalist with boy-band ELO PART II, Eric Troyer, confessed to a hitherto unknown period of baldness during his early days with the band.

Troyer, 20, has had to conceal the condition on stage with his extensive collection of wigs, but now the band speak out publicly for the first time about how ELO classics like "Can't Get It Out Of My Head", and "Mr. Blue Rinse", were given a new, hidden meaning.

"It all began when we first invited Eric to join the band," recalls 26-year-old drummer Bev Bevan.

"Whilst his musical pedigree was never in any doubt, there were some question marks over his appearance, and one of the first suggestions was a trip to the barbers."

The cutter in question was recommended by violinist Mik Kaminski, 19, who tells us: "Yes, the barber was my idea, but when I told Eric it would only be a snip, he thought I meant the haircut itself, when what I actually meant was the price."

And, though barbershop singing was to surface in later years' gigs, with "Because", it is for more clear-cut reasons that Eric

recalls his visit to the 'Yorkshire Clipper'.

"It must be the unluckiest coincidence ever," says Eric ruefully, "The Clipper was actually a huge fan of ELO, and specifically of Kelly."

Lou Clark takes up the baton, "We still don't know if Eric's shaky grasp of English was to blame, or if he was simply misheard," chuckles Sir Lou, 24, "but anyway, Eric requested a 'haircut', the barber thought he'd asked for a 'Groucutt', and before you could say Rockaria, that was it... all off."

For Eric, the hair loss was more than purely cosmetic. A highly regarded session man, he's been in great demand since the age of two, working with such pop luminaries as Haircut 100, Wig-field, and Split Enz.

Other famous credits include comb and paper playing on Eurhythmics' "Hair Comes The Rain Again", Paul Simon's "One Trick Ponytail", and the massive-selling Meatloaf album "Bat Out Of (Hair) Gel". Perhaps his greatest moment is the opening notes of Billy Joel's classic "Uptown Curl".

More recently, his songwriting has graced both PART II albums; the eponymous debut opening with the beautifully simple Hugh McDowell tribute song "Cello Cello".

Close listening to "Moment Of Truth" reveals the partly autobiographical content of "Power Of A Million Highlights".

Meanwhile, hopes are high for the upcoming tour, with new member Parth-hair-non Huxley now deep into re-hair-sals.

### SOME OF THE MANY WIGS...



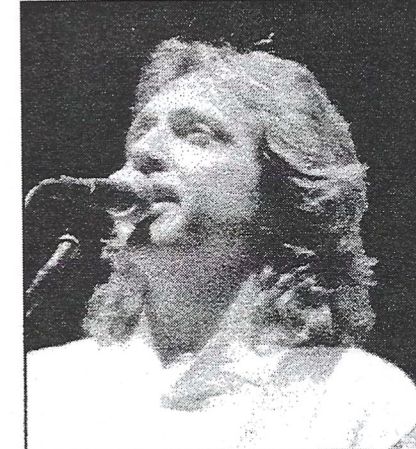
The short-haired version

PHOTO: Serena



The medium-length version

PHOTO: Gill



The long, flowing version

PHOTO: Serena

### CLASSIFIEDS

**FOR SALE:** ELO hair tonic. Guaranteed to grow hair just like the boys from the Electric Light Orchestra. \$12 per bottle. Dealers welcome, but special waste handling permits required. 1-888-GOTNOHAIR

**FOR SALE:** Eric Troyer's locks of hair! Each lock comes in a special acrylic display case and certificate of authenticity! Hurry! Limited supply! \$250 each. 1-800-BARBERS

**FOR SALE:** 1 ticket to ELO PTII Moscow show. \$40 or will trade for Lion King video. Call Boris on 51-241-2411 between 6pm and bedtime.

**FOR SALE:** Bootleg CD of ELO Part 2 tuning their equipment back stage at a 1997 Florida gig. Hear Eric Troyer practising chords, an impromptu performance of a drum solo by Bev Bevan, a couple of dirty jokes by Kelly Groucutt and Mik Kaminski complaining incessantly about his painful gout. Totally candid and recorded without their knowledge. Contact Jone Davies at 1-888-BLEGGER



# PART II RUSSIAN TOUR IN JEOPARDY

Reporter: Matt Williams

**THE LONG-AWAITED** tour of Russia by ELO Part II is in serious danger of being cancelled due to a linguistic mix-up.

It transpires that the management of ELO PTII, who are not renowned for their tour organisation, decided to advertise the tour solely on radio. The promo for the tour featured the line, "Come and see ELO PTII featuring Mik Kaminski!". It seems that the word Minski in Russian means "mouse" and a large proportion of Russian children believed that Mickey

Mouse would be appearing with the band.

Tickets for the tour sold out quickly, but for the first two shows (Moscow and St. Petersburg) the entire audience was made up of toddlers wearing Lion King T-shirts.

Bev Bevan, drummer for the band, told the Gazette that "This is ridiculous. I know we wanted to re-invent ourselves as a boy-band in an effort to appeal to a younger audience but not this!!!". The band are considering whether or not to cancel the tour and cut their losses or try and use it as opportunity to build a new fan base.



Man or Mouse? Mik Kaminski  
PHOTO: Serena

# ELO PART II IN SECRET DANCING LESSONS SHOCKER!

Reporter: Serena Torz

**LONDON, ENGLAND - ELO PART II**, the 50-something rock band who decided last month to revamp their careers by becoming a boy band, have been spotted taking secret dancing lessons in a dance studio in East London.

We caught up with their two dance teachers to find out how they were getting on.

"It's horrendous!" said choreographer Pam Pike, "These guys dance like elephants! In fact, I think I'd have an easier time choreographing a herd of circus elephants than this band. They are really nice people, trying incredibly hard, but..."

Fellow teacher Hillary Kurt agreed, "It's definitely an uphill task. Consid-

ering they're all musicians, I would have thought they'd have some sort of sense of rhythm, but no. I've had young children in my classes pick up harder steps than this a hell of a lot quicker."

Pam put the boys through their paces for us to a recording of "Don't Wanna" so that we could judge for ourselves. Our verdict? Shambolic at best!

"You would never believe," said Pam, "that we have been running through this dance non-stop for the past week now. They're hardly better than they were when we started!"

Bass player Kelly Groucutt concurred, "This is darned difficult," he said, "We're getting old now, and the short term memory is starting to deteriorate. You try keeping in time with everyone else when you can barely re-

member what you're supposed to be doing! If Bevan stamps on my foot once more, I'll... I'll... damn, I wish I could remember what I'd do to him!"

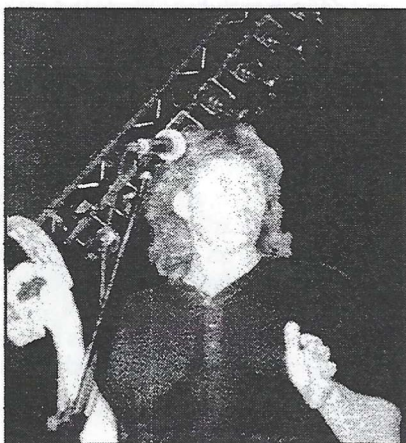
Drummer Bev Bevan was unavailable for comment. He had forgotten to turn up!

"Another day's lessons down the pan!" Hillary was heard to comment as we left.

## DON'T WANNA DANCE?

*Below Left: Two very good reasons why this band is in severe need of some choreography (funny how both of them are called Bev Bevan!)*

PHOTOS: Serena (Left), and Bill Carter (Right)



Send in your contributions to the Editorial Address, and we'll not only include them here, but we'll also forward them on to Robert Porter for inclusion in the Internet version.



# ***ELO PART II AT THE SANDS HOTEL & CASINO — ATLANTIC CITY, NEW JERSEY SEPTEMBER 6, 1998***



***Mike with Mik & Bev after the show***

***There were a number of reasons why I made the trip across the country, but the main one was a concert by ELO Part II in Atlantic City. I attended the second of two sold-out shows, and had the pleasure of meeting fans I had only known from online correspondence. Prior to the concert, I saw Sir Lou walking around the Boardwalk with his family. They seemed to be enjoying the warm summer weather, and gave a knowing look to my ELO Part II tour shirt.***

The concert hall was quite lavishly furnished, and looked like it held several hundred people. My new friends and I were seated at the very foot of the stage, but to the left. Good seats, but we would have preferred something more centrally located. When the concert started, however, imagine my delight to find we were seated right in front of Mr. Mik Kaminski — the remaining member of the legendary string trio that made me a fan in the first place!

The show opened with the pre-recorded **FIRE ON HIGH** intro. The band then launched into a tight rendition of the song. Bev's pounding drums, Phil's crisp rhythm guitar, and Kelly's driving bass providing a solid founda-

tion for melodies by Mik and Eric. Sir Lou's orchestral synth work filled out the mix nicely. All in all, a rousing start to a show that would feature tremendous ensemble playing, blazing solo performances, and impeccable live arrangements.

They followed up with **ALL OVER THE WORLD**. This live version had a more propulsive groove to it than the recorded one. The energy of the band was infectious, and the crowd's response seemed to inspire them even further. This song is not a personal favourite, so it's remarkable that I enjoyed it as much as I did.

Throughout the concert, we were treated to a lot of songs that sounded uncannily like the records. Examples of this are **EVIL WOMAN**, **HOLD ON TIGHT**, **TELEPHONE LINE**, **SWEET TALKIN' WOMAN**, **ROCK 'N' ROLL IS KING** and **ROCKARIA!** Of course, this is why a lot of people come to the concerts, but there were a lot of surprises as well. These were very welcome indeed!

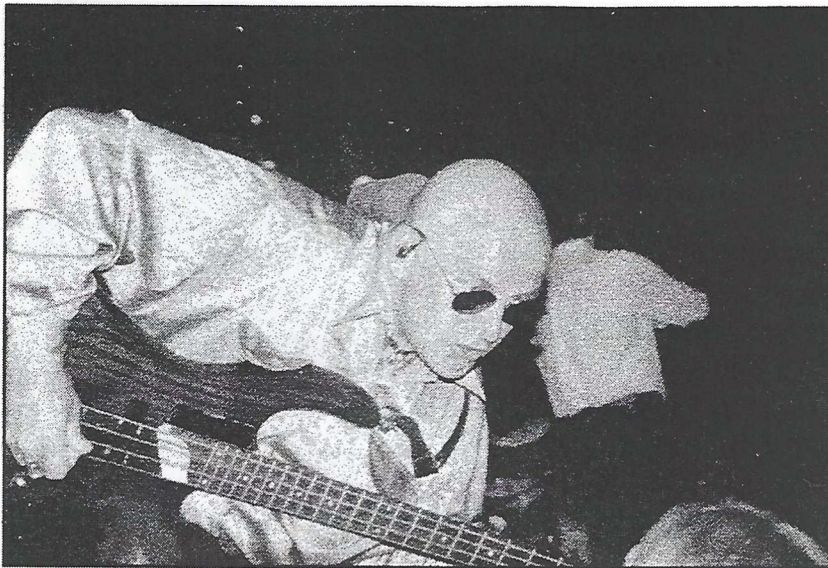
**WHISKEY GIRLS** started as a jam session until Phil broke into the familiar opening chords. They gave it a really interesting funky vibe. Mik shredded during his solos on this one. This vibe carried over to **SHOWDOWN**. The old

favourite really benefited from Phil's bluesy reading of it, and Mik rose above the mix during his pizzicato parts. Maybe I'm biased, but having a full-time string player back in the band is a beautiful thing.

Next, they put the "O" back in "ELO" by introducing the **Atlantic City Symphony**, conducted by none other than Sir Louis Clark in white tux and tails. A lush string intro led them into an acoustic version of The Beatles' **BECAUSE** from **ABBEY ROAD**. We were treated to the perfect marriage of rock band with orchestra. This acoustic set proved once and for all that it's not modern MIDI technology that makes the band great — it's superior musicianship. Playing live is a complex and difficult task, but these guys make it look easy.

For me, **ALL FALL DOWN** is the signature ELO Part II song, so I was a little disappointed to see it get the acoustic treatment. It was performed and sung well, mind you, but I prefer the more upbeat electric version from **ONE NIGHT**. Its urgent feel seems more appropriate than the laid back "unplugged" arrangement we heard that night. But a great song is a great song, and it's still the Part II champ in my book. I'm glad to have heard it in a new way.

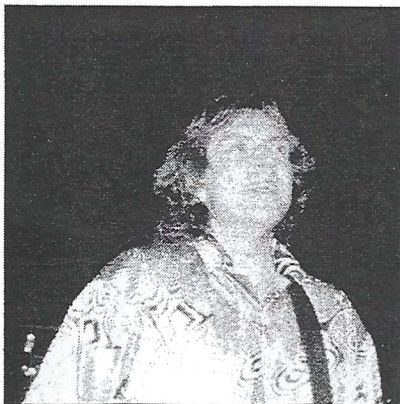




*Kelly gets 'up close and personal' with a member of the audience!*

I don't mind going on record saying that Kelly's singing voice has always been the best one in the original ELO. His interpretation of **MIDNIGHT BLUE**, backed by acoustic guitars and orchestra was simply inspiring. Whereas the original studio recording is syrupy and wimpy, Kelly's is soaring and direct. The simplicity of the arrangement allows the song's melodic strength to shine. And to their credit, they omitted the falsetto section, which I always found annoyingly reminiscent of the Brothers Gibb. Instead, the band and orchestra seamlessly modulated up in key to segue into **STRANGE MAGIC**. This is another song that was performed like the recorded version, but is remarkable in that it featured a different singer on each verse. First Eric, then Phil, and finally Kelly. It was an arresting moment, visually as well as musically.

**LIVIN' THING** was slightly disappointing because at the last concert I attended (Oceanside, CA July 97), Mik took a very long and spectacular solo that finally culminated in the famous lick that begins the song. Here, they just started it. Afterward, **TURN TO**



*Smiley Eric!*

**STONE** featured a more aggressive orchestral arrangement from Sir Lou.

Sir Lou worked more orchestral magic with the **ELDORADO OVERTURE**. The sound was as rich as the record, and it provided the perfect lead-in to Eric's **CAN'T GET IT OUT OF MY HEAD**. This is how the song was meant to be played! The Oceanside concert in 97 featured Don Airey on orchestral keyboards. It was a jaw-dropping demonstration of virtuosity to see the overture performed by just him and Mik, but the majestic power of an orchestra was a wonder to behold. Certainly a defining moment of the concert.

This continued with the **STANDIN' IN THE RAIN/MR BLUE SKY** medley. Witnessing the continued smooth integration of the band with orchestra makes one appreciate the hard work that goes into preparing these shows. The vocal interplay during **MR BLUE SKY**'s choral coda was astonishing. There were only three voices, but they did a wonderful arrangement that created the illusion of a more full-bodied vocal ensemble.

The concert reached its climax with a non-stop rock medley featuring **AIN'T NECESSARILY SO**, **DO YA**, **SWEET TALKIN' WOMAN**, **MA-MA-MA BELLE** (featuring different singers on each verse, once again!), **DON'T WANNA**, and **ROCKARIA!**

The band exited the stage at this point, but the crowd went wild, chanting "E...L...O!!!" over and over again.

As an encore, we were treated to a brief Bev Bevan drum solo followed by **DON'T BRING ME DOWN**. This song always features a lot of crowd par-

ticipation, and at its end, everybody was hoarse from all the cheering and singing they had been doing all night.

The Electric Light Orchestra Part II is a worthy successor to its progenitor. Indeed, they have surpassed the original band in many ways. Their skill at arranging live performances, as well as their instrumental and vocal prowess were kept under lock and key for far too long. They have come full-circle, and are providing audiences with the finest orchestral rock performances in the world.

Unfortunately, Phil's departure was announced on the weekend of this show. His writing, playing, and vocal talents were an integral component of ELO Part II's sound, and he will be missed. Fortunately, the future is looking bright with the addition of Parthenon Huxley. Phil can never be replaced, but fans can look forward to a fresh voice and musical style from this new guitarist.

#### SET LIST:

- Fire On High*
- All Over The World (Eric)*
- Evil Woman (Phil)*
- Whiskey Girls (Phil)*
- Hold On Tight (Kelly)*
- Showdown (Phil)*
- Rock n Roll Is King (Phil)*
- Because (Kelly, Eric & Phil)*
- All Fall Down (Eric)*
- Midnight Blue (Kelly)*
- Strange Magic (Eric, Phil, Kelly)*
- Livin' Thing (Kelly)*
- Turn To Stone (Kelly)*
- Eldorado Overture (Sir Lou conducts the Atlantic City Symphony)*
- Can't Get It Out Of My Head (Eric)*
- Standing In The Rain (Kelly)*
- Mr. Blue Sky (Kelly)*
- Telephone Line (Eric)*
- Ain't Necessarily So (Phil)*
- Do Ya (Kelly)*
- Sweet Talkin' Woman (Kelly)*
- Ma-Ma-Ma Belle (Phil, Kelly, Eric)*
- Don't Wanna (Eric)*
- Rockaria (Kelly-operatic intro, Phil-lead)*
- ENCORE: Bev Drum Solo**
- Don't Bring Me Down (Kelly, Eric, Phil)*

After the show, Susan and Lee Murphy were kind enough to let me stay with their party, as they were planning to meet the band. The hotel bar was full of ELO fans, some of whom had travelled even further than I had! Mik, Eric, Bev and Kelly came down to unwind, and they were immediately the centres of attention. It really was amaz-





*Kelly kicks some ass with the house band!*

ing how accessible and down-to-earth they were. They made sure to spend time with whoever approached them, never hesitated to sign autographs or pose for pictures, and they graciously accepted gifts. Kelly even got up to perform a couple of numbers with the house band! I asked Mik when

his solo album was coming out, and true to his reputation he just shyly mumbled, "What solo album?" Not good, folks!! Perhaps my greatest memory of the evening was getting my violin signed by these four gentlemen. It's certainly the ultimate memento from a great band.



**By Michael Alvarez**

**All photos by Michael Alvarez, except Kelly and the House Band by Susan Murphy**

**BEV BEVAN, YOU MADE MY DAY!!!**

As a footnote to PART II's appearance on the *National Lottery* show (see Page 3), we received this the following day from former FTM Editor *Andrew Whiteside*...

*"Thought you might be interested to know that my mum made a point of watching Bev on the Lottery show drawing the balls, and as a result she won £74! Something for your pages, perhaps?"*

Yes indeedy! Did any other readers win anything that night? Even a tenner? Neither myself nor Lesley won a sausage!

**DECOMPRESSED**

**MIK...**

*A song as a poem...*

It was my birthday on June 30th  
I had to work til five  
Then it's off to class  
But I stopped home real fast  
To find a package from the UPS man.

Now what is in this package  
I really do not know  
It's bigger than a bread box  
It fits through my front door

Open it up, cut through the tape  
Hurry it up, I just can't wait  
Oh my God... look what's here  
Somebody quick please hand me a beer  
**DECOMPRESSED MIK, IN A BOX (OH)**

The man was shipped from England  
We fixed him a cold one  
He inflated very slowly  
I skipped my class to have some fun

Come and sit down just have a seat  
You've been travelling 34 million nine  
hundred twenty feet  
Somebody quick pass me some ale  
Got to keep inflating this male  
**DECOMPRESSED MIK, JUST ADD BEER (OH)**

Now we sat around the table  
We had a lot of laughs  
We talked about the future  
We spoke about the past  
Keep performing  
Keep playing on  
So I can listen to all of Mik's new songs

High pitched sounds I like to hear  
Pizzicato when it's loud and clear  
**DECOMPRESSED MIK, PLAY IT HARD (OH)**

Now I wish I could travel around the world like you  
Perhaps I should climb in this box  
I'm only five foot two  
Party's over now  
Time for you to pack  
Just remember you're always invited back

Glad you enjoy your stay right here  
Hope to see you some time next year  
**DECOMPRESSED MIK, REPACKAGE HIM (OH)**

*"Anonymous" from the US*



# LIVE IN COLUMBUS, OHIO 11 APRIL 1999

*A relatively long little review by Sarah Showalter!*



**W**ow what a night. Pretty interesting indeed! The place they were playing in wasn't exactly the best marked venue. They were in a sort of night-clubbish-converted-industrial-warehouse-building (if that makes any sense). Pretty strange... it reminded me much of a club my friend once took me to, under similar circumstances (we were seeing a band she liked).

Anyhow the place was fairly dark, inside. It was packed with local fans. There were at least a couple hundred of us crowded together in that one room. Most of them seemed to be fans of the band back in the 70's, remembering such albums AS FACE THE MUSIC, A NEW WORLD RECORD and OUT OF THE BLUE. I came with my dad (since I cannot drive), and he was among the people who only knew them for their most famous albums. They played on a stage set in a fairly big room (bigger than the club I went to in Pittsburgh). Nice high ceil-

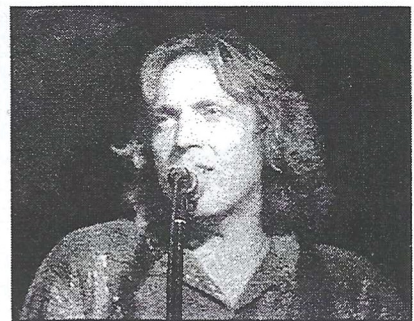


ings. However, my dad's biggest complaint was the lack of seating as all they had were a few bar stools set around maybe 6 tables and the few stools that circled the bar. Personally I didn't care much about seating and not long after we entered the place I took my standing position right in front of the stage. There I waited, with an anxious crowd till the band came out on the stage.

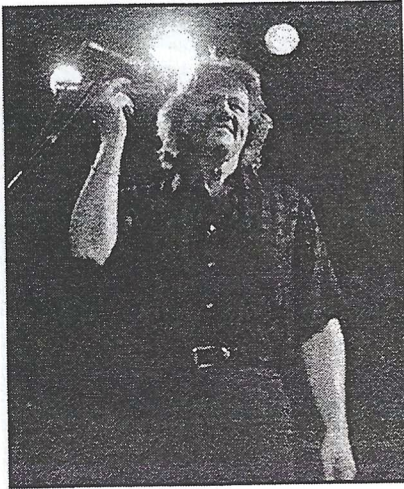
Parthenon seems pretty well adjusted with the band... he even had some fun with a few of them during the set. At one point Mik travelled over to Parth's end of the stage where Parth messed up Mik's hair with his hand... Later Parth and the guys were taking a quick sip of their drinks on stage (it was really hot where I was standing in the crowd) and someone asked Parth what he had 'cos his was a different colour. He said it was vodka... then he spotted a **Nutrageous** bar that somehow ended up on the stage. He picked it up and said something like, "Here's something for Kelly to eat..." (I really can't remember what he said exactly... but it was to the effect that he wanted Kelly to have it). He handed the bar to Kelly and Kelly looked at it and said, "Oh, I don't know what that is..." Then he said, "I'll try it later..." He looked from side to side and threw the bar over his shoulder toward the back of the stage. When they were ready to play **MA-MA-MA BELLE**, Eric was getting his guitar and Parth pointed to him and said, "Eric Troyer, are you ready to rock?!" Eric said, "Yeah I'm

ready to rock!" Then Kelly, Eric and Parth lined up side by side and began playing **MA-MA-MA BELLE**. At some point during the set Parth went up to his mic and said, "Are you having a good time?!" and Kelly looked at him like, "Hey, you stole my line!" Somewhere toward the end of the set, Parth decided that he needed to wipe his face off. So he walked over to Kelly, took hold of the scarf in his hair and wiped his face on it! Kelly gave him a really strange look, like, "Now why'd you have to go and do that?" Overall, the guys seemed to be in a relatively silly mood, though. This seemed partly 'cos the audience was in such a silly mood. One fellow standing near the front asked Kelly if he was "having a good time" It seemed like this was the line people were picking on that night (Kelly said he was having a good time).

Even I managed to embarrass myself on several occasions during the set. I was pretty noticeable... young girl standing about 3 feet from the front of the stage... and a lot of the fans around me were delighted to find that I knew the words to every song. Mik seemed to notice me from the stage 'cos he at least smiled in my direction a few times. Well, embarrassing moment number one came when Bev took the mic for the first time. He said his usual hellos, then he said, "Now we're going to play a really old song. This one dates back to when **ELO** first formed... you know back in 1842... [Bev laughs slightly] This was our first single..." Enter me: gasp "10538!!!!" I said this much louder than I intended to, and the fellow next to me (who was talking to me before the concert) pointed at me and started to laugh. As soon as I realised that I had said it loud enough for Bev to hear I turned my face toward the ground and began to giggle. Well Bev paused for a short moment, (keep in mind this only took a few seconds to occur) looked in our direction, as if to say "What is your problem over there?" and he announced the







**10538 OVERTURE.** Probably my second sort of embarrassing moment (though more private) occurred when Bev was playing a small shaker kind of thing instead of his drums (the word escapes me right now cos I'm still running on the 4 hours. of sleep I had last night) during the song **MIDNIGHT BLUE** (I'm pretty sure that was the one he used that on...). Well, anyhow he was standing up front next to one of the mics and I had a really good view of him, he was practically right in front of me. Well I must have been smiling awfully big, 'cos he smiled in my direction for a moment then he sort of gave me a look that said "You know, you can stop smiling now..." Then I thought to myself, *OK, now he doesn't just think I'm nuts...he knows it!!*

Parth was well received and some people knew who he was, 'cos they were yelling his name between numbers. Probably the most aggravating part of the night for me and perhaps the band, was when Bev was trying to introduce the band members. He introduced Parth, Kelly, himself, and Eric... he was trying to introduce Lou and he began with "Finally I'd like to introduce the man who helped us do our string arrangements back in the 70's...." Right before he was about to say Lou Clark... this guy up front screams at the top of his lungs "JEFF!!!!!" then there was a slight murmur of people mumbling similar things... (which showed that he was



probably one of those one-time fans and in his case, one that probably never bothered to read the liner notes on his old album!) Right after the fellow yelled Jeff, I tried to yell, "NO, LOU!!!!!" but by that time my voice was going from cheering and screaming, so all that came out was a slightly peeved mumbling in my regular voice. Bev kept trying to talk over the crowd and he looked a bit distressed for a moment, but he finally got to introduce Lou. He did not introduce Mik and someone said, "Hey what about him?!" ...and Bev looked and said "What? oh him!" and he introduced Mik... Mik then broke into a violin solo that eventually led into the beginning of **LIVIN' THING**.

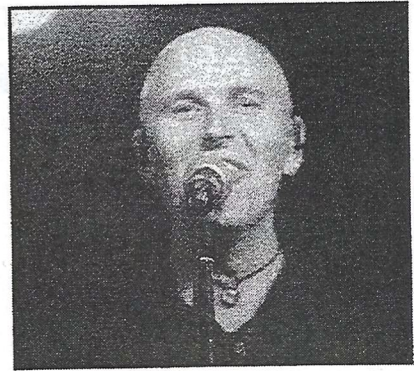
Well it was a great set. Lots of really good songs in it and I was glad to hear **10538** and **HONEST MEN** (what a treat!) Well worth the journey.

Well here's a sort of track list... I realised today that I have almost no clue what order they came in... I know **LAST TRAIN TO LONDON**, **STANDIN IN THE RAIN** and



**MR. BLUE SKY** were right in the middle of the set (I glanced at the list they had on the stage for a quick moment). I am also certain that **FIRE ON HIGH** was the first song in the set and that the two **XANADU** tracks they did were close to the beginning... not really in order... but what I remember of it... (I think I got them all in there somewhere)

**Fire On High** (with pre recorded backwards lyric intro similar to the version on **LIVE AT WINTERLAND**)  
**All Over the World**  
**Telephone Line**  
**Hold On Tight**  
**I'm Alive**  
**Whiskey Girls**  
**Ticket To The Moon**  
**Showdown**  
**Rock N Roll Is King**  
**Turn To Stone**  
**Evil Woman**  
**(Bev speaks) 10538 Overture**  
**Ma-Ma-Ma Belle**



**The Diary of Horace Wimp**  
**Honest Men**  
**Last Train To London**  
**Standin' In The Rain**  
**Mr. Blue Sky**  
**Can't Get It Out Of My Head**  
**Midnight Blue**  
**Twilight**  
**Strange Magic**  
**Shine a Little Love**  
**(Bev introduces the band, Mik's solo)**  
**Livin' Thing**  
**Poker**  
**Sweet Talkin' Woman**  
**Confusion**  
**Rockaria!**  
**Do Ya**

**ENCORE**  
**(Bev solo — which kicked much butt)**  
**Don't Bring Me Down**

I think that's everything. If anyone was there and wants to correct me on any of this feel free to do so, 'cos I think I was completely lost in the moment through most of the concert. As always seeing the guys afterwards was cool too but I think I've bored you all long enough. Well, that was my Columbus experience, almost...

Sarah

*(Sarah admitted later that they also played I'M ALIVE (the other of the 2 XANADU tracks she mentioned in her main review) and NIGHTRIDER, but as she said, she wasn't sure the list above was strictly accurate).*

*All photos by Susan Murphy (from Frazer, PA, 18/4/99), except Bev with the shaker, which is by Sarah.*





## SARAH'S AMAZING BACKSTAGE ADVENTURES...

**A**t the end of the show Bev threw his drum sticks as usual... one in front of me and one way over my head... I didn't get either. When the second hit the ground a bunch of people behind me dove for it. I took one look at the pile of people and mumbled, "Nahhh..." It wasn't worth swimming in the puddles of beer and beating up old men for it! The fellow who got the one that was closer to the front ran up to the lucky fellow who finally emerged from the bunch and he said, "I'll give you \$10 for that!" The guy who just fought his way to get his said, "No way man! This is my first one!"

Unfortunately that was not the last I saw of that guy, 'because later he would try to buy up some of the things I had!

Well after the gig I bought another PART II T-shirt and I raved about the band to my dad, who at this point, couldn't hear. The people who ran the place must have had enough of the whole thing, 'because they were trying to kick everyone out as fast as possible. The way they were pushing us out, it didn't look as though I would get to see the band. Well lucky me... I stopped in the hall where a bunch of fans were standing. It was really dark because they had almost no lighting in the place. My dad had just commented about how if this place ever caught fire it really wouldn't burn much because it was mostly concrete and steel... well, as we were standing there Parthenon came out of an almost unseen doorway. The poor guy probably felt like a trapped rodent because several of us recognised him and someone said, "Hey, it's Parthenon!" and then we all gathered around him.

Well he signed a few things for us. I had brought my copy of SUNNY NIGHTS. He smiled and said, "Oh wow, this is pretty hard to find, nice work. What's your name?" I told him it was Sarah and he signed it "Hey Sarah! Nice Work! Parthenon Huxley" We asked if anyone else was coming out and he said they'd be out in a moment. A few moments later he ran off.

Well, Eric came out next and I had him sign a PART II poster I had. I mentioned the characters and he just said "Oh OK." He seemed a bit out of it. Well, anyhow, Eric did look tired and a few people asked him questions. They asked if they were doing a new album and he said that they were working on some new songs and they hoped to be doing one soon. Someone asked why Roy wasn't in PART II and Eric said that he had his own thing, but he added that Roy comes to see them perform and that he even jammed with them when they played BLACKBERRY WAY at one concert (can't remember which one he said it was but it was one in England) [Bristol, actually — Ed]. Someone asked him where the name came from and he explained

that one too. Then someone asked to see Lou. Eric said, "Hmmm... now where is that guy? Let's see if we can get Lou out here..." He then went back in the room and said, "Where's Lou? They're asking for him."

A moment later Mik and Kelly emerged from the room. A few people crowded around Mik, and I stepped back for a moment, because I felt like I was crowding him. I pulled out my Violinski album and I handed it to Mik. Mik smiled and said "Oh thank you!", pulled the album close to him and stepped back a bit... pretending to walk off with it. He then laughed and signed it. I mentioned to him that I do the drawings in PART II UNLIMITED and I handed him the picture of him as a panda (a sort of sneak preview). Mik was delighted and he said, "Oh my, is that me? I look like a cat... am I a cat?" I said, "Um, no Mik, you're a red panda..." He then said, "I like cats!" (I tried to keep from laughing because this conversation with him took me back to that story in Bev's book, the one about the time when Mik misunderstood that guy who was going to be their opening act and he thought he was saying that he was afraid of cats!). Fortunately, I realised that he couldn't hear me too well because everyone was talking around us and I said again, "Well you're a red panda." Mik then said "What was that?" and I repeated, "A panda." Mik smiled and said, "Oh OK. Can I keep this?" I said he could and he went off looking pretty happy.

I then went to talk with Kelly. I was holding my copy of KELLY and he smiled when I handed it to him. Then that's when that fellow I mentioned before (the one who tried to put a price on the experience of getting one of Bev's drumsticks) saw it. He looked at it and screamed, "It's the US version! I don't have that one!" Kelly then said, "Yes, it's rare. You're lucky to have it. It's worth a lot." He signed it and then the guy who was looking over my shoulder said, "Now it's worth even more!" Then he did something that was extremely tasteless. He pointed to my album and said right in front of Kelly, "I'll give you \$50 for that!" I was really shocked... almost mad. I mean the things I have in my small collection have a lot of sentimental value, and I couldn't put a price on any of them. Well I sort of ignored the fellow, and thought to myself, *first of all, if you knew what I know about that copy... you wouldn't be offering me so much... it skips really bad. Second of all I left all the records at home so they wouldn't get smashed on the way here... third of all the least you could have done was wait till we weren't in front of Kelly. I mean... offering me money right in front of Kelly! How tacky!!! Besides... to me it's priceless.* That guy would have been really angry had he known that I happen to have 2 copies of that album! Neither one is in great condition though. I have them because I like the cover and I hope to hang

one on my wall someday. Well ignoring that guy, I mentioned to Kelly that I did the drawings and asked him if he had seen his. He said that he hadn't. Well I pulled out the original and he looked at it and screamed, "Brilliant! It's brilliant!" He then asked, "Is that the original?" and I said it was. He smiled and I said he could have it. Kelly was really glad and he too went off a happy fellow.

Next Bev made his way to the doorway and I wanted him to sign the copy of his book that I have. Well anyhow, that guy followed me over to where Bev was. He wanted to see what other things I had! He saw Bev's book and he eyed up my copy, then he said, "Wow it's in great condition..." Bev said, "Yeah it is!" and the guy said, "Man, I wish I had taken better care of mine!" After Bev signed it, I mentioned the drawings and he smiled and signed my original of him. Then I gave him this little origami star that I made. My friend David taught me how to make these little 8 pointed origami stars. They start out as a circle and when you slide it together is becomes a star. Well they look almost exactly like the cover of MOVE, so I make and decorate them so that they look like the cover of MOVE. I made a little one for Bev and that's what I gave him. He seemed to like it and he smiled. I asked Bev if Lou was coming out and he said "...it looks like he's staying in the room, you can go in and see him if you like..." So I went in to see Lou.

When I came in I handed Lou a copy of HOOKED ON CLASSICS. Lou smiled really big. The only other time I had seen him smile that evening was when Mik said something to him on stage and he grinned a bit, but when I handed him that album his eyes lit up and he smiled a huge smile. He looked so happy. Well anyhow the guy followed me in to see Lou too! When he saw me hand Lou HOOKED ON CLASSICS he said, "Man you must be a straight 'A' student in school." Although he is right to say that, because I basically am, I'm not sure what he meant by that. I'm not sure if he was referring to the fact that I listen to HOOKED ON CLASSICS or because I knew so much about their solo work.

Well after seeing Lou I was ready to leave. When I was leaving that guy ran out and yelled to me in the hall, "You really made my night!! Because you knew all the songs!!!" (he was near me in the crowd too) By that time I was beginning to wonder if he was gonna jump me for my stuff in the parking lot! But fortunately, he left me alone.

So that's what happened at Mekka. It was a great night and I went to work and school the next day after having only 4 hours of sleep! It was well worth the trip and I hope to see them again soon (sooner than this 2 year gap I had last time!). Well I'm playing forward to the summer and if they play any gigs near me I'll be sure to be there.



## BEV BEVAN — AN ALTERNATIVE HISTORY

*This started out life as part of the last issue of the "Orchestra Gazette", but it seemed to be in a different vein from the more 'newspaper-ish' other articles. As it seems to stand up on its own as an amusing article, we have decided to treat it as one...*



**H**anover, Germany - This reporter caught up with the legendary drummer for the Electric Light Orchestra, Bev Bevan, on tour in Hanover Germany, to discuss his background and the very early years that led him to the success and stardom that he enjoys today.

Born Roy Bevan in Birmingham, England, Bev showed an early propensity for percussion. "I was certainly too young to remember, but me mum says that when I was still in diapers, I used to like to get into her pots and pans and make all sorts of noise. Me father thought it was funny, but me mum wasn't too happy about it the awful mess she had to clean up. Then, as I was getting older, like all little boys, I had the habit of hitting my little sister for fun. It was then I noticed something a little strange. I liked to beat up on my sister... in rhythm. It'd be like

this: I'd hit her." Bevan slapped his thigh to demonstrate. "Then she'd holler 'OW'. So it came out: Whack! Ow! Whack! Ow! Whack-Whack! Ow! Bev! I'm gonna tell! Whack! Ow! Whack! Ow! Whack-Whack! Ow! Mummy! Make Bev stop!— I really liked the sound of that rhythm. I liked to show off our little performance for the relatives and our Uncle Melissa wanted to take us on the road with his old swing band, but me sister started getting these big ugly bruises and I had to stop."

So how did Bev Bevan start on the drums? "Well, when I reached my teens, unfortunately, I started running with the wrong crowd. We was smokin', rumblin', and just causin' general troubles. We used to like to go beat up the neighbourhood smart kids and again, I discovered my propensity for beating someone up in rhythm. I also realised I got a better sound and control of the rhythm if I used sticks to beat people up. Well, that led me to a love of rock and roll music. I was a big Cliff and the Shads fan and even got to meet them once at a Birmingham gig. They quickly became my idols. I credit them with helping me channel my energy into beating the drums instead. Me and my chums began playing in rock bands instead of beating people up. Besides, we got more chicks being tough guys in a band rather than tough guys just going around beating up smart people. I got hooked up with Denny Laine and the rest is history."

Robert Porter

***It should be noted that everything said in the above is completely fictitious, and no resemblance to real events should be made in any way.***

## MIK AS A RED PANDA



This issue's offering from Sarah Showalter, Pittsburgh, USA, depicts Mik as a Red Panda, one of the world's rarest animals (could this imply something about Mik being something very rare himself?).

Sarah says what kind of animal each member is depicted as tends to suggest itself from their facial features, facial expressions, general demeanour (or in Kelly's case, his song).

**BEFORE PTU 5 COMES OUT, WATCH OUT FOR...**

*Issue 5 (coincidentally!) of Classic Rock magazine, which is due to hit the UK's newsagents on 3 June.*

*To feature a 5-page article on ELO PART II, including an interview with Bev.*



# LAST TRAIN TO ROCHDALE

By a curious coincidence, my upcoming trip to see PART II was booked almost exactly as many days in advance as the very first time I saw them. That was on the MSO tour, and I had a 90-odd mile drive to Birmingham's NEC.

Anyway, myself and three mates counted down the days with great anticipation, and when gig-day finally arrived we took the afternoon off work, intending to take a leisurely drive to Birmingham, giving ourselves a chance to get there, have a bite to eat and a pint and still have plenty of time to arrive at the venue early enough for the obligatory programme and T-shirt... WRONG!

We'd been on the motorway for about ten minutes when the dash-

board lit up with red lights I hadn't even known existed... within moments, we were on the hard shoulder with a broken down car and over 80 miles of the journey remaining.

A recovery vehicle took us to the next services along the motorway, from where we called a taxi to take us the rest of the way. Despite our constant urgings to the driver to, "Put your foot down mate, we've a concert to get to!" he steadfastly refused to go faster than is legal, and he eventually got us to the venue with about a minute to spare.

We then had to run across what seemed like a MASSIVE car park.

So instead of arriving relaxed, fed, and watered, we were flustered, breath-

less and hungry and gagging for a pint. We'd blown all our cash on the taxi. We had no idea what had become of the car. We had no idea how we were going to get back home later. Cutting a long story short, we eventually got the last train back to Rochdale (after a fantastic gig, I might add).

However, a couple of days later back at work, we looked out of the office window, and caught sight of the MSO tour coach. After our fraught journey, the whole of the ELO entourage had followed us back to Manchester and were in fact playing that very day not half a mile up the road! DOH!

John Rawstron

## NEXT ISSUE... UK TOUR SPECIAL!!

Paul Wakeman and Derek Hockley for Pyggy Music present

# ELO PART II

ALAN CRAIGETT    PARTHENON HUXLEY    BEN THORPE    BOB EDWARDS    MICHAEL ANTONINI    JOHN ELDER

## electric light orchestra PART II

over 2 hours of classic ELO Hits - No Support

30 APR	CROYDON FAIRFIELD HALLS	0181 582 5291
1 MAY	OXFORD APOLLO THEATRE	0870 838 3508
2 MAY	LIVERPOOL PHARMARMUSIC HALL	0151 709 0789
5 MAY	SHEFFIELD CITY HALL	0114 274 0785
6 MAY	NOTTINGHAM ROYAL CONCERT HALL	0115 958 5655
7 MAY	BRISTOL COLSTON HALL	0117 922 0888
8 MAY	BOURNEMOUTH BIC	01202 456456
10 MAY	MANCHESTER BRIDGEWATER HALL*	0161 907 9000
11 MAY	READING DEAGON	0115 360 6060
13 MAY	SOUTHPORT THEATRE	01704 549404
14 MAY	GLASGOW ROYAL CONCERT HALL	0141 287 5311
15 MAY	GARLISLE SANDS CENTRE	01223 25222
16 MAY	EDINBURGH FESTIVAL THEATRE	0131 524 6006
19 MAY	TEARO THE HALL FOR CORNWALL	01372 262485
20 MAY	CAROLIFE ST ANDREW'S HALL	01222 678444
21 MAY	GRINSSY AUDITORIUM	01472 211511
22 MAY	NORTHAMPTON DEANCLATE	01604 624811
23 MAY	LEEDS GRAND THEATRE & OPERA HOUSE	0113 272 6222
25 MAY	SOUTHEND CLIFFS PARKLAND	01702 251135
26 MAY	PORTRISBOTH THE CATHEDRAL	01705 824 555
27 MAY	EASTBOURNE CONGRESS THEATRE	01323 812800
28 MAY	LONDON ROYAL ALBERT HALL*	0171 583 8212

\*SPECIAL PERFORMANCES - ELO part II in Concert with The Royal Philharmonic Concert Orchestra (London) & The Halle Orchestra (Manchester) plus SYMPHONIC BEATLES The Orchestra conducted by Louis Clark in a programme of classic Beatles songs

ROBERT BRUCE BROWN - SIX ROMAN - MR BLUE SKY - TELEPHONE LINE - LYONS TONG - SWEET TALKING WOMAN - HOLD ON TIGHT - GALLONS AMERICA

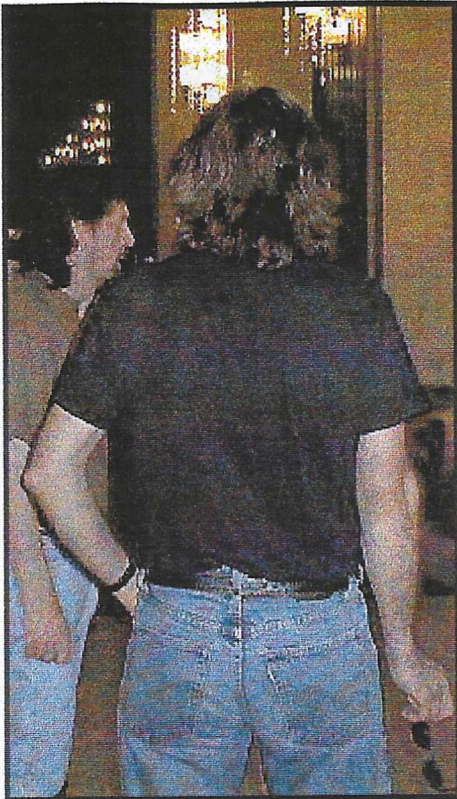
Stories, photos, reviews... we wanna hear from you! Whether you had as traumatic a time getting to a gig as John Rawstron related above, or everything went spiffingly, we want to know! Did you meet the guys before or afterward? Did you speak to them? Did you sneak in and watch the sound check? Did you manage to catch a drumstick at the end? How do you rate new member Parthenon Huxley? What did you think of the orchestral gigs?

This is the first UK Tour for nearly two years, and it looks to be their best yet. It seems they have managed to sell out the Albert Hall, which is a massive place, so that's pretty good news!

We would like to dedicate as much of Issue 5 as possible over to this monumental tour, so please, get scribbling!

*You only get out what you put in!*





## **THE END!**

*(or should that be... "BUM'S THE WORD"?)*

***Who's the pretty birthday boy then? Well, it's not difficult, is it?***

***Yup, the owner of this well-preserved back (and front, too, we hasten to add!) celebrated a significantly 'round' birthday on 10 April.***

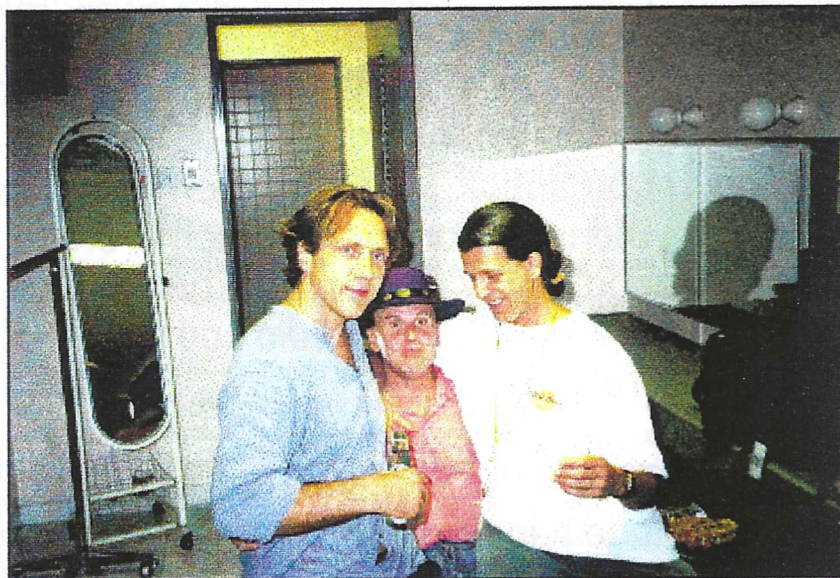
***If it's any consolation, on the evidence of this, we think that birth certificate must be wrong!***

***Hope you had a good one, Eric! You honestly don't look it..***

***...and in case you don't know which 'round' figure Eric has just reached, we can reveal that he is actually... gulp... 50! (what's your secret, Eric?)***

***REAR OF THE YEAR PIC by Michel Lakos Monardes, Chile.***

## **AND THE WINNER IS...**



*"Not too bad an attempt at ventriloquism, Eric, but your hand goes here, to work his mouth!"*

The winning caption shown above from last issue's competition came from **Gordon Gailey**, from Scotland. He wins a large 16" x 12" photo of Mik, to be selected by RS Photographic. We shall try and get it autographed for him during the forthcoming tour.

**No competition this issue, due to lack of prizes, but we hope to have a fully autographed tour programme in time for Issue 5.**

***Oh, and a couple of corrections from last issue... we found out after Issue 3 was printed that the gentleman on the right of the above photo was none other than Stephan Galfas, producer of MOMENT OF TRUTH (sorry Stephan!), and also that the pic was from 1995, NOT 1994... sorry!***