

Issue 5

PART II UNLIMITED

HELLO PARTHENON!!

UK Tour Bumper Special!

FUNDRAISING RAFFLE

Help us to keep servicing
you!

Plus:

**ELEANOR RIGBY
EXPERIENCE
LIVE
REVIEW & PICS**

**EXCLUSIVE
PHIL BATES
INTERVIEW**

**READERS'
REVIEWS
ERIC'S
THOUGHTS
CLAIMS TO
FAME**



Dear Readers

Welcome to Issue 5, a two-insert mag! Readers who have been with us at least since the last issue will notice, perhaps with a little bit of surprise, the return of the colour cover, which we said at the time, we were going to have to stop.

Funds are indeed very tight (see Centre Pages and also the Editorial), but our new printers have given us a wonderful deal, which restores the colour cover. So, funds permitting (at present, we have just £20 in the account!), future issues will have a full colour cover.

We have also bowed to new readers' wishes to obtain back issues. We hope our prices aren't too high, but we really need all the money we can lay our hands on. Print runs will continue to be small, so back issues for new readers will be an ongoing thing.

We would also like to take this opportunity to thank a few people we left out of the Thanks... list on Page 2. This page was produced in a mad rush to get the magazine off to the printers, and in our rush, we neglected to mention the following:-

Ian, Karen, Rachael & Lynn for leafletting at various venues on the UK Tour. This is a thankless task, as we found out when we ourselves leafletted Grimsby and Northampton! Your sterling efforts produced 6 new subscribers. Thank you very much!!!

John Kilcline and the Official ELO PART II Web Site: although mentioned, we should have made it clear that some of the news came from this source as well. Sorry!

Rob Caiger from FTM for the MOT posters and stickers in the Raffle. With Rob's help (and a lot of chivying from us!), we hope to be able to offer for sale sometime in the future, the FULL PRESS PACKS from which these items were taken.

Well, we think that's everyone taken care of now. Enjoy Issue 5! Deadline for items for Issue 6: FRIDAY 29 OCTOBER 1999.

Serena & Lesley

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EDITORIAL

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ELO PART II WEB SITES

www.elopart2.demon.co.uk
www.louisclark.com
 Webmaster of both the above:
John Kilcline
Eric Troyer's Site
www.shae.demon.co.uk
 Webmaster/mistress?: **Jules Shiels**
The ELO PART II Picture Show
<http://freespace.virgin.net/k.latta/elopart2/>
 Webmaster: **Ken Latta**

SITES WITH PLENTY OF PART II CONTENT:-

The Australian ELO Web Site:
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**

Well, here we are at Issue 5, The Bumper Tour Special. Your response to our request at the back of Issue 4 has been quite incredible. As you can see, the whole magazine, apart from a very small bit, has been given over to the UK Tour and your reviews and thoughts. We hope that our overseas readers don't feel left out over this, and will find it interesting. Reading through all the reviews, we didn't feel we wanted to edit them down to say, just a few lines, in some cases. All that was edited was where the writer occasionally repeated themselves, and also obvious mistakes, grammar, punctuation, etc. Should we have edited down further to fit more varied material in? You tell us, and we'll bear it in mind for future tours. Apologies to Sarah Showalter, whose Pittsburgh review and drawing of Hux had to be omitted due to lack of space. We will put both in Issue 6.

If you look carefully, you will see that we have courageously included photos of *ourselves* on the "Stage-door Johnnies" page... we hope this doesn't drive you all away!!!

On a slightly more serious note, we hope you'll all support our Fundraising Raffle on the Centre Pages. The band and Greg, who sells the merchandise on the tours, have been most generous and co-operative, not least with their signing arms(!), and amongst the prizes are a couple of really nice items that any fan would love in their collections: namely the rare and collectable **OUT OF THE BLUE** belt buckle, which is a beautiful full-colour enamel on silver chrome affair (thanks **Jill Rosenthal!**), and Mik's violin strings. Paying off for those large print runs for subscribers we never got has left us in severe financial difficulties; with at the moment, not enough money to print you all Issue 6, let alone Issues 7

and 8, when most of you renew. The old printers appear to be satisfied now, and have not asked for any more money for some time, so it's now time to rebuild the fund. New subscribers will start their subscription from the current issue, and will have the opportunity to purchase the back issues separately, which will be printed up as and when required (see insert), with the exception of Issue 3, which we have loads of because of the large print run mentioned above. It's the only way we can do this at the moment.

Well, that's it for now. We hope you enjoy this issue. We had a lot of fun putting it together! As we said, any comments or even criticisms (we're quite tough here!) would be appreciated.

All the best

Serena & Lesley

CREDITS

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THANKS...

Gill for advice
Rosemary for being such a good listener!
Phil Bates for the interview
Andy of the Raconteurs
Web Site for the ERE Tour
Info
ELO PART II, Greg Hubbard and Jill Rosenthal for contributing to our Raffle
Peter Caygill & Gloria Catchpole for the use of the Dictaphone
Ken Latta for the judging
Claire for the lift to and from the Albert Hall
John Rawstron for accommodation

THANK YOU ALL!!



NEWS...NEWS...NEWS...NEW

NEW ALBUM NEXT YEAR?!

The following is an update from Eric, sent to fans on the Internet via the ELO Mailing List, the Official Web Site, and also the "alt.music.elo" newsgroup. He would like fans to know that the band is very much alive and kicking and hope to have a new album out next Spring!!

August 21st 1999

The band is enjoying the summer, some of us have taken some holiday trips, Bev went away for a week, I'm in Colorado, Lou is with his family in Mexico, where he's doing a series of concerts. We are looking forward to a few shows in September, and after that segment we will be finishing some recordings in the US.

We have been recording a little at a time, some new songs, with the purpose of getting a new recording deal. We have some interest from a number of recording companies, and we are considering options that include the Internet, but we really needed to be able to show what new material we have.

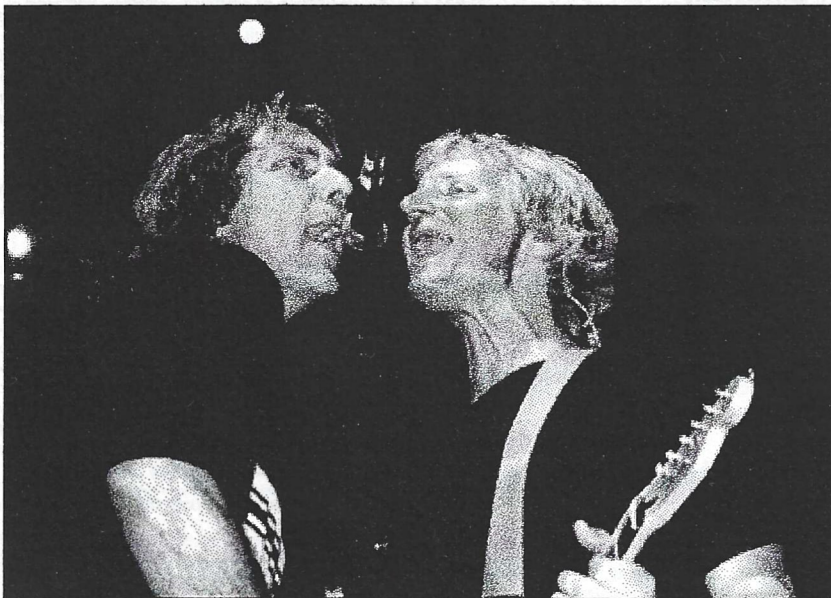
With the addition of Hux, we have brought into the band a new crea-

tive energy, and all of us have been writing songs. Right now, we are working on finishing some 5 or 6 new tunes, and if we work at it steadily for the next 6 months, we hope to have a release by early next year.

After the September dates in the US, we are looking at doing some South American shows in early October, then back in the US in November, December is open, though we will probably be touring somewhere then, and we are potentially back in the US in January, with some orchestral shows that are being worked on now.

We will be returning to South America in the early spring, and we hope to get back to Australia, also, although the exchange rate has made our touring there difficult."

See you later,
Eric



Are the dentally challenged(!) pair above about to form a formidable songwriting partnership?

BAND BUY RIGHTS TO BRIDGEWATER HALL RECORDING

News reaches us that ELO PART II have purchased the rights to the entire recording of the Manchester Bridgewater Hall gig, featuring the Halle Orchestra, which was broadcast on BBC Radio 2 on 7 August. A Bulletin was sent out to readers on the Bulletin Scheme announcing this broadcast.

What does this mean, we ask? Are they going to endeavour to release this concert in its entirety? (PLEASE PLEASE PLEASE), or just to keep privately for themselves? Time will tell.

ELEANOR RIGBY EXPERIENCE NEWS

The following is predominantly for those readers on the Internet, but we will continue to keep you updated with what Phil is up to these days

We are The Eleanor Rigby Experience is a UK Beatles music band and features five musicians of the highest calibre, who all have successful musical careers in their own right, former Electric Light Orchestra Part II frontman Phil Bates, original Jethro Tull and Manfred Mann's Earthband drummer Clive Bunker, ex Courtney Pine Band bassist Fred T. Baker and former Eurhythmics session player Andy Bole. The band is fronted by vocalist Tina McBain.

We have just gone online and are trying to contact as many Beatles/ELO enthusiasts as possible worldwide. Please check out our website www.raconteurs.demon.co.uk and leave us a message on the guestbook as we like to get nice messages at 3 am.

The site includes soundbites from the album, which you may like to access. The album has been receiving rave reviews in the UK. We have recently completed our first UK tour and are touring the UK again in Feb 2000. We are presently planning overseas dates to include USA for autumn 2000. The Internet is a great source of spreading the word and making new friends across the world, please keep in touch.

If you have a webpage, would it be possible to add a link from your page to ours.

Thanx,

Tina McBain & Phil Bates — The Eleanor Rigby Experience

.....

See Page 29 onwards for a gig review of one of May's ERE gigs, and also theirs and Phil's upcoming 1999/2000 Tour Dates.

THE SILLY, SURREAL & RATHER TOPICAL PAGE!

A LONG TIME AGO, IN A GALAXY FAR, FAR AWAY...

(with apologies to George Lucas)

Everyone knows about Star Wars, its history, and all the characters within. But did you know that the original cast of the newest Star Wars film was supposed to be our fine lads? In fact, the working title is an homage to the history of Electric Light Orchestra and its rebirth. We now present to you **PART WARS: THE PHANTOM MENACE...**

On a remote outpost in the Vixen system, two droids named Louis and Clark, are in search of the famous lost chord. As they arrive near a cave, a tall, strapping individual greets them with a thunderous voice. "Are you looking for someone? Maybe I can help. I am Obi Bev Bevan, one of the founders of the mystical force of good that brought an entire record label its great fortune. We called this force Jet-Eye, but it seems to have fallen on hard times. Can we search together?"

"Certainly, but we are alone here," Louis and Clark exclaim, to which Obi Bev replies, "I have several reinforcement Jet-Eyes in training. Would you like to meet them?"

"Here is Eric, our star fighter and an all around good looking fellow. In fact, in any battle, Eric removes his cloak to reveal his face, and women just melt. Over here is Kelly, an accomplished individual whose magic fingers and voice can cause any enemy to become a friend!"

"This is quite an achievement, Obi," said Louis, "Are there others?"

"Out there in the sheep pen is a master of string art called Kaminski. His gift is the ability to relax the most frustrated individuals, simply by moving his hands across a violin. However, we are not complete as of yet, and I feel that a sinister force has been against us for quite some time."

Clark mentioned that they have a short amount of time to discover the lost chord, to which Obi

replied that, ever since the departure of Qui Jonn Bates, there has been a missing element in the Jet-Eye force.

Louis looks around the room, and in his beeps-and-whistles voice, says that he has heard of a magic place called HonestMen, where Jabba the Huxley lives.

"Let's go, if everyone is ready!" says Obi Bev.

Upon meeting Jabba the Huxley, the group sees a young individual, slumped over in a corner, furiously writing something on parchment.

"This is my art," he mumbles, and returns to his work.

"I like this boy," says Obi to Louis, "what is your name?"

"Parthenon."

"Would you care to join with us, fighting for the Jet-Eye force?"

"Yes, but I have heard of a dark side... what is it?"

"I cannot say at this time, but it shall be revealed to all."

As the group leaves, heading out into space, an enveloping cloak of darkness settles on the ship. A brooding voice whispers, "I am the dark side. You have no choice, I know everything about all of you. You will join me eventually."

"OH NO!!!!" says Obi, "I was afraid of this!"

"Of what?" screamed Parthenon.

"It is the dark side of the Jet-Eye, and I thought it was gone, but I was wrong! It, it's DARTH ARDEN!!!!"

(more in later instalments to arrive every three years)

Scott Mallon

A FLY ON THE WALL...

There were a few mutterings; an oath here, a snicker there, but all was quiet in the room. Shirts were pulled on, trousers: well... the trousers were being put on best as they could be. "I don't know, whose bright idea was this again?" a voice questioned, "These ruddy shoes just don't want to go on..." THUMP!!

A large red shoe flies through the air to hit the wall just left of Milk's head!

"Hey, watch out, nearly got a bulls-eye." Mik, for all the world looking like a blue Adam's Arit in his tunic, glanced around at the shoe on the ground. "Where's your war paint?" Indian war cries filled the air, "Careful you lot, I do have my bow, and at least I'm colour coordinated."

That was it, suddenly the spell was broken and the guys started laughing. The shoe was sent back the way it came and a size 10 foot was shoved into it. 'Grump' and then 'Aarrgh' and 'You've gotta be kidding' spilled out one after the other, as two large red feet were placed side by side on the floor. The sight of Bev standing there, large red shoes, bottle green trousers topped off with a silver shirt; it was more than any of them could stand. They fell about laughing. The noise brings a head around the corner. Lou, being immune from the 'style police', is wearing his white tails, the only concession being their black trim and large red carnation, very spiffing indeed!

Eric, all dressed and ready to go, was trying to get his hair to go 'just right' but the more he tried to comb it in place, the more relaxed it became — flopping down instead of staying up! "One of you jokers got the spray?"

All of a sudden, all movement ceases. Hands are frozen in mid-air, buttons and zips remain undone as their owners wait to see what is creating sounds like, 'Eeekkk', 'Yoowwll', 'Aarrhh', 'Oophh' and 'Ohhh arrggghhhh!' Heads turn as Kelly comes into the room, trying to walk on tippee-toes in platform shoes. Tight spandex trousers: far, far too tight, eyebrows knitted together in consternation, making him look like a cross Chinaman.

"I said size 14, these are not size 14!" These words are not spoken, they are more like several gasps being squeezed from within him!

"That'll teach you to pop your smiley face after your signature, they must have thought you wanted size 10!" The guys all start laughing at this, Kelly joining in as he notices what the others are wearing. All except Hux, who, having stretched out on the floor to pull up his pants, now finds himself rolling around laughing, fit to burst at what he sees, incapable of doing anything other than keeping his trousers around his waist. This is a good thing as, finally getting to his feet and holding them tightly in his hands, he rushes off to the bathroom!

"C'mon Kelly, do some squats, that'll loosen them up."

"Squats!! you're joking, I'll do meself a mischief. There, they're feeling much better already." And to prove it, he gingerly walks across the room. "Do da da daa, Da da da daa..." they chorused as he went! Huxreappeared and tidied himself up. Eric finally found the spray for his hair, and Bev's shoes disappeared 'just' enough under his trousers. And so, with Mik giving Kelly a helping hand they waddled, shuffled, giggled and in one case, groaned their way out ready to go on stage to perform 10538 OVERTURE at the GLAM ROCK FESTIVAL.

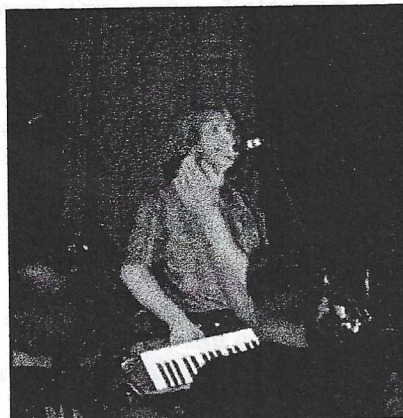
"Hey, what are those moccasins doing under your arm, Bev?" Mutter, mutter...

"Wait until I'm seated... Gotta get these off."

Don't laugh, EMI think it's possible (EMI have placed 10538 OVERTURE on THE VERY BEST GLAM ROCK ALBUM!) [this is true! Ed].

Rosemary C (AKA The Flake), Australia

SURREAL PIC CORNER!



Erm... yes, Eric, we know you're keen on working out, but shouldn't you do the dumbbells with BOTH arms?!

One of those "you couldn't do that again if you tried" shots, taken at the Fairfield Halls, Croydon on 30 April by reader Lynn Tonkin.

And no, Eric *isn't* on the steroids — you've probably all guessed by now that the large arm belongs to a member of the audience, who just managed to put his arm up in exactly the right place to make for this rather surreal photo!

THE UK TOUR

APRIL/MAY 1999

THE ROYAL THEATRE
Derngate
ELO Part II
Sat 22 May 1999 at 8.00pm
STALLS F21
Enter by Door A

ELO Part 2
& The Hallé Orchestra
(No Support)
Monday, 10 May 1999 8:00 PM
Level: STALLS door: LEFT area: CENTRE
Seat: A 20 price: £23.50
Account No: 10111753
REC 25/01/99 1:22 PM (0) FULL MASTERCD
BOX OFFICE 0161 907 9000

THE bridgewater HALL

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ELO IN CONCERT (no support)
SAT 15 MAY 1999 AT 08:00 PM
STALLS
ROW A SEAT 34 PRICE 16.50
HOBAN
Enter Via DOWNSTAIRS ENTRANCE
DATE OF ISSUE 111298

15 05 99
ROW A SEAT 34
PRICE 16.50
AREA D

IN CONCERT
ELO PART 2
Tue, 25 May 1999 8:00 PM
STALLS ROW A SEAT 025
FULL £15.50 ENTER BY DOOR 2
Artist may require patrons to stand

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ROYAL ALBERT HALL

Flying Music presents
ELO Part II
in concert with
The RPO Concert Orchestra
conducted by Louis Clark

Door 11
Arena B
Row 3
Seat 001

Friday, 28 May 1999 £ 25.00
at 7:30 PM FULL
Doors open at 6:45 PM TICK PHN CRED

Account No. 1999 FMEL01 J

The UK tour has been and gone, and a good time was had by all, it seems, from the following pages. Due to his traveling, Eric's tour began a day before and ended a couple of days after everyone else's, hence the different beginning and end dates for his entries. From the low-key 'finding their feet' gig at Croydon, to the incredible high of the climax at the Royal Albert Hall, we bring you a 'reviews special'. We hope everyone, even the non-Brits amongst you, find it interesting.

THE UK TOUR...

30 APRIL-28 MAY 1999



We received a phenomenal response to our plea for reviews and photos from the April/May UK Tour (first tour here for nearly two years). Plus, for the occasion, Eric decided to update his Tour Diary to cover some of his highlights of the tour, too. So, on the following pages, we bring you ALL the reviews received, in concert order (not every concert is covered, naturally), interspersed with Eric's Diary for the day covered. Thanks to everyone (and that includes Eric!!)

THURSDAY 29 APRIL 1999

Hello you all, here we go... This is going to be fun, a tour all over England and Scotland, with the weather hopefully nice (now that's done it, it will probably rain for a month straight), and a shiny brand new band member, a fellow Yank.

I left my home early Thursday morning, got up at 3:30am to pack. I had been running around the previous day frantically, trying to get everything done before setting off, and got to Newark Airport at 8am for the day flight to Gatwick. Wandering around the terminal before the flight, I heard my name being called and it was Lou.

He was originally travelling through Atlanta to Gatwick on the previous day, but there was a storm in the south that day, and all the flights were messed up, so, after a short night's stay in an Atlanta hotel, he flew to Newark in the morning. He had a beer in the lounge at 9am (how does he do it?), and we flew on to

Gatwick, where we found out that his luggage didn't make it (*this is about the 4th time this has happened to Lou, he always ends up at Marks and Spencer, his favourite store, So Very English-You Know, buying underwear*). Anyway, after checking into the hotel, we had a couple of pints of bitter, and went out for a curry at midnight, just about 'heaven' for both of us.

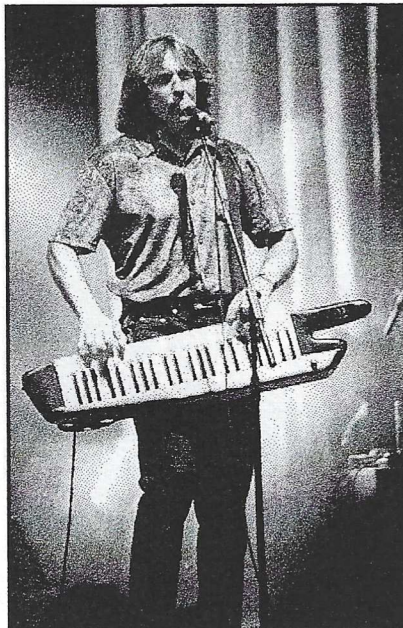
Eric Troyer

FRIDAY 30 APRIL: FAIRFIELD HALLS, CROYDON

Last saw ELO PART II at Fairfield in April 1996, viewing from wonderful fourth row seats and the added bonus of hearing their soundcheck through the ceiling! The only change this time was to even better second row seats and again, we sat and listened to the soundcheck going on over our heads (it was competing with the piped music in the foyer), whilst we ate. We'd chatted to the guy selling the merchandise (sorry, but *twenty quid* for a T-shirt

is just too much and we told him so), couldn't put up with the piped stuff any longer, and on the pretext of viewing the painting exhibition at the top of the stairs - snuck along the corridor to stand outside the hall and listen to the rehearsal. A couple from South Wales had beaten us to it, and they'd found chairs to listen in comfort! He'd even opened one door so that it was louder and we had a view of Eric! Fairfield Halls is a complex of three theatres of varying sizes in South London. PART II were in the Concert Hall, which is a beautiful tiered theatre with balcony and box seats, in total holding around 1,700 people; unfortunately though, not a sell-out. And, very helpfully, the theatre staff were absent from the auditorium, so I was able to use my camera!

A few minutes after eight, the house-lights dimmed and there was an outbreak of feet stomping, rapid applause and cheering. Cue intro music; we get blinded by the lights, and the band sneak on thinking we can't see them! More feet stomping and whistling, and they open with **Daybreaker**, followed by **Evil Woman**. They all looked happy and



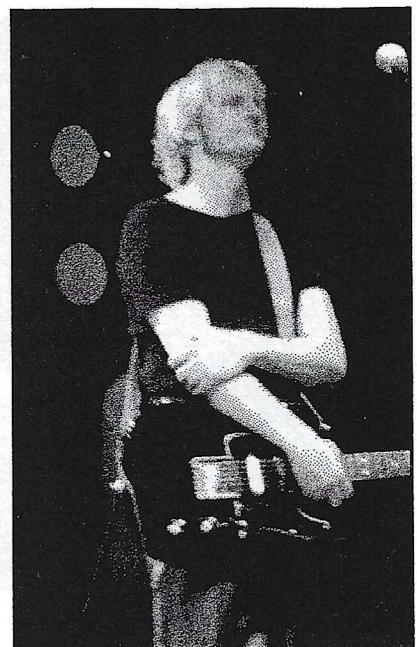
relaxed... well, with the exception of Parthenon, who looked scared stiff to me! During the first of Bev's "hello's", he reminded everyone that this was the first night of the UK Tour; we were the guinea pigs, and little things were bound to go wrong! They did! But being a first night, I suppose we had to expect some gremlins in the works.

As the evening progressed, we were treated to more than thirty songs, plus instrumentals, in most cases performed very professionally and with gusto! And the audience were singing along enthusiastically too! I found the crowd took a while to get into the swing of things, but they got there in the end! Once they realised no-one was going to stop them coming up to the stage, well, it was like a mini avalanche! We had to stand ourselves to see anything! Unfortunately, I didn't carry a notebook to scribble down the songs in order, so I'm having to depend on my memory and album covers here!



The albums covered (I think!) were: **THE ELECTRIC LIGHT ORCHESTRA, A NEW WORLD RECORD, FACE THE MUSIC, ELDORADO, DISCOVERY, TIME, ON THE THIRD DAY, OUT OF THE BLUE, SECRET MESSAGES, XANADU, ELO PART II** and **MOMENT OF TRUTH** — phew! Forgive me if I've missed any!! Maybe only a couple from some, others like **FTM**, very nearly the whole album was sung! It was absolutely fantastic to hear all the old and slightly newer favourites along with the well-loved instrumentals — just what we had been waiting for since last July, or even longer for some of us! Some lovely surprises too — one being **BLACKBERRY WAY** heartily played and sung by **PART II** and equally heartily sung along to by the audience... it seemed to please everyone! But the absolute highlight of my night was Bev singing! With the assistance of Kelly and Eric, he sang **SUMMERTIME BLUES** wearing mirror shades and looking very sexy! This delight (which didn't last long enough in my opinion!) ended to a rapturous applause and Bev making huge sweeping bows and asking, once he could be heard, "What would you like me to sing next?" Ohh, yes please... **ZING** or **BEN CRAWLEY STEEL COMPANY** would have gone down nicely!!! We saw Louis playing the bass guitar during Bev's 'turn', so what was Kelly playing I hear you ask? Sorry, I can't remember, my eyes were glued to Bev!

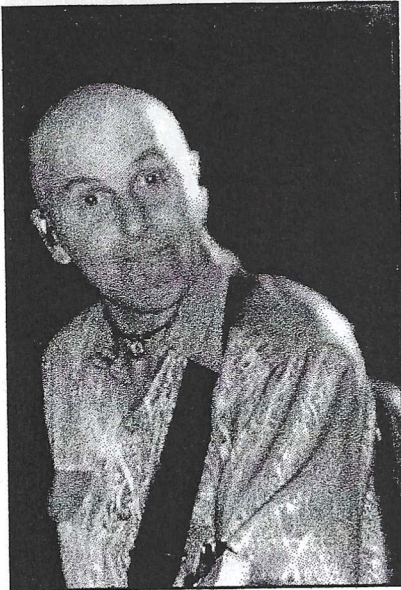
I certainly don't want to get too critical here, but it must be said, this wasn't one of their best performances. Kelly, he of the expressive face, at times seemed to mumble his way through parts of **Xanadu** and grin all over his face at the same time! Another number with Parthenon had Kelly with the giggles and Parthenon having to turn his back on him. And there's more: Eric forgot the first verse to **CAN'T GET IT OUT OF MY HEAD**, and stood looking rather blank until the others came to his rescue. During the



first half, I felt the sound just wasn't right: it overpowered their voices and the bass hurt my ears, and that is not enjoyable listening. Thankfully, this seemed to be rectified after the interval. From the outset, Parthenon appeared terrified, and to be honest, the regular concert-goers were probably wondering what he'd be like, an unknown quantity, the New Boy, and would he fill Phil's shoes adequately? And sadly for us (me anyway), I felt he didn't, not even in his own different way — we couldn't expect a replica of Phil. After all the reports I'd read (PTU Bulletins, comments from the band in the programme), I hoped to see and hear wondrous stuff, but for me he didn't live up to expectations at all. On this occasion, his voice sounded weak, he continually missed the first word off all lines of songs he sang — did he not know them or did he just not switch the mike on?

In my very humble opinion, and speaking as a person who hasn't a singing voice or a knowledge of music (but I know what I like), I think he let the band down that night. **PART II** are true professionals and, I would think, sticklers for perfection, and Parthenon Huxley appeared to be under-rehearsed. I'm sure nervousness played a part too, so I'll make small allowances, but it wasn't his first ever performance with **PART II**, so I'll not let him off scot-free!

Inevitably, it all had to end. **DO YA** was the last and we all knew it — as soon as the band had applauded and thanked us, we were stomping, clapping and chanting, "we want more" in unison!! And we kept it up for a few minutes until they returned! The encore was part of Bev's drum solo, not the really one as in October 1997. And of course, **DON'T BRING ME DOWN**, with the wonderful out-of-tune audience participation! With Kelly's help, we all got quite carried



away! Bev gently flicked four drumsticks over the edge of the stage to a group immediately in front of his drumkit. Unfortunately, I wasn't one of them, sob, sob!

Over two and a half glorious hours of music had sped by, a fantastic evening despite the hiccups. The next time I see them will be in **Bournemouth**, by which time they'll have played five more concerts, and hopefully, Parth will have gained confidence and got used to us mad Englishwomen! Not to mention, learned the words and/or found how to switch the mike on!!

Lynn Tonkin, Tadley, Hampshire

Well, the great experiment finally gets an airing, first show with all the new changes, new songs, new medleys, etc. We were pretty nervous, and we had never really performed this show before, and we were hoping for a small audience, but it was quite full.

Oh, well. The crowd seemed pleased with all the new stuff. We were very relieved when it was over. We have added a classical piece to the set, **PAVANNE** by **Faure**, and it's really tricky. More later.

Eric Troyer

SATURDAY 1 MAY: APOLLO, OXFORD

Our day in Oxford started out leisurely enough, we drove through beautiful Oxford, and I regretted agreeing to not staying there overnight, we were travelling on after the show. The last time we were in Oxford it was cold and rainy, and we didn't see too much of it. This time, being spring, it looked especially wonderful. I also have been reading more English history, so I would've liked to stay and

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wander around. But, as it was, my Zip drive broke and I spent the afternoon, walking and cabbage around to locate a new one.

So the second show was better paced, we shifted some things around and worked out some different transitions between songs.

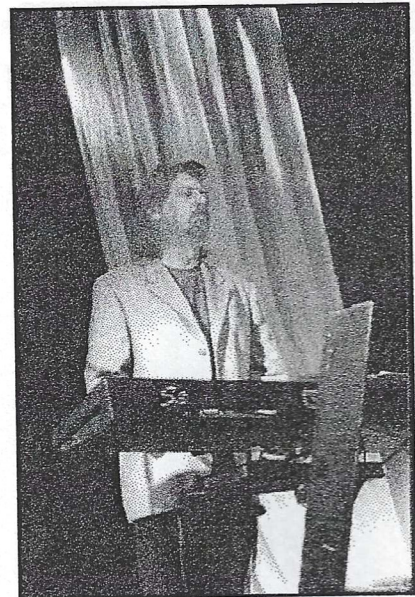
Also, we are trying a new introduction routine, where we all introduce each other. All except Mik, who swears he won't do his intro of Lou, he's very shy and says he won't speak on the mike. Oh well.

Eric Troyer

SUNDAY 2 MAY: PHILHARMONIC HALL, LIVERPOOL

I've only been fortunate enough to catch **ELO PART II** twice in the past - both in Blackpool in the Octobers of 1994 and 1997 - and on both occasions the train journey there or back was a disaster. This year, the time and venue were perfect; **PART II** were playing in Liverpool - within two and a half hours of the **Manx Seacat**, and I often visit the 'Pool - during what turned out to be a hot and bright May Day Bank Holiday weekend. I have somewhere to stay in Liverpool, and whereas I normally would attend **PART II** concerts alone, this time my sister **Diane** (a sort of greatest-hits fan of **ELO**), who is a student in Liverpool, was coming with me.

About eight rows from the stage, the band were so close that they may have well been playing in my living room. I cannot recite the exact track listing, but all the usual classics were performed, as well as a number of pleasant surprises: Kelly (who overall comes over as the main lead singer now) sings **XANADU**, after which Bev delivers his first spoken words of the night, "*We're sorry Olivia couldn't be here; we're really sorry Olivia couldn't be here - lovely girl.*" Bev later muses that "*this hall will have seen some fabulous classical performances over the years,*" and we're treated to a rendition of a **Faure** piece (the **World Cup Theme**), which they'd only attempted twice before. I think it was after this that they - most unexpectedly - launched into an excellent version of



BLACKBERRY WAY: "*I played the drums on that one when I was about nine!*" The band announce that they've finally found the perfect song for Bev to sing on, and we're presented with a clever **ELO**-styled version of **SUMMERTIME BLUES** with Bev singing his inevitable bits (like we've previously only heard on records like **ZING WENT THE STRINGS OF MY HEART** and **FUNKY MOPED**). It's not everyone's favourite, but I've always liked **MIDNIGHT BLUE**, which they played, but it all proves that they're not afraid to dare changes to their set lists rather than safely chum out the same hits on each tour.

Another innovation on this tour is that rather than Bev abuse his fellow band mates, they would each introduce a member of the lineup. Mik admits to not being too confident about this, but says he did once make a speech at a wedding! There are now two Americans, with Phil's replacement being **Parthenon Huxley**. I thought there seemed a lack of their own material included - I don't mention this as a criticism but as an observation.

A highlight always is Mik's solo - which went into **CLOG DANCE**. It's a bit frustrating trying to make non-fans appreciate his talent with the **Blue Violin** when they weren't present. However, I hadn't alerted Diane to this treat or even mentioned it, but after the concert it was all she spoke about all night.

Eric forgot a line in one of his first numbers, and Kelly walked over to him grinning and said something! A lot went on that night, and as always, they proved themselves as the skilled and underrated musicians that they are.

Not everyone enjoyed themselves: a group in the row before us looked like they were only there because they'd perhaps won tickets on **Radio Merseyside** or **Magic 1548**. The encore was **DON'T BRING ME DOWN**, led by Kelly, who improvised the audience participation of the **Steam** soul (or **Bananarama** if you're not that old!) classic **NA NA HEY HEY KISS HIM GOODBYE**.

All done, Bev tosses his sticks away and it was time to leave the hall. On the way out I saw a female fan remove the glossy promo

poster from a pillar in the foyer - I wish I'd thought of that!

Ian Byrne, Douglas, Isle of Man

Well, here is my first (and probably last!) attempt at a gig review.

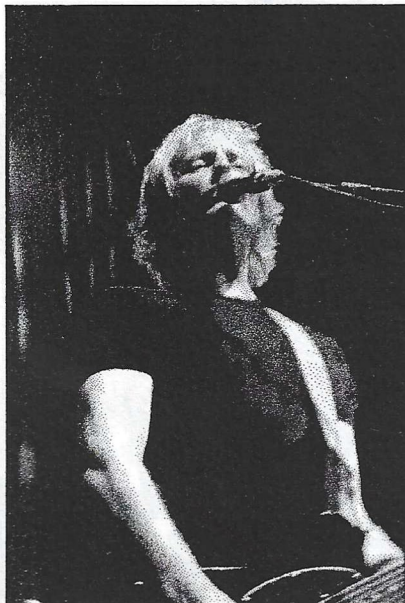
This was ELO Part II's third visit to our home town of **Liverpool**, and their second to the **Philharmonic Hall**. While I have no "official" information, the venue was pretty much sold out, except for about 5 seats at the very sides on the front row.

Our party consisted of my partner **Karen** (favourite Eric), her 17 year old cousin **Rachael** (favourite Kelly), and my 11 year old son **Steven** (who came because he asked, not because he was forced into it!!) It was the first of 11 concerts we are attending during the current tour.

This being only the third show into the bands extensive 22 date UK tour, and with Parthenon Huxley (hereafter referred to as "Hux" to relieve my aching fingers!) being a recent addition, to be honest we weren't expecting too much. How wrong we were!!

The show began with a new intro vaguely reminiscent of some of the **MOMENT OF TRUTH** interludes, leading into a very well performed **DAYBREAKER**.

EVIL WOMAN, (now performed by Kelly), and **LIVIN' THING** followed, both being enthusiastically and very well performed. I could well be wrong, but I can't remember them performing **I'M ALIVE** before, and I know for sure **XANADU** is a new addition to the set list! When Bev came down to say "hello" for the first time, he apologised for Olivia not being there.



She wasn't missed!! While these songs may well not be on everyone's top 10 ELO songs list, they come across brilliantly live, and really highlight the band's talents of excellent musical arrangements, and superb harmonies.

Hux's first real chance to shine came with the welcome re-introduction of **10538 OVERTURE**, and he grabbed it with both hands! **SWEET TALKIN' WOMAN** was followed by another "newie" - **NIGHTRIDER** - which again was performed brilliantly.

ALL OVER THE WORLD, then one of the highlights of the evening, **POKER**, followed **FIRE ON HIGH**.

I've run out of superlatives, and we haven't got to the interval yet! At this point the band exited stage right, leaving Mik on stage to perform his usual heroics, culminating in the return of the band to finish **CLOG DANCE**.

A medley consisting of **MA-MA-MA BELLE**, **TWILIGHT** (oops Eric!! we'll really have to get you an auto-cue for this song!), **SHINE A LITTLE LOVE**, **LAST TRAIN TO LONDON**, and **HORACE WIMP** completed the first half of the show. The band left the stage to rapturous applause, everyone seemed to be thoroughly enjoying themselves. All the comments from people standing in the bar, etc. were full of praise.

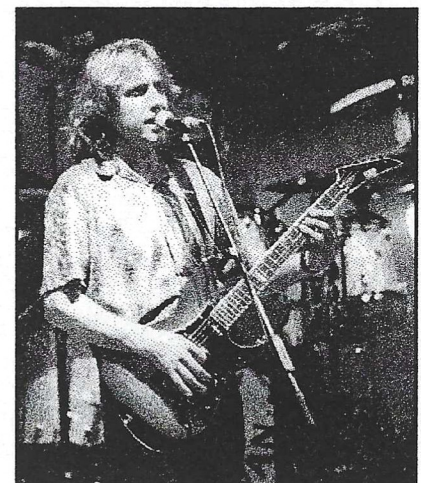
The second half began with a great accapella version of **WILD WEST HERO**, and "unplugged" versions of **MIDNIGHT BLUE** (highlighting Kelly's amazing vocals), and **STRANGE MAGIC**.

An acoustic medley of **PAVANNE** (sorry the name of the composer escapes me - Lou plays the flute! Does the musical ability of these guys have ANY limits?), **POWER OF**

A MILLION LIGHTS (hooray!), and **BLACKBERRY WAY** (amazing!)

Not content with completely re-vamping the set list, the guys now take turns to introduce each other - Mik and Lou actually speak!! The next totally unexpected twist occurs when Bev has the opportunity to display his deep (VERY deep) voice during **SUMMERTIME BLUES**. At this point Lou is playing bass, Kelly is playing Acoustic guitar, Eric is playing electric guitar etc. etc. The game of swapping instruments is completed with Mik playing keyboards on **TELEPHONE LINE!**

Back to a semblance of normality now with my personal favourite **STANDING IN THE RAIN** (in my opinion even better live than the original version - breathtaking!), **MR BLUE SKY** (hilariously "acted out" by one very enthusiastic spectator - much to the amusement of band and audience alike!) and **ROCKARIA!** concluded what I thought would be the end of the show. But no! There was a medley of **WHISKEY GIRLS** (full version sung by Hux), **HOLD ON TIGHT**, **SHOWDOWN** (probably Hux's best





performance of the evening — brilliant), **HONEST MEN**, and **ROCK 'N ROLL IS KING**. Full versions of **TURN TO STONE** and the excellent **DO YA** (now performed by Hux) brought an "end" to the show. By this time the crowd were on their feet, the band were playing like men possessed, it was absolutely brilliant.

Riotous applause brought the band back on stage, and the crowd was treated to Bev's thunderous drum solo (where does he get the energy?). **DON'T BRING ME DOWN** concluded a memorable evening, with Kelly's audience participation bit carrying on for well over 5 minutes! If the band enjoyed themselves as much as they seemed to on stage, they had as good a time as we all did — thanks guys!!

While I'm sure there are people who've seen the band far more times than we have, we'll be veterans of over 50 gigs by the end of this tour, and although Phil Bates was my favourite member of Part II, this is probably the best concert I've attended. While it's wrong to single any one member out, 'cos it really was a team effort, Hux — you're a star!!

Ian Nixon (with valuable contributions from Karen, Rachael & Steven), Fazakerley, Liverpool

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THURSDAY 6 MAY: ROYAL CENTRE, NOTTINGHAM

Thursday 6 May, Nottingham Royal Centre was my first sight and sound of live **ELO** since September '97. First impressions were of a great live band slightly past their peak — but not by much!

The presence of Parthenon Huxley was first felt in a tremendous rockier version of **10538 OVERTURE**, which seemed to go 'over the heads' of most of the sell-out audi-

ence. His presence was next felt when he forgot the words of **SHINE A LITTLE LOVE**, a charming rather than annoying moment.

After a set of two hours' plus, the audience reception was good, but slightly muted compared to previous Nottingham audiences during the Phil Bates era.

Steve Taylor, Leicester

Liz and I made the journey to Nottingham by train. It's one we have made several times before and is quite a pleasant one.

We arrived at the Royal Centre before 5 o'clock, far too early, of course, but we had a reccie round anyway, just in case we might spot anyone. Luck was not on our side, however, but the band's tour bus was already there, so we knew the guys had arrived safely.

After a fortifying drink and a bite to eat, we met up with our friends who were giving us a lift home.

Then into the concert hall to find our seats, which were only five rows back on the left, not bad.

The place rapidly filled up as the appointed hour approached and you could feel the expectant buzz in the air.

The lights dimmed and the new intro began. Everyone began cheering and clapping as shadowy figures took to the stage. The lights went up and the music erupted onto our ears, welcome in it's familiarity, yet with a new edge.

This was my first chance to get a look at the newest member of the band, Parthenon Huxley. He seemed a little hesitant at first, but as the night wore on, he warmed to his task and gave a great performance.

I won't bore everyone with a list of the

songs played, but suffice it to say, a lot of my favourites were there, including a surprise in the acoustic medley, **PAVANNE** by Gabriel Faure.

POWER OF A MILLION LIGHTS made a welcome return as well, and Bev's part in the Eddie Cochran classic song **SUMMERTIME BLUES** had to be seen and heard to be believed!

Naturally, it was over all too soon, and we made our way to the stage door, where our patience was soon rewarded by the appearance of the band, and we went happily homeward, clutching our signed programmes.

Lesley Abbott, Cherry Willingham, Lincoln

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FRIDAY 7 MAY: JOURNEYING TO BRISTOL

Things are finally getting smoother with the new set changes. We are still changing things a bit, different introductions, Mik is speaking to the audience for the first time. Amazing, he couldn't stand being cajoled by the crowd, so he is actually introducing Lou, most of what he is saying has to do with drinking, so that should come fairly easy for Mik.

The response to all the new stuff is overwhelmingly positive. We are performing **PAVANNE** by Faure, in a semi-rock-classical arrangement, and it's coming together nicely, and the fans are digging it. Also, Bev's big stage vocal moment is stormin down the house. So, we carry on, on to Bristol tonight.

Eric Troyer





SATURDAY 8 MAY: BOURNEMOUTH BIC

The keen breeze was whipping up the sea on this overcast evening outside the BIC, when along the prom comes Kelly out for a lungful of sea air! He stops to chat for a few minutes, asking where we'd already seen PART II, and I seem to recall the comment he made about Croydon: *"Oh, Croydon. I think we'd all rather forget about that one!!"* but he assured us that everything was going very much better now and bid us a good evening!

Finally – I've met a band member! I've been waiting for years for that moment, wish he'd had Bev with him though! Oh well, my day will come, I hope!

The BIC is a very large, modern venue directly on the seafront with sports and leisure facilities. PART II were in the Windsor Hall, not sure of the capacity, but probably one of their larger venues of the Tour. I could see two large banks of unoccupied seats, so not a full house. Where were you, people of Bournemouth? You didn't know what delights you missed!! We noted that the T-shirts were reduced – and I should think so too! I've made up my mind: if they are still £15 at Reading, then I'll buy one!

What can I say? Apart from what a difference a week makes!! As I'd hoped, the experience of the five

intervening concerts since that first night has improved Parthenon's overall performance. He was actually looking and behaving as if he was genuinely enjoying himself! All words known; I don't think there was one slip-up, and his voice had a definite 'polished' edge to it. BY JOVE, HE'D GOT IT!!!! A 200% improvement on the whole evening in my opinion. They all worked so well together both vocally and instrumentally – it had gelled!! Or had Louis had a quiet word in everyone's ears and told them to buck up???? We will never know! The sound was terrific throughout; everyone knew their cues – well, almost everyone, but we all expect Kelly to muck around a bit. In fact, it probably eases any tension there may be. He plays along with the audience making us chuckle – *"This is serious stuff now, the comedian has gone!"* he

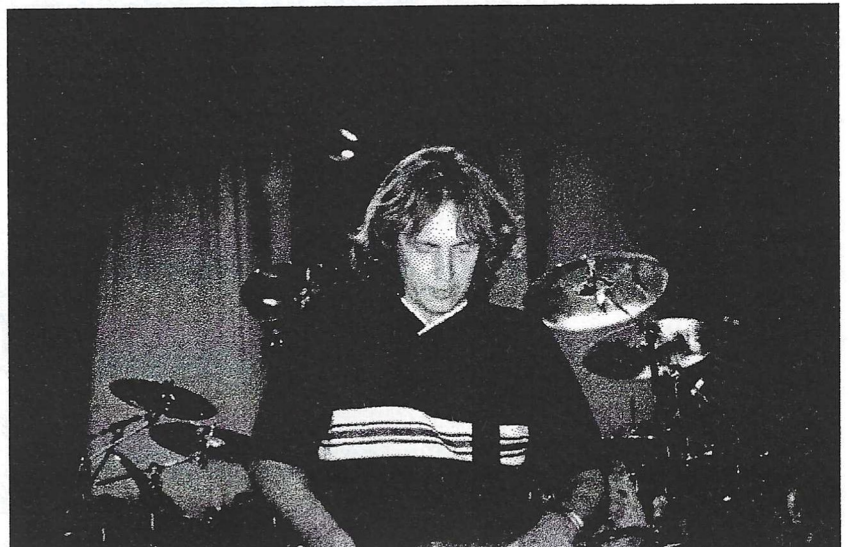
shouted to us all whilst trying to keep a straight face!

It's the nice personal chatty interludes from the band that make each concert that bit different and special. I think it was after the first three numbers that Bev came down to say his "Hello Bournemouth".

"We like it here in Bournemouth by the sea, and we've all been out for a stroll." Oh Hell, I missed him, I obviously didn't get here early enough!! He then went on to remind us of the last time PART II were there: early '90's with the MSO. And he joked, *"Sorry, but tonight you've only got the six of us!!!"* Anyway, back to the show!!!

The set list usually stays roughly the same, but I speak too soon. Tonight there were some little changes. Out was TICKET TO THE MOON and ONE MORE TOMORROW. In was POWER OF A MILLION LIGHTS. And thank heavens Parthenon has changed to acoustic guitar for FIRE ON HIGH – so much better.

We had front row seats and for the first half at least, my view was wonderful. I really don't know whether I think it a good idea to allow the audience to trickle (sometimes 'surge' would be more appropriate) forward to hog the front of the stage. I must agree though, to be stood, singing, clapping along and generally gyrating around is a lovely experience, and the atmosphere is electric (sorry, no pun intended!). But what about the people behind you in the first few rows whose view you're





blocking? I don't mean to be an old party-pooper here, but some of us *want* to sit, enjoy, listen and absorb whilst watching from our seat, *not* just catch the occasional bobbing head of Kelly & Co through a mass of jumping and arm waving bodies! That's why we pay top whack to be up front! It was about six deep when we decided that if we didn't get up and join them we'd not see any of the second half – and somehow I managed to get right up front and take wonderful photos, so there *is* justice in the world! So unless you're willing to stand to the sides of the stage, venue allowing, then I do think theatre staff should ensure patrons remain where their seats are so others can see what they came to see. Unless *everyone* wants to stand! And that is really my only gripe!

As usual, we had the curly-haired, maybe slightly eccentric young man playing air guitar and drums to my right. He probably was only enjoying himself, but was extremely off-putting. I don't think it was the same person as at Croydon, but he was certainly the one I saw in October 1997 at Poole Arts Centre!

The band introductions are becoming much more streamlined and I quite like the new way of doing it. Each member introduces another by way of a few well chosen flattering sentences. Parthenon was getting into his stride introducing Kelly, "*he of the snakeskin trousers, snakeskin boots, acoustic and bass...*" and as clear as a bell from the quiet auditorium came a loud voice: "*...and the one with no hair!!*" and everyone collapsed with laughter, PART II in-

cluded!! Kelly was doubled up and took a few moments to compose himself!

I had the pleasant duty of leaflet distribution for Serena during the interval. What *is* wrong with some people? You'd think I was trying to convert them to some odd religious cult! I had backs turned on me as I offered them, or they looked down their noses as they gingerly took one from me. With one exception: Mr Seamons and friend from Watford, lovely couple, very friendly and chatty, and it was nice to meet them. They are existing subscribers, so there were at least three of us there! They were the main reason why I didn't hand out as many as I should have done. I chatted because it was nice to see a friendly face!

In most cases, your immediate neighbours will chat at the very end – in the search for the elusive drumstick or whilst gathering belongings together. Some have not seen the band as PART II and are just gobsmacked at the energetic rock performance they've witnessed. Then of course, you encounter the out and out ignoramus who ignores etiquette and the fact that *I* got there first! Yes, the drumstick! I yelled to Bev, waved my arms in the air, and he turned

and threw the fourth one directly at me. It seemed to travel miles up above my head before landing a couple of feet behind me. In that short time, I'd been pushed backwards, twisted sideways and fell with my left hand grabbing it on the floor. Then from out of nowhere, coming through the crowd from centre stage like a steam train, is this German who leaps upon it with both feet, narrowly missing my fingers, yelling, "*Ha!! It's mine!!*" He sat crouched over it for what seemed like several minutes. I was *so* angry and shaking and nearly in tears, but he would not relinquish it. then he had the gall to introduce himself as Peter from Heidelberg, spent an age kissing my fingers whilst asking me to forgive him! *Then*, to add insult to injury, wanted *me* to take a photo with my camera of *him* with it!! Oh, OK, that's my second gripe!!

After all that excitement, we realised the place was empty, the crew packing up and I'd miss another chance to beg or steal a set list from the stage! Oh well, better luck at Reading on the 11th!!!

Lynn Tonkin, Tadley, Hampshire



Peter from Heidelberg with THAT drumstick!



MONDAY 10 MAY: BRIDGEWATER HALL, MANCHESTER

Manchester was my first gig on this UK Tour, and with the famed Halle Orchestra supporting them, I figured I was in for a treat.

I was due to meet subscriber John Rawstron (who was also giving me a room for the night) outside the Hall at around 4.30. Come that time I was still making my way into the City Centre, after driving up the M1, M6 and M56 in near-monsoon conditions, spending over half an hour sitting in my car at Watford Gap Services on the M1, unable to get out because of the torrential rain hammering down on the roof!

The BBC were recording this show for future broadcast, and the first thing we saw was the huge BBC Outside Broadcast truck at the back of the hall.

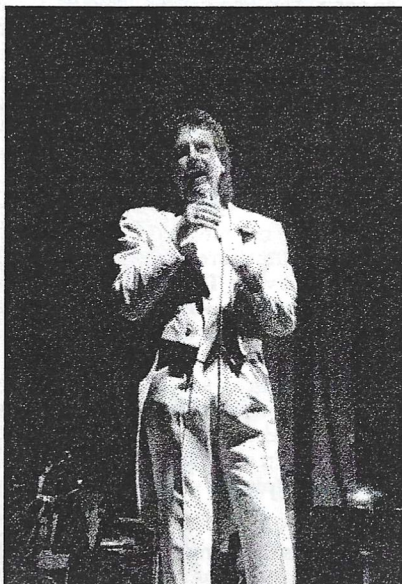
The Bridgewater Hall, which is the home of the Halle Orchestra, is a big modern silver building right in the centre of the city. Very impressive both inside and out, with a big airy foyer, and good sized auditorium. The soundcheck was going on in the Hall, but we were unable to go in and watch it due to it being 'pass only', so we stood outside and watched a 'silent' version on the closed circuit TV in reception for a little while. The stage looked impressive, with the orchestra behind the band, but being unable to hear anything, we had no idea what it sounded like and decided to go and collect my car from the G-Mex car park across the road, where just quarter of an hour's parking cost me a whopping £3.30!

Collected the car, drove John to his car (complicated, huh!), and followed him back to his home in Rochdale, where we had a rest, a bite to eat

and he got ready for the evening.

Come the show, I had a front row seat, and John was a few rows behind. Lou came onstage first, dressed in white tails, to conduct the Halle through a recital of selected pieces from his forthcoming album, *SYMPHONIC BEATLES*. Most enjoyable, and whetted peoples' appetites for the main event after the interval.

I'd heard bits and pieces about the gigs from friends, who had told me about such gems as *SUMMERTIME BLUES* and the band introducing each other, and I was really looking forward to these. Imagine my disappointment when none of these happened. There were no *PART II* songs at all in the considerably short (just over an hour) set, so it was just a 'Greatest Hits Live' really. I thought this was because of the orchestral first half at the time, but the Albert Hall gig was much longer. I still don't know for sure why Manchester was such a short show — anything to do with the presence of the BBC, perhaps?



Still, I thought the sound was good. It was nice to see Parthenon for the first time (but he did still look a bit nervous, and was using a monitor on the front of the stage whilst the rest of the guys had their 'in-the-ear' set ups). *ELDORADO OVERTURE* always sounds fabulous played by a real live orchestra. There were a few little flubs and mistakes, but nothing major. I expect the guys themselves were a little twitchy, performing with the orchestra for the first time here for some time, as well as for the BBC.

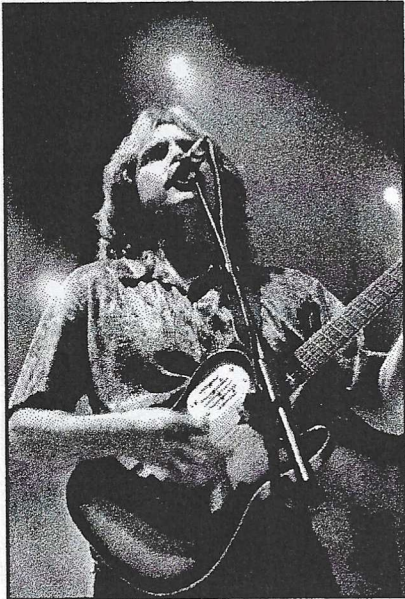
We hung around for over an hour hoping to meet the band, but they were obviously having an extended stay backstage and it was getting really cold, so we piled into the car and stopped off at a local kebab place on the way back to Rochdale. A tasty end to an interesting evening! And the rain stopped too!

Serena Torz, Ilford, Essex

I drove in alongside the band's coach towards the venue. It may be a myth, but it certainly seems to rain in Manchester like nowhere else!

In the early evening, rather by chance, I had the absolute pleasure and privilege to meet Kelly for the first time. He was having a quick 'drag' in the car park to the rear of the hall. I remarked that I had been surprised to see him in a phone kiosk outside the Royal Concert Hall in Nottingham, as I expected him to own a mobile phone. He replied that he was not into such modern things, and was not even on the Internet!

He assured me that the tour was nearly sold out, and I then mentioned about Parth forgetting the words of *SHINE A LITTLE LOVE*. Kelly pointed out to me that Eric has been in the band for 9 years and still can't remember ELO lyrics. At that point we were (politely) interrupted by Mrs Kaminski and young daughter, who were introduced to me by Kelly.

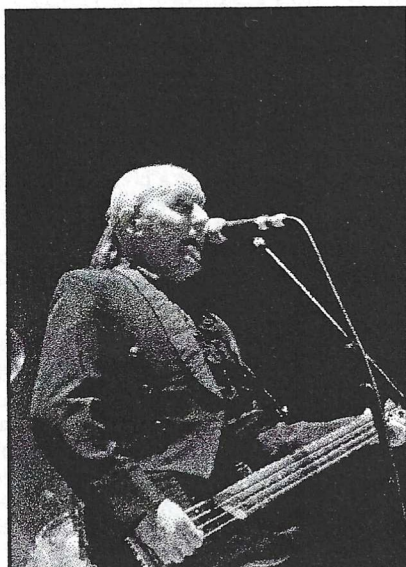


A more sociable and friendly person would be difficult to meet; Kelly said, "enjoy the show." I certainly did – my first exposure to an orchestral PART II concert since '91. I felt that both performance and audience were still a little restrained, and the **Halle Orchestra** only appeared intermittently in the sound mix. All this was to change at my next two gigs, however.

Steve Taylor, Leicester

Well we finally got our first symphony date out of the way, and it was a quite a night. All in all, it went very well, and all comments were very positive. Lou was in a complete dither the whole day, rehearsing and everything, it was extra duty for him, since he was performing material from his new Sony album, **SYMPHONIC BEATLES**. Sounded great, nice one Lou.

Anyway, the **Halle Orchestra** was really top-notch. To add to the mix of things, the BBC was recording for a later Radio 2 broadcast, **In Con-**



cert series. So, I was a bit nervous, and there were a few hitches during the night but nothing that drastic. Hux had one of his effects boxes go bad during the set, and Kelly had a problem with his in ear monitors, but we struggled on, and the response was overwhelming at the end. Bev did a red hot drum solo, and we were off.

We are getting the live tapes to use in the future for ourselves. After a drink in the dressing home, we were off to the hotel, where we slept soundly until the fire alarm went off in the morning.

Eric Troyer

TUESDAY 11 MAY: HEXAGON, READING

This is the concert which could be described as my 'local gig', as I only live about twelve miles away from The Hexagon in Reading. It looks a very small venue, but it does, in fact, hold approximately 1,200 or so. Tonight there were around 1,100 – or so I was told. Despite living so close, I've only ever been here twice, and both times to see PART II. I'd describe it as 'cosy and intimate', with the audience appearing to be very close and gathered around the stage. A very nice atmosphere, with the sound once again being excellent.

They've settled nicely into the set list, with no dramatic changes in the shows I've seen, so one presumes PART II are happy with it too! It all flows beautifully. In fact, it'd be truer to say that the pace hurtled along at breakneck speed most of the time, hardly giving us time to draw breath, never mind applaud! And they manage to link each song or medley so effortlessly! Performing live must be very stressful, but they make it look so easy... and enjoyable!! Has anyone else noticed the bit of music played immediately before they lunge into TWILIGHT? I'm sure it's from ONE SUMMER DREAM. It's taken me three shows to work it out, but yes, I was humming along to what I thought was ONE SUMMER DREAM and then TWILIGHT began!! They're trying to confuse us!! And am I the only person who thinks there is something not quite right with TWILIGHT? Dare I suggest something was a bit out of tune or was it just my ears? Personally, I thought the Croydon rendition was awful; tonight's was slightly improved though. All seem quite happy and relaxed at band intro time, with P Hux again getting a very warm and lengthy applause – nearly as much as Bev's!

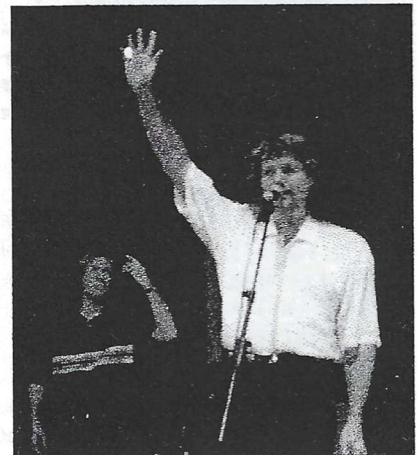
Bev got us thinking about three pieces of music, and one of them did have



me puzzled for a while. "A classical piece written around the turn of the century" was the very beautiful PAVANNE OPUS 50 by Gabriel Faure – absolutely spellbinding! "A piece written much more recently by Eric", which was POWER OF A MILLION LIGHTS. "A little song you'll all know, written about thirty years ago"; and with hardly a pause at the end of POWER OF A MILLION LIGHTS, they leapt loudly, with Eric, Kelly and P Hux on vocals, into BLACKBERRY WAY! The audience responded and sang along, showing their ages!

I don't think I've got around to mentioning Mik in any of my waffling 'reviews'. Not totally my cup of tea, but I *do* like the CLOG DANCE bit I recognised. There's no doubt at all that he's a very accomplished violinist, or as **The Bournemouth Daily Echo** put it: 'a demon fiddler'! I'd say nimble-fingered. I did notice how he sang along to lots of the songs, obviously enjoying himself!

And of course, there was the 'bonus', the regular spot on this tour, the knees-turning-to-jelly (for us girls at least!) part: Bev singing!! SUMMERTIME BLUES once again went down a storm, with Bev receiving copious whistles and cheers from the women! There's nothing like Bev singing to put a smile





on a girl's face!!! Kelly was about to begin before Bev had put the shades on. Bev tapped him on the shoulder, indicated to the specs, and put them on slowly and precisely. Then Kelly asked, "Ready now?" "Yep!" says Bev, and off they go!!

The concerts are, without doubt, improving all the time in pace, enthusiasm, sound, P Hux's voice(!). And they leave us in no doubt whatsoever that they are still one of the best... no, no no, what *am* I saying?! They are *the* best rock group ever!!! Well over two glorious hours of around thirty-eight numbers, leaving us all amazed and open-mouthed at the boundless energy of Kelly and Mik leaping around. And, of course, the wonderful harmonious vocals which gel together so well. PART II improve with each passing year.

Now, for me it's three down, two to go. But the ladies I'm about to mention seem to be touring with them! It's been difficult *not* to miss the regular little group of ladies who are always there and *always* at the front! I saw most of them at Crawley last July. I know they are only supporting their favourite band, but they are just so embarrassingly obvious at times!! And just because I've had seats somewhere in the first three rows for all three of mine, I hope I'll not be tarred with the same brush!!

Audience participation was a little slow at the outset. Some of the front row (not me, I was in the third!) tried to get up and stand at the stage edge. But security was hot, maybe a bit too officious. Theatre staff stepped in and seemed to be telling them in no uncertain terms to remain seated. All this was going on right under Kelly's nose whilst he was singing! But upon Kelly's instructions near the end: "We don't sit down to sing, neither will you!" he beckoned to everyone, and those up in the Gods, to be upstanding! And we obeyed - it's what we'd be waiting to hear!!

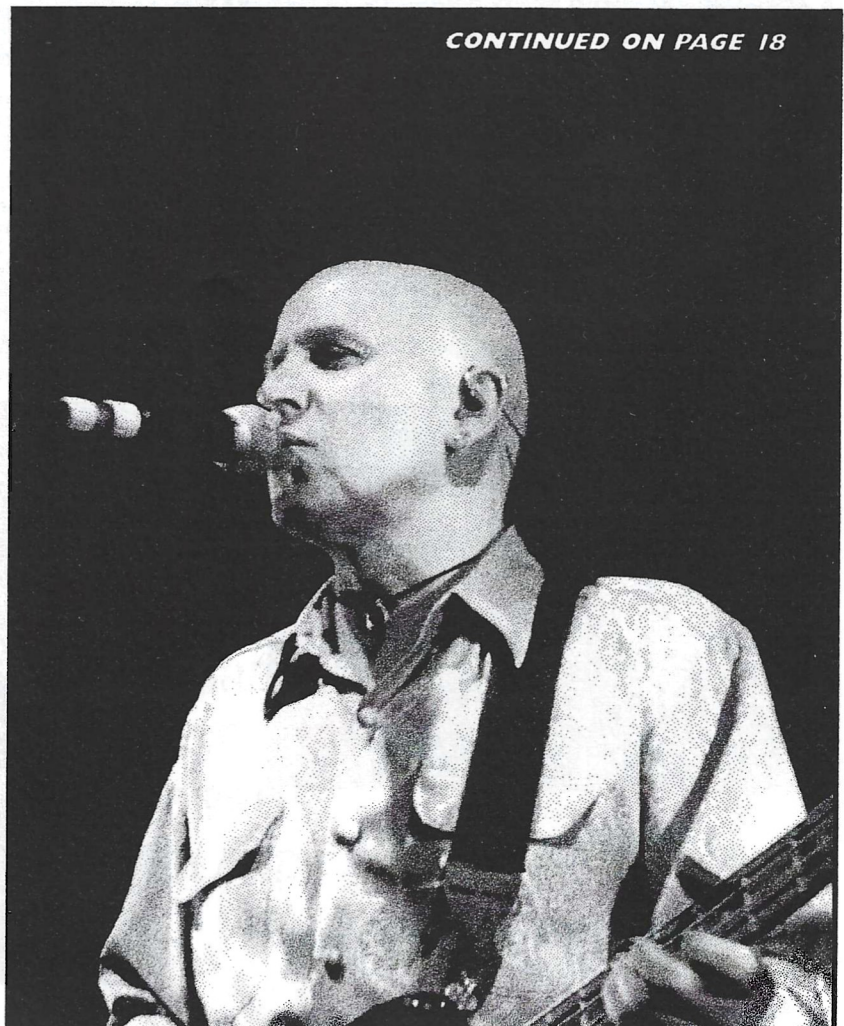
I'm always totally amazed (maybe gobsmacked is more the word) each time I witness Bev's solo as part of the encore - where does he summon up the energy needed for that showstopper?! The usual cheering and stomping had him back onstage in minutes, his thunderous and mesmeric drumming had us silent for a while (not long!), with the sheer intensity of concentration and his very obvious competence and skill. I do

wish he'd do the real long version of '97 though. And of course, that led very nicely into **DON'T BRING ME DOWN**, with even more audience participation (albeit out of tune, but who the devil cares!) encouraged, aided and abetted by Kelly, who draws it out longer at each concert! Only two drumsticks thrown tonight (he must be running low now!), and I *still* didn't catch one! I've only two more chances left!

For me, just for a change, things didn't end there. For those of you who read **And Finally...** in Issue 2, the Bevan Heaven Special(!), you'll know that I've longed to meet Bev for years... it happened tonight!!!!

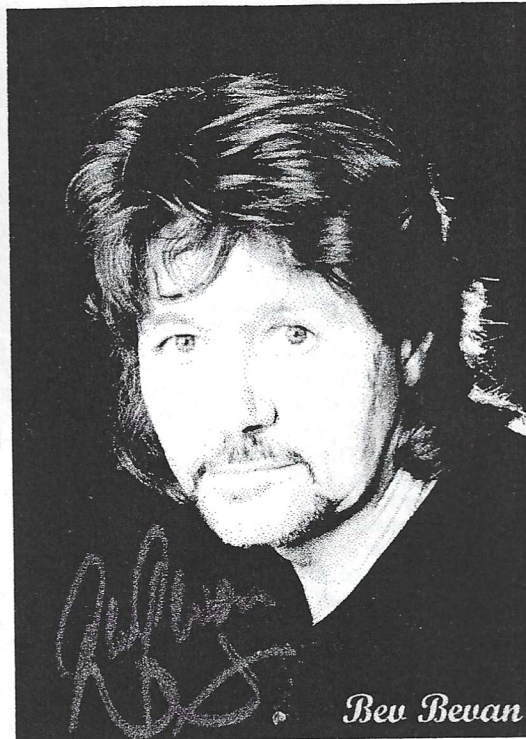
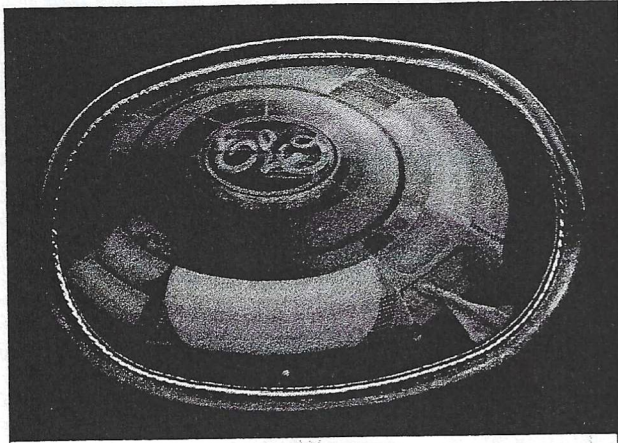
The auditorium cleared very quickly, and people didn't even hang around the foyer as the bars were closed, so the crowds dispersed even quicker than I'd ever seen before! Geoff and I walked around the place, generally trying to kill time - our taxi was booked for 0030 and we were going to have to wait for over an hour. I'd purposely booked it late because I really did have a feeling that tonight was the night. If there was any chance of meeting PART II, then this was *the* venue. The Hexagon stage door is extremely accessible to the public. It's sheltered from inclement weather,

CONTINUED ON PAGE 18



FUNDRAISING RAFFLE

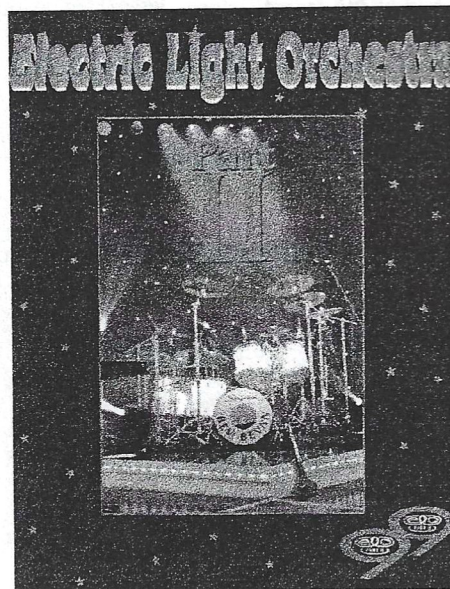
THE PRIZES...

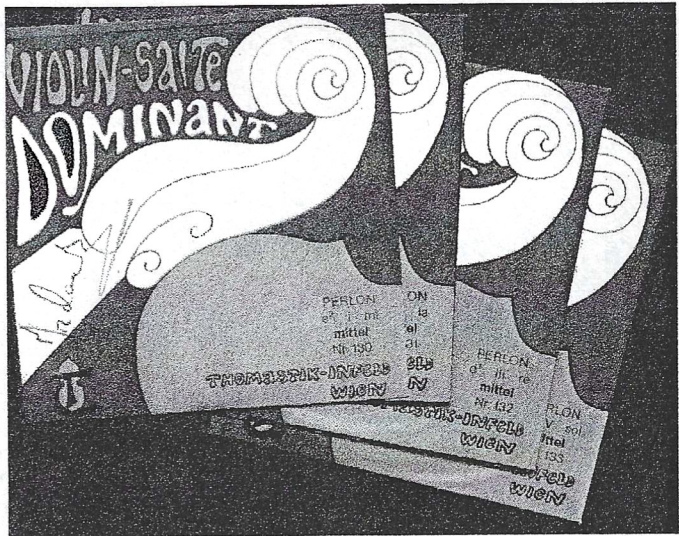


Top left: **OUT OF THE BLUE** belt buckle (rare and collectable);
 Above: signed 4"x6" sepia photo of Bev; Left: **MOMENT OF TRUTH** sticker, approximately 4" diameter (set of 4), with large **MOMENT OF TRUTH** poster (2 sets comprising poster and stickers to give away);
 Below left: 6"x4" colour band photo signed by Bev, Eric, Hux and Mik; Below right: 1999 Tour Programme autographed by entire band apart from Lou.

FACING PAGE:

Left: **GIANT** poster advertising Grimsby gig signed by entire band (NOTE: we couldn't fit poster in scanner so we have pictured a detail from a similar looking flyer instead);
 Right: Set of 4 genuine unused violin strings (4 different strings in individual packets) in plastic wallet. One packet autographed by Mik — **UNIQUE ITEM**





WHY WE ARE DOING THIS:

As you may remember from the insert that came with Issue 4 (and for the new readers, the accompanying letter), we have been having financial troubles due to a very large print bill from our now previous printers (primarily due to large print runs, anticipating an influx of subscribers that we never got). This bill is gradually being paid off with your renewals, but unless we take drastic action, we won't have enough money in the bank to print any forthcoming issues.

Thanks to the kind generosity of Mik Kaminski, Gill, Greg Hubbard and Jill Rosenthal, we are able to offer the above mentioned prizes to raffle off to raise some more funds.

You may buy as many tickets as you wish.

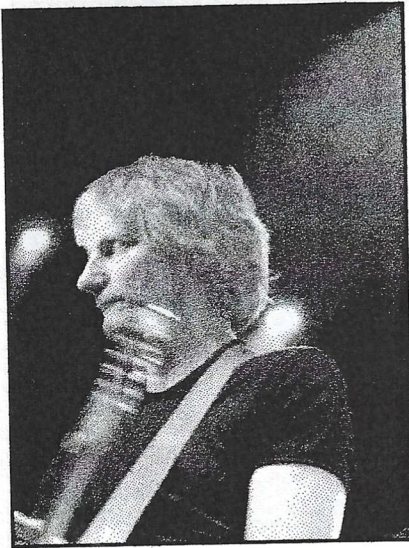
Each ticket costs £1 (or nearest equivalent in notes for overseas readers).

The draw will be made just before Issue 6 comes out in November (provided we have the money to print it!). We are hoping to get a band member to do the draw for us.

All entries must reach us by **FRIDAY 29 OCTOBER 1999** to be eligible.

SEND YOUR ENTRIES, EITHER IN CASH (WRAPPED IN CARD AND SENT REGISTERED MAIL), OR BY CHEQUE OR POSTAL ORDER (IN POUNDS STERLING AND DRAWN ON A UK BANK), MADE PAYABLE TO "PART II UNLIMITED" TO THE FOLLOWING ADDRESS:-

**FUNDRAISING RAFFLE
PART II UNLIMITED
201 EXPRESS DRIVE
GOODMAYES
ILFORD
ESSEX
IG3 9RD
ENGLAND**



and there's even a garden bench seat outside! So as Greg was packing up the merchandise, we sat and watched him and chatted about this and that. And it was he who suggested we wait outside the stage door because they'd all be out soon to board the bus. I didn't need telling twice!!!

We had about a ten minute wait before Eric emerged first. "Ah," he said, "I didn't think there was anyone out here tonight." In fact, Geoff and I were the *only* ones out there! We chatted and shook hands - I was so gobsmacked that I totally forgot to ask for a signature on my CD!! He got on the bus, and out came Kelly, all smiles and cheerful, happy to sign our stuff, and after a bit of prompting, said he remembered us from the Bourne-mouth seafront!!

Then P Hux came out and straight over to me. He spoke very quietly whilst signing my CD, and asked me if his voice was OK tonight (must have read my Croydon review!). And he very co-operatively posed with Kelly for a photo. I saw Louis creeping up the bus steps and he never re-emerged! Mik then dashed over, grabbed my pen, signed the CD and Geoff's poster, whilst muttering something about "not much room on this!" and then he was gone!

There was people chatting around the doorway with Kelly, when Bev squeezed through, holding aloft a hanging carrier and holdall. He made his way towards the bus. I made some sort of strangled sound which was meant to be his name, and I think he must have heard, because he called over his shoulder, "I'm coming back!" Well, we waited and waited, but I really did think he'd settled himself down and dozed off! But no! down the bus steps came Bev, and headed straight for me! My immediate impression of him was that he didn't seem quite so tall and well-built 'in the flesh' as he does onstage. And he also looked very tired - quite under-

standable after spending two hours or more on stage! The moment I'd waited years for was happening! He chatted, signed our things, gave me a fistful of photos and was so charming and polite. So I asked nicely if he'd mind having a photo taken with me. "Of course I will." He smiles at me, and my legs turn to jelly! We stood together and I shuffled a little nearer, and he sort of took that as the go-ahead to put his arm around my waist and grab me really close! Well, I hadn't waited all these years just to stand there like a block of stone, so I put my arm around him too, and hung on like grim death to his lovely fluffy jumper!! My shoulder fitted quite nicely into his armpit - so I suppose he was quite tall! I just wished that moment could have lasted for ever, but at least I have several photos to prove I *did* meet him! and I really do hope it won't be the only time. I've only got to catch a drumstick now!!

Lynn Tonkin, Tadley, Hampshire



Lynn gets her wish!!

With Bev after the Reading Hexagon show

.....

FRIDAY 14 MAY: GLASGOW ROYAL CONCERT HALL

The Glasgow Royal Concert Hall was a magnificent venue for the gig, a view probably shared by the boys, as it was a return visit from the 1997 tour. The sound quality was excellent, in sharp contrast to that performance on the Lottery Show.

Having experienced the opening sequence in Manchester, it was interesting to note other people's reactions to the Psycho intro. Some seemed concerned and others amused, but it didn't detract from the growing anticipation that something exciting was about to start. And we were not disappointed!

The group made their entrance under cover of darkness, but the crescendo of applause which welcomed them on stage helped to launch them into the first number. The play list was full of the old favourites, and the audience were only too eager to indulge themselves. Some on their feet, while many others contented themselves, in the first half at least, to clapping in time(?) and singing along. Kelly was refreshing himself between songs, from two half-pint glasses, which I would like to think were either of Scotland's national drinks: Tennant's lager or Barr's Irn Bru. It was obviously doing the trick, because they were replenished at the interval, and Kelly's performance proved as good as ever. Even to the extent of allowing himself a broad grin when he made a small error in timing.

A nice change from the usual routine of Bev introducing the other band members, was for Bev to first introduce Sir Lou. He said nice things about Mik, who looked slightly embarrassed when it came his turn to talk about Eric (I wonder if he will enjoy losing the "new guy on the block" tag after 10 years!). Eric extended a warm welcome for Hux to the group, and mentioned that he had fitted in really well, and had done a good job learning so much in so little time. Hux followed up by lastly introducing Kelly, who advanced to the front of the stage with a flourish. He acknowledged the audience's enthusiastic applause before launching into LIVIN' THINE, and the place went "wild".

The final three numbers nearly brought the house down, or so it seemed, with everyone on their feet and joining in with the lyrics. On reflection, each member of the group's performance seemed almost flawless. Sir Lou had a more secondary role to play, compared to the Manchester gig, where he conducted the Halle orchestra with enthusiasm and expertise. Bev was full of energy, and his drum solo at the encore was well received.

Mik gave us a good solo too, and he was as active as ever, moving around the stage and getting up "close" at times, with Kelly and Hux.

Eric produced a great overall performance, outstanding during his numbers, and is rightly seen as providing a valuable contribution with his vocals and keyboard.

Parthenon showed no indication that he has only had a few months with the group. His strong vocals and good guitar work, especially on FIRE ON HIGH, belie his short time for rehearsals.

Kelly put in another terrific performance. Strong vocals and energy no doubt fortified by the liquid refreshments previously noted.

So all in all, a thoroughly enjoyable performance from the boys, and I look forward to welcoming them back to Bonnie Scotland sometime soon.

Gordon Gailey, West Lothian, Scotland

SATURDAY 15 MAY: CARLISLE SANDS CENTRE

What can I say, absolutely fantastic!!!!

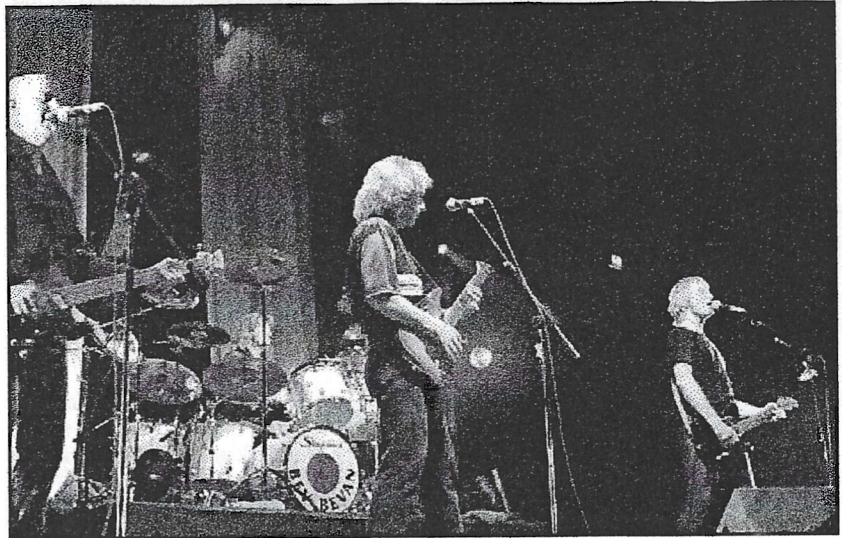
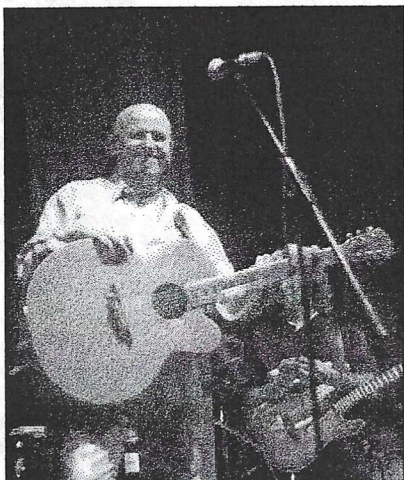
Once again the guys performed supremely well with a great mixture of old classics and newer Part 2 material. It was great to hear some of the older tracks like NIGHTRIDER, POKER and the Move classic BLACKBERRY WAY, which they last performed here back in 1993.

As the lights dimmed down, the audience began to cheer and whistle as the new intro tune began to play (the theme from PSYCHO apparently). As the band took to the stage, the lights came on, the crowd cheered wildly and the band launched into DAYBREAKER — it's a long time since I have heard this played live — a great and welcome surprise. Next up were the classics EVIL WOMAN and LIVIN' THING, performed immaculately.

Two more new ones followed, I'M ALIVE and XANADU — Kelly not quite sounding like Olivia Newton John though! After the applause from the crowd, Bev came forward to say a few words and asking how long it had been since they last appeared here in Carlisle, 2, 3 years. No, SIX, we all shouted!!!! He then went on to introduce Lou and the ELDORADO OVERTURE followed by a superb rendition of CAN'T GET IT OUT OF MY HEAD.

Next up, another crowd favourite from OUT OF THE BLUE, SWEET TALKIN WOMAN and followed by Eric singing superbly on NIGHTRIDER.

FIRE ON HIGH next with Parthenon on the acoustic guitar — brilliant!!! And was greatly appreciated by the crowd, who were still mainly seated except for us at the front. ALL OVER THE WORLD was followed swiftly by some fantastic guitar-work from Parthenon during the classic 18538 OVERTURE and POKER from FACE THE MUSIC. The band then left the stage to leave Mik alone doing his solo — the



audience finally coming to life as the rest of the band returned to join him on stage for CLOG DANCE which neatly flowed into MA-MA-MA BELLE.

The audience were really starting to liven up now as the band performed TWILIGHT and another crowd favourite, LAST TRAIN TO LONDON. HORACE WIMP then followed which is not really one of my favourite ELO songs but it was performed very well.

Kelly then stepped up to the mike to end the first half and time for the majority of the crowd to head off to the bar!!!!!!

The second half of the concert saw Kelly, Eric and Parthenon take to the stage to perform a stunning acappella version of WILD WEST HERO. The audience gave a strangely muted response to this reworking but I thought it was very well done. Next up another slow one, MIDNIGHT BLUE from DISCOVERY and followed by STRANGE MAGIC. Again the audience responded with polite applause — I think they were expecting something a bit livelier following the break??

Bev then stepped up to the mike and congratulated our football team for keeping their league status (for those of you who don't know, Carlisle United would have lost their football league status if they had not won or Scarborough won their match. As it transpired, Scarborough drew and Carlisle were only drawing when in the fifth minute of injury time with only 10 seconds left, our on-loan goalie from Swindon, Jimmy Glass, came up for a corner and duly scored a goal!!!!!! Real Roy Of The Rovers stuff!!!!)

Anyway, back to the gig and the classic SHOWDOWN was swiftly followed by the Part 2 song HONEST MEN which was given a great response from the crowd. After ROCK & ROLL IS KING, Bev came to the front to introduce Lou who played the flute to PAVANNE followed by Eric singing POWER

OF A MILLION LIGHTS, and then the highlight of the night for many, the Move's BLACKBERRY WAY — absolutely brilliant.

The whole band then came to the front of the stage and took it in turns to introduce each other. The funniest moment was when Parthenon in his lazy laid back L.A. voice asked the audience if they had heard Bev's singing before — only a few of us shouted yes. Then as the band swapped instruments, with Lou on Bass, Kelly on Acoustic Guitar, etc., up stepped Bev with his smart shades on and launched into an excellent version of SUMMERTIME BLUES with the audience clapping, singing and dancing along.

Next up was TELEPHONE LINE with Mik doing the opening notes on the keyboard!!!! Next followed my personal favourite ELO track of all time — STANDING IN THE RAIN which was performed superbly. After this was the audience favourite MR BLUE SKY — at last the place was rocking. DO YA followed next and then it was non-stop playing for the next 15 minutes with the band blasting through WHISKEY GIRLS, HOLD ON TIGHT, TURN TO STONE and finally ROCKARIA with Kelly sounding in agony during the operatic bit rounded off the gig as the band left the stage to rapturous cheering and applause — but we wanted MORE!!!!

After a few minutes Bev reappeared for his customary Drum Solo and the rest of the band returned to perform DON'T BRING ME DOWN — Kelly and Parthenon running round like madmen — clearly having enjoyed the gig. The audience clapping and cheering for a good 5 minutes after the band had left the stage.

I'm not too sure what the band thought of the Carlisle audience after the previous night's wild audience participation in Glasgow. The Carlisle crowd is renowned for taking a long time to warm up (nearly an hour last night!!!). We tried our best down at the front dancing and



singing away — and me clicking away with the camera.

The band had apparently changed round the set-list slightly from the previous night in Glasgow. I'm not too sure whether it worked quite right with I felt too many slower numbers right after the mid-interval break before the audience got going again.

So another superb performance by the band who as I have said were still on a high from the previous night and I must say that Parthenon has settled in very quickly, giving a completely different dimension to many songs compared to Phil Bates' more bluesier style. Roll on Royal Albert Hall — I can't wait.

For personal reasons, my wife and I could not stop back to have a chat with the band (this was a big disappointment for me personally but hopefully I will get to speak to them at a future gig).

Jim Hoban, Carlisle, Cumbria

FRIDAY 21 MAY: GRIMSBY AUDITORIUM

Serena travelled up from London to attend this concert with us.

I almost ended up lynching her, when we made the awful discovery that she'd left our tickets at home. Fortunately, the lady at the auditorium box-office came to the rescue, so Serena was saved!

We set off in plenty of time, myself, my husband John, Serena and Liz again.

Serena had never travelled through the Lincolnshire Wolds and found the scenery and hills very pretty (so sucks to everyone who says Lincolnshire is flat and boring. Anyone who is still in any doubt can come for a walk up Steep Hill with me and they'll soon change their minds!).

I like Grimsby Auditorium. It's an excellent venue and the sound quality is very good, (in my humble opinion at least).

We had better seats this time too, second row on the right. The place looked to be pretty full and the crowd were obviously out for a good time.

The running order was pretty much the same as Nottingham, with the exception of a new song, called *OVER LONDON SKIES* (which I dearly hope will appear on a CD near me very soon), which had a very catchy chorus which soon had us all singing along. The crowd atmosphere was brilliant and the band responded by giving us a show to remember.

At the end, my friend Liz, caught one of Bev's drumsticks, another ambition fulfilled!

So it was round to the stage door to hopefully meet the band (to get Liz's drumstick signed) and we were in luck yet again. We managed to speak to all of them and thank them for an excellent evening's entertainment and also get some photos for our albums.

The band all climbed onto their tour bus and were obviously ready to leave, so we said our goodnights and went back to our car.

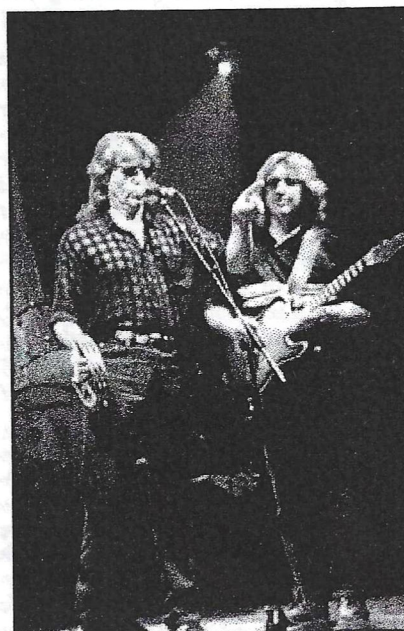
A funny thing happened as we left. We somehow ended up following the band's bus and when we came to a roundabout, they proceeded to go around it twice. If you need a new navigator guys, I'm available!

Well, it made us laugh anyway.

Lesley Abbott, Cherry Willingham, Lincoln

FRIDAY 21 & SATURDAY 22 MAY: GRIMSBY & NORTH- AMPTON DERNGATE

Yes, it's true! I left the tickets to both shows at home!! And didn't even realise it until I turned up on Lesley's doorstep some 3½ hours after setting out! Thanks to computerised box office records, and also booking with a credit card, this setback proved to be rather minor. A quick phone call to both box offices, and copies of my tickets were left for me to collect upon arrival.



Hux photographing the audience at Northampton!

Friday began with the drive to my friend Lesley in Lincoln. Her husband took us (myself, Lesley and another friend Liz) to the gig at Grimsby, which meant my drive ended at Lincoln, which was nice. Even my journey to Lincoln was a little eventful. Lunch at a Little Chef along the A1. 5 minutes after sitting down, it became clear that this restaurant was literally next door the local RAF base, as lunch was punctuated by the screaming of Harriers taking off and landing on a regular basis!

Ears recovered, a relaxing afternoon was spent with Lesley in her lovely village just outside Lincoln before we all piled into the Shogun 4-wheel drive for the trip to Grimsby, which took about an hour, and was very scenic.

The Grimsby Auditorium is not unlike my own local venue, The Brentwood Centre, although not nearly as large. A leisure centre on the outskirts of the town, it boasted a nice big car park, and the concert hall itself was the large sports hall with some banked seating at the back, a small balcony above that and flat rows of ordinary chairs in front. We were in the second row of the chairs, in a pretty much central position (centre block, 2 seats from the right hand aisle). In front of the chairs was a large space between chairs and stage, which would double up as a nice dance floor as the gig warmed up! Although I've always liked the Derrigate at Northampton for its intimacy and the fact that every seat boasts a good view (I was six rows back and could see perfectly), the dance floor at Grimsby just had the edge for me.

Although my second gig altogether on this tour, Grimsby was my first 'full length' gig, as my first concert was Manchester, which was somewhat abridged, as the band only did the second half of the show, the orchestra doing the first half on their own.

The first half of the Grimsby (and also the Northampton) show was pretty much like the second half of the Manchester show (but without the encores, obviously!). Parthenon is settling in really well. He is a fun character. He looks like a 'string bean'. Long and skinny, all in black, with pasty white skin and this shock of blonde hair on top. I thought his singing voice was very good. He does a particularly good job of *SHOWDOWN*, and also the new song, *OVER LONDON SKIES*, a very heavily *Beatle*-influenced ballad, written by he and Bev. He also seems to be constantly cracking jokes at the other guys, and fooling around, both during and between songs. His dancing is quite a revelation! Parthenon's arrival seems to have done wonders for Eric too, who is now so much more outgoing and funny onstage, even introducing the odd number (and also *Mik's solo*), and crack-

ing jokes too!

Highlights for me were *OVER LONDON SKIES*, which I mentioned above, and Bev's hilarious attempts at singing (or perhaps 'talking' would be more appropriate) the deep parts of *SUMMERTIME BLUES*, which Kelly does the rest of, whilst Lou plays bass! Wonderful stuff! Bev has the most amazingly deep voice! Also, there's Lou's flute playing in the second half when they do *PAVANNÉ*, or as football loving Brits would know it, the TV theme to the World Cup last year! And the a cappella version of *WILD WEST HERO*, sung by Eric, Kelly and Hux (who manages to get almost as deep as Bev!), which kicks off the second half of the show, is very beautiful.

I love what Hux is doing with *FIRE ON HIGH*. He plays that acoustic with real guts. OK, so he doesn't also do the electric guitar part, but do we really want it exactly the same as his predecessor did it? He's a different person entirely - let him do it his own way. Phil's acoustic on a stand/electric on strap approach, was, let's face it, very much his own.

I'm *ALIVE* and *XANADU* (with Kelly being Olivia!) are interesting additions, but shouldn't *ALL OVER THE WORLD* be moved with them, instead of being stuck out on its own? *NIGHTRIDER*, with Eric doing the main vocal, and Kelly doing the parts he did on the original album, is a wonderful addition to the show, as is the new opener, the bright and breezy (and also very gutsy) *DAYBREAKER*.

Nice to see *HONEST MEN BACK*, and also the lovely *POWER OF A MILLION LIGHTS*. *WHISKEY GIRLS* suits Hux's voice just as well as Phil's.

Crowds were good at both shows (and security on the whole too, although at Grimsby they were a bit funny about flash photography, so I just turned my flash off for the rest of the show!), although the audience was rather more spontaneous at Grimsby because of the dance area in front of the stage. The standing up for the dance numbers and then climbing over the still seated people to retake seats again at Grimsby for the ballads, was really irritating after a while - I felt so guilty climbing over the nice couple next to me some 5 times, that in the end, I just sat on the floor at the end of the row for the ballads! Glad this wasn't repeated at Northampton. Quite a crush at the front of the stage at Northampton due to the much reduced amount of space there. A real madhouse, at Northampton in the second half, complete with a couple of hecklers, who Kelly dealt with beautifully halfway through: "Are you in showbiz you two?" he asked them. "No!" came the reply. "Well shut up then!" scolded Kelly, amidst much applause from the rest of us! It worked!

On the whole, a very good value for money (some 35+ songs) and innovatively revamped show. It's nice



to see these guys really trying to do something different this tour, instead of trotting out the same stuff over and over again. They must have got as bored as they thought the rest of us were getting.

Sadly for me, I was beginning to feel unwell on the drive down from Lincoln to Northampton, with the beginnings of a chest infection. I got through the concert (although the chilly wait afterwards at the stage door did me no good at all), but worse was to come, as I got taken ill at work the following Monday (should never have gone in), and ended up in University College Hospital, London, for the next three days, missing a front-row seat at Southend in the process. I just hoped I'd get out in time for the Albert Hall on the 28th!

Sorena Torz, Ilford, Essex

SATURDAY 22 MAY: NORTHAMPTON DERNGATE

This concert at the Derngate is number four on this tour for me. I've never been to this theatre before, but was assured by Kelly at Bournemouth that I *would* like it!! Whilst driving around looking for parking space, we passed the front, and I thought the main entrance, which was lit up like a Christmas tree, looked more like an 'olde tyme music hall'. But after parking (it all seems to be on a hill!), we enter by a more modern side entrance - a wide and steep flight of steps and modern brickwork.

My friends and I had to drive down from Leicester that evening and, through no-one's fault whatsoever (but we'll blame the traffic!), arrived a bit later than was comfortable, or than was intended! So, no chance tonight to wander around aimlessly for an hour or so beforehand to find loos, bar, Greg on merchandise, or to talk staff into parting with a poster! We can hardly get in the door at this side entrance for people standing elbow to elbow. We couldn't even see the colour of the carpet! Thankfully, we appeared to be standing right opposite the door we needed to enter the auditorium, which was a stroke of luck rather than judgement. And, as Kelly very proudly tells us all later, it was a sell-out! Once inside, I realised it really was like an 'olde tyme music hall'!! A severely tiered, very grand theatre, squished in at the sides, making the seating go up and up into the Gods! Either side of the stage stood massive banks of speakers, which looked about twelve feet high. And unfortunately for our poor ears, we were sat three rows directly in front of the left hand black mountain!! Wonderful views but deafened in the process!

The usual set list begins. It's all getting a nice 'homely' feel to it now, the band are well-practised, confident and at ease with the music this far into the tour, and it shows. They appeared to enjoy themselves as much as we

did. And what's this? A new song! What a wonderful surprise - this is the first time I've heard *OVER LONDON SKIES*, but apparently it's the fourth time they've played it live this month. Parthenon went on to tell us it's written by he and Bev. A very nice easily singalongable love song which I hope we hear again. Maybe on a new album in the not too distant future? We can but hope!!

I was looking forward to another session of *SUMMERTIME BLUES* from Bev. He duly delivered, but I couldn't see a darned thing. A group of women directly across the aisle stood up and blocked the view for many people. There was a very vocal group of people in the centre who just would not belt up between numbers, general heckling and yelling out. They thought it very funny - but Kelly didn't. He was fast losing patience, and during a slight lull, he pointed to them. "Hey you lot - any of you in show business?" It went even quieter, "No? Then bloody well shut up, will you?!!!" Everything was fine after Kelly had sorted them out! Apart from the sound! Even I could tell the volume was increasing as the concert progressed, and quite unnecessarily so in my opinion. When Bev spoke, his voice bounced off the walls and hit our ears for a second time! It was the only time I came out of a theatre on this tour feeling deaf.

Us out-of-tuners are taken through Kelly's usual 'warm up' piece, then of course, we were persuaded (it didn't take much!) to join in with *DON'T BRING ME DOWN*. Oh hell, what a racket we made! I must say though, the band are very tactful and *try* not to grimace at the terrible noise we make. I'm sure they'd all like to bury their heads under a pillow, but carried on with polite grins on their faces!!

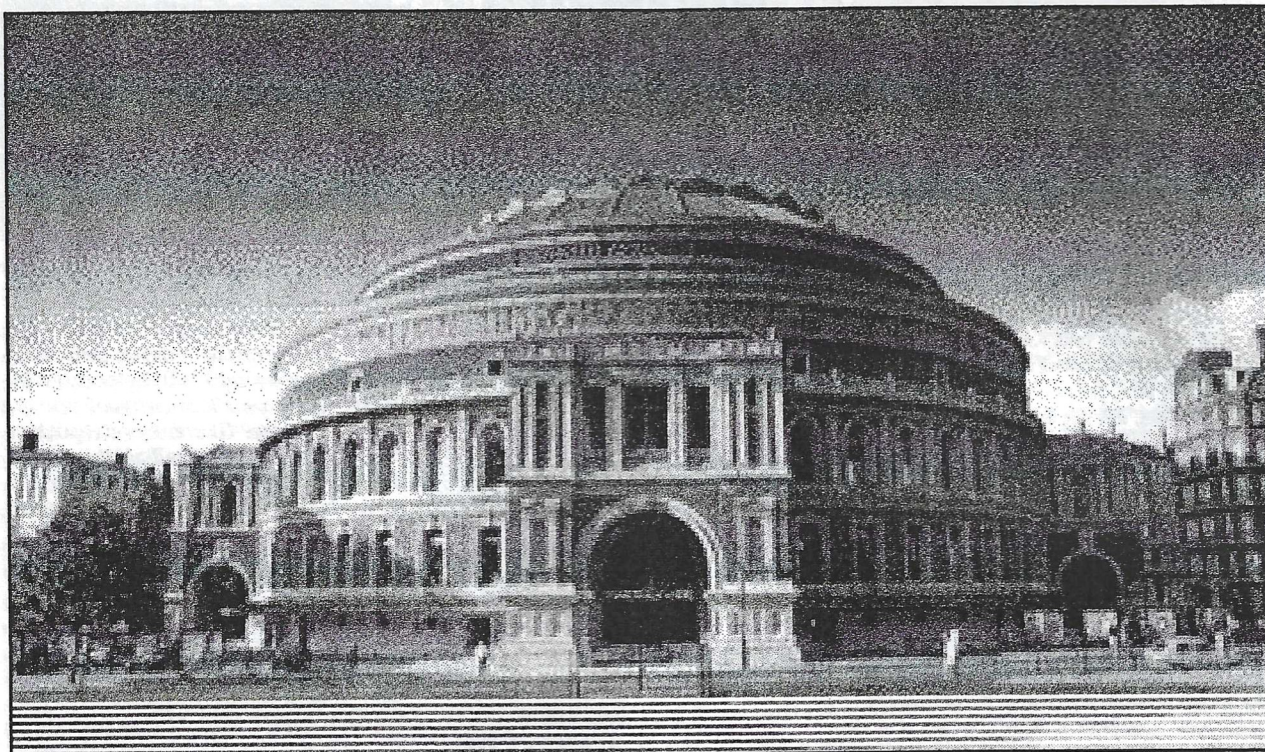
Bev, I think, felt sorry for the loudmouths who'd earlier been told off by Kelly, and very precisely tossed a pair of drumsticks into the centre. I saw a few of them standing on their seats to increase their chances of success!! But still not one for yours truly! Oh well, can't have it all can I? I *did* meet him at Reading and have a photo of us together to prove it. so it seems I must be satisfied with that!!

We came across the stage door earlier in the evening whilst driving around the building, so we knew where to head! We waited along with a handful of other hopefuls until 11.45, but no sign of them and it was getting late and we still had an hour's drive ahead of us. Bye, bye Northampton!

Lynn Tonkin, Tadley, Hampshire

FRIDAY 28 MAY: LONDON, ROYAL ALBERT HALL

Well, what a way to end a tour! Probably the biggest and most prestigious gig to date that ELO PART II have played in this country. The concert was sold out, or as near to sold out as it could get, and the band were graced with the presence of the Royal Philharmonic Concert Orchestra to help them. It was also the gig we received the most reviews from, as you will see on the following pages!



Right then, where should I start?? Having finished my course and picked up my hire car in St Albans (about 30 miles north of central London), I parted company with my work colleague, who had a wonderful 320 mile journey home to Carlisle to look forward to!!!

After stopping for a bite to eat, I set off at about 4:30pm towards London. After a quick tour around a few of the 'sights' (Buckingham Palace, Marble Arch, Park Lane, Notting Hill!?!), etc), I eventually arrived at Imperial College car park which is situated just behind the Albert Hall. Having parked up, I set off with my bottle of Fanta and went and sat on the steps leading up to the Albert Memorial which is straight across the road from the Albert Hall. With clear blue skies and the sun beating down, it was lovely just to sit back and take in the atmosphere. As well as the tourists there were hundreds of ELO fans young and old wandering around and chatting. This was to be my first visit to the Albert Hall and as usual the building looked a lot smaller than I expected — but this was to change when I got into the main hall.

I eventually made my way down to door 8 entrance and once in took the

lift up to the third tier where my seat was. I have been to many concerts where I have sat on the front row or near the speakers so this time I decided to book a seat right up at the back of the concert hall.

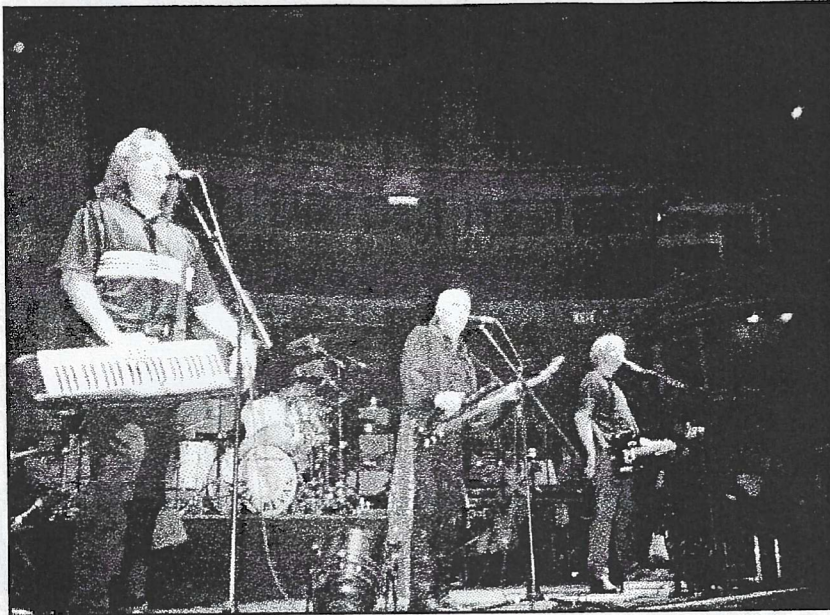
As I walked through the red curtains into the hall, the view was breathtaking — I could see right around the hall, down to the boxes on the lower levels and the seats on the circle, across to the stage where the band and orchestra were to be and where Barru and the rest of the road crew were busy scampering around doing the final sound checks.

As the audience began to find their way into the hall from the numerous bars and restaurants, right on time at 7:30pm, the lights began to dim down and the Royal Philharmonic Concert Orchestra took their seats ready to perform the SYMPHONIC BEATLES. This was followed by a huge round of applause as the announcer introduced Lou Clark as he took to the stage.

I was a bit apprehensive as to what they were about to perform because easy listening/hooks on classics is not really my favourite music. But I need not have worried because it was a superb performance from the opening tune ELEANOR RIGBY, followed by STRAWBERRY FIELDS FOREVER. Next was

a very strange version of the 'new' Beatles song, FREE AS A BIRD and after a medley of tracks, a fantastic rendition of A DAY IN THE LIFE gained a loud round of applause from the audience. The closing number was HEY JUDE which certainly got the crowd warmed up with everybody singing and swaying as the orchestra and Lou were given rapturous applause as they left the stage.

After a short break of about 15 minutes, everybody took to their seats and what an amazing sight this in itself was — the concert was a virtual sell-out with just a few seats on the back row and a few others left empty. The lights then dimmed down and the opening bars to the PSYCHO theme started to 'boom' out of the huge speaker system. The audience began to cheer and clap as the silhouettes of the band members could be seen taking to the stage. The lights then flashed on and the band launched into DAYBREAKER. Kelly and Hux were standing centre stage and half way through the track the pair of them started to take long strides towards the centre microphone, eventually both shouting 'HEY!!!' in unison as the tune changed — it certainly cheered up a few people up at the back of the hall as they burst into laughter.



The set list was going to be virtually the same as on the rest of the U.K. tour except for the band dropping **FIRE ON HIGH**, **POKER**, **WHISKEY GIRLS** and **Mik and Bev's** solo routines. After **EVIL WOMAN**, Bev came out to the front but had to wait for about a minute until the shouting and clapping had subsided before he could thank everybody for turning up and also to thank the road crew and others who had helped set up the tour.

After the **ELDORADO OVERTURE**, the crowd got up onto their feet as they danced and sang along to a wonderful performance of **SWEET TALKIN' WOMAN**. Up where I was sitting, as well as the band keeping us entertained there was a woman on the back row dancing and singing away and running along the back row of seating throughout the whole concert. She was eventually joined by half a dozen more on the other side of the hall — it was hysterical to watch!!

Back to the concert then, and the band put in some excellent performances of **NIGHTRIDER**, **MA-MA-MA BELLE** and **19538 OVERTURE**. Eric's singing, plus Hux's excellent guitar playing, dancing and singing were infectious, with Eric, Kelly, Mik and Hux having a great time and obviously the crowd dancing and cheering to virtually all the songs had really got the band's adrenaline flowing.

The first hour of the gig finished off with **TWILIGHT**, **LAST TRAIN TO LONDON** (without Jose Feliciano) and then **HORACE WIMP** which has become one of my favourite live tracks (I still do not like the original recorded version though!!). Lou then left the stage as Kelly, Eric and Hux took centre stage to perform an acappella version of **WILD WEST HERO**. A loud round of applause from the audience was fol-

lowed by the orchestra coming back to their seats followed by Lou to conduct them.

The performance then seemed to step up another gear as **MIDNIGHT BLUE**, **STRANGE MAGIC** and **SHOWDOWN** followed, with Hux's singing and guitar playing coming into its own. Lou then played the flute on **PAVANNE**, which flowed neatly into Eric singing **POWER OF A MILLION LIGHTS**. The pace then picked up as the old Move song **BLACKBERRY WAY** got the audience onto their feet again singing and clapping along.

After some amusing scenes as each band member introduced each other, a surprise for most of us there was the introduction of a new song **OVER LONDON SKIES**. What a lovely song and it is hopefully the first of many *new* songs I hope the band will be writing and recording. Next up was to be my favourite part of the concert. With many in the audience shouting for **MR BLUE SKY**, the opening bars of **CONCERTO FOR A RAINY DAY** were almost drowned out with an enormous cheer from the audience. Next followed an astounding version of **MR BLUE SKY** with the orchestra really coming into its own — the applause for this song alone must have lasted for 2 minutes, it was an absolutely stunning performance!!!!

With everybody now standing up singing and clapping, the band blasted out the hits **DO YA, HOLD ON TIGHT**, **TURN TO STONE** and finally **ROCKARIA!** to end the concert.

As the band left the stage to some amazing scenes of shouting and applause, they eventually came back on to perform an electric (!! version of **DON'T BRING ME DOWN** with Kelly urging the crowd on with various chants for us all to sing.

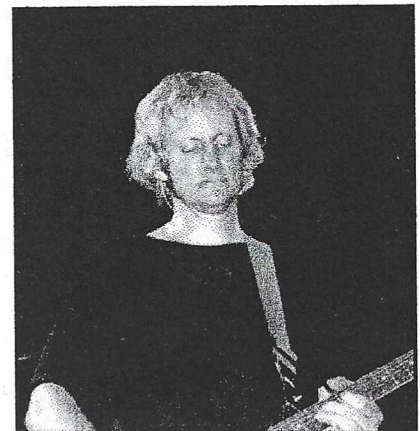
Thunderous applause and cheering then followed as the band took their

bows and left the stage as Bev threw his drumsticks into the crowd. Well, a truly memorable occasion for everybody there (including I suspect the band as well). For me it fulfilled a 20-odd year ambition of seeing ELO perform live on stage with an orchestra — and this was a performance that will live long in my memory. Congratulations must go to both the band and the Royal Philharmonic Concert Orchestra for putting on such a superb show. And now that it's all over, well I have got a 350 mile journey back home to Carlisle to look forward to (I eventually made it back home at 3:30am in the morning absolutely shattered but I had enjoyed every single minute!!!!!!

Jim Hoban, Carlisle, Cumbria

I arrived at the Albert Hall at about 7.00, and took my seat in the very front row, having expected to be in the third row, half an hour later, so I was pleasantly surprised. The concert began with Louis Clark conducting the Royal Philharmonic Concert Orchestra, who performed his brilliant arrangements of various Beatles songs. As I am a fan of the Beatles and classical music in general, this was a double treat for me, as I have looked forward to the band doing a concert with an orchestra for a very long time. The orchestra began with **ELEANOR RIGBY**, followed by **STRAWBERRY FIELDS FOREVER**, then **FREE AS A BIRD**, **LET IT BE**, a medley of 5 or 6 songs that got everyone going, **A DAY IN THE LIFE**, and finally, **HEY JUDE**, which everyone was invited to join in at the end. Louis then announced that there would be a 20-minute break before the band came on stage.

After the interval, the lights went down and some awesome music came on, followed by the band, who I could see waiting in the wings before they appeared on stage. Unfortunately I didn't recognise the first song they played, but they soon launched into some more familiar material. They began with **EVIL WOMAN**, followed by **ALL OVER THE WORLD**, **SHOWDOWN** and **HONEST MEN** before playing an acoustic medley that began with a classical piece, then **POWER OF A MILLION LIGHTS**, followed by **BLACK-**



BERRY WAY, which finally got the crowd going. The first half also included a new song, **OVER LONDON SKIES**, an acoustic version of **WILD WEST HERO**, **10538 OVERTURE**, **MA MA MA BELLE**, **ROCK 'N' ROLL IS KING**, **DIARY OF HORACE WIMP**, and finally, before a short break, **TURN TO STONE**, one of my favourites.

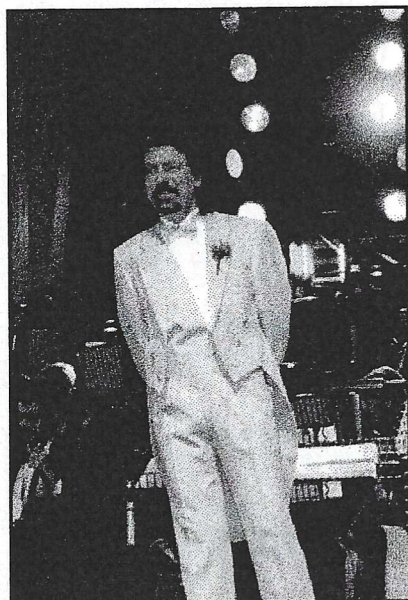
During the break, the band introduced each other while the orchestra came back on stage, and swiftly launched into the **ELDORADO OVERTURE**, followed by **CAN'T GET IT OUT OF MY HEAD** and **LIVING THING**. The second half also included **TELEPHONE LINE**, **TWILIGHT**, **STRANGE MAGIC**, **NIGHTRIDER**, **SWEET TALKING WOMAN**, **I'M ALIVE**, **XANADU**, **Midnight Blue**, and **STANDING IN THE RAIN** followed by **MR BLUE SKY**, which always disappoints me, as **BIG WHEELS**, which comes in between those two songs, is an all time favourite.

During **MR BLUE SKY**, everybody got up, and I stayed up until the end, and danced to **LAST TRAIN TO LONDON**, **DO YA**, **ROCKARIA** and, finally, **DON'T BRING ME DOWN**, in which we were invited to participate.

It was great being in the front row, as I was able to make lots of eye contact with the band, especially Mik who was right in front of me, and I also took several photos. I was disappointed when it was all over, but when I looked behind me, I could see a hall full of people standing up, and it was a great feeling. I went out feeling reasonably contented, and decided to take a chance and wait around for the band.

There were several of us waiting, and after waiting nearly 2 hours, Bev came out, followed by Eric, then Mik, and then Parthenon, who is a great addition to the band. I managed to get a photo of myself with all four of them. By this time, it was rather late, but I persisted in my attempt to see the entire band, while a few others left.

Kelly and Louis did not appear for nearly



an hour after that, and I am so glad that I hadn't left, as it was well worth the wait, just to be able to say hello to them all and get their photos. They were all really nice, and I am glad to have had the opportunity of meeting them, even though I didn't get home until 2.00 in the morning, but it was too good an opportunity to miss, and I hope to see them again soon, as they are totally fantastic.

Sophie Davidson, Highgate, London

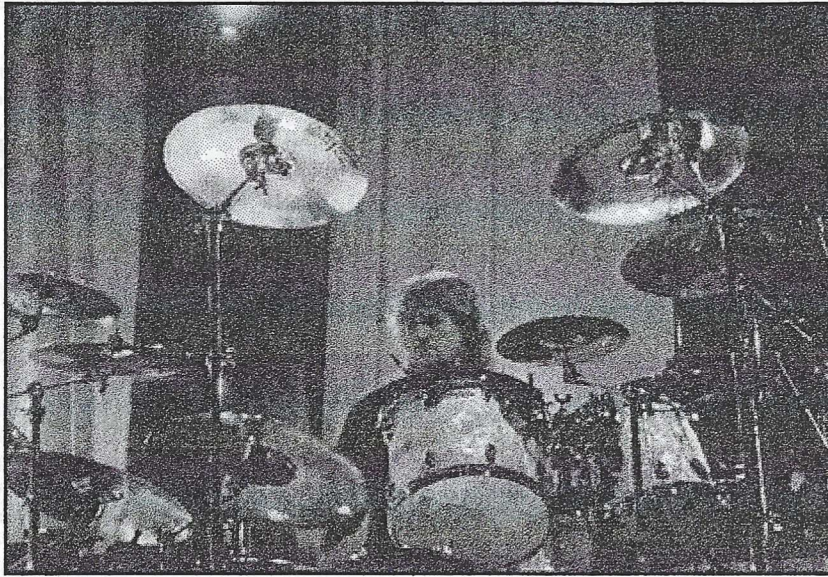
The dawning of this day *has* to be tinged with a bit of sadness – the very last concert of the tour, but what a place to end it! The Royal Albert Hall is a magnificent piece of historic architecture, built by Queen Victoria in memory of her beloved Albert. A massive circular building – and inside mimics a rabbit warren! There surely can be no bigger and better place to perform in London than this imposing British landmark. My daughter and I travelled up during the afternoon – no, she wasn't coming to the concert: I apparently, embarrass her!! My sister and I were going together once we met up at the Union Jack Club – our lodgings for the night!

Things were a bit rushed, but we managed to fit in (just!) a very nice meal at a fish restaurant before making our way by Underground to South Kensington. We were clock-watching the whole time, the minutes were ticking by and the short journey and walk the other end seemed to take an age! We'd had a few days of very good weather and today was hot. It promised to be a warm humid evening – memories of Tilgate Park last July came flooding back as that was a similar evening. What a shame tonight's wasn't outdoors – there's something about a

concert under the skies in summertime. Well, Hyde Park was only across the road!!

Our tickets informed us we needed to enter by Door 11, but as we approached the building from Kensington Gore we came across Door 4 first! In our misplaced wisdom (and mainly because we have no sense of direction!) we thought it would be easier to find Door 11 from the inside rather than walking all around the outside! Remind me not to do that again; this is how we found the place resembled a rabbit warren! Before we took the plunge at Door 4, I literally bumped into Terry, a fellow ELO fan, who I seem to meet at least once on each tour! This time we exchange addresses!

We went around and around following the signs: through doors, down stairs, along a corridor, through another door and up a flight of stairs – and hey presto, there we were in the Arena, right in the dead centre of this circular building. After being shown to our seats, we sat and stared at our surroundings. It was breathtaking: so elegant, not as huge as it looks on TV, but very big nevertheless. A gigantic stage faced us, and very noticeably I thought – not a bank of speakers in sight! We'd got ourselves settled in the nick of time (it was 7.20 by now), met up with Geoff my penpal and Serena our Ed. I'd also noticed, whilst gazing at our plush surroundings, there were many camera flashes popping all over the place – the staff didn't seem at all bothered. So I decided to keep my camera on my lap and take advantage of my front row seat. Hey, did I forget to mention that we were on the *front* row? First time ever at the Royal Albert Hall and I got myself front row seats, couldn't believe



my luck! And right in front of Bev too!

And smack bang on time enters the Royal Philharmonic Concert Orchestra, followed by our Louis looking the part in his white tails. I seem to remember they begin this **Symphonic Beatles** set with **SOMETHING**. I'm relying on a not-too-dependable memory here, so if one of you were to argue that point, I'd probably give in gracefully and agree with you! *[well, I thought it was Eleanor Rigby actually, so there! - Ed]*. This was the second time I'd seen Louis and the RPCO perform within a year, both fantastic performances making me tingle all over. While the beautiful music was being played, we sat there, mesmerised, watching this orchestra in action and gazing around at the lovely building and the audience. Louis and the orchestra were the first half of the evening's entertainment, and were on stage for about forty minutes. I think most of the audience joined in with **Hey Jude** at the end - us in the front were so enthusiastically singing along, we couldn't hear the rest of you! Louis announced a short break of only twenty minutes as *"the lads have a long show tonight!"*

After much deliberation, we decided we *would* get up and venture out into the never-ending corridors to find the merchandise. Pauline wanted to barter for a T-shirt, but we found they were reduced to £10 and were quite happy to settle for that! The audience were divided thus - the largest part being in the corridors smoking themselves (and us who had to pass through the clouds) to death; next came those in the bars, and the rest were either queuing for the loos or ice-creams!! What a rush! It took us at least five minutes to clamour through the crowds, so it was obviously going to take us another five to make our way back, so that left just ten minutes for chatting - not long enough for me, I'm afraid!! It's just very fortunate we weren't desperate for the loo!! We actually resumed our seats

with a few minutes left to finish our ice-cream, complete with whole, solid strawberries!!

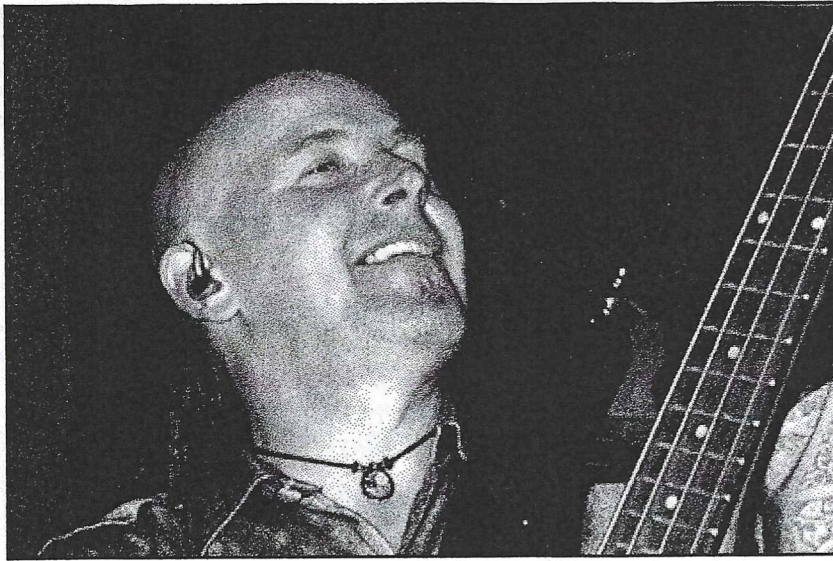
Anticipation and expectation were building now, latecomers were *still* being shown to their seats and this went on well into PART II's second number - people were very rude to arrive so late. The RPCO had departed for a well-earned break, Louis is with 'the lads' in his more casual togs, and the six of them gave us their very best of the whole tour for about an hour. Understandably, the whole programme is slightly shorter to allow for the **Symphonic Beatles** section. And I'm sure someone's favourite was left out along the way. My personal loss was **SUMMERTIME BLUES**. OK, OK, so Bev's *not* a singer, but he has *the* most gorgeous deep bass voice imaginable - and about time we heard more of it, is what I say! At Bev's first trip to the mike, he asked if we were all having a good time - we cheered our reply. *"Good, because we're having a bloody marvellous time!!"*

It seemed to me that everything ran extremely smoothly, and the word 'effortlessly' came to mind, but PART II put a hell of a lot of effort into a live performance, they seem to be sticklers for perfection - and this was it! But they have that knack or making the whole performance look so easy and totally enjoyable for them all. They all looked genuinely pleased and maybe even surprised at the size of the audience and their participation. Now and then I'd catch at least one of them gazing around the auditorium in utter amazement that the place was filled with *their* loyal fans wanting nothing but more **ELO** music!! But the look on Bev's face said it all when I caught him 'audience-watching': *"We can still pack 'em in - the magic's still there."* The Royal Albert Hall should be a permanent tour venue, it's magical seeing them perform in places of this size, although the smaller places are far more intimate and personal.

After a fantastic **Ma-Ma-Ma Belle** and **Turn To Stone**, Bev came forward to begin the round of intros. Everyone took a bit of a breather as there was no proper break for PART II tonight, and Louis went off to change again! They each did their chatty piece whilst introducing a fellow member. Tonight, Mik said more than I've ever heard before, quite the little chatterbox! The RPCO were settling themselves back in and Bev introduced Louis as their conductor for the remaining part of the evening's programme.

This section with PART II and RPCO playing together began with **ELDORADO OVERTURE** (which I think all of us were secretly hoping for!!), followed by **CAN'T GET IT OUT OF MY HEAD**. Both orchestras performed wonderfully together, as if they'd been doing it for years! Now and again there was hesitation on Louis' part and whoever was to begin the next number. With arms raised and baton poised to begin his orchestra, he'd look over his shoulder at Kelly, Eric or P Hux with a look that said, *"Are you ready yet, 'cos I'm waiting!!"* They'd nod in agreement, and off they'd go!! I suppose if I have one complaint, it would be why wasn't the encore longer? Yes, they were tired and probably wanted nothing more than a shower and their beds. But the audience were ready to party! The first few rows were by this time, stood up at the front, me included, and no-one got in front of *me*! I'm not being picky, but this encore did appear to be shorter than any others I'd seen. I've never seen **ROLL OVER BEETHOVEN** live, and I think this would have been the perfect occasion. Also including Bev's full-length drum solo spot would have finished off the evening nicely.

Ah, but no more moaning - tonight was certainly my night - I finally caught a drumstick!! Yep, I had to wait to the very last concert *and* it happened to be the *thirteenth* time I'd seen PART II live: unlucky for some maybe, but not for me!! Initially, Bev's attention was caught by a woman standing to his left, at the edge of the orchestra: she was holding a card up, saying, *"Bev, please can I have a drumstick?"* I watched him read it, nod to her and throw drumstick number one into her hands! He then approached the mike to say his final goodbyes and thanks - us mad women standing at the front thought he was about to throw another and thrust up our hands, much to Bev's amusement! We couldn't hear a word he said as everyone was cheering and stomping! He then stepped back and I thought he was about to head off to the other side of the stage. I'm sure everyone around me thought they'd lost their chance also, but I leapt into action, waving and jumping about,



and yes, he turned, looked me straight in the eye, raised his eyebrows and mouthed something which I took to be, "Do you want this one?" Well, after all this time of waiting so patiently I was hardly likely to say 'no', was I?! I nodded frantically and yelled, "Yes please!" He stooped slightly, down to a reasonable level (so it wouldn't go whizzing over my head as at Bournemouth!), and very precisely and deliberately threw it across to my outstretched hand – and I caught it!! he may as well have handed it to me personally because that was certainly meant for me!

What a truly wonderful night. I even managed to scrounge a set list off the stage, but they'd obviously changed things since that was printed as the order was not quite correct! After photos with drumstick, etc, etc, the staff ushered us out very quickly indeed. In fact, our little group took so long to get out under our own steam, it was very nearly a forced eviction!

Well, that's it, end of the tour once again. Here's hoping the next one isn't too far away.

Lynn Tonkin, Tadley, Hampshire

The 28 May London Royal Albert Hall was a truly great night, and a fitting climax to the tour. Before a great, varied audience (I sat next to a party of German people), which included Jasper Carrott in a luxury box to the rear of my seat.

The RPO seemed much more 'in tune' with PART II, and mostly came through much stronger in the sound mix.

The performance of MR BLUE SKY was simply the best 'live' version I have ever heard. Kelly's vocals are as clear and strong as ever, particularly in view of his health problems last year. The whole concert can only be described as '—king fantastic', to quote Kelly's response to the audience's participation in DON'T BRING ME DOWN.

At the end of the concert, Bev paid tribute to the road crew, "the best in the world". As I left the hall, I noticed the band's equipment truck at the rear, which had a trailer attached with mattresses stored inside. I then realised what sort of a hard but rewarding life being a 'roadie' really is. I'll stick to being a 'pen pusher'.

Steve Taylor, Leicester

Well, what a long day! I was released from University College Hospital the evening before, having already informed 'Buffalo' Jill Rosenthal from America that I'd pick her up at Heathrow Airport on the morning of the gig. She had found out I'd been in hospital and was understandably worried, so I had to ring Heathrow to give her the message that I would be there to get her! So I drove to Heathrow and back in the morning (thankfully it was a nice day and I waited until after the rush-hour!). Claire from Oxfordshire arrived to make up our trio in the early afternoon; we pigged out on bagels and cheese, and then it was off to the gig!

After the 'will we, won't we take a cab' scenario (we eventually took Claire's AA Driving School car!), the marathon journey across London from East to West – Claire driving, me with the atlas, Jill from the US sleeping off her jet-lag in the back, on one of our rare sub-tropical sunny days of the year. Jill would have had a nice little sight-seeing trip across London had she stayed awake! We finally hit the Albert Hall with just minutes to spare to find our seats before the gig started.

I hadn't been expecting much in the way of any atmosphere at this gig – the Albert Hall is most prestigious, but for me has always had something of a 'stuffy' image. I thought the commissioners would be down on us like a ton of bricks as soon as the first flash bulb went off, and pushing any dancers in the aisles straight back to their seats. Nothing in fact could be further from the truth. I also thought, that with the Royal Philharmonic Concert Orchestra doing the SYMPHONIC BEATLES set for the first half, just as the Halle had done at Manchester, we'd also get another severely shortened set. Wrong again! They just took a shorter interval so that the second half could be lengthened, and in fact, just a tiny handful of songs from the longer set (WHISKEY GIRLS,

POKER, FIRE ON HIGH, SUMMERTIME BLUES and LET THERE BE DRUMS) were omitted.

The gig was completely sold out (or as near as), and from the front, looking back, with everybody in their places, was an amazing sight – people as far and as high as the eye can see! For those who haven't been there, the Albert Hall is a circular venue, with the stage at the top of the circle, in front of the huge organ, tiers of seats rising to the ceiling all around the edge of the circle, and the centre of the circle all the way to the stage, filled with more rows of seats.

The RPCO's SYMPHONIC BEATLES set made for a most relaxing first half. Beginning with ELEANOR RIGBY and ending with HEY JUDE, Lou in his white tails conducted them through a pretty good cross section of Beatles music. My particular favourites were A DAY IN THE LIFE, the very AIR-ON-A-G-STRING sounding FREE AS A BIRD (surprising, as I hated the Beatles version!), GET BACK, GOT TO GET YOU INTO MY LIFE, and of course the closer, HEY JUDE, which had the Albert Hall-ers swaying and singing in time at the end.

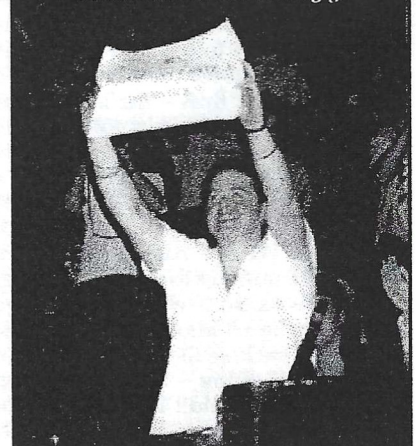
After the short interval, it was showtime proper; the band taking to the stage after their PSYCHO opening music, and launching into the very jolly DAYBREAKER. I just love it when Kelly and Hux stand on either side of the central mike, taking giant steps towards each other with every beat, before putting their heads together at the mike and going 'Hey!' in unison just as the music breaks!

SHOWDOWN was also a giggle with these two, twitching their heads from side to side in unison during the first lot of 'raining, raining's! What a double act, eh!

Eric excelled on lead vocals, absolutely word-perfect for all his parts as far as I could tell, his voice sounding good and clear. In fact, all three vocalists were on top form; Hux enjoying himself thoroughly with more strange dancing and some great guitar work. However, he didn't get his camera out and start photographing the audience as he did at Northampton!

The band were really hyper-charged – probably as much to do with the venue as the fact that this was the last gig of the UK Tour. Bev bashing his drums as though there was no tomorrow; Eric up front more than ever; Kelly all over the place – even wiggling his bum in front of Bev up on his riser! Mik still managing to avoid my camera every

An ingenious request for a drumstick at the end of the RAH gig!



time! Even Lou smiled quite a few times!

Having the orchestra come on behind halfway through the set sent things up another gear. The orchestra were having almost as much fun as the band, arranged behind them in a big C-shape. Band and orchestra looked and sounded great together, the natural progression for the live set to go to.

Lou did his flute playing to PAVANNE again – It would have been nice to have heard this with the orchestra, although who would have conducted them whilst Lou played the flute would be a problem! POWER OF A MILLION LIGHTS was stunning, and BLACKBERRY WAY got everyone singing along.

The XANADU songs sounded amazing with the orchestra – but I *still* wish they'd put ALL OVER THE WORLD in with them!

The two guys behind me who kept yelling for MR BLUE SKY finally got their wish, and boy, did it sound wonderful backed by the Royal Philharmonic! Crowd went bananas at the end, much to the amusement of my American guest. In the States, everyone goes bananas to TURN TO STONE instead.

Do YA and ROCKARIA! finally got *everyone* on their feet (quite an achievement for a place the size of the RAH!), with a big rush to the front, and DON'T BRING ME DOWN had them all collapsing in a heap at the end! One lady over at the right hand side held up a big sign saying, "Bev, please can I have a drumstick?", and lo and behold, he threw her one! The power of advertising! My friend Lynn got one too, but despite scaring the pants off the guys by suddenly appearing unannounced in the middle of the crowd at the end, American guest Jill did *not* get one! And neither did I!

Band partied for 2 hours after the show, but a patient wait outside on a beautiful balmy full-mooned night finally paid off as we met them all bar Kelly and Lou, who obviously decided they preferred the bar! Probably had we waited a little longer (but sadly Claire, who was driving, was having trouble keeping her eyes open by this time), we may have met them all, but this was not to be. Didn't deter from the night at all!

A perfect end to a great tour! Roll on the next one!

Serena Torz, Ilford, Essex



Eric looks out at the crowds in the tiers at the Albert Hall... a little gobsmacked, we'd say!



MONDAY 31 MAY: CHATEAU TROYER, USA...

Well, I'm home now for 2 days, and I really haven't come down from our last gig at the Royal Albert Hall, it was a night to remember. When we were finished, as I stood on the stage, and looked out at the cheering audience, I just wanted to savour and hold that image forever, it was such a sight. And I said to myself, I don't want this moment to end. Afterward, in the dressing room, we all said how thrilled we were, and to finish the tour on such a high, was just perfect. We were so high from the show it took a long time to come down, I'm still excited.

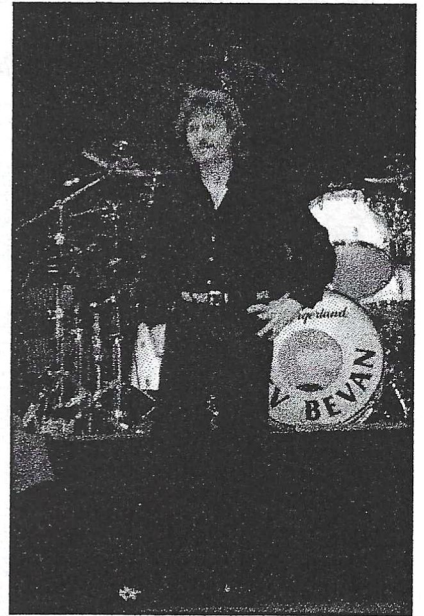
We were so caught up in everything that we weren't sure there were pictures taken, so if any fans have some good pics of that night please let us have a look and maybe we would like to borrow the negatives to get some printed for ourselves.

And while I'm talking about the fans, the band would like to extend our thanks to all the loyal fans, some that came to almost all the shows; we really appreciate your unwavering support. We really had a good time on this tour, and with the changes in the band and the changes in the set, we think we gave a fresh look and sound that everyone seemed to enjoy. Everyone keeps asking about a new recording, especially since we were performing a new song, which everyone seemed to love. Well, that's the next big hurdle, we are actively working on a recording deal, and we hope to have some news soon.

That's all for now, I didn't have time to really get into the diary on this last tour, the way I have in the past, but I will continue. And, we will be

touring in Denmark and Norway soon, and then in the States at the end of June and into July, so, I will write more then.

Eric Troyer



Bev looks a little overwhelmed too!

Special thanks to everyone who sent in their thoughts on the tour. Photos from Croydon, Liverpool, Bournemouth, Manchester, Reading, Carlisle, Grimsby, Northampton, Leeds and Royal Albert Hall

Photographers:

Lynn Tonkin, Ken Latta, Jim Hoban, Sophie Davidson and Serena Torz

SHORT CUTS AND 'STAGE-DOOR JOHNNIES'!

Bournemouth, Eastbourne and Grimsby were all great, spanning many years of music. It was good to hear Eric's HONEST MEN live, as well as many others. Bev's rendition of SUMMERTIME BLUES was a real surprise, as was the classic BLACKBERRY WAY as part of a three-part medley.

The Albert Hall was a slightly different line-up as time meant there was no time for Mik's solo effort or Bev's encore solo, but hearing MR BLUE SKY with an orchestra made up for that. The whole of the Albert Hall were on their feet as soon as they heard the first notes. A truly memorable night for all.

Only one complaint of all the gigs I went to: they were all over so quick! Let's hope we don't have to wait another two years to see them all again.

P R Seamons, Watford, Hertfordshire

.....

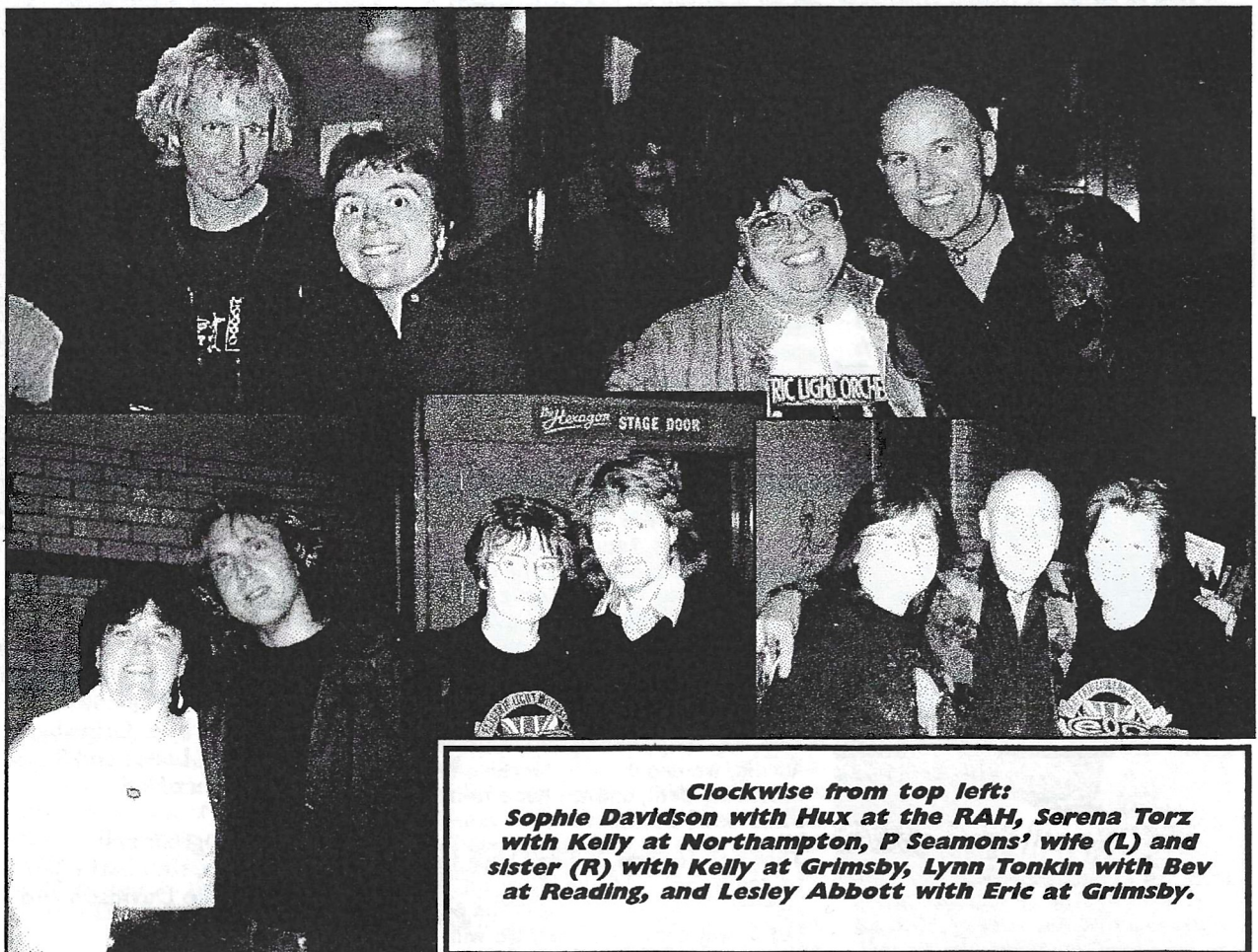
The tour just gone:-

I'm not yet convinced by the new guy's vocals, but that's just because it's a "different" (i.e. non-Brummie/Midlands) voice I guess.

They really made an effort and it showed. Their best since the MSO Tour. I especially liked the instrumentals and loved the return of DAYBREAKER. PAVANNE was different. OVER LONDON SKIES was excellent (but why not Brummie, or better yet, *West Brom Skies!*). On the pre-RAH dates, it was great to hear so many tracks old and new. I hope they continue to mix it up tour after tour. Excluding the "Showdown Special" [*the really long version of SHOWDOWN that appears on the LONG BEACH live album — Ed*], THOUSAND EYES and SECRET MESSAGES (and KUIAMA, which I doubt they'll ever do again... shame!), all of their gems were played... and played well!

I was amused by the girls at the front wearing hats/specs/shades/Viking helmets that were appropriate to songs [*Wonder which gig this was?! Ed*].

Dave Price, Greenford, Middlesex (but formerly from West Bromwich!)



Clockwise from top left:
Sophie Davidson with Hux at the RAH, Serena Torz with Kelly at Northampton, P Seamons' wife (L) and sister (R) with Kelly at Grimsby, Lynn Tonkin with Bev at Reading, and Lesley Abbott with Eric at Grimsby.

ELEANOR RIGBY EXPERIENCE — FEATURING PHIL BATES

Live at the Woodville Halls, Gravesend, England — 5 May 1999



Andy Bole (left), and Maartin Allcock 'goofing around'!

This particular gig proved to be, if not quite the nearest, then the most convenient one on the band's tour for me to get to. I shared a table (see review below) with several Fairport Convention fans, all there because of band member Maartin Allcock, who is also in the Eleanor Rigby Experience. One of them was making detailed notes about each song. When he said during the interval that he was writing a review for the Fairport Convention Internet Mailing List, I asked if I could use the review too. I hope you agree with me that the concert from a different point of view than we are used to (i.e. a Fairport fan rather than an ELO fan), makes for perhaps a more objective view — SERENA

Went to see The Eleanor Rigby Experience at Gravesend Woodville Halls last night.

A little apprehensive as I am a bit of a Beatles purist, but figured that anything with Maart [Allcock - Fairport Convention: see below] would be worth hearing.

For those who don't know the ERE consists of Tina McBain - vocals (Raconteurs), Andy Bole - various guitars etc (Raconteurs), Phil Bates - lead guitar and vocals (ex-ELO PART II), Maartin Allcock - bass and keyboards (Fairport Convention), Clive Bunker - drums (Jethro Tull).

The Experience is described as *"The Art of Lennon & McCartney. Not a tribute but a celebration.."*

On arriving it was clear that the event had sold poorly as the theatre's usual seating had been arranged into "cabaret style" seats round tables, filling space and allowing you to drink while listening; very pleasant but very disappointing that so few tickets had sold. The management at Woodville Halls have regularly put on decent music in recent years, Fairport, Albions, Maddy Prior, Steeleye, Lindisfarne, etc - hopefully they will be able to continue.

One effect of the small "crowd" was that there was a huge gap between the audience and the band, maybe this contributed to a rather slow start.

The set-list was:

ELEANOR RIGBY (Tina & Phil)
GET BACK (at this point Maart seemed to be the only band member enjoying himself)
HARD DAYS NIGHT (slow/Byrdsy start building to a rockier finish, but it's not HDN without *that* opening chord)
NORWEGIAN WOOD
HERE THERE AND EVERYWHERE (Tina & Phil, one of my favourite Paul McCartney songs)
ACROSS THE UNIVERSE
HELP! (Excellent rocking version)
CAN'T BUY ME LOVE (Solo vocal by Tina, very effective)
REVOLUTION - 'count-me-out' version. Maart on keyboards, Andy on slide guitar, excellent
GOLDEN SLUMBERS
WHILE MY GUITAR GENTLY WEEPS

INTERVAL

SHE'S A WOMAN (Phil Bates)
YOU CAN'T DO THAT
IT'S ONLY LOVE (sorry Tina, I share John's (low) valuation of this song)

Between songs Tina observed that the Beatles wrote perfect three

minute pop classics (true) and that it was lucky the band aren't called the Matty Groves Experience [*very long Fairport Convention song... I think! Ed*] as then each song would last 3 and a half hours... to which Maart replied, "no, it only seems like it.. "blooming cheek! Made up for by playing I SAW HER STANDING THERE (my 2nd favourite Beatles song ever - my top favourite closes that album - an excellent, storming version)

SHE'S LEAVING HOME (Tina and Phil)
DAYTRIPPER
TOMORROW NEVER KNOWS
YESTERDAY
TICKET TO RIDE
COME TOGETHER
WITH A LITTLE HELP FROM MY FRIENDS
HEY JUDE
ENCORE: LET IT BE

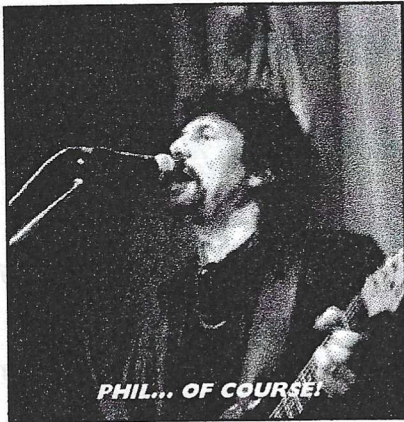
All in all a thoroughly enjoyable evening. The band warmed up after two or three songs. The only member I had seen live before was Maart. I would happily go to see any of the members again, and if that wasn't already my fourth concert of the week would be very tempted to see them in Folkestone on Friday night.

This was day 6 of a 25 day tour. Catch them if you can.

Cheers
Martin Smith, Kent

PHIL BATES INTERVIEW

We caught up with Phil after the Gravesend gig, to find out what he's been up to since leaving PART II. In the short time we had, this is what he had to say...



PHIL... OF COURSE!

PTU: How did this band come about?

Phil: It's an idea, really, that Tina McBain and her husband Ian came up with. Tina's in a duo with the other guitarist, Andy Bole, and they just put their heads together to see who they knew that might be interested in the idea of doing this. It's not a permanent band, it's just a band for this tour.

PTU: A touring band?

PB: Yeah, at the moment, it will just be for this month. We did some recording earlier on, and most of us were together for that. There may be the odd thing in the future, but it depends really how this goes.

PTU: It depends on the success?

PB: Yeah. So it isn't a permanent band. That's the last thing I want to do now, after leaving ELO PART II, is to go into a permanent band now... again! On the contrary!

PTU: You sort of flit from band to band, really?



TINA

PB: Well, yeah... doing more other things really. If I play live at all now, it'll be mostly solo or occasionally with Jo, but mostly solo, and with this occasionally. But I'm really moving away from performing, and just getting into other things really.

PTU: What other types of things have you got planned?

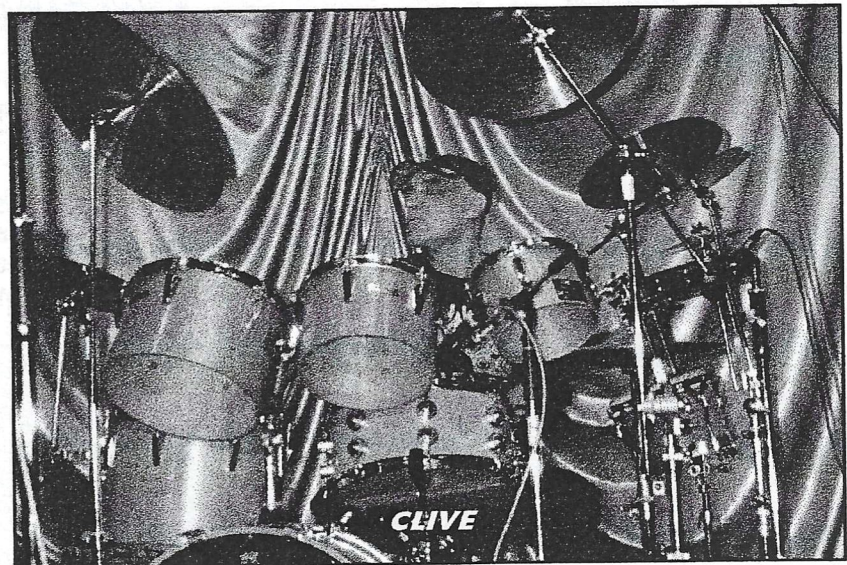
PB: Well, more educational stuff really – teaching and doing workshops, and other bits and pieces in that area that will be from the start of the next school term, in September; I've got quite a few things lined up already to start then, which will pretty well keep

got any messages for the readers of PART II UNLIMITED? A greeting?

PB: Just say hello to everyone from me, and I hope that everyone's well, and I hope everyone's enjoying the new version of PART II.

PTU: And the split was all amicable, wasn't it?

PB: Yeah, it was just me. I decided I wanted to leave. I wanted to be at home more. A few people got a bit too intrusive into my life, that's not acceptable really. It was the right time to move on. Just say hello to everyone and give my best wishes to every-



CLIVE

me busy most of the time. Then just odds and ends... I'll do the occasional gig myself, and just odds and sods like that really.

PTU: Like music teaching?

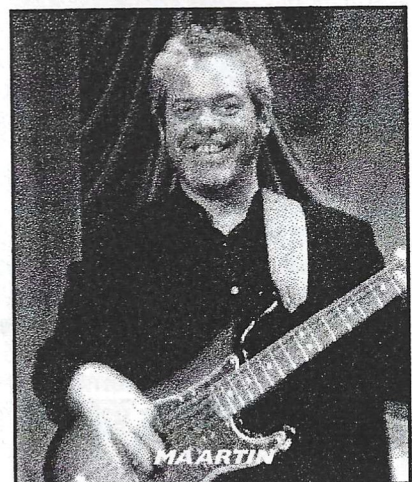
PB: Yeah, but I'm not a teacher. I'm not qualified or anything. It's just doing what I do – the things that I know how to do, and my experience, and the things that I've done over the years that I can pass on to other people, which tends to be the sort of stuff that music teachers, if you like, don't know that much about. So it's good that I can go in just on one day a week, or one morning a week, to these schools and other places, and do my thing. I've got a few workshop concepts that I've put together over the years. While I was with the band I was putting them together, and just waiting for the time to be able to concentrate on them, really.

PTU: Just one final thing: have you

one, and thank everyone... some people have said some nice things about my contribution to PART II, and I say thank you to everyone that has said nice things, and I hope to see them at some point in the future, probably.

PTU: Thank you very much!

PHOTOS BY SERENA



MAARTIN

PHIL BATES & FRIENDS ON TOUR — 1999/2000

*If the previous two pages have whetted your appetite,
details of where you can catch Phil and his various live
projects in the coming months are below:-*

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11TH: SOLIHULL LIBRARY THEATRE

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13TH: ALEXANDERS JAZZ THEATRE, CHESTER

17TH: ASSEMBLY ROOMS, DERBY

18TH: THE GATEHOUSE, STAFFORD

19TH: THEATRE ON THE STEPS, BRIDGNORTH

20TH: WINDING WHEEL, CHESTERFIELD

24TH: THE SWAN, LEEK

25TH: DONCASTER CIVIC THEATRE

26TH: THE ASSEMBLY ROOMS, TAMWORTH

**INFORMATION COURTESY OF THE ELEANOR
RIGBY EXPERIENCE/
RACONTEURS WEBSITE:
www.raconteurs.demon.co.uk**

AND FINALLY...

*Let's hope no-one else has as
much bother getting home as
Gordon Gailey did after
Glasgow this year!!*

Fully pumped up from the excellent performance, and having thoroughly enjoyed the evenings entertainment, my son and I made it back to the car in good time. Not being too familiar with Glasgow's one way road system (I have to specify "road system" because Glasgow has quite a few things that tend to go one way!), I was congratulating myself on making it straight back to the motorway, and it was only 10.30 pm! However, the slip road had been closed off, and there were no diversion signs.

Undaunted, I took a route which ran parallel to the motorway, intending to join it at the next junction. Fat chance, it too had been blocked off, but this time a diversion sign had been erected. I followed this route for five or six miles before realising that we were heading in the wrong direction. Taking stock of the situation, the reasonable course of action was to head back towards the general area of central Glasgow, or so I thought. I ended back at the original motorway junction, which of course was blocked with no signs!

The time was now 12.10 am. Almost two hours after the concert had finished, and I was no nearer to home. This time I took the opportunity to stop a police car, the effects of the earlier alcoholic beverages having hopefully dispersed, and ask directions. Well at that time on an early Saturday morning, a Glasgow policeman's duty is more likely to involve stopping street fights or attending domestic disputes (e.g. "What time do you call this, to get home?" followed by "what do you mean, you didna' get my carryout for me to come home to"), so the officer seemed quite relieved when I only asked for directions. In fact he smiled when he told me he didn't know that the motorway junctions had been closed, and in fact, couldn't offer a suggestion for an alternative route. Thanks a bunch, pal. So left to my own devices, in short, I took a completely new approach to the problem. I headed in the general direction of home, through central Scotland, and eventually got in at about 1.15 am. I can't say that this episode detracted from my enjoyment of the concert, but it would have helped if I had got straight home.

Gordon Gailey, West Lothian, Scotland

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CAPTION COMPHY TIME



What do you think Eric and reader Sophie Davidson are saying to each other outside the stage door of the Royal Albert Hall after the band's gig there? Sophie herself would be intrigued to know (as she doesn't think they were actually saying *anything* to each other!), so we've decided to use her photo for this issue's competition. A *fully* autographed 1999 Tour Programme is waiting for the winner. Entries should reach us no later than **FRIDAY 29 OCTOBER 1999**, and sent to the usual addresses.

So Eric waves goodbye to the UK, and also to this issue. Money permitting (do *PLEASE* support our raffle), we shall be back in **November** with **Issue 6**, which will almost certainly feature more US reviews, as the band are due back there later in the year. Any news, meanwhile, will be issued via the **Bulletin Scheme** (for details on how to join, see insert with this issue).

If you have any views or criticisms of this issue, we'd be interested to hear them too. All to the usual addresses, please.

**ENJOY WHAT'S LEFT
OF THE SUMMER!**

