

Issue 6

PART II UNLIMITED

BYE BYE BEV...

Shock Resignation of Band Founder

THE FINAL GIG

Photos and Review

THE ANNOUNCEMENT

In Full

REACTIONS

.....

COULD IT BE HELLO GORDON?

PLUS:

FEMALE MEMBERS?

Our first foray into fan-fiction!

ELEANOR RIGBY EXPERIENCE LIVE

Lichfield & Worksop

RAFFLE WINNERS



So here we are at Issue 6!

A rather eclectic issue, all sorts of stuff this time, including our first pieces of fan fiction. This is something we've never seen tackled in ELO fanzines as of yet, and we're not sure how well it will go down with you, our readers. Do please let us know if you think this is either a great idea, or one you never want to see again!

Also, we are a bit self conscious that no other ELO related fanzine has until now, been run by women before (although the forthcoming Woody fanzine will be run by former FTM-er Gill, so the 'girl power' is continuing!). Do you think we're too 'girly'? Too light? Do we overdo the silliness? Please tell us! We want this to be *your* fanzine, to give you what *you* want.

So let us know. What would you like to see here in the future? What do you want rid of (and please don't say the Editors!)? Bear in mind that we have very little band contact, so at the moment, interviews are very much at a premium, but we will try to include as many archive interviews as we can.

WE LOOK FORWARD TO HEARING FROM YOU SOON!

ADDITIONS, OMISSIONS & CORRECTIONS

A case of 'more haste, less speed' here!

With the last few pages (notably the credits, back page, and inside back page) being put together at the last minute, we've found a few boo-boos!

Firstly, the credit for the cover photo: No, we are *NOT* stupid! Of course we know the photo is of Bev! There was a vital word missing there: it was the name of the *photographer* we were trying to ascertain, *not* the subject!

Plus, although we credited John Kilcline, we should have also pointed out that the Lou Clark dates inside the back cover were courtesy of the Lou Clark Website, for which he is Webmaster.

Also, apologies for repeating a couple of photos throughout the magazine, namely, Bev on the cover, and also Bev waving goodbye.

The Raffle: We neglected to say where the draw actually took place. It was held in the lovely art-deco surroundings of the Ocean Grand Hotel, Saltdean, Brighton.

Finally, the back cover. Let's clear up the confusion about the HONEST MEN CD single prize: the song with two versions the same on it is actually HONEST MEN itself, rather than LOVE FOR SALE, which is what it appears to be in our rather misleading (and, it has to be said, hastily written) text.

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

EMAIL: elo2510@dircon.co.uk
ON THE WEB:

**[www.geocities.com/
SunsetStrip/Loft/7920](http://www.geocities.com/SunsetStrip/Loft/7920)**

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CREDITS

EDITOR: Serena Torz

ASSISTANT EDITOR: Lesley Abbott

ONLINE EDITOR: Terri Snider

TYPING & LAYOUT: Serena Torz

COVER PHOTO: Unknown—we did try to ascertain his identity, but unfortunately don't have a name at present.

CONTRIBUTORS: Jeff Cooper, Rosemary C, Rachael Mutch, Susan Murphy, Keenan Murphy, Cheryl Ward, Tony Bonnici, Gerald "Spifferaneous" Heffner, Marisa DeRetis, Alan Heath, Lynn Tonkin, Haydn Sharman, Steven Acevedo, Sam

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THANKS...

John Kilcline

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Terri Snider for the web site

Paul Siddall of **The David Ginola Pages** website for the Ginola pic

www.pws.u-net.com/ginola/dgframe.htm

WEBSITES

There is **NO** official ELO PART II site at present. It is in the process of being completely overhauled and revamped. As soon as a new address is known, we will publish it.

PART II UNLIMITED Online: www.geocities.com/SunsetStrip/Loft/7920
Webmaster: Terri Snider

LOU CLARK: www.louisclark.com
Webmaster: John Kilcline

ERIC TROYER: www.shae.demon.co.uk
Webmaster: Jules Shiels

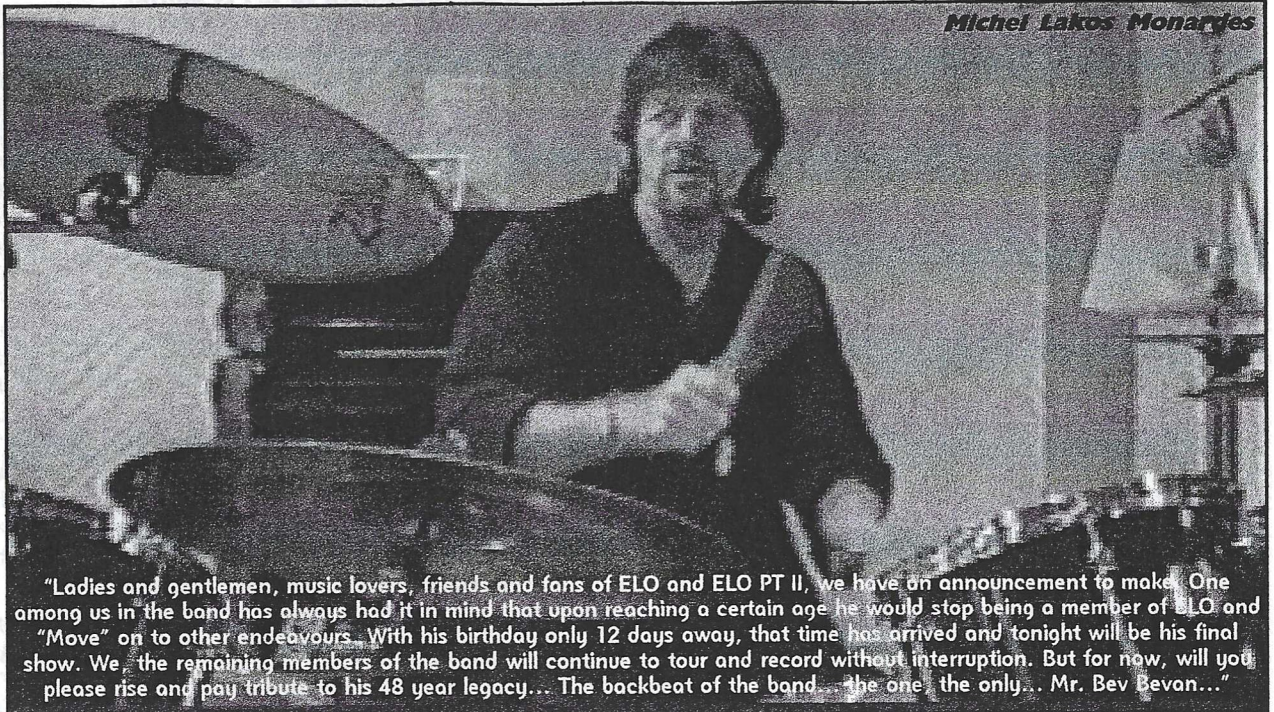
The ELO PART II Picture Show: <http://freespace.virgin.net/k.latta/elopart2/>
Webmaster: Ken Latta

The ELO Network: <http://clixto/elo> or <http://members.xoom.com/elonetwork/>
Webmaster: Jim Hoban

The Australian ELO Web Site: www.iinet.net.au/~althomp/austelo/
Webmaster: Ken Greenwell

Face The Music Online: www.ftmusic.com
Webmaster: Ken Greenwell

SO WHAT THE HELL IS GOING ON?



Michel Lakos Monardes

"Ladies and gentlemen, music lovers, friends and fans of ELO and ELO PT II, we have an announcement to make. One among us in the band has always had it in mind that upon reaching a certain age he would stop being a member of ELO and "Move" on to other endeavours. With his birthday only 12 days away, that time has arrived and tonight will be his final show. We, the remaining members of the band will continue to tour and record without interruption. But for now, will you please rise and pay tribute to his 48 year legacy... The backbeat of the band... the one, the only... Mr. Bev Bevan..."

It's been a funny old time for us fans over the past few months. Completely out of the blue in November, Bev announces he's leaving the band (or rather, Hux does it for him in Atlantic City). Only a couple of years earlier, Bev had said on the ACCESS ALL AREAS video that he had no intention to retire in the near future. So what's going on?

Rumours abounded following overheard backstage conversations (see Page 6) that perhaps Bev didn't leave voluntarily. True? False? We don't know. Nothing has been officially confirmed or denied, so the speculation will probably continue.

On 19 December 1999, Eric finally released a statement, probably just to let the fans know the band were still around. One got the impression he was trying to say they'd sort things out in their own good time, but could we just bear with him? See what you think...

TO THE FANS,

WE APOLOGISE TO THE FANS WHO ARE WAITING FOR WORD OF THE FUTURE OF THIS GROUP OF MUSICIANS, AND WE ASK THAT YOU

BE PATIENT. WE ARE ACTIVELY AND CURRENTLY WORKING TO RESOLVE THE UNCERTAINTY IN OUR FUTURES, AND HOPE THAT WE HAVE YOUR SUPPORT IN WHATEVER WE DO. WHILE YOUR DEDICATED INTEREST IS AT STAKE FOR YOURSELVES, THIS IS OUR LIVELIHOOD, AND THE QUESTIONS THAT ARE UNRESOLVED HAVE A HUGE IMPACT ON OUR LIVES. THUS, WE AREN'T GOING TO SETTLE FOR ANY UNCERTAINTY. I KNOW THIS IS VAGUE, AND IT MUST BE SO, BECAUSE OF THE CURRENT SITUATION. PLEASE BEAR WITH US.

ALL THE BEST,

ERIC

As you can see from reviews elsewhere in this issue, the guys are indeed still here, alive and kicking, and gigging in the US. They have drafted in an old mate of Hux's, Gordon Townsend (who, rumour has it is just 29... talk about young blood!) to take the drum stool for now, with a view to perhaps becoming permanent. The US fans seem to like him.

THE RETURN OF ORKESTRA?

At the very turn of the new year, a

rumour then abounded that the band were going to change their name to OrKestra. This all came about because a US fan spotted a web site under construction with the address www.orkestra.com. Turned out the site actually belonged to a lady from the US who had *nothing* to do with the band whatsoever—Orkestra was the name of her company!

Kelly was also asked about the name change after the band's concert at Maddies Restaurant (reviewed elsewhere in this issue), and he confirmed that the band aren't changing their name to OrKestra either, but will more than likely just drop the word 'Part' from the name and continue as ELO2. As a result, this publication is *not* changing its name to 2 UNLIMITED (for those who don't know, 2 UNLIMITED were a truly terrible techno duo from Holland who had several UK No.1's in the early '90's, that all sounded the same, i.e. bad!)

So that is the situation to date. We can only look forward to more concerts in the UK later this year perhaps? Or maybe some clarification of the situation regarding Bev's departure would be most welcome.

EDITORIALLY SPEAKING...

A slight departure from our usual joint Editorial this issue. Myself and Lesley have both been compelled to voice our views on different aspects surrounding the departure of Bev. Lesley's is on Page 7. Mine (and I apologise in advance for the length of it!) is below. Agree/disagree with us? Please tell us at the usual addresses!

Welcome, belatedly, to what has become the 'very difficult' and also very diverse Issue 6! Come the deadline back in October, the band at least, appeared to know that something was afoot, and things went terribly quiet. No gigs, no announcements, no anything. At the end of October, we had received a grand total of four contributions for this issue! Had it come out on time, Issue 6 would have been an 8 page (at the most!) booklet featuring the raffle winners and 3 pieces of fan-fiction (one of which has since been pulled as the author wants to do a rewrite)! And then, once it was all finished, having to work at the day job on Saturdays meant that the mag didn't make it to the printers until a few weeks later either! Thank you for bearing with us, and also to those concerned readers that wrote in, checking everything was OK. We will try to do better next time, band and overtime permitting!

So, it looks like the guys have finally settled on simply dropping the word 'Part' from their name and calling themselves ELO2. Let's hope this doesn't mean they end up tumbling head first into a lawsuit. Calling themselves by a name which doesn't feature the letters ELO in that sequence at all would not only completely avoid any chance of a lawsuit, but perhaps also give them a chance of a totally new beginning, with a much higher ratio of their own songs. People at least know Kelly and Mik—some old ELO standards will always have to remain in the set.

Let's also hope that they don't end up becoming just a 'covers' band. Set lists from recent concerts have shown a disturbing trend towards the old songs, at the expense of the current line-up's own considerably fine work. In fact, the last few gigs have contained just one ELO(PART)2 song—OVER LONDON SKIES I personally feel that going down this path would be a terrible waste of the talents of at least six fine songwriters (Gordon Townsend is as yet an unknown quantity), and it would also add fuel to the arguments of all their detractors that they can't stand on their own twelve(!) feet as a band without Jeff, and rely on his stuff

instead. The earlier shows at times almost had a 50/50 ratio of new and old songs, but that is definitely not the case these days. Even last year's phenomenal UK tour only featured 4 original songs, and even the promotional posters portrayed the band as a 'covers' band, listing the old songs around the border of the poster. What's happened to DON'T WANNA, ALL FALL DOWN, WITNESS, 'AINT NECESSARILY SO, and other songs from both MOMENT OF TRUTH and the debut album?

Hopefully the lack of new and original material in the live set is the result of playing it safe with a new member to the band, who still hasn't been confirmed as permanent yet. A case of "it would be a lot of unnecessary hard work learning all this new stuff and then finding he isn't going to stay, so let's stick with stuff we're all comfortable with for the time being"? And also a result of still being rather shell-shocked at losing their founder member?

There are apparently some exciting new songs all finished and recorded. A five-song demo of completely new material, including OVER LONDON SKIES, written predominantly by Eric and Hux, and currently being trawled around record companies, is, by all accounts, superb. The recent US concerts, and also the upcoming ones there (when will us Brits see you again?!), would have, and would be a perfect place to showcase these songs. There will always be rude ignorant people at any gig who want to hear the oldies and nothing else, and will be intolerant of anything new. But there are also plenty of us out here who feel a real twinge of excitement when the announcement is made, "We're going to perform a brand-new song for you now..." and it doesn't happen nearly enough! We have the interval to go to the toilet in!!!

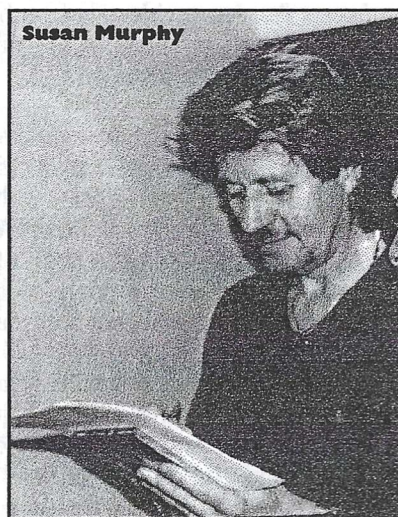
I know full well that as fans, we have no right to order the bands we support what and what not to do. But I also know that the band read (or at least look at the pictures in!) this publication, and it would be interesting to find out, if they ever have the time to reply, just what their take on this matter is.

I hope I share the opinion of at least the vast majority of, if not all of, our readers in what I've said in this rather personal Editorial this time. I'm afraid the recent upheavals have caused both myself and Lesley to have been quite opinionated this time round (see Lesley's words on Page 7). The online fans spent most of November after the announcement of Bev's departure, and then the speculation surrounding it, being even more outspoken, and at times offensive, than either of us have been. We feel that you should have the chance to air your views too. It's just a shame that nothing official has appeared that would put a stop to all this speculation and clear things up once and for all.

IF WE DO END UP CAUSING UNNECESSARY OFFENCE TO ANY PARTIES CONNECTED WITH THE BAND, OR TO FORMER MEMBERS, THEN OF COURSE WE SHALL BE HAPPY TO PUBLICLY APOLOGISE.

Hope you still nevertheless enjoy this issue, and it was well worth the wait!

Serena

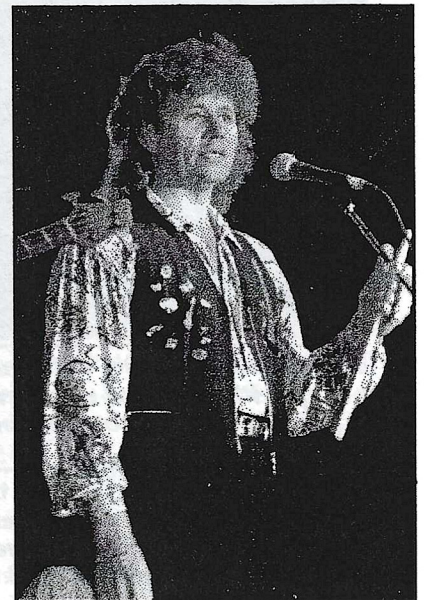
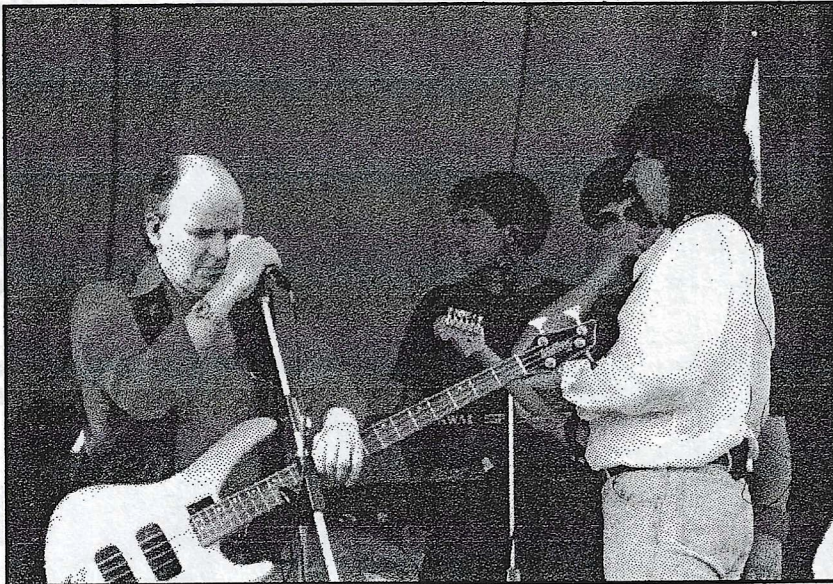


POSSIBLY THE LAST EVER PHOTO OF BEV AS A MEMBER OF ELO PART II—SIGNING A FAN'S MEMORABILIA AFTER HIS FINAL GIG WITH THE BAND AT ATLANTIC CITY.

NOVEMBER 1999

MY EXPERIENCE...

As you may have noticed, we now have a web site! Terri Snider, who produced the site for us, and is also a fan herself, had the idea of asking people to write in via the site, with their most special PART II experiences. She also had the idea of getting the younger fans involved the same way (see Page 23). Our first (of many, we hope) contributions to this feature is from Tony Bonnici, from Melbourne, Australia, who met the guys in 1995 during their sellout tour *Down Under*, through his work for the Australian Broadcasting Corporation. We hope to have the interview he did with the band for the next issue.



My name is Tony Bonnici from Melbourne Australia. I found your website while looking for ELO stuff and was delighted at the wealth of information there is on the web. I thought I'd drop you a line with a very special ELO moment for me.

Nearly four years ago, ELO Pt 2 came to Australia for the first time since 1978 and performed in Melbourne at Melbourne Park (the venue for the Australian Tennis Open) in front of 10,000 people. It was a packed house and the band played with a 40 piece orchestra. I must admit, I was a bit apprehensive about going, given that Jeff Lynne wasn't going to be there. But after the show, I walked out and my friends and I agreed that it was one of the best concerts we've ever been to.

I guess it had a lot to do with Jeff's music and also with the fact that Kelly, Bev and Mik have always been the backbone behind ELO's live gigs over the years. Their new material is great. I just wish Australian radio stations would cut them a bit more slack and give Pt 2 a bit of airplay. It's amazing to see how successful they are everywhere else but in Australia, ELO fans are really starved.

Back to that concert. I work for the

Australian Broadcasting Corporation. I had organised to interview Bev and Kelly and met them on the afternoon of the first Melbourne gig. I recorded an interview talking about the new band, the old days and what former members are doing now. They even autographed my copy of Bev's book.

After the show, I went back to the dressing room and continued the chat with Bev and Kelly, this time introducing my wife to them and meeting the rest of the band. It was sensational meeting Mik Kaminski and Lou Clark who were part of the school. It was great to meet Eric Troyer and

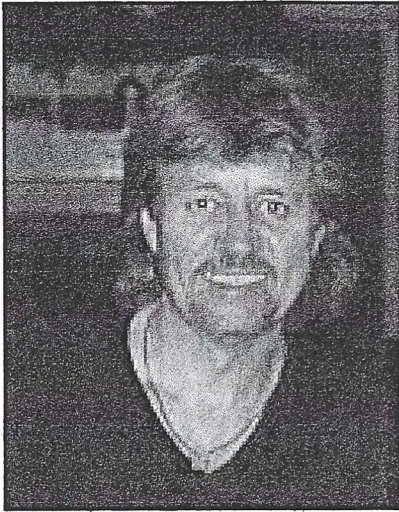
Phil Bates. What great muso's they are. Phil's guitar work blows me away.

I saw ELO again last year. They scaled down this time and didn't have the orchestra. Lou Clark was playing keyboards. Once again it was a great show. The sound as always was first class!! I was a bit disappointed that they stuck to a lot of the old material and didn't really feature much of their newer stuff. Apart from that though, it was a great show.

**Photos (all from the US, 1995)
by Bill Carter**



FAREWELL...



Susan Murphy, who, with husband Lee, has been to enough US gigs to build up a healthy friendship with the band members, got to meet Bev after his final show, and managed to get the following 'titbits' from 'the horse's mouth', as it were. This was also sent out to readers on the Bulletin Scheme as Bulletin No.10.

First of all, I have to say that the performance Sat night was excellent! The sound was great, the lights were great, and the audience was very into it. The band seemed to give a little extra too. The surprise encore of **ROLL OVER BEETHOVEN** was an added treat!

That being said, regarding Bev's departure, it's been coming for a long time now. The way it was originally explained to me, several weeks ago, was that Bev was receiving some legal pressure regarding the use of the ELO name once again. Seems that some promoters and advertisers were not using the "Part 2" enough, and a certain individual was not happy about it, and I was told that "he", "just wanted ELO to go away." And Bev didn't want another legal battle.

However, last night I had a chance to talk to Bev for quite awhile, and he told me that he was just getting so tired of doing the same thing, same songs, in lousy venues and it wasn't going anywhere. He said he loved the 'guys' and loved playing with them, but he felt he wanted a change. I asked if the rest of the band will go on under a different name and he replied that he didn't know what they were going to do, but if they wanted him to come back to record or something in the future, he would be happy to do so.

I mentioned that I knew that they had a rough summer of lousy venues (i.e. ribfests and barbecues) and he said

...And could this mean farewell to ELO PART II too? Well, thankfully, so far not. They're more resilient than we give them credit for!

It came as something of a shock to many fans who had gathered at the Sands Hotel in Atlantic City, New Jersey, USA, over Friday 12 and Saturday 13 November, to find that the Saturday gig was to be Bev's last EVER concert with the band.

Newest band member Hux was given the onerous task of making the announcement at the end of the band introductions on the Saturday, when he had to read the words reproduced in Cheryl's review from a card.

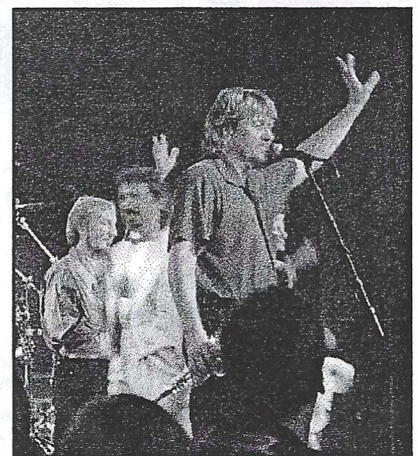
that had a lot to do with it. He also said he wasn't even going to make the announcement tonight, but the other guys persuaded him to, so they put together the statement for Hux to read.

It was an emotional moment. There were many emotional moments throughout the remainder of the evening, including a long embrace as Lou said goodbye to Bev in the lounge at the end of the night. There was lots of hugging and tears to go around!

Anyway, I also asked him, "What now? What plans do you have?" He assured me that he was in no way retiring. He said that as a matter of fact, he was recording with Tony Iommi this week, and I prodded a little more, and he revealed that the prospect of him, Tony, and Brian May, could be a possibility!

Or as was already mentioned, he said that a reincarnation of the original Move, was also a good possibility. However, in no way, shape, or form, was Jeff Lynne's name ever involved! So no, there won't be a reformation of the original ELO or Move with Jeff. I think there's too much bad blood there.

But I was happy to hear that Bev is looking to the future and more recording. He said over and over, as people said goodbye: "I'll be back, I'll be around... in some way, with somebody!"



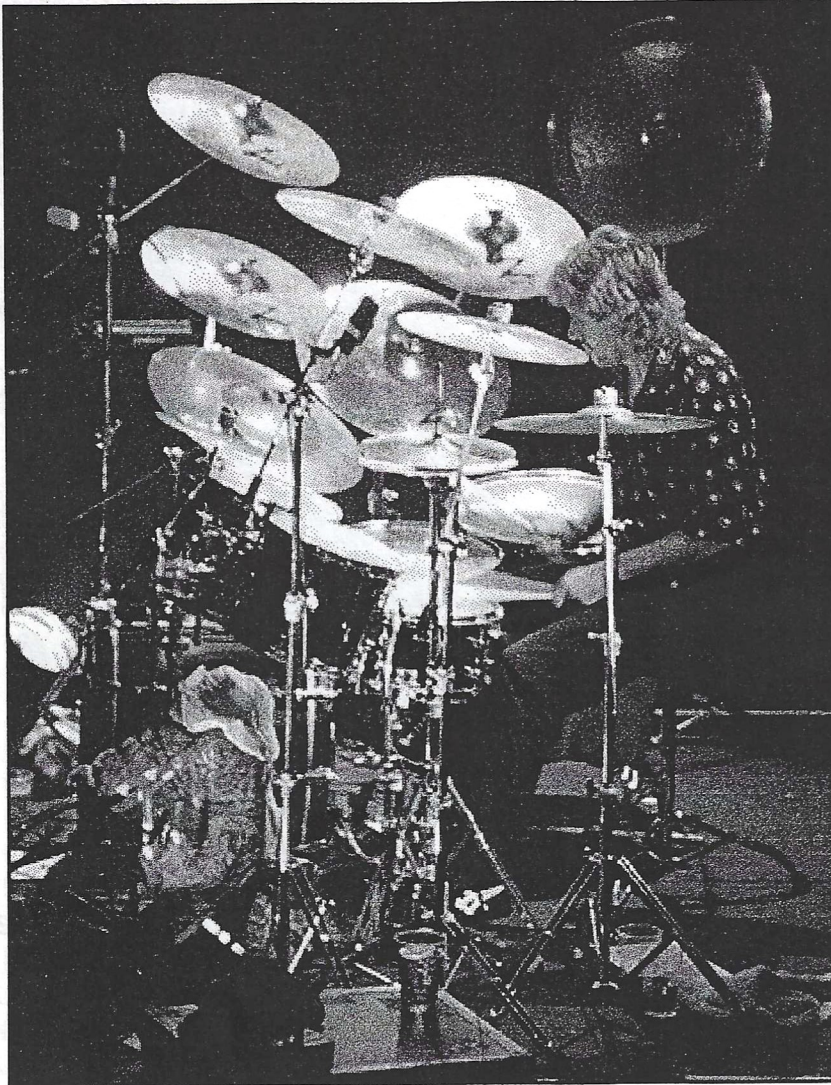
Bev waves an emotional final goodbye to fans at the end of the 13 November Atlantic City show... his final gig with ELO PART II

BOTH PHOTOS ON THIS PAGE BY SUSAN MURPHY

SEE OPPOSITE FOR A RESPONSE FROM ASSISTANT EDITOR AND LONG-TIME (SINCE HER TEENS) BEV FAN... LESLEY ABBOTT...

AN EDITORIAL REPLY...

When Lesley first read in print Susan Murphy's words printed on the previous page, she felt compelled to voice her opinion in an impassioned reply. Before we go any further, it should be pointed out that the paragraph about 'the certain person' is still strictly hearsay, as it hasn't been officially backed up as yet, and also that the opinion quoted is strictly Lesley's, and does not necessarily reflect the opinions of the readership of this magazine...



16 November 1999

I received the newsletter from Serena today, confirming that Bev was indeed leaving ELO PART II, albeit under some duress. The unthinkable was really happening, ELO PART II are no more!

Of course, as sub-editor, Serena has been keeping me up to speed on developments, but until

I saw those words in print, I couldn't really believe it was true. It felt unreal, like I was having my worst nightmare, but it is only too true.

I felt slightly nauseous as I read Susan's article. Why have PART II been blocked every inch of the way? Why does 'a certain person' (we all know who that is!) not want his songs to be heard? I thought all musicians and

songwriters wanted, no, make that needed their music to be heard and appreciated by their loyal fans. I suppose when you get as rich as he is and receive certain dubious types of recognition, you begin to feel that you're above the rest of us and can do whatever you like. But he really ought to remember, if there is a grain of that ordinary Birmingham lad left anywhere in his Transatlantic soul, that it was the likes of us, his loyal, if unheard, fans, who put him exactly where he is today. Maybe if he knew how millions of us are feeling right now, he might feel a tiny twinge of remorse and, dare I say it, shame, for what he has done.

That aside, I am at least relieved to hear that Bev is not retiring from the scene completely. Speaking as one who loves her music 'loud and proud', I am wholeheartedly thankful that the self-styled 'Baron of Bash' will be around for a while yet. A long while, I sincerely hope.

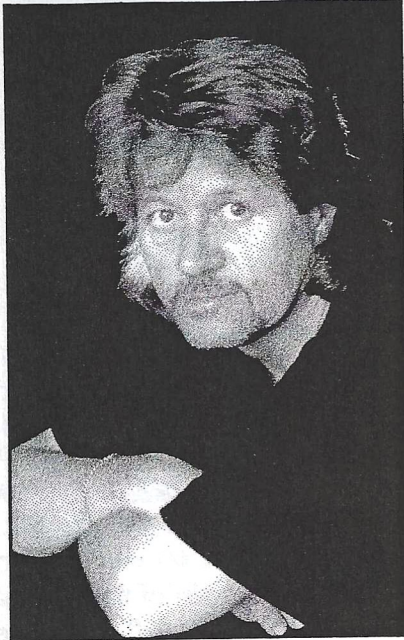
So if you should happen to read this Bev, please know that this comes from the heart of one of your legion of musical admirers. Keep on thumpin' those tubs, mate, for as long as you do, we'll keep on coming to watch and appreciate you.

Lesley Abbott, Sub-Editor, PART II
UNLIMITED

Photo by Ken Latta

BEV, I'LL MISS YOU...

Anyone who's been with us from at least Issue 2 onwards will hopefully remember what a huge Bev fan Lynn Tonkin is. One can only imagine how she must have felt to find he was leaving the band. Here she recounts a touching gesture from Bev to herself...



I spoke too soon, didn't I? Boasting in my Royal Albert Hall review last year that the 13th time I'd seen PART II play live wasn't in the least unlucky for me as I'd been the proud recipient of a longed-for drumstick. Little did I know it would be the last time I'd see Bev play with PART II.

I couldn't believe the news that Bev had left. I thought it was a very sick joke. Sad, disillusioned and rather bewildered would describe how I felt. And many questions sprang to mind, none of which have been answered even now—two months after the announcement.

As I understand, PART II was Bev's 'baby', brought about because of his love for the music, the touring and performing to a live audience. Maybe I've interpreted the interviews with him quite wrongly, but even on **ACCESS ALL AREAS**, he says they are a great live band, still with a lot to give, and he can't contemplate retirement yet. Which I took to mean he was happy with them and would be with PART II until retirement loomed. How wrong I was!! Will we ever know what went wrong and be told the full story?

As far as I'm concerned, Bev was ELO PART II (and to a certain extent, ELO as well), and I don't feel they'll ever be the same without him, although I will be curious enough to go and see the band should they tour, just to see how they get on without Bev. And I certainly want to see Bev in any future ventures he pursues—keep us informed PTU! I'm sure no-one would disagree that he's certainly earned a break after more than thirty years entertaining us, but it has to be said that I'll miss him terribly from the PART II line-up. Good luck for the future!

On a happier note though, I wanted to add a rather nice postscript to the story of when I met Bev at Reading on 11 May 1999—you may recall my photo with Bev appeared in Issue 5 on Page 18. Well, because I've got the cheek of the devil and chances handed to me on a plate don't come my way often—I decided to try my luck and get a letter to Bev. It had to be via two other people before reaching Bev; the first being my kind-hearted and tolerant cousin in Birmingham, who did a lot of running around for me. I composed a polite 'thank you for a wonderful tour... and drumstick' letter, also enclosing my own enlargement of the pic of he and I together, and asked if he'd be so kind and sign and return to me—Jiffy bag and postage was enclosed!

All this took place in early July, and on Tuesday 29 August, that very same Jiffy bag plopped through my letterbox—three days after my birthday! In the corner, the photo was signed, "To Lynn, Love Bev Bevan". I stood in my hallway jumping up and down, shrieking and waving it aloft! Is he a nice bloke or what??!! He could have quite easily ignored it, dismissing this middle-aged woman as totally mad, but he

took the time and trouble to do it for me. He's sent me other things after concerts in the past, even mid-concert last year in a three day break, so it seems his fans mean a great deal to him. And if you ever get to read this Bev, thanks a million, you made my day, and it's hanging on the wall with the drumstick!!

And as a final PPS (yes, this really *is* the last bit!), I sent one of those pics to a penpal to prove I'd met him, and for my Christmas present, she had Bev's head and shoulders photochartered so that I can make a cross-stitched picture of Bev! For our American readers, I believe you call it needlepoint! A totally unique original, no other of its kind—I was thrilled to bits with it!! It'll take many months of careful stitching to complete, but I'll try and persuade Serena to print a pic of the finished article so you can see how gorgeous he looks!

Lynn Tonkin
Tadley, Hampshire

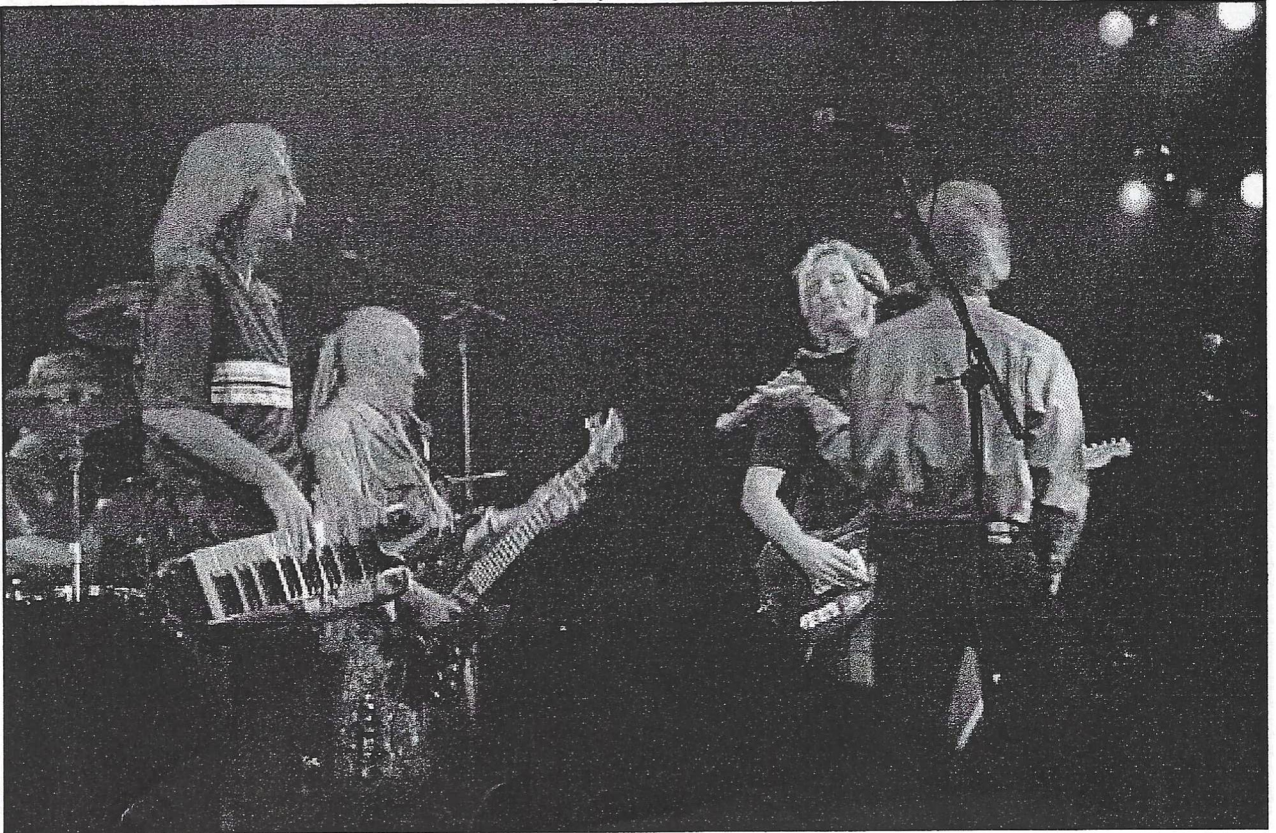
**WHO KNOWS IF WE'LL
EVER KNOW WHAT
REALLY HAPPENED?**

**THE STORIES MENTIONED
ON PREVIOUS PAGES
HAVEN'T BEEN OFFICIALLY
CONFIRMED, BUT THEY
HAVEN'T BEEN OFFICIALLY
DENIED EITHER.**

**SO ANY OPINIONS
EXPRESSED ON THESE
PAGES ARE IN RESPONSE
TO UNOFFICIALLY
CONFIRMED
INFORMATION. SHOULD IT
PROVE TO BE UN-
FOUNDED, WE WILL BE
PERFECTLY HAPPY TO
PUBLICLY APOLOGISE FOR
ANY OFFENCE CAUSED.**

BEV'S FINAL GIG...

Several of our US readers had no idea when they booked their tickets for Atlantic City months ago, that they would be attending Bev Bevan's final two concerts with the band. Here Cheryl Ward describes fulfilling her lifelong ambition of finally meeting Bev in person, and also the moment Hux stepped forward and made the fateful announcement...



My very first ELO Part II concerts—what a bittersweet weekend it was! The venue was The Sands Casino in Atlantic City, NJ, USA, November 12 & 13. It was a small venue, only seating 750 people, but it was packed full on Saturday night. My friend Tammy and her husband from North Carolina, and my husband and I were fortunate enough to arrive early Saturday and be seated right next to the stage—about 10 feet from Bev's drums.

(This is my first ever review of a concert, so don't expect great eloquence here.)

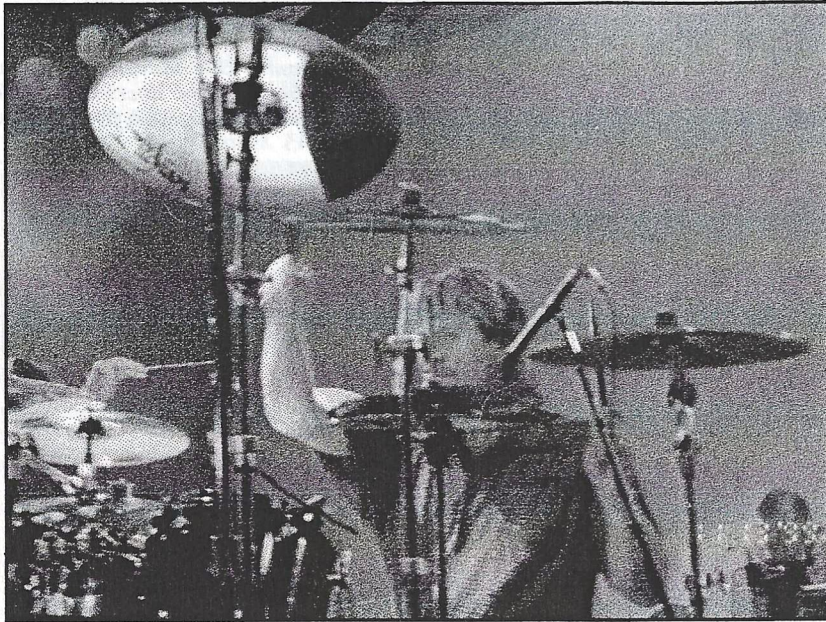
I'll just discuss Saturday night, as that night was a momentous occasion. The lights dimmed right about 9:00 p.m., blue stage lighting came up, and the intro to FIRE ON HIGH came lofting through the speakers. The band walked

quietly on stage, and I held my breath awaiting those first wonderful blasts from Bev's drums. Not one to disappoint, Bev blasts into the song as the lights come up, and we are treated to an incredible celebration of one of ELO's best instrumentals. Kelly with his amazing bass work, Mik on the famous blue violin, Louis on the orchestral keyboards, Eric on keyboards, and newcomer P.Hux doing a brilliant job on acoustic guitar. But for me, nothing can compare to the thunderous bashing Bev is giving his drums. I've waited over 20 years for this moment, and it is everything I had wished for.

Following an enthusiastic response from the crowd, the band launches into ALL OVER THE WORLD, with Kelly substituting "Birmingham" for "Shard End"—good choice, Kelly! Straight into ROCK & ROLL IS KING, complete with

audience participation. The band was in great spirits, and knowing what a special night this was, I think they were determined to give it their best. On to one of the new songs, OVER LONDON SKIES, amazing vocals and some outstanding cymbal work from Bev. I'm waiting in breathless anticipation for this to come out on CD. It's audience participation time again—a rousing MA-MA-MABELLE followed by TURN TO STONE.

And now, on to the shock of the weekend. It's band introduction time, and Bev ventures out from behind his drum kit to handle the duty. It all goes the same as the previous night, with the notable exception of Bev not introducing himself. Bev started to walk back to his drums, when someone in the crowd yells, "Who's the drummer?" This gets a good laugh from the crowd and the band alike, and either Hux or Kelly, can't



remember which, speaks up and states *"We're getting to that."* Bev, meanwhile, has spun around and was chuckling and looked somewhat amazed that someone had to question who he was. With that, Hux pulls out a piece of paper and reads the words that stun the crowd: *"Ladies and gentlemen, music lovers, friends and fans of ELO and ELO Part II, we have an announcement to make. One among us in the band has always had it in mind that upon reaching a certain age he would stop being a member of ELO and move on to other endeavours. With his birthday only 12 days away, that time has arrived and tonight will be his final show. We, remaining members of the band will continue to tour and record without interruption. But for now, will you please rise and pay tribute to his 28-year legacy. The backbone of the band, the one, the only, Mr. Bev Bevan."*

A thunderous standing ovation ensues, and Bev tries to speak to the crowd, telling us that he'll still be around, but I don't think too many can hear him. The orchestra has come on stage by this time, and now it's on to the *ELDORADO OVERTURE* and *CAN'T GET IT OUT OF MY HEAD*. Eric handled the vocals quite nicely on this, but I think he

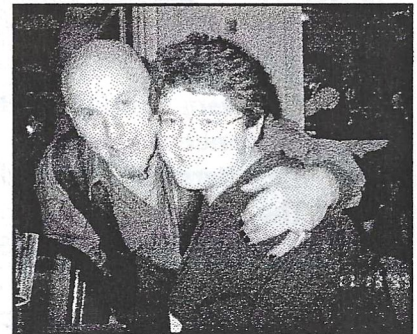
seemed a little bit off, maybe the emotion of the evening was affecting him? *LIVIN' THING*, *I'M ALIVE* and *XANADU* were next, then Bev comes out from behind his drums again for a wonderful acoustic version of *MIDNIGHT BLUE*, my favourite song from *DISCOVERY*. Kelly handles the vocal on this perfectly, and at the end of the song, Bev takes his shaker thing (sorry, don't know the proper name) over to a young lady right next to the stage, a friend of Jill's who is blind. Bev placed the shaker in her hand, and she started crying. Nice touch, Bev, very classy, and I'm sure something she will remember for the rest of her life.

The remainder of the set consisted of full versions of *STRANGE MAGIC*, *SWEET TALKIN' WOMAN*, *NIGHTRIDER*, *STANDIN' IN THE RAIN*, *MR. BLUE SKY*, *TELEPHONE LINE*, *TWILIGHT*, *LAST TRAIN TO LONDON*, *HORACE WIMP*, *DO YA*, and that favourite crowd sing-a-long, *DON'T BRING ME DOWN*. Kelly had us whipped up for the audience participation, telling us *"We don't sit down to sing, neither to you!"* The band exits the stage, only to be brought out again by our screaming ELO—2! Our last sonic treat for the evening was the organised chaos of *ROLL OVER*

BEETHOVEN, what fun!!

I consider myself very fortunate to have been at Bev's last show with *PART II*, it is an experience I will never forget, and the highlight was after the show when he came back to the bar, when I had the chance to meet him. Bev was nice enough to sign his book, the *MOMENT OF TRUTH* CD, and have his picture taken with me and my good friend Tammy. I met all the band members that night, with the exception of Eric, who remained hidden somewhere, and had photos with them and got their autographs as well. It is definitely a night I will remember, and I look forward to what great things the band will do next, as well as Bev's next projects. May the music live on forever!

*Cheryl Ward
Cumberland, Maryland, USA*



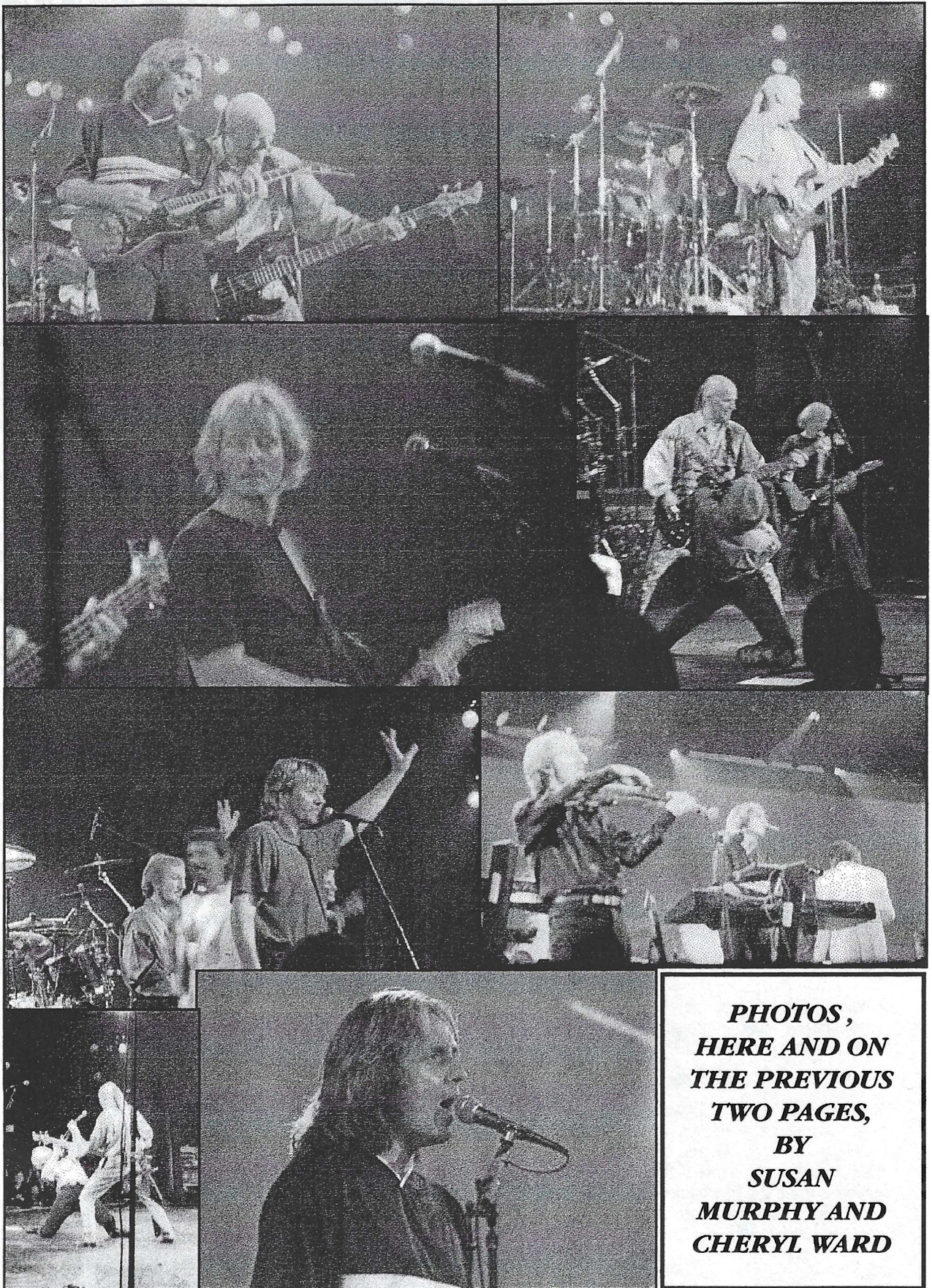
Cheryl with Kelly after the show



A very happy Cheryl and her friend Tammy with Mik and Bev

FOR MORE PHOTOS OF BEV'S FINAL GIG WITH THE BAND, JUST LOOK TO THE RIGHT...

SOME MORE PICS



***PHOTOS,
HERE AND ON
THE PREVIOUS
TWO PAGES,
BY
SUSAN
MURPHY AND
CHERYL WARD***

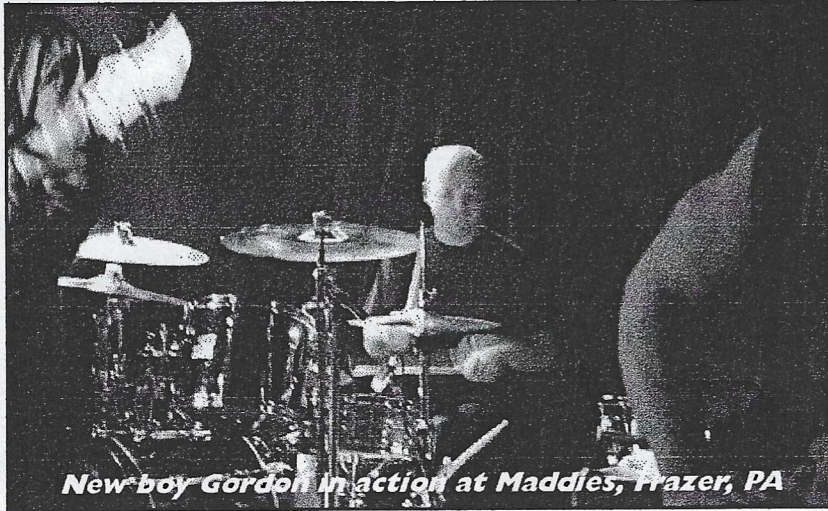
GORDON'S DEBUT

Provisionally, American Gordon Townsend is replacing Bev for the time being, with a view to becoming his permanent replacement. He played his first live show with the band in Corpus Christi, Texas on 18 January. Very different from Bev (particularly in his appearance!), but suitably nutty enough to fit in with the rest of the guys! We had no readers at the Corpus Christi gig (and hence no photos of it either), but the local paper covered it nicely with the following two articles:-

'XANADU' TO CORPUS CHRISTI

ELO has teamed up with numerous orchestras, and Olivia Newton-John

From the Corpus Christi Caller-Times, 14 January 2000



New-boy Gordon in action at Maddies, Frazer, PA

A lone rocker with a blue violin dances out of a blaze of lights while precise vocal harmonies rise, voices enjoining the audience: "Don't bring me down." It's the Electric Light Orchestra Part II, rocking the Corpus Christi Symphony this weekend at Selena Auditorium, performing hits from the late 1970s and early 1980s like **DON'T BRING ME DOWN**, **STRANGE MAGIC** and the title track to the film **XANADU**, which they recorded with Olivia Newton-John.

The British band does a lot of work with orchestras around the country, vocalist Eric Troyer said, with the rockers lending a little pop-culture cache to symphonic proceedings and efforts to build broader audiences.

"The show works really well with orchestra," Troyer said. "Now, with the technology available, it makes it a lot easier to mic up an orchestra."

Nowhere but Corpus

During the early 1980s ELO was known for elaborate stage shows, including spaceship sets that opened to reveal the band. An elaborate light show became something of a trademark for the group. However, the Saturday performance with the Corpus Christi Symphony is their only Texas date and the band is flying in, as opposed to bringing in a caravan of trucks full of stage equipment.

12

"We're actually touring with a cut-down section. We're not bringing a huge lighting rig," Troyer said. Although the band won't be accompanied by the multiple tractor-trailers of their regular touring entourage, concertgoers can still expect a fair amount of spectacle.

"The lighting is coming from San Antonio and Houston and possibly as far as Washington state," said Lee Gwozdz, executive director of the symphony. "They're using intelligent lighting, computer-driven lights."

"They're going to take the bulk of the stage with the orchestra behind them, elevated on risers," said Gwozdz. "We'll have a 45-piece orchestra, all volunteering for this performance."

Rock and roll, part 2

Over the years ELO has seen some changes. Original bandleader Jeff Lynne and co-founder Bev Bevan shut the act down by the late 1980s after more than 17 Top 40 hits, including **MA-MA-ME BELLE**, **CAN'T GET IT OUT OF MY HEAD**, and their remake of **ROLL OVER BEETHOVEN**. Roy Wood, the other founder, had left the band in the early 1970s to form Wizzard.

In 1988 Bevan launched a revived ELO, known as ELO Part II, with the assistance of Mik Kaminski, wielding his trademark blue electric violin, and bassist/vocalist Kelly Groucutt of the

earlier group. They drafted Louis Clark, ELO's conductor, keyboardist and orchestral arranger, who had worked with the band since their 1974 recording, **ELDORADO**.

Vocalist Troyer, a New York session musician who did studio work with John Lennon, Celine Dion and Billy Joel—his is the first voice heard on Joel's **UPTOWN GIRL**, he says—was brought in to sing some of Lynne's songs and to augment Clark's keyboard work.

The revamped band had some radio success with new songs in Europe, where they still tour extensively, and along the way they added guitarist Parthenon Huxley. Last November, drummer Bevan retired, with Gordon Townsend stepping in behind the skins.

The atmosphere of the concert will be more casual than most local symphony events, Gwozdz said, with Selena Auditorium bars open both before the show and during intermission.

"Drinks will be allowed inside," Gwozdz said. "We want it to be a relaxed atmosphere. People are not expected to dress." ELO will rip through a set of rock hits at 8 p.m. before the orchestra joins them onstage for the remainder of the evening.

By Paige Ross

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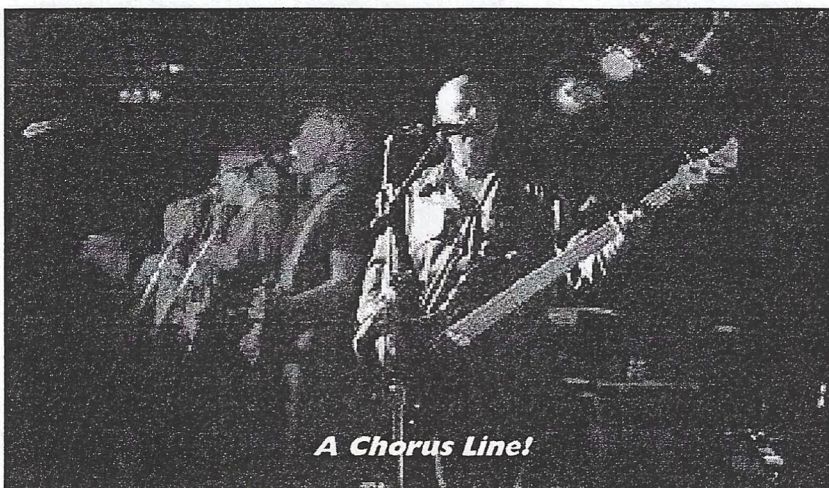
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PHOTOS BY SUSAN MURPHY AND CHERYL WARD



ELO MEETS CCSO FOR A NIGHT FILLED WITH ROCK AND SYMPHONY

Tuesday, January 18, 2000



A Chorus Line!

How often will you see a symphony audience yelling and begging for more rock 'n' roll?

Whether they were dressed to the hilt or proudly displaying their Moody Blues T-shirt, the people of Corpus Christi packed the Selena Auditorium Saturday night for the Electric Light Orchestra Part II concert, a flashback of late 1970s and early 1980s Brit-pop backed by the Corpus Christi Symphony Orchestra.

Mik Kaminski prowled the stage with his blue violin, and the rest of the players were in energetic form. The Part II tagline is the result of a lawsuit brought on by former ELO front man Jeff Lynne, but the fact that only three of the six players Saturday night were originals didn't dampen the performance for the nostalgic—and rowdier-than-usual—symphony audience.

The group opened with **ALL OVER THE WORLD**, warming up the crowd with its distinctive chorus and post-disco vocals.

The shared vocals of **MA-MA-ME** and the digitised **TURN TO STONE** closed out their nine-song set, and it helped the crowd remember a time when white tuxedos were hip and falsetto Bee Gee-esque voices were groovy.

With the addition of the symphony after the intermission came a melodic juxtaposition of orchestra and rock. The ballad **CAN'T GET IT OUT OF MY**

HEAD benefited from the rich symphonic backbone.

Sadly, the symphony didn't have a chance at being heard amid the blaring rock riffs of **I'M ALIVE** and **TWILIGHT**, but they fit nicely together for the most part, especially in **TELEPHONE LINE**.

ELO's trademark vocal dips pleased the house in songs such as **LIVIN' THING** and **XANADU**, originally sung by Olivia Newton-John. And a few lighters even went up during **STRANGE MAGIC**, and the wild stage lights made both orchestras look like rock stars.

By Ricardo Baca

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We didn't have any of our own readers at the Corpus Christi gig, as mentioned earlier, but Internet Mailing List member Sam very kindly let us use his review...

Just a quick note to say that last night's show by ELO pt.2 was a major success. The 3500 seat auditorium was **SOLD OUT!** They performed 24 songs and sounded just as good as they always have. The symphony complimented them beautifully. The crowd was really into it from the very first note of the show. They received a total of no less that 5 different standing ovations. It was also the first gig for their new drummer Gordon Townsend and he didn't miss a beat. He looked comfortable and the band were obviously very pleased with him.

And to answer everyone's question about their new name, no they did not mention it. They referred to themselves as ELO and nothing more.

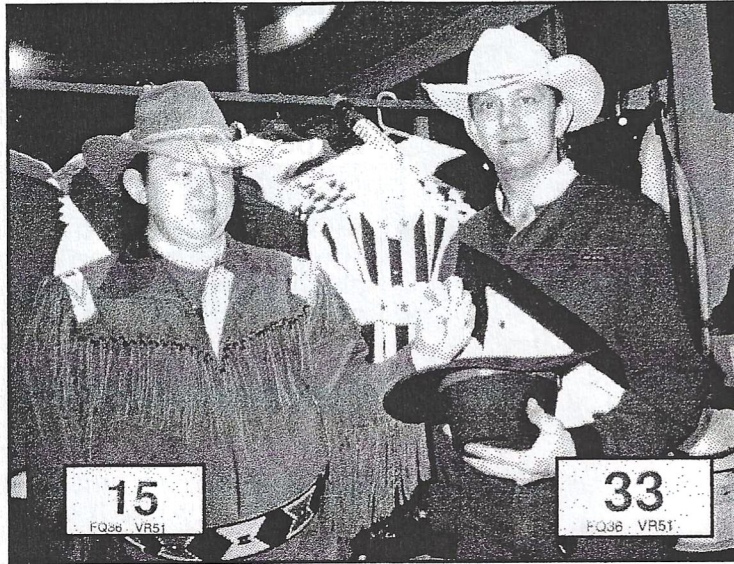
The guys looked great and I feel so lucky to finally have seen them. It was worth the wait. I hope they continue on well into the new millennium. Their music is definitely timeless.

*Sam
Texas*



WILD WEST

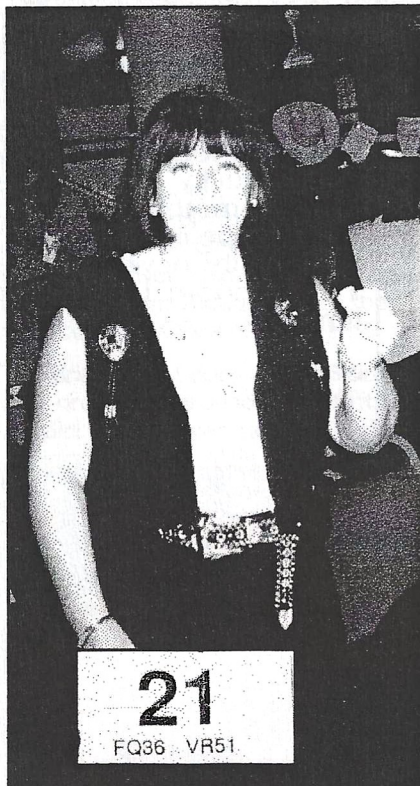
RAFFLE



Indian Scout Andy (left) & Cowboy Kevin (right) from Running Bear pulled first two tickets 15 & 33 from the cowboy hat.



Cowgirl Chrissy, also from Running Bear, pulled ticket 36.



Cowgirl No.2 Hillary from Hills 'n Toes pulled No.21

Well, the fundraising raffle proved to be a great success, raising £90 for the magazine. 90 tickets at £1.00 a ticket were sold, with Sarah Showalter from Pittsburgh buying an almighty 21 of them! It was inevitable she would win a prize! But we wouldn't let her win more than one (I actually had to put a second ticket of hers that was drawn, back!)

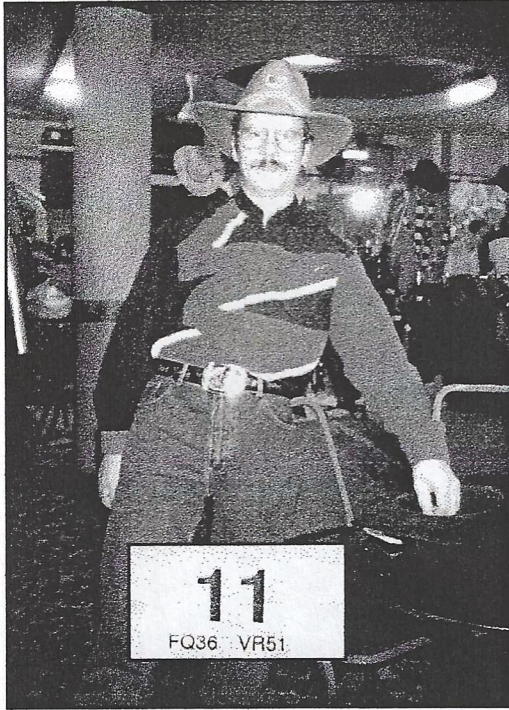
With the band members first out of the country in the States, and then Bev Bevan departing the week of the draw, they had more important things on their minds than pulling some tickets out of a hat. Where and who to do the draw for us proved a problem until I went on a line dance weekend with my club Hills 'n Toes (who were The Barking Mad Footstompers in Issue 3!). It was Lesley who had the idea of getting some of the cowboys and cowgirls on the weekend to do the draw, thus keeping it independant of us, and tying it in with the song **WILD WEST HERO!**

So many thanks to our Wild West Heroes and Heroines for taking the time out, and looking so great in their costumes, knowing full well this had nothing whatsoever to do with line dancing!

SERENA

HEROES

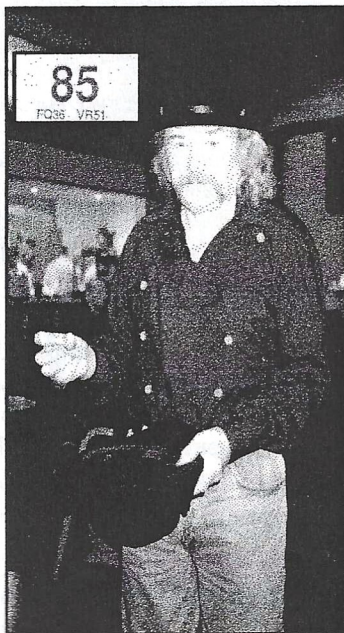
RESULTS!



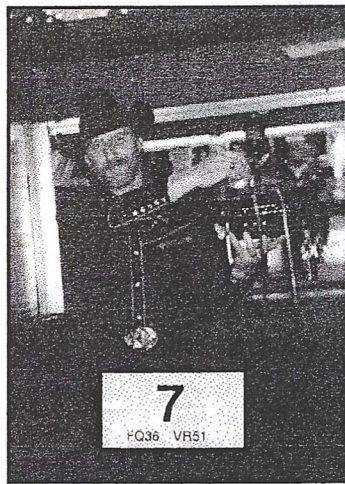
Another Running Bear stalwart, colourful cowboy Tony, gave us ticket 11.



The weekend's tiniest cowboy by far (he was just 4!), helped by his grandmother, drew No.72. Only wish I could remember his name!



The one REAL Wild West Hero of the weekend: Wild Bill Hickok (from Woking!), drew No.85.



Finally, we accosted Cowboy Jeff at the bar, where he found time between beers to pull No.7!

PRIZES AS FOLLOWS:-

- BELT BUCKLE: KAREN CORY (No.36)***
- BEV PHOTO: SARAH SHOWALTER (No.72)***
- VIOLIN STRINGS: JIM HOBAN (No.85)***
- PARTIALLY SIGNED PROGRAMME: HILARY THOMASSEN (No.21)***
- SIGNED POSTER: J PALMER (No.15)***
- BAND PHOTO: IAN NIXON (No.33)***
- MOT STICKER & POSTER SET 1: PHIL PENTECOST (No.11)***
- MOT STICKER & POSTER SET 2: PAUL SEAMONS (No.7)***

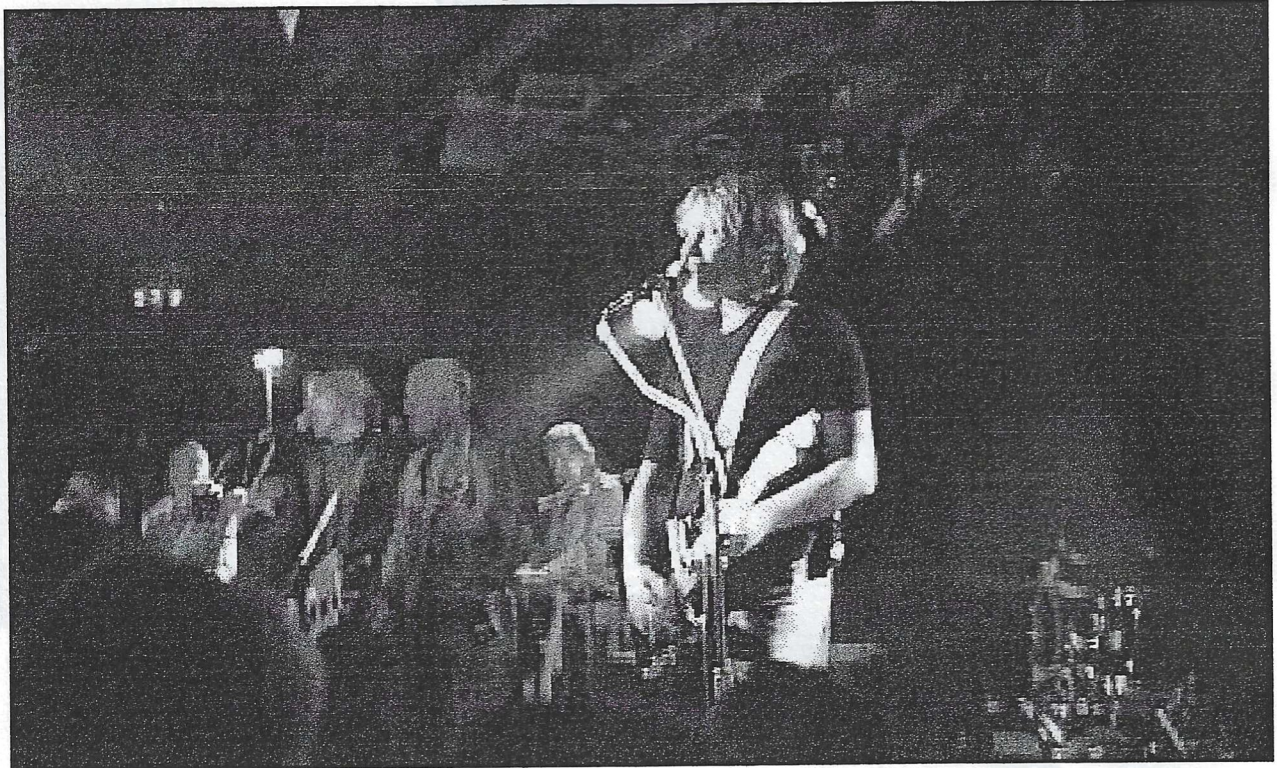
THANKS TO:

Kevin, Chrissy, Andy, Tony and Lynn from Running Bear for their time and also the bat!

Hillary, Wild Bill, Cowboy Jeff and the Littlest Cowboy and his grandmother

MADDIES RESTAURANT

17 January 2000



I've finally recovered from the initial shock of Bev's departure, just in time for ELO II's show at Maddies in Frazer, PA.

After a 5-hour drive I met with Susan & Lee Murphy and new friend Marisa DeRetis for dinner before the show. It was bitterly cold outside, and upon our arrival at Maddies, we found it was not much warmer inside either. Huddling in our jackets and stomping our feet in an attempt to stay warm, we met several other friends and waited for the show to begin.

A few reviews of the Corpus Christi show have filtered in to us, and we've heard positive comments on new drummer Gordon Townsend. I'm somewhat apprehensive; I've admired Bev's powerhouse drumming for so long, who could possibly fill his shoes?

A warm-up act preceded the show, and unfortunately I cannot remember her name. She was quite good and was warmly received by the crowd, which was sold out (about 400-450).

Finally the lights dim and blue stage

lighting penetrates the fog as the eerie beginning of **FIRE ON HIGH** emanates from the speakers. The crowds' anticipation grows as the music builds to the spectacular pounding drum riff that signals the band's appearance on stage. The lights come up, and they're off! Gordon is doing a fine job, if just a wee bit slow on this one. A few glances from other band members and he picks up the pace. Hux is outstanding with his 12-string guitar and the song wins the crowd immediately. Straight into **ALL OVER THE WORLD** and it seems the entire crowd is singing along. It was spectacular.

I won't go into every song the band performed: it was pretty much the standard set they've been using at their recent gigs, with a few exceptions. Without a full orchestra to back them, they left out **ELDORADO OVERTURE** and added **POKER** much to my delight. The beautiful new song **OVER LONDON SKIES** was nicely done, and it was on this song that I did miss Bev's touch, his cymbal work on this song is extraordinary, and as good as Gordon was for the rest of the set, he didn't measure up on this one.

A very special treat for all fans this evening: Sir Lou introduced the band! He did a fine job and looked quite comfortable under the spotlight. The crowd responded with great enthusiasm for all members, both new and old, with Mik getting perhaps the biggest ovation.

All too soon, it seemed the band was launching into their final numbers and Kelly was doing his usual routine of getting the crowd riled up; it didn't take much, as we were happy to clap, stomp, and jump up and down to keep warm. **DON'T BRING ME DOWN** went down as well as it always does, and this time we were fortunate enough not to have some wild drunken woman trying to dance her way across stage as happened in Atlantic City.

Although the band tried their best, I don't feel this was one of their best performances. There were a few flubs with the lyrics, which generated some chuckles amongst the band members and audience alike. The sound wasn't the best I've heard, but given the venue, I don't think it could have been helped. The lights were not the usual standard as well, but overall it was a very

enjoyable night, and that was only the beginning.

Thanks to the graciousness of Susan & Lee Murphy and their connections with the band, Marisa and I were invited back stage to meet the band after the show. I had a chance to meet Simon, Nick, Greg, and Barrie, as well as chat with the band members too (except for Eric, who took off early!). I did get a moment to chat with Gordon Townsend, and hope to have an interview with him in the near future. Kelly astounded us with some card and coin tricks, and many jokes were shared although most shouldn't be repeated in mixed company, I'm afraid. The night ended too quickly, and we finally said good-bye to the band and the roadies and made our way back to our hotel. We've been told that the band will be back at Maddies in the spring, and it is greatly anticipated by at least a few of us. Bev's departure might have signalled the end of an era, but it certainly has not put a damper on this band's ability to win over the crowd.

Cheryl Ward
USA



Monday night at Maddies was out of this world. I have never seen them that up close and personal and it was FANTASTIC. The guys were the best I have ever seen so far. I did miss the orchestra and Lou's little red bow tie, but this was raw and so personal. It really made you get into the music more. Kelly is the best performer, he commands up on stage as always. I will say this again **KELLY IS KING!** And the new drummer Gordon Townsend: GREAT and well received. I hope he stays.

Marisa DeRetis
USA

SILLY ROADIES!

It was Eric on the ACCESS ALL AREAS video who said that the road crew were the real stars of this band; just point a camera on them and watch them go! Well, here, dear readers, is the proof of that statement, captured after the Maddies concert... with Barru the star!



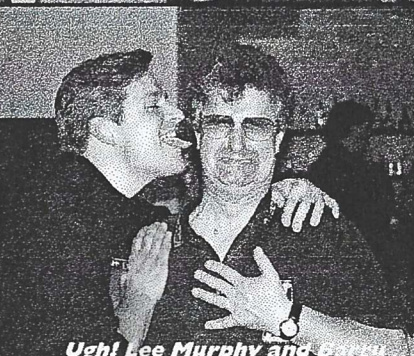
Barru in face-pulling mode, with Gordon



Shall we dance? Greg and Barru



Er, Simon, you're supposed to EAT the cookies, not WEAR them!

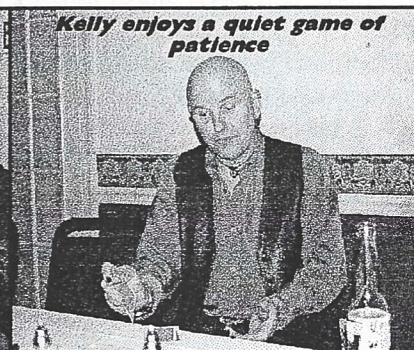


Ugh! Lee Murphy/Eric... doing... well, I think we'd better leave it to the imagination!

...AND IT'S NOT JUST THE ROADIES...



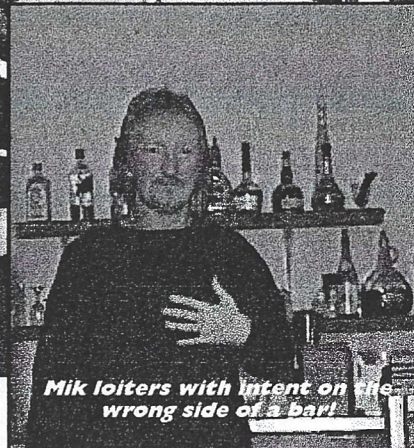
Gordon in wierd 'initiation' ritual with two... drumsticks!



Kelly enjoys a quiet game of patience



Hux partakes of a little after-show massage!



Mik loiters with intent on the wrong side of a bar!

ALL PHOTOS BY SUSAN MURPHY AND CHERYL WARD

ELEANOR RIGBY EXPERIENCE LIVE



Clive, Tina and Phil in Lichfield

The Guildhall, Lichfield Friday 4 February 2000

The Eleanor Rigby Experience played the second gig of their February 2000 tour at the delightfully appointed Guildhall, Lichfield. This venue, which is steeped in local history, was packed to the rafters for what turned out to be a memorable night of unforgettable music.

The Band:- Tina McBain: vocals, Phil Bates: vocals and guitars, Andy Bole: guitars, Fred T. Baker: bass guitar, Clive Bunker: drums.

The band took the stage to the intro music **BEING FOR THE BENEFIT OF MR KITE**, this was a really cute start to the night's entertainment.

The band opened up with **ELEANOR RIGBY**. What a great start to the night. Tina (looking splendid in her red attire) with her lilting vocals made this classic song move right into your heart and soul straight away. For the first song of the set Tina was joined by Phil, who played support guitar.

For the second song of the night **GET BACK**, all the band were seen for the

first time, and as you can imagine a classic song such as this pulled no punches, rocked the joint and got the crowd really moving.

The Eleanor Rigby Experience continued with **A HARD DAY'S NIGHT** with Andy on his wonderful Gretsch Nashville guitar. A slow and beautiful version of Lennon and McCartney's number one hit. Moving on with **COME TOGETHER** and **ACROSS THE UNIVERSE**, both brilliant versions.

YESTERDAY was played without Clive who took a break and what can you say about the most played track in history. Andy's intro led into Tina's brilliant vocals and the rest was music to your ears.

Next up was **NORWEGIAN WOOD (THIS BIRD HAS FLOWN)** with Andy on Bouzouki, before the end of the first set saw a segue of **GOLDEN SLUMBERS/WHILE MY GUITAR GENTLY WEEPS**, with Phil playing a blistering guitar solo.

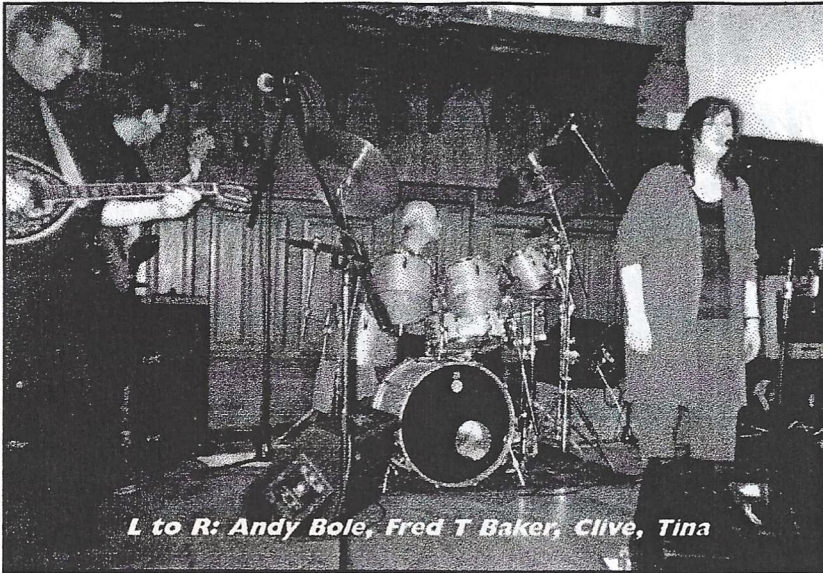
CAN'T BUY ME LOVE opened up the second half of the set with Fred T Baker who played some wonderful

bass leading into Tina's (who was now attired in gold) vocals. The two played together only on this track. Tina said Fred is a genius and she's not wrong.

I AM THE WALRUS, the beautiful **HERE THERE AND EVERYWHERE, SHE'S A WOMAN** with Phil on vocals, **YOU CAN'T DO THAT**, Phil on lead vocals again, a real bluesy piece, with Andy contributing a great guitar solo in the middle eight.

SOMETHING, followed by **REVOLUTION** and the wonderful **IT'S ONLY LOVE**, which was my personal favourite of the night, a beautiful song followed. Andy starting off with a gentle guitar intro with Phil moving in with lead vocals and Tina on backing vocals marrying together to make this wonderful song eat right into your heart in such a way that you could not get it out of your head, well who wants to anyway!

TOMORROW NEVER KNOWS with Andy going psychedelic! Accompanied by brilliant drums from Clive, Phil with his back to the audience at times a la Stuart Sutcliffe! Possibly the most powerful song of the night with Tina's vocals drifting across the song, wonderful



L to R: Andy Bole, Fred T Baker, Clive, Tina

Regal Arts Centre, Workshop 5 February 2000

The concert was well attended, about 2/3rds full by my reckoning. The line-up of the band was slightly different to last year. Maartin Allcock was replaced by Fred T Baker on bass guitar (introduced by Tina as Fred Thelonus Baker!). The rest of the band was the same as before: Tina McBain on vocals, Andy Bole on bazouki and steel guitar, Clive Bunker on drums and Phil Bates on lead and acoustic guitars and vocals.

and super and fab.

With Tina taking a break, the highlight of DAYTRIPPER was the brilliant bass played by Fred almost as a lead guitar.

John Lennon's IMAGINE sorted the men from the boys, women crying (yes you Barbara!), highly emotional track. Phil's intro guitar, Fred on bass and Tina vocals combined as Andy and Clive sat this one out.

BACK IN THE USSR and HEY JUDE saw the end of the set before the band came back for two encore songs! SAW HER STANDING THERE and LET IT BE. The first song of the encore was delayed due to a certain bass player disappearing to the toilet!!

The worst thing the band did all night was to end the concert! It would have been nice if they had played another four, six or eight hours or even longer!!

Fred T. Baker the new boy in the band blended into things immediately, his bass playing is simply superb, what a find for the band, and as Tina said on the night, the man's a genius, you can't really argue with her.

Clive Bunker was fabulous on drums, his energy levels are high and I don't honestly think I have seen a better drummer anywhere or at any time.

Andy Bole was as usual faultless, his guitar work deserving a much higher stage. Is there no justice?

Phil Bates was... well, Phil Bates! This modest musician turned in yet another classic performance and seems to get just better and better.

This band deserve your full attention. The Beatles catalogue of songs obviously needs no introduction, but the interpretation which changes the aspects of Lennon and McCartney's

arrangements are simply wonderful here, playing songs from both the first Eleanor Rigby Experience album and the new album ELEANOR RIGBY'S SILLY LOVE SONGS.

Over the years I have been choosy and highly critical of The Beatles' music being played by any other musicians, however this set stands no criticism on any level. To hear this set played by musicians who are total craftsmen at their art and don't miss a trick is so refreshing and beautiful it would be impossible to fail to enjoy it.

Don't miss out on this tour, most venues are either sold out or selling out fast. The night will make you laugh, cry, sing along, but moreover you will enjoy a celebration of songs that you grew up with as a child. You won't be disappointed. All of the band are equal partners in this venture, which I think is the real strength of the band. There are no egos in the band, it's just the music that counts.

Don't be fooled by tribute bands, they can seriously damage your health!!

Alan Heath
Stone, Staffordshire



Though the line-up had a slight change, the sound of the band was excellent. They sounded even more 'together' to me.

The choice of songs, too numerous to mention, suffice it to say, we were treated to two hours or so of sheer talent.

Not being a Beatles fan as such (believe it or not, I was too young for the Beatles!), they still managed to pack in some of my favourite tracks (WHILE MY GUITAR GENTLY WEEPS and ACROSS THE UNIVERSE), and some I wasn't so familiar with (GOLDEN SLUMBERS and IT'S ONLY LOVE), which have now become favourites.

The show was cut into two halves, to give the band and we the audience a chance to refresh ourselves at the bar, an excellent plan in my opinion. I used the opportunity to buy the CD of love songs, which the band have just produced and it's been on my CD player ever since!

I would advise any Beatles music lovers out there to go and see this excellent band, or even if, like me, you can take the Beatles or leave them, this quintet are well worth the cost of the ticket!

I was lucky enough after the show, to grab a few words with Phil Bates. He is looking very well and relaxed and obviously enjoying life, and he was kind enough to autograph my CD.

Lesley Abbott
Assistant Editor, PART II UNLIMITED

PHOTOS BY ALAN HEATH

THE REVIEW THAT GOT AWAY..

NORTHAMPTON, 22 MAY 1999

This was a review that got missed last issue due to an oversight. We promised Haydn it would be printed this issue. It was strange reading it back to see that he actually mentioned the fact that the last UK tour seemed to be promoted as a 'Greatest Hits Live' too (see Page 4), so now, it seems oddly appropriate here...



We managed to secure two tickets for the gig which was (to our pleasant surprise) almost sold out by the time of my call. We were therefore sat at the very back, at the very top, of the venue. I must admit to feeling a little uneasy when looking down from such heights. Nonetheless, after a rather excellent Chinese meal we were anticipating a splendid night.

Now, straight to the really important stuff—the tour programme! This has to be the best one I have ever seen for any artist. Up-to-date, funny, informative, and great pics! Congrats to Gill, Rob and all concerned. And as for the music...

...Well, it was a joy to hear the opening **DAYBREAKER**, which was

perhaps a bold move in view of the “Greatest Hits” feel to the tour promotion. They went on to play a set chock full of chart hits, along with a few well chosen nuggets thrown in. The old favourites were there, including **EVIL WOMAN**, **HOLD ON TIGHT**, **SHOWDOWN** and **MR BLUE SKY**. However, it was a delight to hear the likes of **NIGHTRIDER**, **MIDNIGHT BLUE** and **POKER**, none of which have we seen performed on previous occasions.

And there were other, even rarer selections to delight long-time fans. A new song **TEARS OVER LONDON(?) [OVER LONDON SKIES]**, sung (and written?) by Parthenon, sounded very promising. A medley that included the semi-classical **PAVANE** did not quite work, but is something I would like to see

more experimentation with. And a fabulous rendition of **SUMMERTIME BLUES** with Bev singing all those wonderful bass parts. It worked a treat!

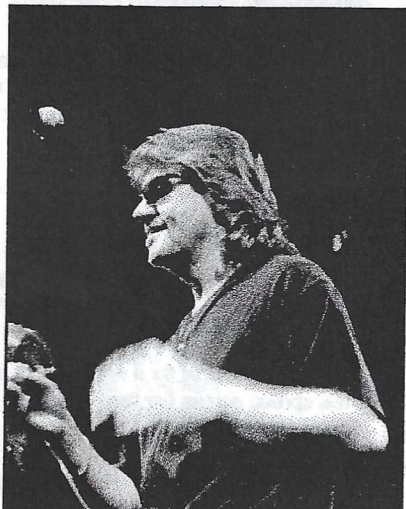
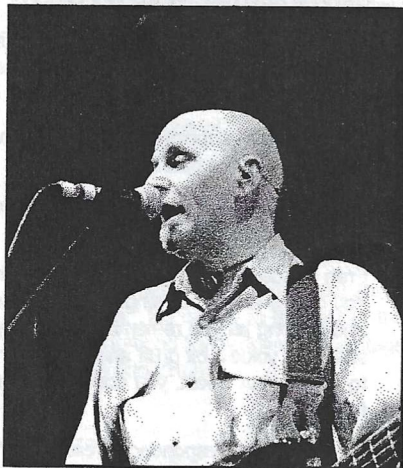
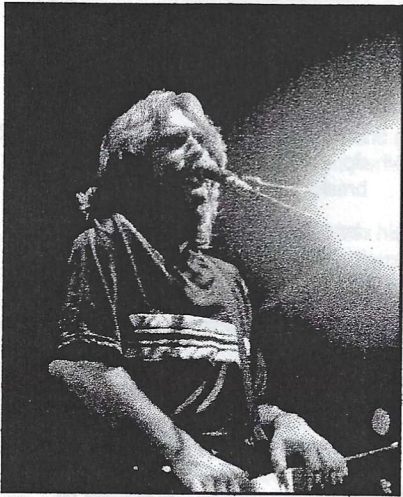
This was the seventh time we had seen the band, so we knew what to expect, but undoubtedly this was one of the best performances we have ever seen. The band gave the impression that they are enjoying themselves, and the sound quality was perfect. Parthenon Huxley certainly passed the audition and the crowd seemed to warm to him (awful name, by the way, but I well recall Bob Harris saying the same thing about Meat Loaf on his first appearance on **The Old Grey Whistle Test**—and he didn't do so bad!).

We have seen some fantastic

bands over the years, but the overriding impression that you get when you watch ELO PART II perform such gems as *STANDIN' IN THE RAIN*, *TWILIGHT* and *CAN'T GET IT OUT OF MY HEAD*, is a massive reminder that they are, actually, *the best band in the world*.

*Haydn & Stephanie Sharman
West Bromwich*

PHOTOS BY SERENA



ONE MORE TOMORROW.. AN INTERPRETATION

The following is my 'Personal Interpretation' of this song, written during August '98, as heard on *One Night - Live In Australia*.

A song, once written and sent on its way by its creator(s), is heard and felt in many different ways by those who hear it. Music to me, is emotional, I could no more look at it in any other way, than not listen to it at all.

The Flake



The song begins slowly and quietly, to give it atmosphere and to show the listener where the person portrayed, finds themselves once again.

Phil sings the first two verses softly, as if he is musing out loud—letting the listener know that this person has been there many times, he knows he will only go down the same line of thought once more.

His voice starts to become stronger as he sings during the second verse, especially as he sings, *"Nowhere to hide, nowhere to hide/From the memories"* to show the anguish that is starting to be felt because this person knows he is unable to control the situation.

In the chorus, Phil uses his voice to give emphasis to the words he is singing, imploring whatever is out there, that this person wants to be able to change what has gone by.

With the 3rd verse, his voice becomes softer again with the words, *"Inner voices in the quiet of the night/Angry silence calls to me"*, and then with quiet determination Phil sings *"There is no time for tears, no time for tears/Find a way to break free."* The feelings are there, this person's had enough, he wants out of what he's going through.

The music then swings upward into the Chorus and Phil's voice swells with conviction as he sings, as if to push the plea out for someone to hear, calling out for another chance... another day, perhaps the day that will change

what has occurred, ending the torment being felt.

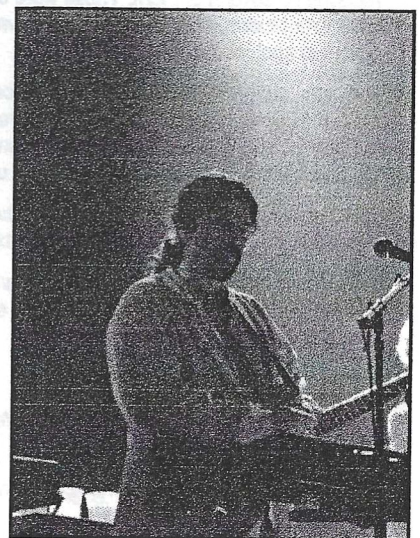
We then have the music spiralling downwards into the 4th verse, being sung in a way to show the frustration felt at having things still the same and if anyone can hear, please... this is what I want, I need your help.

...with the words *"To help me through this night that never ends/It never ends,"* the music moves into a haunting guitar piece, showing the continual feeling of helplessness.

Then there's the Chorus being repeated twice, sung with feeling as well as longing, with the song fading out with a mournful sounding guitar. It had me visualising someone sighing and turning away in despair.

Having said that, I think this is a beautiful song, Phil sang and told the story so well. The music supported the lyrics very well in the way they held down the song at a sad level but then lifted it up to a positive and hopeful one, with backing vocals during the Chorus emphasising the words *"One more tomorrow"*. All in all I love this song.

Rosemary C



*Photo
by
Susan
Murphy*

WHAT IF...

ELO PART II, over the years, have also picked up a considerable amount of female fans, as can be seen by the number of women who subscribe to this little publication, and the fact that it is entirely run by women. With two band members leaving, and being replaced in the past year, both Lesley Abbott and Rosemary C had the same idea floating through their heads... what if a WOMAN auditioned? There are many bands now with female musicians who are equals to their male counterparts. Way back in the 60's, The Velvet Underground had a female drummer. More recently we have The Corrs, and what about Roy Wood? His touring band consists of more women than men! Even closer to home, none other than Jeff Lynne chose to have a female drummer on his solo album. Lesley wrote her tale after the departure of Phil, and before the appointment of Hux, and Rosemary's was written after Bev's departure. Their two fictional prospective female members have very different approaches to getting their jobs...

PLEASE HIRE ME ! (OR, I CAN DO THAT, GISSA JOB!) (With apologies to Alan Bleasdale)

Jane Hunter was searching through the help wanted ads for a job. She was sick and tired of being broke and was almost ready to give up her hopes and dreams of being a musician in favour of being able to afford to eat!

Almost, but not quite, but she was getting really desperate and was ready to play any gig, anywhere to keep her ambition alive.

Then an ad caught her eye. It read:

'Wanted urgently; singer/guitarist to join established rock band'

It seemed like the answer to her prayers. She quickly noted down the box number and rang the newspaper. She was given all the details and told the time of the auditions, which were to be held the following day.

As she stood outside the auditorium, Jane felt very nervous. She watched as other musicians went in and quailed inside when she recognised several of them. These were excellent musicians, who did she think she was, going up against the likes of these?

But, she stiffened her resolve and forced herself to go in. After all, nothing ventured, nothing gained, she told herself, as the semi-darkness of the auditorium swallowed her up.

She quietly sat near the back and watched as one after another, the artists did their 'bit'.

She was on tenterhooks, waiting for her name to be called, but she managed to enjoy the other musicians performances.

Then it came. "Is Jay Hunter here?"

She stood up, and moved forward, "Yes, that's me."

The silence was deadly as she approached the stage.

"But... but, you're a girl!" Kelly remarked, raising his eyebrows.

"Well spotted," sniggered Eric, the only American in the band.

Jane felt her face flame at their obvious amusement, "There was nothing in the ad

which indicated that you had to be male to apply!" Her indignation served only as further amusement.

Bev finally took pity on her, "Look love, I'm sorry you've had a wasted journey, but we don't employ girls."

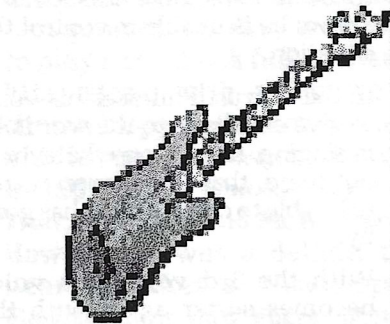
She bristled with indignation at that, causing a further round of muffled giggling.

Drawing herself up to her full height of five feet four inches, she gave Bev what she hoped was a very frosty look

"Firstly, I'm *not* your 'love', secondly, I am a *woman*, not a girl, and thirdly, do you mean to tell me you won't even give me a hearing?"

He glowered at her in return, expecting to intimidate her, but not succeeding. She continued to scowl at him fiercely.

"Sorry, but that's the way it is. Next!"



Jane couldn't believe the offhand way he dismissed her, but she realised there was no chance of changing his mind, so she turned on her heel and strode from the auditorium, haughtily ignoring the explosions of laughter which followed her out. *Men*, they were *such* children!!

She repeated her opinion of men, when she related her tale to her best friend, Fran, later on.

"They didn't even give me a chance!" she wailed, "It's so unfair, why do men get all the breaks in life?"

Fran smiled, a strange smile, "Maybe they do, but I always say, in this life, you get the breaks you make for yourself."

Jane looked at her quizzically, "You've got that look on your face Francis Mellors!"

"What look is that then?" Fran enquired, her face now the picture of innocence.

"The look that means I'm gonna land in hot water if I pay any attention to your wild schemes!" Jane retorted, yet knowing, even though she would later regret it, she would allow herself to be drawn into whatever mad-cap idea Fran had just thought up.

"You said it yourself, they want a male guitarist. So, where's your problem? Give them a male guitarist!"

"And how am I supposed to do that? Have a quick sex change operation?"

Then realisation dawned. "It couldn't possibly work, could it?"

Fran nodded, grinning, "Of course it could! You have a fairly deep singing voice anyway, and so long as you remember to keep your speaking voice a bit gruff and wear a binder to flatten your chest, you could easily pass for a bloke."

"Thanks!" Jane responded sarcastically, "Not only can I not get a job, now my best friend tells me I look like a bloke!"

"No you don't! Not yet anyway, but with a little flattening here and padding there," she winked suggestively, "You will make a really good looking fella."

She could see that Jane was wavering, so she delivered her final *coup de grace*.

"And just picture their faces when you get the job, blow their tiny minds away with your talent, and *then* tell them that you're a woman!"

Jane thought on that for a while, then a slow smile spread across her face.

"Yeah!"

The next day, a young man entered the audi-

torium where the final auditions were being held.

His slim jean-clad hips swaggered as he confidently strode to a seat about halfway down and plonked himself down in it. Leaning back, he crossed his small, booted feet over the back of the seat in front and watched with interest the action on stage.

His name was called out next, Jake Chaser.

"That's me."

He stood up and approached the stage. This time he was met with no query, just friendly interest.

Feeling a little nervous, he plugged in his guitar and played a few snatches of some standard rock songs. When he'd finished, he forced himself to look Bev straight in the eyes and say, "Well?"

"Well, you seem to know your way around a guitar and you sing pretty well. Do you write any songs yourself?"

"Yeah, I've done a few." He reached into his briefcase, and handed the sheaf of papers to Bev.

"I ain't no Lennon or McCartney, but they're not bad."

The rest of the guys crowded around and the papers were passed from hand to hand.

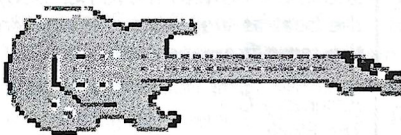
"These are pretty good," Kelly nodded to Jake.

"Thanks," Jake took them back as they were handed to him, "I prefer rock songs to ballads, I ain't much for all that soppy love stuff."

He tried to respond casually as band members fired questions at him, and felt pretty sure he'd done okay.

Bev tapped him on the shoulder, "That's all for now, we'll be in touch in a day or so to let you know if you've got the job or not."

"Er... okay, thanks. Be seeing you then, cheers fellas." He waved to the rest of the guys as he jumped lightly down off the stage and left the auditorium.



Fran waited anxiously in a coffee shop two blocks away. She was stirring her coffee for the third time, when a slim, jean-clad figure slid into the seat opposite.

A gruff voice accosted her, "Hello darlin', fancy going for a pint?"

She was just about to deliver one of her famous put-downs, when she looked into the 'man's' face. Jane went off into fits of laughter at the look on her face.

"You witch! You had me going there for a minute! How did it go?"

"They're going to 'phone me in a day or so, to let me know, one way or the other."

"You'll get the job, easy."

Jane shook her head, "I'm not so sure. Apart from the fact I'm up against some of the best musicians in this area, I get the feeling that Bev suspects something. If by some miracle I do get the job, I don't think I'll accept it."

Fran fairly exploded, "*What!* After all our hard work? You *have* to take it! Just think of the blow you'll be striking for women everywhere, in all walks of life, who were ever discriminated against, just because they were women! If they offer you the job, you can't turn it down, history is being made here my girl and you are at the forefront."

"And to think all I wanted was to get a job," Jane muttered to herself as Fran went to order two coffees, "What have I let myself in for?"



A whole week went by and still Jane hadn't heard anything. She was beginning to think that she never would, when at last the call came. She quickly sought Fran out.

"They want me to do a re-audition, they can't decide between me and another bloke who I've never heard of. At least that's what they told me, I think I've been rumbled and they want to make a fool of me!"

"I don't think so and anyway, if you don't go, you'll never know."

She couldn't fault Fran's reasoning, so, donning her 'Jake' disguise again, she went along.

It took 'him' by surprise to be greeted like an old friend and his guilt grew worse as he sat and watched the other musician. He was really good and this band deserved a good guitarist, not a bitchy woman who was just out to prove a point.

He was just about to get up and announce his deception, when the other guy finished and walked past him.

"Beat that if you can, shrimp!" He muttered sarcastically as he passed him.

That did it, no-one was talking to him like that and getting away with it!

Jake took his place on the stage and played like he never had before, putting every ounce of his heart into it.

When he'd finished, the band went into a huddle and held a quick, whispered conference. When they'd come to their decision, they turned and faced the two hopefuls.

Jake was stunned when they turned to the other guy and said, "Thanks a lot for coming mate, but you're not quite right for us." He'd got the job!

"Rehearsals begin next week and the tour starts in a month's time. Think you can handle it, kid?" Bev clapped him so hard on the back, he almost fell over. He rolled his eyes

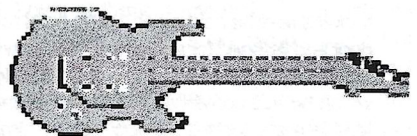
mock-theatrically at the rest, "Oh no! Another little-'un!"

They all laughed, including Jake, as it was friendly laughter, with him, not aimed at him.

The next month rushed by and 'Jake' was having the time of his life. The camaraderie in this band was incredible and they had taken him into their circle without question.

This caused lots of guilt and Jane had told Fran many times that she was going to confess her deception, but Fran always managed to persuade her not to. In the end, she had decided to do the British tour and then confess, giving them time to find someone else before the American tour. And if the truth be known, she didn't want it to end, she was enjoying every minute of it.

Little did she realise the problems she was causing!!



The tour progressed very well. Jake fitted in well and the fans took him to their hearts. The only snags that arose concerned sleeping arrangements, but 'Jake' had got around that by insisting on a single room because he had a tendency to sleepwalk and snored like an express train coming out of a tunnel!

Eric was having some problems with the newest member of the band though, and he had no idea how to deal with them. He had found himself watching Jake more and more and he was frankly a bit worried!

He was staring off into space, when he suddenly became aware that Bev was speaking to him.

"Penny for them?"

"Pardon?" Eric was nonplussed. He'd never get used to these quaint English sayings.

"'A penny for your thoughts.' It means I just wondered what was occupying your mind, you were miles away." Bev explained.

Eric considered for a moment, then decided to reveal his worries.

"Don't you think there's something queer about Jake?"

Bev had just taken a mouthful of mineral water and it now reappeared, exploding out of his mouth and nose like a mini waterfall.

He coughed and spluttered, eyes and nose streaming. Eric thumped him helpfully between the shoulder-blades, causing him to cough even more.

When he was finally able to speak, Bev croaked, "You mean 'queer' as in gay?"

Eric grimaced, "No I don't! More like there's something about him that just doesn't add up. I can't really be more specific than that."

Bev patted him gingerly on the shoulder as Eric sighed in confusion.

"I don't know what you mean. Jake is an okay guy and everyone gets on well with him. I think you've been reading too much!" he added darkly, as he got up.

Eric watched him leave the room and shook his head, his soft, fair hair moving silkily across his shoulders. No, he'd never understand the British!

After the incident with Eric, Bev began to watch Jake more closely. He began to see what he meant, Jake didn't seem very masculine, which was puzzling.

Bev liked solving puzzles. He sat himself down in a quiet corner and listed all the things they knew about Jake. When he looked at his list he realised they knew precious little, so he decided to do some snooping around, no some investigating, that sounded better.

Minutes later he banged on Jake's hotel room door and listened for an answer. None came. Good! He let himself in with the master key, which he had convinced the housekeeper to lend him and locked the door behind him.

The room was very neat and tidy, a strange thing in itself. He decided to begin his search in the bathroom, which was also neat, the towels hanging from the rail in rows, another strange thing! He looked on the vanity unit near the basin. Hotel supplied shampoo, shower gel, shower cap, soap, Jake's comb, but no razor or shaving cream, very odd. While he was musing over this, the door to the bedroom opened and Jake came in. In the bathroom Bev held his breath, what could he do? He climbed in the bath and pulled the shower curtain across and hoped Jake had only come back for some forgotten item and would soon leave.

Jane felt hot, sweaty and tired. Going out shopping had seemed like a good idea, but she hadn't counted on some fans lingering around the hotel and being recognised by them. She'd had to run like hell for a few blocks and dodge down some very dirty alleys before she'd managed to lose them and return to the hotel. All she wanted now was a nice warm shower and a lie down. She took off her clothes and her binder and put on the robe provided by the hotel. Going into the bathroom she reached around the shower curtain and turned on the water. She put on a shower cap while she waited for the water to warm up, then she dropped her robe and pulled the shower curtain aside to step in.

It would be hard to say who was the more surprised, Jane or Bev. He stood in the bath, water running off his clothes, and she stood, naked, with her left leg poised to step in. They were frozen like that for a split second, then she gave a shriek and grabbed her robe again, quickly wrapping it around her. But Bev had seen enough, more than enough in fact! All the odd facts he'd discovered suddenly came together and made sense. Jake was a girl.

He went into the bedroom after her, squelching slightly as he walked. she was sitting on the bed, looking up at him, her face very pale.

"What are you going to do?"

Boy, what a leading question, he thought, remembering her slim body, but he replied, with another question for her.

"Who are you and what the hell do you think you're playing at?"

A while later, Bev called a meeting with the rest of the band and gave them the facts while a very subdued Jane sat in the corner watching. When it came to the decision of whether to keep her on or chuck her out, she felt close to fainting. She really enjoyed this job, she got on well with everyone and the fans seemed to like her, well, they liked Jake at any rate. She was surprised to hear her name being spoken, Jane. She'd got used to being Jake now.

She got up and went to stand near Bev while he gave her their decision.

"Even though you tricked us and made fools of us, we think you're one of the best guitarists we've ever heard and you fit in well. We want you to stay on, but Jake has to go, we want Jane as part of our band."

She gaped at him in amazement, "You're not firing me?"

Bev shook his head, "No, we were the ones at fault really, for not giving you a chance when you came for your audition. Will you stay?"

Jane looked round at them all, her face glowing. "You bet!"

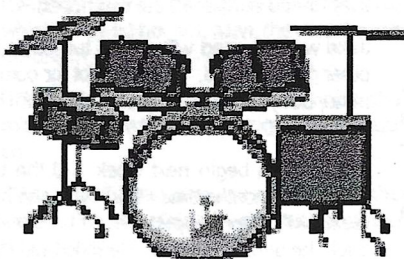
So there you have it: do you like the ending, or do you think Jane would've been sent on her way with a boot up her backside? Opinions to the usual address.

I would like to point out that this story is pure fiction and any resemblance to anyone in ELO Part II is completely deliberate, but no offence intended — Lesley Abbott

AND MORE TO THE POINT, WOULD BEV, AS WAS LEADER BACK THEN, HAVE BEEN SO MAGNANIMOUS IN DEFEAT?

COULDN'T HELP THINKING JANE HAD THE PERFECT DISGUISE FOR AVOIDING THE FANS BY GOING OUT SHOPPING DISGUISED AS... JANE!

SERENA



FIRST IT WAS BEV...

...and now it could be BOADIE!!

Boadie (that's short for Boadicea) had heard of Bev Bevan leaving the band, and although she didn't place herself in the same league as he, she knew her drum skills were A-OK.

She was fit, her job as a linesman made sure of that, and she could hand-wrestle with the best of them.

Here she was driving, on her way now this very minute to gatecrash the auditions she had heard whispered quietly here and there. She was going to give it her best shot.

She looked the part too. Having just seen the **LIVE AT WEMBLEY** video — it was how she looked every day. Tall and slim but solid, wide shoulders and the hair. Her hair was usually pulled back out of her face but when loose, it hung down and was a profusion of long bouncy waves.

Boadie had always loved playing the drums. Right from the time when, as a young teenager at the local Youth Club dances, she had climbed aboard the kit in the wings and played along with the band already on stage. She tried to remember their name... they were regulars, coming up from Westcliff-on-Sea every couple of weeks to play. That's it, **The Tender Trap!** That was 'em; boy, were they good or what!? She laughed. Boy, had she given their drummer a real fright the first time he noticed what she was doing.

The guys she jammed with nowadays would flip if they knew what she was about to do. But hey — she could play and knew how to move her body to the beat as well as to the rhythm, at the same time and separately...

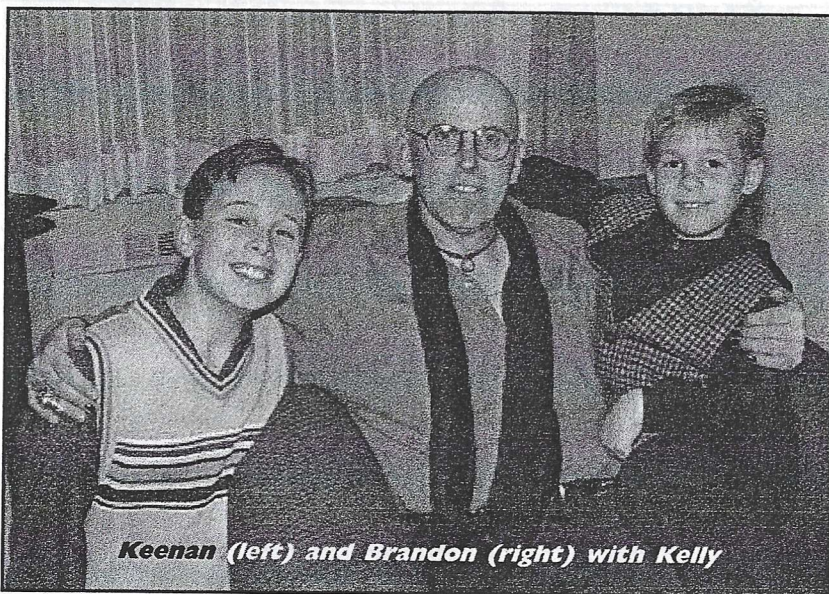
Rosemary C
The Flake

Rosemary hasn't decided how to end this one yet — do you think Boadie would be considered on merit, or be sent packing for not being a man? Or perhaps, being a big strong girl, end up as 'Boadie The Roadie'!

If any band members are reading this (or even Bev), what are YOUR opinions on this? Would a good female musician get the job, regardless of her sex?

“THE YOUNG ONES...”

OK, so it's not an ELO PART II song, but it's a good title for this feature! Many people think that ELO PART II, or whatever incarnation they will be in the future, do not appeal to the younger audience. Having seen children enjoying their music both sides of the Atlantic, here is proof that they do! Here's to the next generation of fans...



Keenan (left) and Brandon (right) with Kelly

Dear Part 2 Unlimited,

Just last December, I went to go see ELO Part 2, at the Wilmington Opera House in Delaware. I had been to two others: one was about 4 years ago at a carnival in The Meadowlands and another time was three years ago, at a Balloon Festival in NJ. They were all great, but this one was the best! First of all, they opened up with **FIRE ON HIGH** (my favourite ELO instrumental).

We were right in the fourth row, so we had a great view! I was with my parents, Susan and Lee Murphy (the people who were responsible for my first words being: “don't bwing me dowwwn, Goosh!!!”), my Aunt Lori, my Uncle Jeff, and my little cousin, Brandon. Brandon and I were sitting there, singing every word because we've been listening to it since the day we were born! Hey what can I tell ya, my parents are true hard-core ELO junkies!!!!

After tons and tons of great ELO classics and some new Part 2 songs, the show was over and we went back the hotel.

The concert was just half of the fun, because when we went to get something to eat at the hotel restaurant — guess who pops in the

door??...

The whole ELO Part Two group (except for the, soon to be leaving the band, Phil Bates). We were so excited!!!! We got to meet Bev Bevan, Mik Kaminski, Louis Clark, Eric Troyer, and my favourite — Kelly Groucutt. My dad and I talked to Kelly for hours! I loved talking to him because he's so nice and funny, also he was impressed because I play the bass also. It was so great, it was the best concert I've ever been to and will probably stay the best.

Sincerely,

Keenan Lee Murphy (age 12)



Keenan with Bev

**PHOTOS USED BY
PERMISSION OF
SUSAN MURPHY**

I suppose I like them because of their blend of sounds and the fact that I dare to be different. Everyone at my school is into the modern music scene. Stuff like DMX, Jay Z and other such combinations of letters that mean absolutely nothing.

My father was the person who got me into ELO. My introduction was somewhat “forced” if you will. Whenever we were in the car he'd play a really worn out ELDORADO tape from a band of which I knew nothing. Previously I had listened to oldies on the local radio station but once I heard the ELDORADO OVERTURE I was hooked. Then by coincidence, this was probably the reason I actually “got into” ELO was that I heard a song on Canadian radio during my vacation there called TURN TO STONE by ELO. Previously I had thought that ELO was a one shot deal with only one album. Then once we got home from that vacation to Canada my father unveiled his collection of original vinyl records and life was not the same.

For about a year I listened to ELO non stop and my father suggested one night while I was on the ‘net to check out Part II's website. And what a joy it was to us when we found out that they would be playing only three short hours away in two weeks. That gig was the Atlantic City gig on November 12-13. The gig was impressive in terms of sound. I think it is because of the fact that I could actually tell the non-ELO lovers at my school that they're still around and I saw them. The concert was a great time except for the fact that my favourite song was not played, ROCKARIA, but I guess I can't change that!

Unfortunately I didn't meet any of the band's members although I would have loved to meet the greatest man ever to live: Mik Kaminski. I have no idea why but the man is, as the band's name implies, electric.

*Gerald “Spifferaneous” Heffner (age 15)
Hazleton, PA*

Can any other teens or younger do better? We'd like to hear from you! Send your contributions to the usual address.

SILLIES...

Sadly, due to circumstances beyond his control, MallonMan has had to close the doors of MallonMan Labs for good. Thanks for giving us 5 issues' worth of mirth, Scott, and we wish you all the best for the future.

LIMERICKS

As you can see, MallonMan and The Flake haven't completely cornered the silly market amongst our readers!

There was a string player called Mik
A crook did his instrument nick
Now he paints them all blue
But between me and you
Violin thieves won't fall for this trick

There once was a singer called Kelly
His vocals he gave them some welly
The trouble with that
Was he frightened his cat
And now his lounge carpets are smelly

There was a musician called Hux
Who made few of those nickels and bucks
So he sold his guitar
Bought an old taxi-car
But discovered he's frightened of trucks

There was a musician named Troyer
While performing a live version of **Do Ya**
He slipped and he fell
Backside onto cow-bell
And now he can only pass soya

An orchestral conductor named Lou
Batons his, just kept breaking in two
He said, "The trouble with these
Is they won't pick up lychees
Chow mein, fried rice or yung foo"

Jeff Cooper
Cheltenham

THE BAND

Everlasting music
Listen and you'll see
Everybody in the band's performing perfectly
Come and see the shows
Tremendous as it seems
Really it will sound as though they're playing
In your dreams
Come and hear Bev Bevan playing

Loud and clear
Intake the sound and singing, the best you'll ever hear
Go and buy the albums you will be quite surprised
Hearing such great music you may be mesmerised
To see the crowd going mad really is a sight

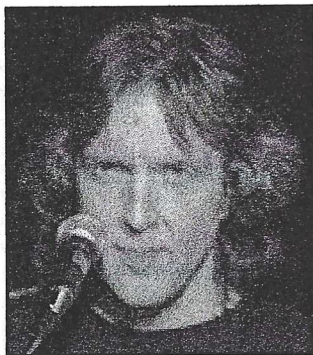
Overjoyed to see the band on stage that very night
Real entertainment you can not get much better
Cloths on Kelly's head, he is a real trend setter
He leaps across the stage he's really got the knack, a misjudged step and he
Ends up on his back
Stars are forming around his head and now he's seeing double, he
Tries to get to his feet, this seems like quite a struggle
Reluctant to make a scene he leans upon his bass, but then the neck gives way
And he lands flat on his face!

P Hux, now he's the new boy, you should really see him rock
Another fine addition to the band, you can not mock
Rejection's not an option, you should really pay the fees
To see that bad boy Troyer rock upon his keys

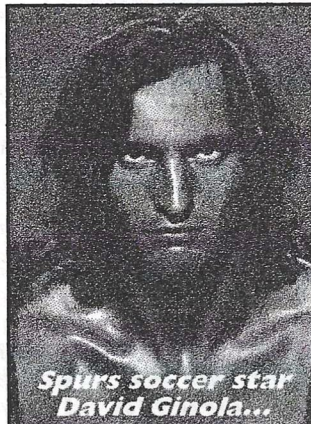
The other two are Mik & Lou, who do enjoy a pint
With a screwdriver in hand they put up quite a fight.
One day when it is over I'll miss them with all my heart, but
I'll listen to their music and we'll never be apart!

Rachael Mutch, age 17, Liverpool

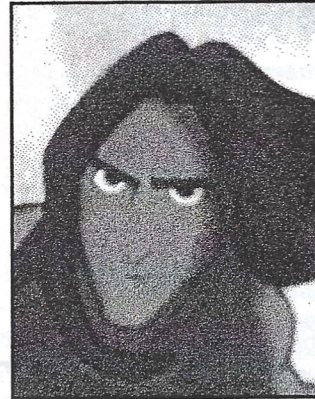
HAVE A READ DOWN THE FIRST LETTERS OF EACH LINE OF THE ABOVE...



Eric...



Spurs soccer star David Ginola...



Walt Disney's Tarzan!

CAN YOU SEE THE LIKENESS BETWEEN THESE THREE????

...OR ARE WE JUST SO SAD WE NEED TO GET A LIFE!? THERE IS SOMETHING ABOUT THE EYES AND HAIR THOUGH...

...and why IS Eric the only one who's kept his top on??!

LOU CLARK LIVE DATES

Republic of Ireland

**National Concert Hall
Dublin,
8th June 2000
RTE Concert Orchestra**

**Leisureland
Galway
9th June 2000
RTE Concert Orchestra**

**University Concert Hall
Limerick
10th June 2000
RTE Concert Orchestra**

**City Hall
Cork
11th June 2000
RTE Concert Orchestra**

*Watch out for some more
UK dates this summer.
Rumour has it the band
will be playing again with
the Halle Orchestra at
the Bridgewater Hall in
Manchester.*

*It would be fab if they
came back to the Albert
Hall again, and perhaps
did some more
orchestral concerts at
other prestigious venues
up and down the country.*

*What about London's
Barbican Centre or the
Royal Festival Hall as
alternatives?*

*Any other suggestions
from non-Londoners?*

CAN ANYONE HELP?

*From new subscriber
Phil Lurie from Bury:-*

I don't know if you'll get a chance to ask Bev at any time, but if you do—there's one thing you could ask him.

This is from an entry in the **Q Book of Rock Stars** under the ELO section—that in 1978 after the Wembley concerts, "they would be the subject of the high-brow **South Bank Show**." Did this in fact take place in 1978? I can't recall it and nobody else has ever mentioned it. Only Bev would know as he would probably have been interviewed by Melvyn Bragg. I really would like to know the answer to this... wouldn't you?

**DOES ANYONE
REMEMBER THE BAND
BEING THE SUBJECT OF
THE SOUTH BANK SHOW?
NEITHER MYSELF NOR
LESLEY CAN REMEMBER
THEM BEING ON THERE,
AND THE PROGRAMME IS
STILL RUNNING.**

**IF YOU GET TO READ THIS
BEV, PERHAPS YOU MIGHT
BE ABLE TO HELP US OUT
HERE?**

Coming Next Issue:

An exclusive interview from 1995, given by Bev and Kelly to the Australian Broadcasting Company in Melbourne, Australia, during their sell-out tour there.

AND FINALLY...

Written the day of the announcement of Bev's departure. Steven is not a reader, or even that much of a PART II fan, but he kindly gave us permission to use his poem.

BREAKING AWAY A poem for Bev

I've made my decision,
No good trying to change my mind.
Time to stop living for the past,
Gonna make the future my priority.

Don't be sad because I'm leaving,
Don't be mad or petty in my name.
It was my choice to leave,
I've had my time in the sun.

So I'm breaking away,
Stepping out and moving on.
Gonna see the world and find my place
in it,
I can't be here just for you.

Wish me good luck on my journey,
I've a long way to go.
I'm going to find my place in this world,
I'm breaking out, I'm moving on.

*(c) Monday, November 15, 1999—
Steven Acevedo*



**PHOTO BY
SUSAN MURPHY**

COMPETITION TIME



Hmm... the things these wild rock stars get up to... when they're not cooking on TV that is! Caught in the 'green room' at the BBC, either before or after their appearance on **CAN'T COOK, WON'T COOK** last year.

We have an original UK CD single of **HONEST MEN** to give away this time. Of particular interest to overseas readers, as it contained an previously unreleased track **LOVE FOR SALE**, which wasn't on the US version. It also boasts to contain both the long and the edited UK versions of the song, but in fact, due to a mammoth cockup, actually contains two short versions! So there you have it, a little curiosity, and quite rare now, if you don't have it already. Just think up something amusing for our dynamic trio above, and it could be yours!



**SO WROTE HAYDN SHARMAN
OF WEST BROMWICH.
WE GOT SOPHIE HERSELF TO
JUDGE THE ANSWERS, AS SHE
WANTED TO SEE THE ENTRIES,
AND SHE PICKED HAYDN'S.**

**THE SIGNED PROGRAMME
WILL BE WINGING ITS WAY TO
WEST BROMWICH VERY SOON!**

**"Darn Sophie! Just jot down the words to
that first verse again—maybe I'll get it right
next time!"**