

**UNDER LONDON SKIES**  
Formerly PART II UNLIMITED  
[www.ulsmag.co.uk](http://www.ulsmag.co.uk)

**UK Tour!**

*At last!*

***No Rewind***

*New album imminent!*

***Escape from New York***

*A reader's account of 11 September...*

***P Hux live in your living room***

***The Jeff comeback...***

***Reviews... and more!***

**ISSUE 8**

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# EDITORIAL

**W**ell, at long, long last, *welcome* to Issue 8! It has been a long wait, both for a UK tour by the guys, and an issue of this fanzine!

Apologies for the long wait for the magazine. As you will know from the mailout we made in early April, the issue was back then very nearly finished, and then a nasty virus came along and wiped out the whole lot, as well as the software that produced the magazine! Thanks to some wonderful people mentioned on Page 26 in the *Thank You's*, the software was restored. The magazine, however, took somewhat longer...

We managed to track down all the subscribers bar one. If anybody knows the mailing address of *Haydn Sharman*, from the *West Bromwich* area, please could they either email either *Serena* at [Part2unlimited@btinternet.com](mailto:Part2unlimited@btinternet.com) or *Lesley* at [john.abbott1@ntlworld.com](mailto:john.abbott1@ntlworld.com), or else write to the *Editorial* address.

Both band and fanzine have gone through some changes. First of all, the band is *no longer* known as *ELO Part II* or *ELO2*, or anything with *ELO* in the title. They are now just simply known as *The Orchestra*. Yes, yes, we know, back in *Issue 7* we ran the entries of a competition to find the band a new name... it's not our fault they decided to pick none of them! At the end of the day, it's their decision and we have to go along with it, however much we think it's generic, and is going to lead to confusion. So *The Orchestra* they are.

As for us... well, with the band no longer being known as *ELO Part II*, the title *Part II Unlimited* also had to be consigned to history. After some thought, we decided to go with the title of *Under London Skies*, as it both suggests the song *Over London Skies* (without actually quoting it word for word), and also seemed quite appropriate, as the magazine is produced, printed, and mailed out in the *London* area—*Under London Skies*, as it were... even if a little bit of it is *Under Lincoln Skies*, most notably *Lesley*, Assistant Editor! We hope you approve of the new title.

And, the new look cover and website (see *Page 12*). For this issue, just the cover, which we hope you like. *Eric* was on the cover of the very first issue of *PTU*, so,

as this is a relaunch of sorts, it seemed apt for him to feature again, although he does look a lot more sober and happy this time round! From *Issue 9* onwards, the revamp will continue inside the magazine as well.

Now, a little bit on the contents of this issue. After the dreadful events of *11 September*, which have affected everybody, we felt we couldn't ignore them ourselves, and having received the incredible account from *New York* reader *Tom Mortensen* (see *Page 20*), it was the perfect opportunity to have our own tribute to those ordinary people, who were both caught up in the turmoil of that day, and who also luckily survived to tell the tale. Also, *Jeff Lynne's* somewhat stalled comeback. I'm sure there'll be people who will disagree with us putting anything at all about this in this publication, given that it was this that lost *Orchestra* their former name, and plunged them into all sorts of legal difficulties that began with the departure of *Bev*, and nearly led to their demise. However, we do have readers that like all incarnations and spinoffs of the band, including *Jeff* (as you can see from *Orchestra* fan *Jan Berkeley's* account of her trip to see *Jeff Lynne's* band's *PBS* TV recording in *California* that starts on *Page 10*). Although the general opinion of the whole thing from the *Orchestra* fans' point of view was pretty negative as you can see from *Page 8*, and also *Scott Mallon's* (*MallonMan's*) surprisingly serious article on *Page 23*.

As a postscript to the above, please don't expect detailed coverage of *Mr Lynne's* activities in future issues. This was strictly a *one-off*.

Finally, on a very happy note, big congratulations to *Hux* and his wife *Helle* on the birth of their first child, a daughter, *Fiona James*, on *1 October*. We covered their wedding in *Issue 7*, how apt they have their first child in time for *Issue 8*!

So enjoy both *Issue 8* and the *UK Tour*, and we expect lots of reviews, stories and photos about it for *Issue 9*!

*Serena & Lesley*

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# UK TOUR!

Paul Widdow and Derek Hood for Flying Music present

ROCK CLASSICS SERIES

Legendary Former Members of  
ELO and ELO Part II



**ORCHESTRA**  
"The World's Greatest Symphonic Rock Band"

Kelly Gurnett    Eric Truitt    Parthenon Huxley    Mik Kaminski    Gordon Townsend    Louis Clark

with the  
**Royal Philharmonic  
Concert Orchestra**

PERFORMING THE MUSIC OF  
ELECTRIC LIGHT ORCHESTRA

plus

**"SYMPHONIC QUEEN"**

Louis Clark conducts the  
Royal Philharmonic Concert Orchestra in a programme of classic Queen hits

**W**ell, we in the UK have had to wait over two years but the waiting is finally over and the UK Tour is nearly upon us! Of course, in 1999, we were watching a band called ELO Part II, which featured Bev Bevan on drums. Now, we will be watching a band called Orchestra, featuring Gordon Townsend on drums. Apart from Bev, it's the same band in everything but name, and the experience will be in no way diminished.

This year it's quality over quantity, with only six dates over a period of 8 days. However, all six dates will feature an orchestra (the Royal Philharmonic Concert Orchestra at all gigs bar Manchester, which will feature the Halle Orchestra). Plus, all six gigs will feature a *choir*, who will perform on stage with both the band and the orchestra.

Onwards and upwards, we say at ULS!

## **DATES AS FOLLOWS:-**

**Sunday 14 October**  
Manchester, Bridgewater  
Hall  
With the Halle  
Orchestra plus Altrincham  
Choral Society

**Tuesday 16 October**  
Cardiff, St David's Hall  
With the Royal Philhar-  
monic Concert Orchestra  
plus Cardiff Ardwyn  
Singers

**Wednesday 17 October**  
Croydon, Fairfield Halls  
With the Royal Philhar-  
monic Concert Orchestra  
plus Croydon Philhar-  
monic Choir

**Thursday 18 October**  
Bournemouth, BIC  
With the Royal Philhar-  
monic Concert Orchestra  
plus combined choirs of  
Southern Voices, Orlando  
Singers and Romsey  
Singers

**Friday 19 October**  
Sheffield, City Hall  
With the Royal Philhar-  
monic Concert Orchestra  
plus Altrincham Choral  
Society

**Saturday 20 October**  
Nottingham, Royal Concert  
Hall  
With the Royal Philhar-  
monic Concert Orchestra  
plus Nottingham  
Harmonic Society



**O**n June 8th, 2001, **Tag's Summer Stage in Big Flats, New York** was the scene of Orchestra's first visit back to the Empire State since the State Fair concert last September. For those of you who were at the Syracuse show, Tag's Summer Stage was nearly identical in layout and seating to the Cole Muffler Stage. My brother and I were fortunate enough to get VIP seating in the sixth row, an excellent vantage point for photography. The weather was clear but cool and as the evening progressed, the temperature dropped into the low 50s.

Though America was the headlining act, many of the spectators soon became Orchestra fans, too. The band quickly grabbed the

crowd's attention, opening with **FIRE ON HIGH**, this time with a new orchestral intro. The furious crash of Gordon's drums pierced the early evening sky, jolting many spectators to attention. Applause was immediate and loud. Hux played an electric acoustic guitar for the opener, and the sound was very true to the original recording, one that seemingly everyone remembered.

As we had heard from the Maddie's show, Eric was suffering from a case of laryngitis and at times looking as though he didn't feel too well. His vocal contributions at first were a little on the hoarse side. As the evening progressed, it seemed that he got quite a bit of it back, but toward the

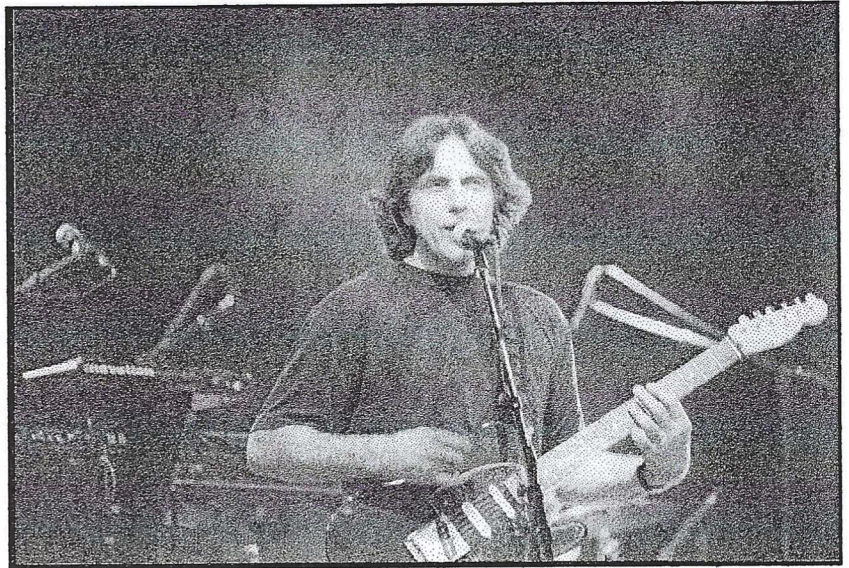
end, his voice began getting ragged again. Needless to say, he gave it everything he had and then some- a very commendable job.

The band seemed to be in very good spirits. Kelly and Hux were moving around the stage quite a bit. Both built up a very good rapport with the audience right from the start. Mik and Lou seemed to be having fun as well; Lou even smiled a few times. Gordon played with an amazing level of intensity for the entire show, often grimacing as his drumsticks flailed about. His style was very powerful, yet quite inventive, interpreting some passages differently than Bev did on the recordings. More than a few times I found myself saying, "*That's not how it goes... cool!*" Without a doubt, Gordon Townsend

is one of the most dynamic drummers in the business.

I'm not sure of the playlist order, but a few high points come to mind. Hux sang a beautiful, heartfelt rendition of **OVER LONDON SKIES**, and though no one in the audience knew the lyrics, they responded with much enthusiasm and applause. As always, **ROCKARIA** was a fun, energetic romp with Kelly doing his "German girl" impression to handle the opera-like passages and the crowd went wild. Unfortunately, Kelly's bass was having some sort of pickup problems and they lost a little momentum there. Always the showman, Kelly said "*We don't need no steenkin' bass!*" They quickly pulled it back together and finished it off to rousing applause.

**STANDING IN THE RAIN** was a sonic tour de force, with Lou's orchestral keyboards and Mik's blue violin combining to sound just like a full orchestra. When these elements were joined by Eric,

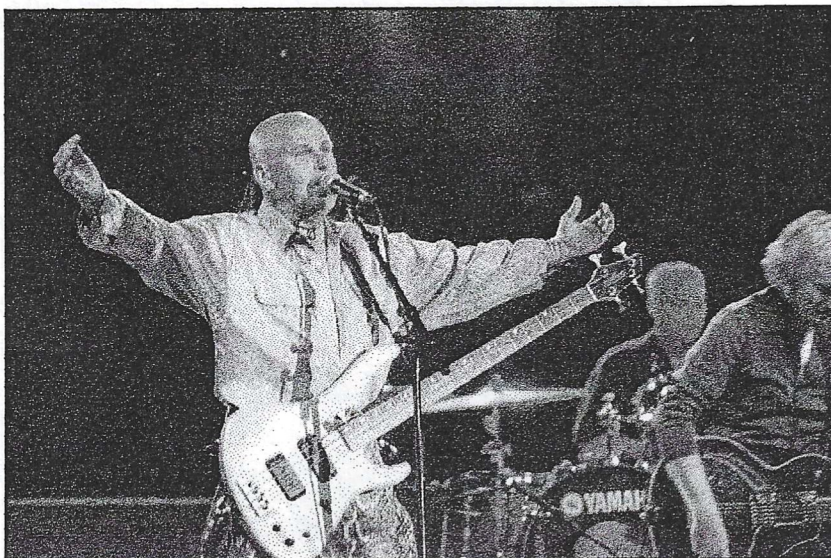


Kelly, Hux and Gordon, the effect was amazing. My brother Charlie leaned over to me and said "*That is a fat sound!*" He hit the nail on the head, it sounded huge.

To the entire band, Kelly, Hux, Eric, Mik, Lou and Gordon, once again you have exceeded all expectations. I was thrilled to see you all in concert once again and I hope the wait for the next Orchestra concert will be a short one.

*By Don Keefe*

*Photography by the author*



### **PHIL BATES IN 2002**

*Phil Bates and Tina McBain from the Eleanor Rigby Experience will be doing a small gig to open a new venue in Tamworth, called The Acoustic Cafe, on 3 February 2002. A few special guests may be coming along to help as well, as Tina explains...*

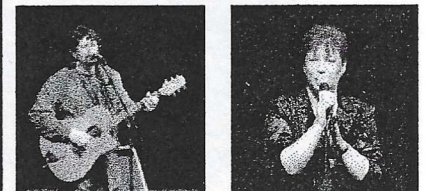
*"12 August 2001:*

Tina McBain here, vocalist with the Eleanor Rigby Experience. I have had a few health problems recently, which has meant that ERE is off the road for a while. This has given myself and Ian, ERE manager, time to do a bit of promoting. We are opening a new venue next year, the Acoustic Cafe which will be based at the Lady Meadow Restaurant, King St., Tamworth. It will have a very intimate atmosphere, with a capacity of 70.

My good friend and ERE colleague and former ELO II frontman, Phil Bates is opening the venue for us on Sunday 3rd February 2002. Phil will be playing some of his own material, a few classic covers, probably the odd ELO song and a few Beatles pieces with me, from our ERE set. This will be my first performance since my illness, so as you can imagine I am really looking forward to it. Five songs will be my limit.

We are hoping that many of Phil's old friends from his ELO II days will make the journey to Tamworth for what will be a very special evening.

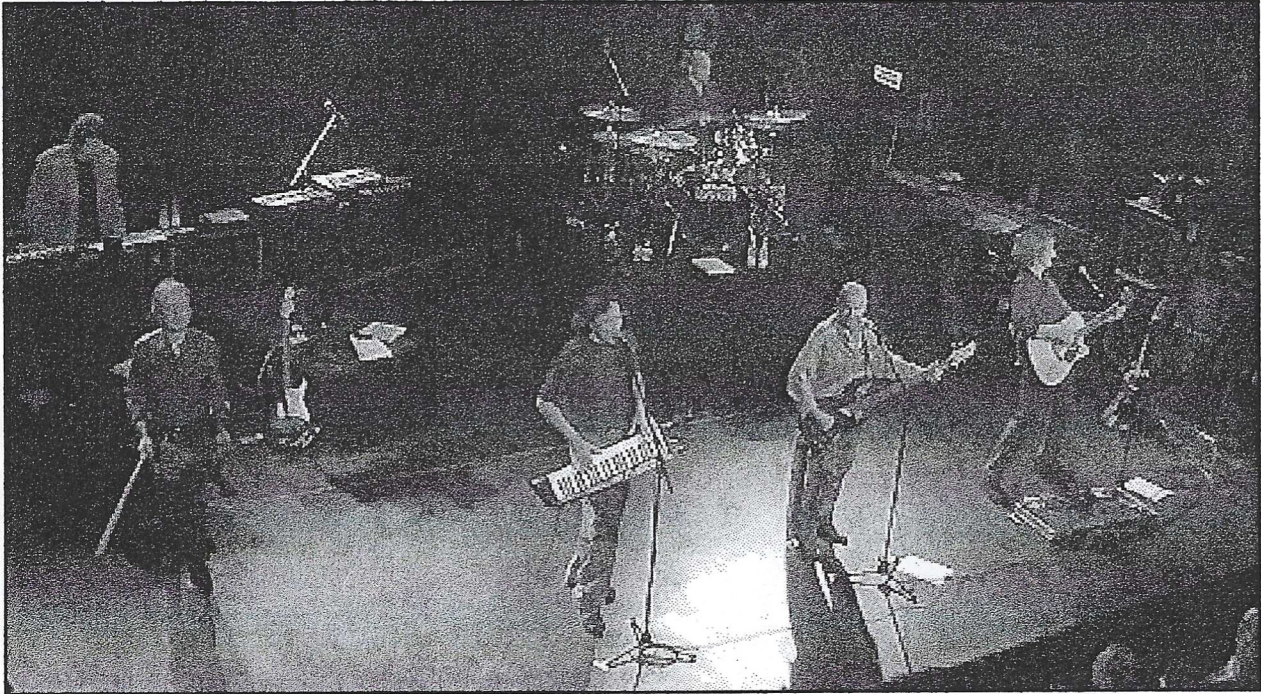
I will be telephoning Kelly Grocutt this week to see if orchestra are away gigging at that time, if not we shall invite Kelly along. I am emailing Dave Morgan too today."



Tickets for this event were originally made available for the online community only. Having written to Tina, we are trying to ascertain if there are any left over for the non online community. We'll keep you posted.

# VEGA, COPENHAGEN

27 October 2000



**H**ere's a letter from the state of Denmark. I've been to the Orchestra concert last Friday—what a great concert it was!! At first it was a bit surprising with that "Indian man" in the middle of the scene, but OK, he sung really good. Then the band was introduced by Louis Clark, and, yes, it was Kelly! ALLRIIIIGHT! I was a bit ashamed I didn't recognise him.

The guy Mik Kaminski was phenomenal, as he was totally calm with his eyes half-closed, standing in his usual position with his great electric violin. All the guys made fun throughout the show, because they knew and could feel the Danish audience really enjoy ELO music still after all these years. Also, it was great meeting all those people you never see, knowing that their interest is the same as yours. You think of course they're not bigger fans than you, but what the hell, they are better people than the rest (if you know what I mean).

The concert was performed in Vega in Copenhagen. Vega is a cosy small

place with approximately 200 persons seated and 400-600 on the floor. I was standing with my wife on the balcony left from the seats, and from where the pictures are taken.

They played 26 hits, 25 from the good old days (only ELO hits) and one(!) from their new album "coming next year" (as Eric Troyer said).

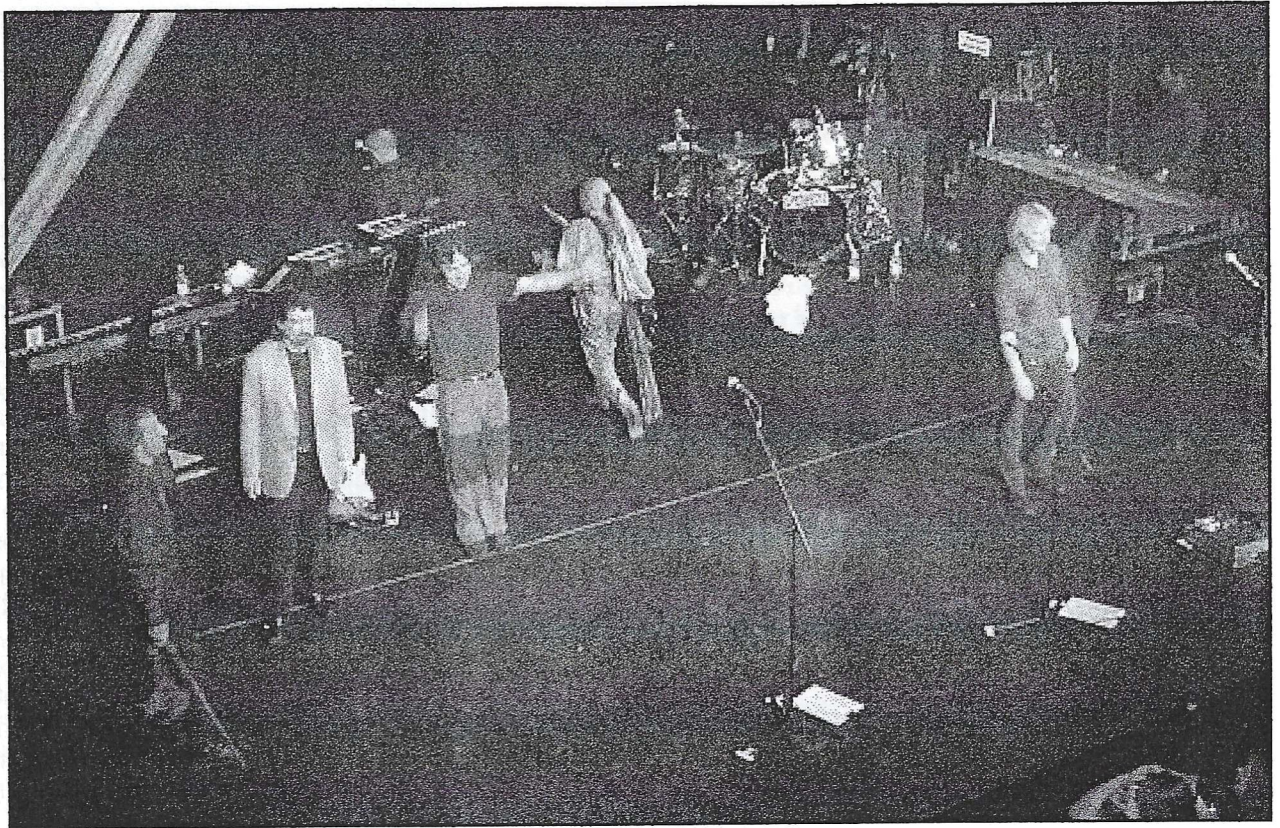
My wife was very busy writing up details of the songs performed—only the opening track (**FIRE ON HIGH**) the instrumental number, I had to decide after listening when I came home. But after a concert like this, it was

quite a delight searching for it amongst 4 first LP's. When will the next concert be in Copenhagen or close to Denmark?? I hope not for long.

*Hans Henrik Steensborg—October 2000*

**Photos by  
Hans Henrik Steensborg**





**A**s many of you surely know, ELO gave a concert in Copenhagen a few weeks ago. It was my first ELO concert and they completely swept me away.

Only contact I had with ELO was some childhood memories of *TIME*. Then I lost contact for a long while, but after that concert I am completely hooked!

We gave ELO a fabulous welcome in Copenhagen, and although Danes are usually pretty reserved, we completely let go. People were dancing and singing and shouting out loud. Happy faces everywhere. If you needed to cross the overcrowded floor, people carried you through. I have rarely experienced such total happiness in such a big crowd. They had a tremendous effect on everyone.

Remembering only ELO's sound from the *TIME* album, I was thrilled to hear the great and authentic sound of their old songs. And excited to hear some of the new ones, although many of us missed *TWILIGHT*, which

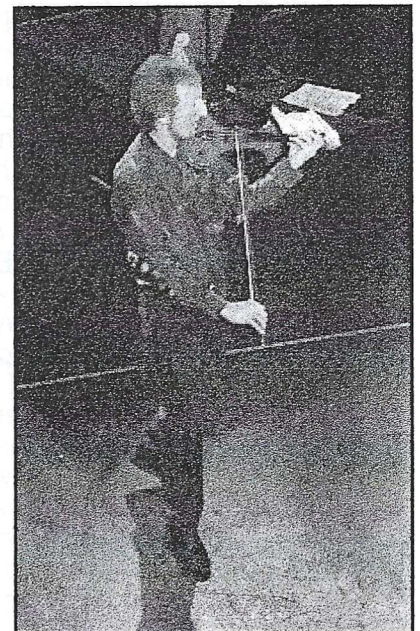
seemed to be the only hit song they didn't play for us.

I have been listening to their music non-stop since then and can't wait to hear them again.

Could someone point me to a tour plan somewhere? (I am vaguely aware of some name dispute but haven't bothered to get into it. The music is all that matters to me). I hope to catch them at a gig in England this winter if at all possible.

Thanx!

*Martin Dirholm  
Denmark*



# THE RETURN OF JEFF

*Although this magazine is dedicated to the band formerly known as ELO Part II, the return of Jeff could potentially have had a devastating effect on the band. Although at the moment, this has turned out to be unfounded, the event cannot be swept under the carpet. It happened. Some of our American fans got to see the recordings of two TV shows, mentioned below, which have yet to be shown in the UK. We have readers, both here and on our Internet mailing list, who are fans of both bands. Here's what some of the latter group had to say on the matter.*

I don't have cable TV in my home, so I haven't viewed the entire Storytellers as of yet; a friend of mine here in town said he'd tape it for me, so I hope to see it soon. Yes, we do have cable TV in Iowa. Wait a minute, some of you may have been wondering if we have TV in Iowa, especially those of you from Minnesota. (For those of you not from the Midwest USA, there are a lot of jokes about Iowa for a variety of reasons. We in Iowa think it's due to jealousy).

I have viewed the two vh1 clips, **MR BLUE SKY** (MBS) and **DON'T BRING ME DOWN** (DBMD). First of all, my greatest excitement was watching my kids watch a live person (Jeff Lynne and his new ELO) play two of the kids' favourite songs. As a family, we have played and sang MBS and DBMD over and over, especially on car trips. We have danced to these songs. We have sung and danced to them even when they weren't being played on CD or tape. We know and love these two songs in particular. However, when I played the VH1 clips, my kids were, to my great surprise, not terribly interested. Kids like upbeat things, things that uplift them and excite them. I know my kids. I get the impression that Jeff Lynne's performance of their two favourite songs left them dry. Personally, I was happy to see Jeff perform them, but I think it was apparent to my children, who are very perceptive people, that Jeff and company just weren't into it. Jeff and his performers just did not give the impression that they were playing upbeat tunes. Each time I've seen ELO Part II play these songs, they've been

powerfully and energetically produced; just compare Jeff's performance to ELO Part II's performance on One Night-Live in Australia. There's just no comparison. The One Night productions of DBMD and MBS are lively and fun. Jeff's performance, although of great interest to me because it was Jeff who penned and produced the original versions of these songs, lacked energy, although I still enjoyed the tunes. Another detail that might prove the point: Jeff's new ELO did not perform the little orchestral part of MBS that follows the lyrical part, whereas ELO Part II *always* does the little orchestral part. Another thing: ELO Part II backing vocals and instrumental depth is far superior to that of the new JL/ELO, whether or not Part II or Orchestra has a backing symphony orchestra.

All this being said, I think you all know that I am a big Jeff Lynne fan. **ARMCHAIR THEATRE** is one of my all time favourite albums. **CLOUD NINE**, **MYSTERY GIRL**, pre-1986 ELO, etc. I love all that stuff. I even plan to see JL/ELO in concert this fall, if possible, and I'm sure I'll enjoy the show. Nonetheless, as I have seen posted elsewhere, it did appear that the energy level in the crowd at **STORYTELLERS** was at a far higher level than the energy level of Jeff Lynne and his staff.

Some of you on this list were at Storytellers. I defer, of course, to the witness of those who were there. Again, all I'm going on at this point is two clips from [www.vh1.com](http://www.vh1.com). If I am wrong, and the JL/ELO energy level was much higher than what I perceive, I am more than willing to accept that. In fact, I

would prefer to say ONLY positive things about ELO. For example, Zoom has become an instant favourite of mine. And due to the "acquisition" of some lesser known Hux and Kelly pieces, my admiration for these two men, as well as the other ELO Part II and Orchestra members, has skyrocketed, if this be possible. I am truly on the side of all of these artists, but I think it is possible to discuss their productions with care, appropriate criticism, and cordiality.

Claude Metzenich  
Decorah, Iowa, USA

I was at the **STORYTELLERS** taping, and I have to agree with many of your comments. As fantastic as it was, to see my musical hero, and hear these songs done live in a special setting like this—it was a tad flat.

I think most of it can be attributed to Jeff's nervousness. He was really fidgety. And the really, really big hair and huge glasses... along with the stark, black, colourless stage presentation... well, that didn't help either! At one moment, just before **MR BLUE SKY** you can see my hand go up in earnest, trying to get Jeff's attention. Well, about this time the producer stepped in and did some adjustments... Jeff was just standing there in an awkward silence, and I took the opportunity to give him my (very colourful) ELO-logo pin off my lapel. I shouted to Jeff, "Hey, Jeff... won't you take my pin to wear for the next



number..." (which I knew was MBS—I thought it might help to brighten up his look, plus it would give me a very nice distinction to point out later to my friends). Well, Jeff, in his typical deflecting, dry wit simply pointed and said, "Oh, yeah...I've got one of those!" So, I didn't persist, and the show carried on. I tell you this because I think it's indicative of Jeff's whole mindset not to draw any unnecessary attention to himself.

This "shyness" could have been compensated for with a more creative and colourful set arrangement. I noticed yesterday when VH-1 were running a marathon of Storytellers... that many previous guests took great liberties with the show's "look" and dressed up their sets with candles, lanterns, odd colour schemes, etc. Can you imagine if Jeff had wanted to "shock" and "thrill" everyone like he used to do with his "over-the-top" ELO-style, and designed the set to look like the inside of a spaceship? At least he could have arranged to have an ELO logo up somewhere. I don't even think there was anything on the kick drum (like Bev used to do—the old picture of Beethoven with his fingers in his ears would have been nice).

It's as if Jeff wants to wash out all the glitz and fun that used to be part of the ELO style. He may want the new ELO to be taken more seriously, but it's a mistake in my opinion to give ELO such a serious and sedate look... and sound!

Yes, I did notice some drop-off from Part 2/Orchestra's high energy and vocal harmonies to this ELO incarnation! The backing vocals for Jeff were

lacklustre at best, and off-key at worst. It was nothing like the wonderful and distinctive quality of Orchestra... did Jeff stop to consider the "musical quality" of this particular blend of voices, or was it more a practical choice? Rosie—the girlfriend, Marc—the collaborating engineer, etc. Why not choose voices by the "magic" of their harmonising timbre? You see, I'm a fan of Fleetwood Mac too, and watching them over the years has really given me an appreciation of voices that blend together in a magical way. Don't you think that Jeff and Kelly had this too??!

More about the "sound":-

The keyboard choir parts were very noticeable on repeated viewings. I know Lou uses some synth for various backing parts with Orchestra, but these "ahh, ahh, ahhs" on Storytellers really annoyed me, and were relied on a little too much in my opinion. Maybe against the lacklustre "live" harmonies it just stood out more.

I saw a clip of Aerosmith recently where they did that big performance a few years ago with Michael Kamen and a full orchestra on some live awards show. They performed DREAM ON, and the sound was tremendous!! The hugeness of it all was breathtaking. This is what I feel is missing with ELO, they should sound like that! Jeff needs to invite a large choir, and perhaps a small orchestra to go along with him on tour. Maybe he could contract with area orchestras like Part 2 used to do. Anyway, the live experience needs to be as over-the-top and "fun" as the old records were... or at least attempt something different

that will be faithful to the traditional excitement that was ELO.

For me ELO is at its best when pushing the limits, and delivering an absurd and dazzling feast for the eyes and ears. The STORYTELLERS performance for all of its historical relevance and prestige... left me at least... a little bit disappointed (being a life-long fanatic for ELO, that's hard for me to say, and even harder for me to post).

*Bill Claiborne*

-----  
Just reading Bill's posting of the STORYTELLERS. I have been reading a lot about this STORYTELLERS thing, and in my way of reading it, I think that perhaps Mr Lynne is possibly treading the water to see if ELO without the original line up will still be as popular as they once were. This is only my opinion. Looking back at the DVD I have (this is the only ELO thing I have), I get the impression that they used to have fun on stage as ELO, and from what Bill said in his report, that they now just perform with a Black backdrop. I understand that TV studios are not as big as say, Wembley Arena, but even the smallest studios can be made to look alive and interesting.

Mr Lynne may be realising that his version of ELO now can in no way, shape or form, be like the old ELO: fun, vivacious and a bloody good team, so perhaps he has settled for second best. Has he seen the error of his ways and just wants to make a few quid? Again, only my views. I may be wrong. I hope I am for the die-hard ELO fans.

Hope I ain't put my foot in it,

*Lorraine Johnson*  
*Stockport, UK*

# IT'S NOT ALL NEGATIVE, YOU KNOW

*Whatever the editorial opinion about the 'new ELO', it is our duty and our obligation to our readers to represent a BALANCED view of this. Jan Berkeley, from California, one of that rare breed of fans in the current climate who love ALL incarnations equally, went along to the live performance that was televised for Public Broadcasting Service in the USA, and clearly had a great time...*



**W**OW. That was all I was able to think for a week after May 23, 2001. After TWENTY-TWO years to the date, almost, I witness this. But let's start at the beginning.

June 23, 1979, I purchased DISCOVERY. I'd heard SHINE A LITTLE LOVE a few times on the radio and I'd fallen in love with it. Sure, I'd heard the other ELO songs that had been released before DISCOVERY, but THIS one did something to me. And... well, we all know the rest. Buy all the

albums, hope to go to a concert, get into CLOUD NINE, MYSTERY GIRL and the Traveling Wilburys, start buying CDs... we've all done this.

And I'd resigned myself to never seeing Jeff play live. After all, he hates it. Well, that was fine. I left it as a fantasy, saw ELO Part 2 in concert 9 times since 1994, even flying to Atlanta and Tucson to meet mailing list members. Even got to hang out with band members. It was fine. It's fun looking forward to seeing them perform every year.

Then word of ZOOM, the new ELO release, came, and the Storytellers gig ... and I was in this weird state of denial... "no, this isn't happening". It was just too incredible to think that after all this time, seeing Jeff with ELO was possible. It had been a rough year, losing my mother and grandfather, and it was time for some GOOD news. May 15th rolled around... which was the night I found out I was going to be attending the first PBS taping in Southern California. I was laughing and crying at the same time, trying to call people to tell them, and nobody home. Ah well. Waiting the 8 days before any of the festivities was like being a kid again waiting for Christmas.

So to get the party rolling, there was a gathering planned for Tuesday night at 6pm in Santa Monica at an Irish pub called O'Brien's. This was for people that had arrived a day early for the taping. Since I already live in Southern California, I was going to the May 23rd taping, and anyone else I knew would be at the May 24th taping, I decided to go to this party so that I wouldn't feel lonely on the 23rd. It was a bit daunting walking into a strange bar



**Jan, surrounded by (from Left) Tim Ramsey, Joe Emerich, and Tim Ross**

alone looking for a group of strangers. I saw a group of people right by the entrance... and when I heard German accents, I knew this was the place (the ELO T-shirts helped, too). I said "Hi... ELO?" I had arrived. We spent the next 4 or so hours talking about our obsession, taking photos, and it was a fun time. Previous to this week, I'd only talked one-on-one to ELO fans... not a roomful.

Wednesday came slowly... and dragged slowly. I couldn't leave work in time to attend the pre-party at Canter's Deli, which is up the street from where the concert was to take place. I was so afraid I'd lose my ticket. I went straight to the studio and waited outside for Andrew Codd to arrive with the tickets, meeting people in the process. Once Andrew arrived and distributed the tickets, we all walked over to the metal detector (quick, stick the camera into the makeup bag, they won't check it) and waited to be let in.



We walked into the studio... there were three sections of seats set up. A VIP section front mid centre, taped off, the fan section for us, and a raised section that I think was for the press. I was seated DEAD CENTRE in the fan section. The spaceship was like the top part of a clamshell, or like fingers curving down, with rows of lights in between the "finger" sections. If the wait to get into the studio was long, the wait for the show to start was even longer!

And then... the fog rolled, and the spaceship opened... OH MY GOD... The band was about 20 yards away... I've worked on three different NASA missions, and I have to say that what I saw that night impressed me more than any of those three spacecraft (and mine actually FLEW).

My concert/music impressions will

follow later, and you will see why as you continue to read...

After that incredible show, all we could do was smile at each other. A bunch of us assembled outside the east door of the studio, hoping to catch a band member, and we waited, and we waited... and I was ready to toss in the towel and go back to Canter's because I was so cold and hungry... and then Jeff came out with Rosie Vela, backup singer and girlfriend.

We mobbed him a bit, I must say, but we were all so excited. And I got his signature (I'd brought what else but the CD sleeve to DISCOVERY). As he signed it, he said to me "Did you sit down at all tonight? You were really rocking out there."

He saw me. WHOA. Now, just in case some of you have the inside scoop and KNOW that he has canned responses to all of his fans, please let me live in this fantasy and don't tell me! However, Rosie echoed his words (although I was so damned excited that I couldn't remember exactly what she said). Then Richard came out, and I got a signature from him, as well. Excellent! Afterwards, we went back to Canter's, where I FINALLY ATE (I was so excited I'd gone over 12 hours without eating), and then listened to a few rarities that Rob had brought.

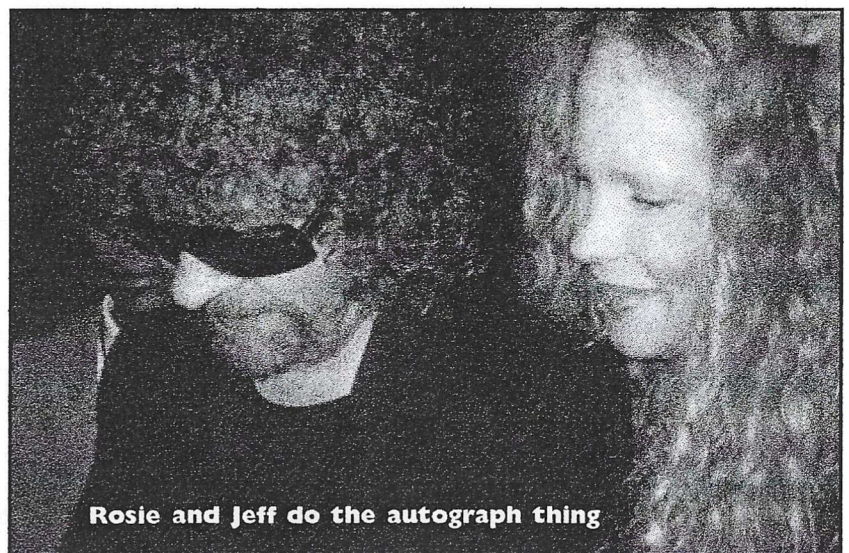
The next day at work was even busier, and I didn't know until about 30 minutes before I planned on leaving that I could go to that night's

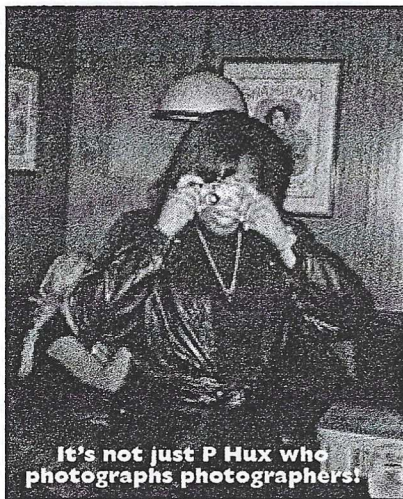


concert. But I managed to get to Canter's by about 3:30. I was happy to see that some of my new friends would also be attending Thursday's concert, in addition to finally seeing some old friends that night as well. Again, I was too excited to eat... I just ran around chatting with people.

In the back of my mind, I kept thinking "wow... Wednesday was great... will Thursday spoil the magic? How could something so great be any better?" Other people were saying the same thing. Well, I soon found out. When I arrived at the studio, one of the assistant producers was pulling all of the women out of the waiting area and seating them first. Seemed that they were going to do audience shots that night, and the fan area seemed to be highly populated with males... and the bottom line was... I ended up IN THE FRONT ROW. So much for the answer to my question. I was RIGHT in front of the cellists and Rosie, who smiled and waved at me a few times.

After the show (which was better than the first), we again waited for Jeff to come out. This time they had barriers set up to control us unruly folk a bit better. Richard tried





**It's not just P Hux who photographs photographers!**

sneaking out the back door, but a few of us caught him, and I got a photo with him. When Jeff came out, I just took photos. I'd already gotten sigs, and there were so many more people than last night.

What did I think of the MUSIC, you ask? I shall tell you...

- Jeff seemed so overwhelmed by it all. If the rumours of him saying, "I think they've forgotten me" are true, then those thoughts MUST have been dispelled by the energy of the crowd. When the band first started, they seemed a bit tentative. Almost stiff. Perhaps it's the addition of

women. It seemed like a proper orchestra, not like a rock band. The second night, there was much more energy, and I don't think it was because of my first row seat! But like the night before, the majority of the energy was coming from us fans, not the band.

- Finally hearing Richard live was great. Of everyone on stage, he seemed to be the one having the most fun. I've never seen anyone chew gum and play keyboards at the same time!

- I missed the violins like mad. Not seeing Mik up there was just a bit odd. It was most missed in *EVIL WOMAN*, *TURN TO STONE*, and *LIVIN' THING*. The first night, you could barely hear the cellos in some of the songs. I think that was adjusted for the next night. During the second night, *ROLL OVER BEETHOVEN* sounded much better, string-wise. But some of the frenetic energy was missing.

- I very much enjoyed the new Zoom songs. But I'd heard Part 2/Orchestra do the old favourites so many times before, and I think they do them better. Jeff did surprise me with *10538*, *SHINE A LITTLE LOVE*, and *ONE SUMMER DREAM*.

After the second concert, we all went back to Canter's for a piece of cheesecake, listened to music... and then it was over... sniff. Someone suggested we show up backstage at 10pm on Friday night, "just for old time's sake". What a GREAT three days. It was great meeting everyone, and saying goodbye actually hurt. It was nice to know there are people out there more insane about ELO than I am.

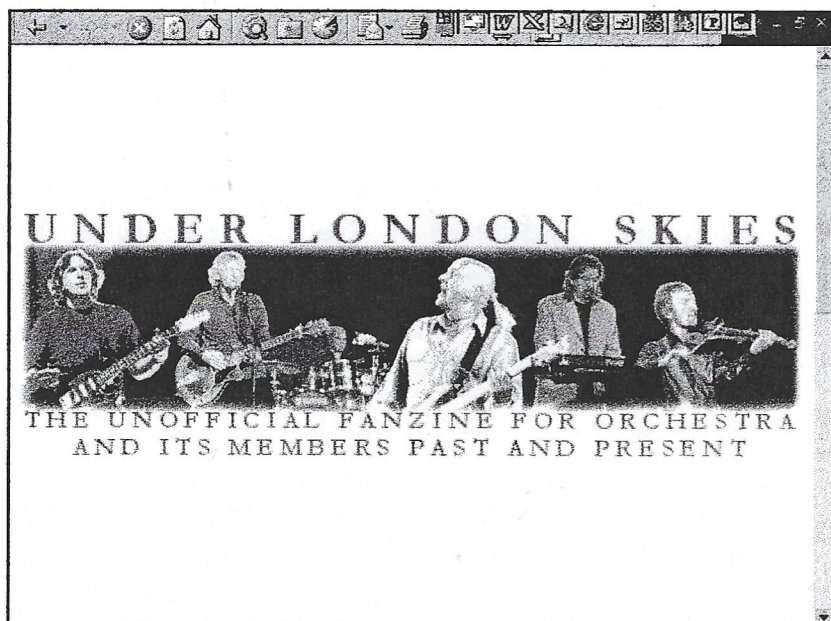
*Jan Berkeley, California*



**Jan & Richard Tandy**

**Photos by Jan Berkeley, Tim Ross & Mike Franke**

## ***OUR NEW WEB PAGE!***



**W**e have now registered a domain name, which means our web site looks rather official (not that it actually *is*, you understand!)

This gave Ray the excuse to design us the most spiffing and eye-catching new site. By the shot of the front page (left), we hope you agree.

Pop along to [www.ulsmag.co.uk](http://www.ulsmag.co.uk) and see what you think!

***www.ulsmag.co.uk***

# ***FIRST TAKE: BY ALEATRONIC***



**A**leatronic are a Manchester based musical ensemble featuring ULS reader **Bea Schirmer**. They have just finished their first CD, the 10-track **FIRST TAKE**. This doesn't mean that if you record an album in your garage we will automatically publish an article about it here, you understand. Aleatronic's CD does however feature somebody else, other than Bea, that you will find interesting—namely, one **Eric Troyer**...

**B**ea is a member of the Halle Orchestra. She plays double bass and works extensively in education and community outreach projects all over the UK. Together with fellow Halle players **Dave Hext**, **Ric Parmigiani**, **Rob Criswell** and **Ken Brown**, Bea has been composing for and playing with Aleatronic since 1999.

Aleatronic started off as a workshop group, taking music into the community; but soon they started pushing themselves further, developing their concerts as a platform to perform their own ever expanding material, incorporating a wide variety of genres, ranging from classical and experimental, through to jazz and popular mainstream.

Having performed together at the then ELO Part II's Bridgewater Hall gig in 1999, Eric and Bea started writing and working together in 2000, a difficult (at times) process, considering the distance involved (Bea being in Manchester and Eric in New Jersey!).

Eric and Bea have composed two songs together on Aleatronic's debut 10-track CD, **FIRST TAKE**. The jazzy **IMAGINATION** (featuring a guest lead vocal from Eric himself) will have those toes tapping in no time, and also the deceptively slinky **INNOCENT WORLD**, a gentle ballad with a sting in its tail: vocals by **Yvonne Shelton**.

**For more information, plus how to obtain FIRST TAKE, visit**

**www.aleatronic.co.uk**

**If you are NOT online, please write to the EDITORIAL ADDRESS.**

# RUSSIAN



**Lou! The next time you get your lost luggage back you carry it yourself!**



***There's always one, isn't there!***

***Look above Eric's hat to see what we mean!***

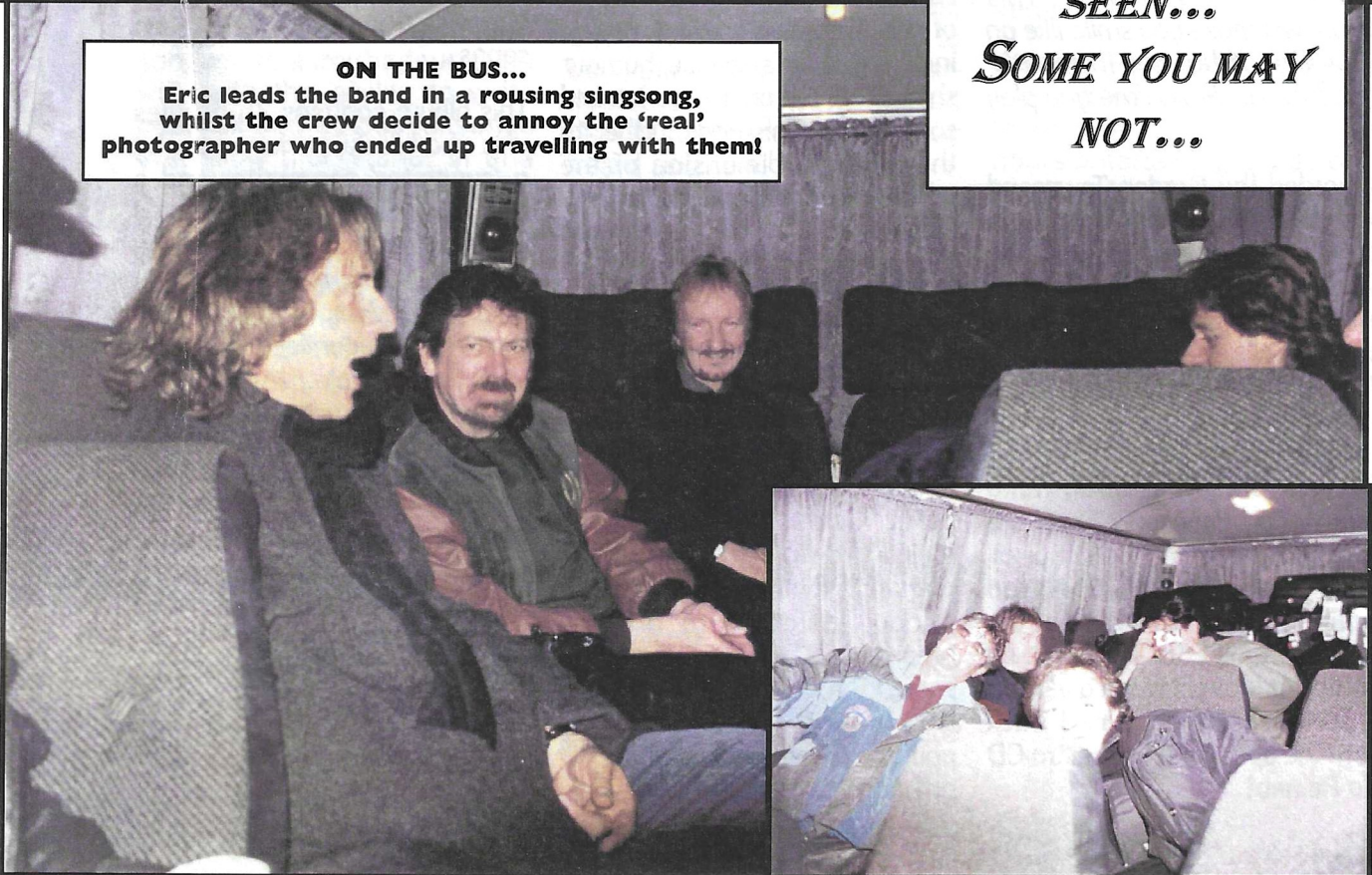
# HILARITY!

*Eric finds a novel way of fitting into the photo after discovering a pretty little Russian journalist has nicked his seat...!*

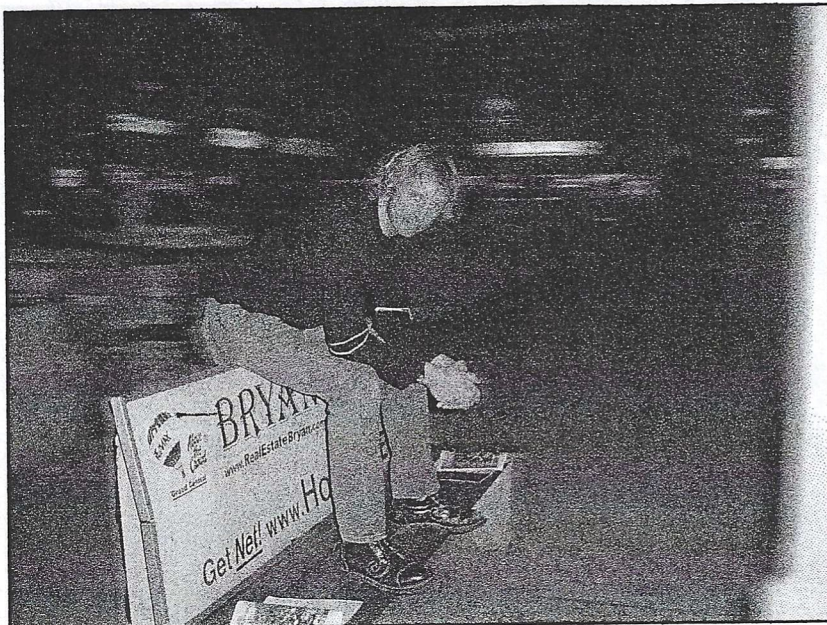


*SOME OF THESE  
YOU MAY HAVE  
SEEN...  
SOME YOU MAY  
NOT...*

**ON THE BUS...**  
Eric leads the band in a rousing singsong, whilst the crew decide to annoy the 'real' photographer who ended up travelling with them!



# CD REVIEW: P HUX— LIVE IN YOUR LIVING ROOM



If you buy only one P.Hux CD in your lifetime, this is the one!

Fools! Buy 'em all!! But anyway... **LIVE IN YOUR LIVING ROOM** is possibly one of the most fun and intimate live recordings you'll ever hear. The CD should be issued with a Warning Sticker: "This album will make you smile like an idiot ("coat-hanger-in-mouth" style) every single time you play it!"

Recorded (by Gordon Townsend and Jaime O'Connell) in October 2000 in Jay Gilbert's Encino, California living room in front of an audience of around 40 or so fans, the album extensively trawls Parthenon's back catalogue with an impressive giant heap of 21 songs! Tunes from **SUNNY NIGHTS**, **DELUXE** and the beautifully devastating **PURGATORY FALLS** are featured, as is my personal all time favourite Hux-related number, **NOWHERESVILLE** from the solo album by E (of The Eels). Of particular interest too is a version of **JEWEL AND JOHNNY** a new track from the upcoming Orchestra CD **No REWIND!**

The performances are all acoustic and Hux is accompanied on several tunes by old friend Rusty Anderson (responsible for the guitar lick on **LIVING LA VIDA LOCA**—as briefly demonstrated on track 2!).

For our listening pleasure the best of the 'between song patter' is included. Hux's wacky humour shines through on the stories and song intros. This adds further to the intimate dimension of the whole recording. Learn how Parthenon beats The Edge from U2 at pool and introduces himself to **Darth Vader** (its all here folks!).

Probably my favourite on the album is a re-working of **CHANCE TO BE LOVED**, the **Beach Boys**-esque opening number from **SUNNY NIGHTS**. The song is quite radically re-worked for this setting and works fantastically well giving a cool insight into original recording. **CALIFORNIA** from the same LP rocks along mightily as Hux gives the acoustic a real pounding - listen to this whole CD on headphones to hear the simply

awesome quality of the recording! **EVERY MINUTE** (again from **SUNNY NIGHTS**) showcases Parthenon's voice perfectly and he sings very strongly on a range of low and quiet notes to tricky high ones with some raspy-rocky phrasing thrown in for good measure.

**JEWEL & JOHNNY** has an interesting set of lyrics for an 'ELO type' song and rocks along with a neat staccato guitar style. It will be fascinating to hear the full 'Orchestra' version of this upbeat number (compared by some to ELO's **HORACE WIMP**).

The songs from **SUNNY NIGHTS** and **DELUXE** are generally the most upbeat on the CD—lovers of the power-pop genre will just fall into ecstasy on hearing these songs played acoustically. The light from Hux's extraordinary pop sensibilities is counter-balanced with some wonderful shade from **PURGATORY FALLS** more atmospheric and lyrically mystical songs.

This album contains 75 minutes plus of a blissful performance by a 'superstar' songwriter and a genuine power-pop genius. If I can steal a further quote from Jay Gilbert's sleeve notes, now you can have P.Hux in YOUR living room. Wipe your feet, come in, sit down and enjoy!!

The **LIVE IN YOUR LIVING ROOM** CD (and CDs of the albums from which its many songs are taken) can be purchased on-line at [www.parthenonhuxley.com](http://www.parthenonhuxley.com). Rush over and buy now, you won't regret it. You'll be forever hugging your computer in gratitude!!

Jeff Cooper



# COMING SOON TO A LIVING ROOM NEAR YOU..

**P**arthenon Huxley is not a household name, but he should be. A truer artist one would be hard pressed to find; just ask the small group of fans crammed into the living room of one of his admirers, **Jay Gilbert**, in **Encino, California**. Playing to a literally packed house on a beautiful Southern California evening, Huxley sat on a bar stool under quiet lighting and spent the next two hours showing the few who were fortunate to experience this extremely intimate show why he can bring a smile to anyone's face or a tear to their eye. Even though he has been playing out quite a bit with Orchestra (formerly The Electric Light Orchestra II) over the last couple of years, it had been quite a while since he stepped in front of a microphone by himself, and played those songs for which he is known.

Huxley has been described as an everyman type of singer/songwriter, a troubadour if you will, with the ability to write heartfelt and emotional songs that allow the listener in and embrace him or her. On this particular evening, he focused primarily on songs from his latest CD, **PURGATORY FALLS**, which was written and recorded over the last couple of years. Huxley played these songs that took us into his world, as he dealt with the loss of his wife to cancer almost four years earlier. These songs can be difficult to listen to at first, as they are extremely raw and powerful, but they are also beautiful, poignant songs that are more about love than loss. **PURGATORY FALLS** is a cathartic and shattering opus that one cannot ignore. Good or bad, comfortable or uncomfortable, he has laid his wounds open for the world to



Hux performs in Jay Gilbert's living room with accompanist Rusty Anderson

see, and put shattering words to some of the most beautiful haunting music one will ever hear. To hear these songs in the setting of someone's living room, surrounded by candlelight, only added to the intimacy. I believe music should move you, one way or another, and those fortunate enough to be in the audience on this particular evening were indeed deeply touched by what they heard and saw.

Not all was so intense, however. Huxley is a great performer with a terrific sense of humour, and was always able to keep the audience laughing with an anecdote or two. Besides performing a chunk of the songs from **PURGATORY FALLS**, he also played a couple of new songs that will eventually be on the next Orchestra record, as well as revisiting songs from his previous records, **SUNNY NIGHTS** and **DELUXE**, both of which were released to critical acclaim over the last ten years or so. He also played one of my favourite songs from the 1992 release, **A MAN CALLED E** ("E" is now the main man behind **The Eels**),

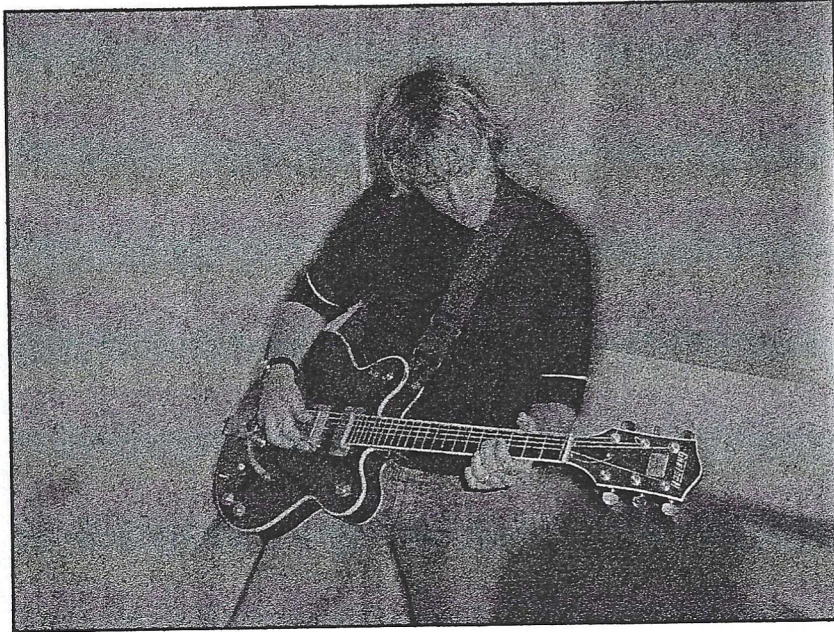
called **NOWHERESVILLE**, which Parthenon co-wrote and co-produced with E. And even a round of "Happy Birthday" was in order for fan **Jan Berkeley**, who asked if Huxley would sing the birthday tune to her. He gladly obliged, encouraging the audience to join in as well.

It was an amazing evening of music from an amazing storyteller, who spent almost two hours entertaining the 35 or so people who will long remember this living room show. Every artist should perform in such an intimate setting at least once in his career. It's a tremendous experience for fans and artists alike, and Huxley's living room show was nothing less than staggering... even more so than I imagined it to be.

Gail George

*Photo by Jay Gilbert*

# P HUX—PURGATORY FALLS LIMITED EDITION CDR



**W**hen the wonderfully named Parthenon Huxley first joined ELO Part II, I thought he had very little in common with his predecessor, Phil Bates, apart from the fact that they are of a similar age. Phil is from the West Midlands of England, Hux is from the West Coast of the USA; Phil is rather blues-influenced in his music, and Hux is from more of an 'indie' (or 'college' in the USA) background; Phil is dark-haired, Hux is blonde, etc., etc., the list could go on and on. In fact, musically, they are a lot more alike than I could have thought. Both have this uncanny knack of pouring out their feelings in stark, intense songs, sung straight from the heart, even if their respective musical styles are rather different. And, perhaps more spookily, both lost their first wives to cancer, have since happily remarried, and have written music about their deceased partners on their respective albums. And both are clearly big Beatles fans.

I get the impression that a lot of PURGATORY FALLS is about Hux's loss, and also possibly about his finding a new love in new wife Helle, who is thanked on the sleeve notes on the CD.

The 10-song album begins with 4258. The opening line is "From 4258 she came..." Is this a house number? No

idea. This song gives you an idea straight away of what to expect from the majority of the rest of the album. A lovely love song, mainly Hux singing along to his acoustic guitar; vocals very up front, his gentle poignant voice suiting this type of song very well. A string quartet (take note, Jeff Lynne, whose much-vaunted string quartet sound on ZOOM is either so well-hidden that it can't be heard, or it doesn't exist!) drift along softly in the background, giving the music a very Sixties feel to it, sort of like the Beatles' ELEANOR RIGBY.

A change of pace up next with I LOVED EVERYTHING. This one is more of a 'band' song, with drums (courtesy of Rick Menck), electric and acoustic guitar. The drums are big and meaty, as is the guitar. The lyrics are all oddly in the past tense: about his first wife?

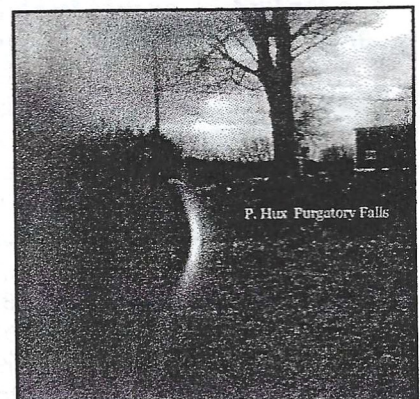
A harpsichord-like instrument ushers in the next track, RUBBLE. No drums, just vocal, guitars (complete with some very Sixties-sounding special effects) and keyboards. The words definitely evoke a sense of loss, and perhaps some oblique references to salty tears: "I'm going down to the salt mine to start, digging out from the rubble that's left, of my broken heart..."

My SWEET NOTHING is back to Hux, his acoustic guitar and the very ef-

fective string quartet sound. The first time I heard this, the one thing that stuck out was the four-letter word that could be heard very clearly during one of the verses: "I don't wanna be a rude, suffering f\*\*ker..." Not because I'm a prude you understand. It was just a surprise that's all. But it is very honest. This is one of the most poignant songs on the album, with some beautiful words: "...and nothing comes before you..." I think just about every one of us ladies would love to have someone say that about us.

A complete change of tempo next with GOLDMINE. It's probably the most cheerful, upbeat song here. Fun and bouncy, and optimistic, with lyrics like: "I'm looking over, my four-leafed clover..." and "I'm a little bit blown away, don't you know that I've been handed a landmine". This would make a great single, with promotion, given the success (in the UK at any rate) of 'retro' sounding bands like Ocean Colour Scene. There is also the first appearance of Gordon Townsend on drums, and from this evidence, he's the perfect successor to Bev.

RED EYELINER: almost certainly an oblique reference to eyes red-rimmed from weeping. And indeed, lyrically at least, this is very mournful: "If you don't want me to cry, show me we don't really die..." But this is another 'band' song, rather than the stark one man and his acoustic guitar approach, and is no less 'straight from the heart' because of it. A fine rock song, with a very unusual ending, courtesy of Gordon and his drums.





STEER CLEAR goes back to the solo acoustic approach, apart from some nice little psychedelic electric guitar interludes between the verses. This one is so intense at times; it's almost painful. This is a man slaying his emotional demons very much in public, a very brave thing to do. When he cries out "*There's another woman in my head*", I almost feel that I'm intruding on his private grief. He really does bare his soul, and sharing this with him is a slightly uncomfortable but challenging experience. It must have been incredible hearing this live in that intimate front room setting in California (if this was indeed one of the songs he performed that evening).

A STRAWBERRY FIELDS-style intro leads into OFFER YOU THE WORLD, which is very evocative of late-60's period Fab Four. This appears to be a sweet little song about a man deeply in love who quite naturally wants to "offer the world" to his lady, but is anxious he won't be able to, due to the usual monetary problems we all face from time to time: "*Maybe I'm ashamed that I can't afford to, offer you the world, and that's all I want to do...*" But it's probably very simplistic to say that is all the song is about. The man in the song definitely deserves to have the sort of girl who would assure him that just having him around is enough, and hopefully, she is just what the songwriter himself has now.

The last song proper, is BELIEF. Musically, the verses remind me of the verses of SHE'S ALWAYS A WOMAN

TO ME by Billy Joel. This is so gentle and romantic. I just love the line, "*I'm a lucky man no doubt. When you leave a room the lights go out...*" and then he echoes the "go out" in a whisper. Sends shivers up my spine that does, I adore it.

What can I say about the finale CHORDOTHELORD? (Apart from the fact that it reeks havoc with my spellchecker!). There is backward speech distorted as if it's on the telephone. This oddly reminds me, anyway, of the recordings of the astronauts communicating with Mission Control on the moon landings. I wonder what he was saying really? Then there is slow classical sounding string music, and all the while in the background, a long chord played on an organ—the 'chord' of the title, no doubt; which

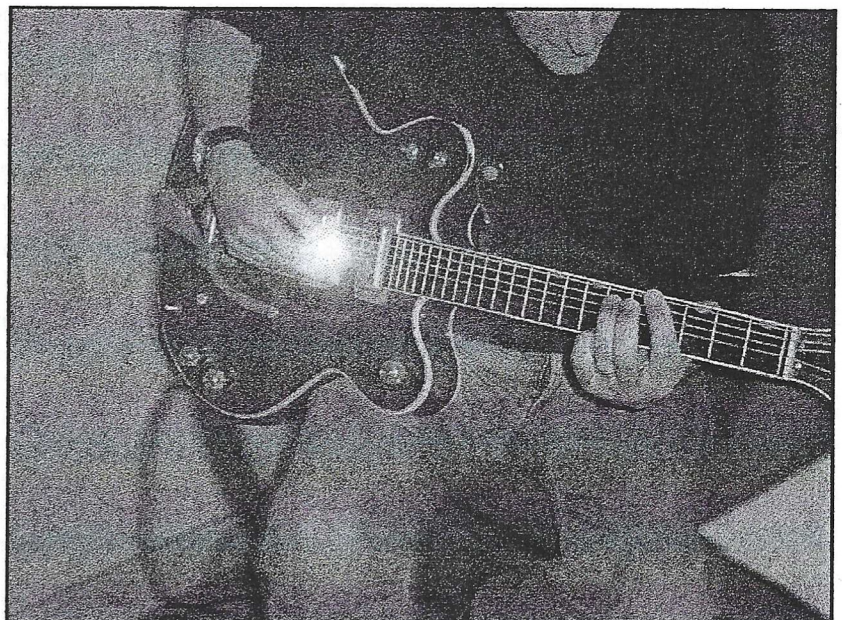
eventually swells louder and louder and then fades away to nothing to end the album—all in just over a minute!

This album is so different in a lot of ways to music I would normally listen to, but I love it. Hux's honesty and intensity is very refreshing, and I really hope we get to hear the songs he has done for the next Orchestra album, No REWIND, very soon; especially if they are up to the standard of the material on here. His voice matches the songs perfectly: very steady, melodic, emotional, but never strained. Buy it!

Serena Torz

**DETAILS ON HOW TO BUY PURGATORY FALLS AND ANY OF PARTHENON'S OTHER RELEASES, CAN BE FOUND ON THE INSERT ENCLOSED WITH THIS ISSUE.**

**PHOTOGRAPHY ON THESE TWO PAGES, BY KIND PERMISSION OF JAY GILBERT**



# ESCAPE FROM NEW YORK...

Written 13 September 2001

The terrible events of 11 September 2001 have affected everybody who reads this publication, not just those who are residents of, or who have friends or relatives in the city. Tom Mortensen lives in Queens, but works in Manhattan. Here he recounts his experiences on that fateful day...



Last Sunday as my wife and I exited a movie theatre in College Point (Queens) I commented "Look, you can see the World Trade Centre from here!"

The World Trade Centre had its own zip code.

I'm not really a survivor... at least not in the victim's sense. Although I guess we're all survivors in a way, that is those of us who can sit down and do something as simply ordinary as writing an e-mail. I was in my office at 7:15am on Tuesday September 11, a day that started out as any other.

Sometime around 8:30am as I was writing an e-mail to someone from my distant past that I'd just recently connected with, my co-worker interrupted to tell me that one of the sales people from the 15th floor (I work on the second floor) had heard that a plane hit the World Trade Centre.

Naturally my first impression was that it must've been a small prop plane. When we turned on the television and NBC (the only station we actually get a decent signal from, as we're not wired for cable or satellite) was not broadcasting, I immediately knew something monumental had taken place. All other broadcast

channels with the exception of CBS were dead... and the pictures on CBS were horrifying, yet awe inspiring at the same time! BOTH of the Twin Towers were burning.

Just as this was sinking in CBS went back to video of the second plane careening in... THE SECOND PLANE! The two of us stood there in stunned silence. For several moments I really think my heart stopped beating, as I'm sure everyone's around the world did when they first saw this unbelievable sight.

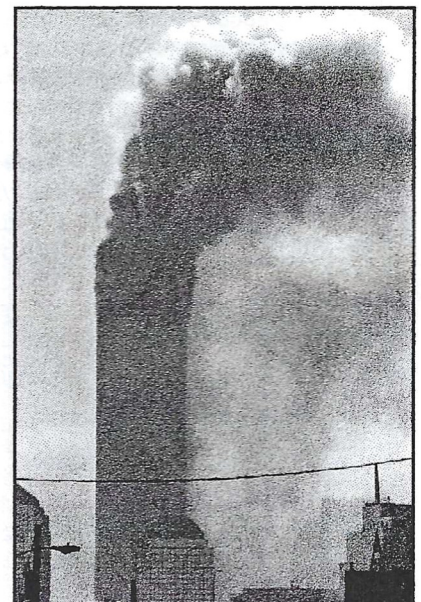
Next it was the Pentagon! For the first time in my life I was truly frightened. At this point others from the building began coming in to watch what was happening, and while they stood there silently, I decided it was time to go downstairs to make a withdrawal from the ATM. My decision was met with some ridicule from said others, thinking I was being paranoid.

An hour later following the collapse of the second tower, reports of several other planes in the sky that were unaccounted for, and another crash outside of Pittsburgh, the rest followed suit. Only now they were forced to wait on long lines for machines while I'd quickly stepped in and out of an empty, silent bank.

Continuing to watch this horror unfold right at my doorstep, thoughts immediately turned to getting the hell out of Manhattan, but by this time that had become an impossibility. All Bridges, tunnels, etc. into and out of the city had been closed.

Looking outside the window to 27th Street below, I noticed an inordinate amount of people walking both East and West. The loading docks for the New York Life building across the street were shut tight. I craned my neck to the left trying to get a glimpse of Park Avenue; a major north-south route to see what was happening, and what I saw stopped my heart for the second time that day... an endless parade, an exodus of northbound foot traffic. I had to go outside to see for myself. Followed by my co-worker we descended one flight to the street, and could barely get out the door. It was just a wall of people. I recognised four girls from the PR firm on the 10th floor of our building just watching, silent. It was the look in their eyes that really stuck with me for the remainder of the day. Forget that "deer in the headlights" look that people often talk about, this was pure fright!

For the first time now, I ventured a look downtown towards what we now know as Ground Zero, what





had formerly been known as the World Trade Centre I can't recall now whether I'd ever been able to see the twin towers from that particular vantage point, but now there was nothing but a wall of thick black smoke pouring into the sky. No longer something I was watching on TV, this was really happening right here... RIGHT HERE!

As the city was still essentially closed and with nowhere to go, I returned to my office to watch the continuing news coverage on the only network still broadcasting. Sometime later the announcement I'd been waiting for had finally come, limited bridges and tunnels were now open in an outbound capacity only. The northbound exodus outside continued, and now I would join them. I was prepared to walk the thirty plus blocks to the 59th street bridge and exit the city that way. Though subways were now running in a limited capacity the idea of going underground to public transportation was somehow out of the question. Who knew if this day of terror was even close to over yet?

Taking one last look downtown at the rising smoke some forty to fifty blocks away I began my trek. It was probably one of the most surreal moments of my life as I joined the grim parade and realised these people; thousands of people were essentially silent! I hadn't noticed this on my earlier foray outside the building, but now... I On the road the traffic was barely crawling, buses packed well beyond their safety limits, cars, trucks, and probably the most memorable sight; a dirty contractor's pickup truck loaded with businessmen in suits riding in the bed.

The eerie silence was suddenly

broken by three Fighter Jets racing past overhead... FIGHTER JETS! Another dose of the unreal reality continuing to unfold behind me. Looking forward I could see the Met Life building and Grand Central Station, also possible targets on this horrible day. I stopped for a second to figure out which way might now be the safest. To the East lies the United Nations, to the West, Times Square: all potential targets. I opted to turn east, now heading towards the midtown tunnel hoping that they may be allowing foot traffic through. Knowing this was an absolute contradiction to what I'd been thinking earlier about going underground I figured I'd take my chances. After the sight of fighter jets overhead, this was the shortest,



quickest way out of the city, which was where I now DESPERATELY wanted to be!

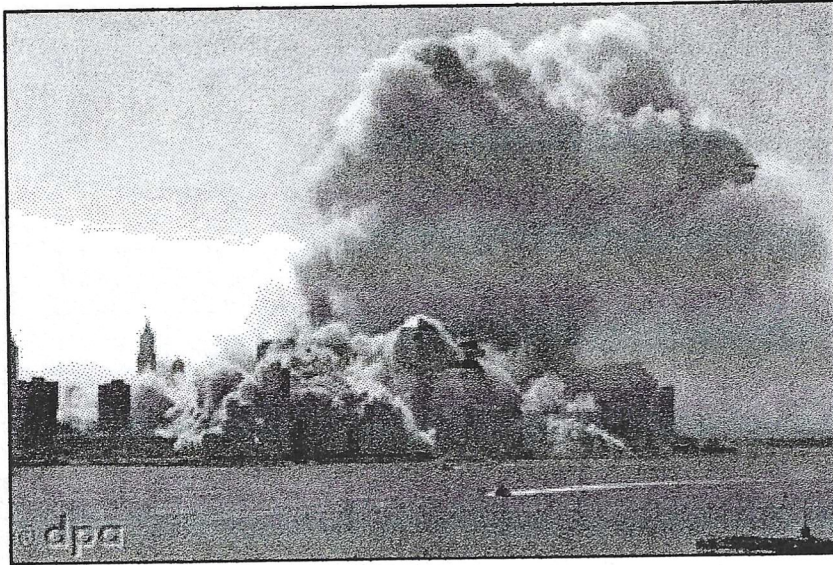
Several blocks later, the traffic cops were stopping all cars with empty seats forcing drivers to take any passengers they could fit to the other side. I climbed into an SUV with three



others, and seconds later we were speeding through on our way to Queens. I don't have to mention that the few short minutes underground were uncomfortable for not just myself, but for all of us as we bit our tongues and waited patiently for that first glimpse of sunlight on the other side. Reaching our destination we split up, some heading for the subway others for the Long Island Railroad both just a few blocks away. We never even learned each other's names... we were all on a mission!

The train I got on was empty at first, but as we sat there for over an hour it was soon beyond the realm of full. I spent the hour talking to a guy who was hoping to get home to his wife, as was I. Several times during the conversation I looked around at others, most of whom were silent. When eye contact was actually made, it was just the same vacant sort of frightened looks I'd seen earlier, as I'm sure I'd looked to them. Two guys got on the train with a plastic bag full of cold beers. Standing in the aisle, they popped the tops and toasted, one saying simply "Here's to revenge!" This was





something I'd yet to see in anyone! Finally the announcement was made that we were on our way, the conductor saying something to the effect of "We have the signal, and off we go!" I have to say here that I silently prayed that those would not be the last words I ever heard. Still in my state of mind everything was a potential target! In the days following you all will continue to hear the unending stories of heroes, and undaunting courage. On that day those of us who got out of the city were scared. We were all

downright frightened, as I'm sure all of us will continue to be; heroes and average citizens alike. Conveniently this train actually stopped at my stop. Stepping off I could see the smoke now from a greater distance still rising.

Walking the mile home I listened to still continuing coverage on my Walkman. A breaking story now told me that bombs were falling in the Middle East somewhere and some town was on fire. Could we have retaliated already? I quickly ducked

into a bar to watch the event unfold, trying to hear the television over the exuberant cheering of those inside, drunk and stupid as they all screamed "Take that!" The bartender, an Irish girl now in tears tapped me a beer as I watched incredulously silently wondering 'Can we do this? Do we have irrefutable evidence as to who hit us?' Downing my beer I walked the rest of the way home to where my wife eagerly awaited. By this time news had broken that whatever was happening in the Middle East was an internal thing. I breathed a sigh of relief and collapsed on to the couch. I was home!

I'm sure that there are millions of stories just like this, stories that won't make the news, faces that no one will ever know. I'm, just one of those millions, one who will never forget this experience and for some unexplained reason wanted to share it with those both near and far, the experience of just an everyday average New York City resident on September 11th, 2001!

*Tom Mortensen  
Queens, N.Y.*

## ***BEV A SAGA LOU??***

***Just before we finally put this issue to bed, news reached us of what Bev is going to do next. After rumours of a band playing in the Midlands area, which never materialised, it seems Bev has decided to go into radio presenting. Always thought that rich, deep brown voice would serve him in good stead in his later years! Thanks to Martin Kinch for permission to use the following...***

**I** thought you might be interested in some news about Bev Bevan.

The other day I asked him for permission to use some photos from his book on my web page, I also asked him what he is up to these days.

As well as giving me permission to use the photos, He also tells me that he has his own radio programme starting on the 20th October on a new station in the Midlands here in the UK called **Saga 105.7**.

His show will be broadcast on a Saturday from Noon until 2 pm and is called **Bev Bevan's Jukebox** and

will feature music from 1955 to 1965.

(If there's anyone here from the Midlands, let us know how he does as a DJ!!).

Also, He is now managing a new young band called **The Hudson Sound**. "*Five talented Ex Uni. graduates with good self written songs and an energetic stage show.*" (he tells me that they remind him of the Move circa 66/67).

He also said that lots of people are keen on getting the Move back together but Roy isn't interested.

And also that a promoter is trying to put together an 'All star' seventies band and has asked him (Bev) if he is interested.

.....  
From the Saga Radio flier being handed out around the West Midlands (UK),

**SATURDAY: 12.00 noon - 2.00pm  
BEV BEVAN'S JUKE BOX**

*"Join the man from The Move and ELO has he plays a selection of juke-box gems from the Fifties and Sixties"*

Saga FM starts broadcasting on October 16th, and is currently testing on 105.7 fm. It's aimed at the over-50's.

# HERE'S HOW THE LABS SEE IT..

*Zoom clearly didn't live up to its name as far as MallonMan is concerned..*

Who of us could ever forget that Jeff was at the forefront of music ideology with each new album? Every time that a new album was released, it was hailed with a mighty cash register ring, from the moment that *ELDORADO* hit to the time that *DISCOVERY* made its presence.

However, Jeff made a miscalculation in the 1980's: he underestimated the listening public. At one time, the genius of Jeff Lynne made great inroads into music ideas and co-ordination of lyrics with music, but then he relegated himself to putting out "crowd pleasing" material from the moment that *XANADU* was released. Unfortunately for Jeff, he could never regain that former stature. He tried with *SECRET MESSAGES*, but times had changed in the record and radio industry, and his music was nothing more than a throwback to earlier, more popular releases (integration of strings in a more defined role).

What came next, *ARMCHAIR THEATRE*, had promise and was well received through critical acclaim, but failed to materialise great sales through radio airplay. Again, the times have changed the music scene, but Jeff persevered.

Traveling Wilburys looked promising, except for one major problem: Jeff never got as much credit as the other players did. Why? Because the others had made names for themselves as individual artists (George had excellent sales through the 70s and *CLOUD NINE*, Bob was and will always be Bob, Tom did a great job of teaming up with other great artists after putting a hold on the Heartbreakers, and Roy..well, the name speaks for itself). However, Jeff was a front man for a popular

group, ELO. Ask anyone who knows little of Jeff Lynne who was in the Wilburys, and you will get the other four gents. Rarely Jeff. Unfortunately for Jeff Lynne, the world passed him by, and he underestimated the public.

They move on, music styles change, radio airplay changes, MTV changes the scene, but Jeff became a general recluse. He failed to do a better job of capitalising on his name as front man for ELO. This was a mistake. The only way that the Zoom concert could have succeeded was that:

(a) Jeff had a more popular presence in the listening public's attention. He could have used that to rename the band "Jeff Lynne and ELO."

(b) He charged less for the concerts by doing them in smaller venues.

(c) He maintained a friendlier attitude with Bev, Kelly and the others.

We could have seen a reunion that would have truly brought fame to an otherwise obscure band name. Obscure you say? Your general rock concert-buying patron is young, with lower disposable income. You think that person remembers well the name of ELO? In that light, how many young people watch PBS or VHI? d. Jeff took this all too seriously. He wanted to go out *now*, taking the money and running while he still has his voice. He misstepped by not taking a more conservative route, namely working with other bands who perform with each other in smaller venues (Yes and Alan Parsons Project, REO and Styx, etc.).

Get your name out there first; don't expect that former popularity will bring back the throngs of yesteryear. We bought your records, your CDs,

attended your concerts in the past. You underestimated us. You offered nothing new for us to listen to in Zoom, except for what seemed to be a catharsis of your life's history. That was not ELO, and would certainly not create a desire for the stereotypical concertgoer to shell out his hard-earned money to you. This is not to say that the tunnel is blocked and no light will ever shine again, but you have *got* to change things, and quickly! The Rock and Roll Hall of Fame may call, but the *only* way to get in there is to make the voters think that a great ELO reunion would show up for the ceremony. You do the math. You created ELO with the help of two others. So what if you wrote all the tunes?

Your presence on the stage was *never* a solo effort. You performed with several cast changes, but the heyday of the group was that, a *group* performance. You made the decision to force Bev's hand and relinquish the ELO Part 2 name, so that you could release a new album and tour as the original. Was this a wise decision, in retrospect? Your music was getting recognition, albeit with a name extension. You could have used that to your advantage.

I am truly sorry Jeff, that your latest effort failed to generate sales of earlier projects, but the die was cast long before you released Zoom. If this was truly your swan song, then good luck and goodbye. But if you want to make the world remember what it felt like to be a part of ELO, then "crowd pleasing" is unfortunately your only avenue of choice.

The Final Labs Project for ELO, but not Orchestra,

*Scott R. Mallon*

# **SIGNAL HILL, CALIFORNIA**

## **4 AUGUST 2001**



**W**ell, I must say I feel lucky to have gotten to see Orchestra at the Green on the Hill August 4. I don't think they're playing any more dates in August. To make it even more special, I got to hear the new songs **JEWEL & JOHNNY** (by Hux) and **No REWIND** (by Eric), both of which showed lots of promise, and seemed to go over very well with the audience.

What's even better is that I took up close pictures of Kelly, Eric, & Hux on their way to get some Mexican food from one of the vendors. Not only did they give me permission; they even posed for the camera! Kelly even told me where we both should stand in regards to the sun's position, then, if you can believe this: he thanked me for coming to the show! What a class act!

The band really rocked!

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There were a few miscues but for the most part everyone was at their best. Another surprise besides the new material is that they brought **MIDNIGHT BLUE** back into the set. While I have a great deal of respect for Jeff Lynne's singing ability, I honestly think Kelly handles it better. **OVER LONDON SKIES** had more (or maybe it was

just louder?) orchestral accompaniment from Sir Lou, which gave it a different feel.

in a very short time span Gordon has really come into his own—he's a great fit, but unlike many drummers, you can't help but notice how he propels the band. I'm not saying he's better than Bev,



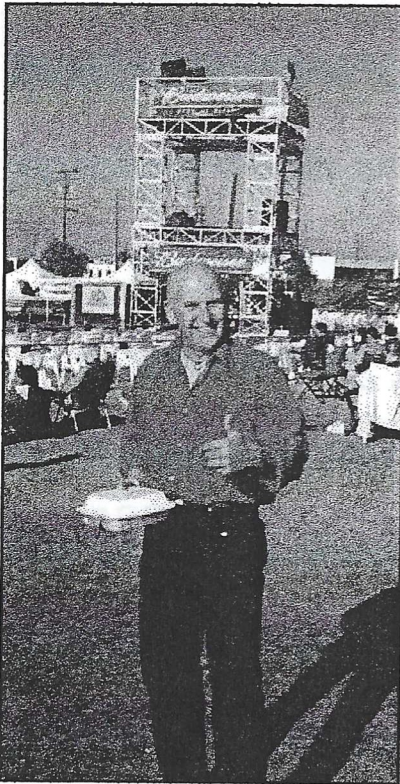
*P Hux and his amazing talking paper plates!*



he's just different.

Before I knew it Kelly said that it was a full moon, and that it was "almost time for him to go back to his cage". The encore brought a surprise for everyone: some guy who had a little too much to drink got on stage and "borrowed" the mic from Kelly. After blurting out "Don't bring me down!" he was escorted off the stage, prompting Kelly's remark, "One brave soul, and he forgot the words!"

Brian Barton, California



**Kelly models the latest addition to his fetching headwear collection!**

**Photos by Brian Barton**

## AN ELEGY RECORD THAT WORKS

By David Menconi, Staff Writer

(c)2001 The News & Observer, Printed 4 October 2001



**W**henever you hear a record described as "intensely personal," it's usually a good idea to duck. Usually, but not always. PURGATORY FALLS (NineEighteen Records), the new album by Triangle transplant P. Hux (Parthenon Huxley), is the rare exception.

Huxley went by the sobriquet Rick Rock during his time in the Triangle, and departed for Los Angeles in 1986. Five years later, he married screenwriter Janet Heaney, who died in 1997 after battling a brain tumour for more than a year. PURGATORY FALLS is the record he made in response to her death.

"Songwriting is something that seems to happen naturally to me anyway, and this was sort of supernatural," Huxley says. "If music is fueled by emotion, I had a surplus coming on pretty strong. For at least two years after her passing, every time I'd get a song idea I knew exactly what it was about. The pain was so palpable, they were all fairly obvious.

"The challenge," he continues, "was to make a record that was not unlistenable. There've been a few death records out there, some more successful than others. A lot of the early reaction is that people feel it's as much a love record as a loss record, and I like that."

PURGATORY FALLS succeeds on all counts. The lush pop arrangements perfectly fit the elegiac tone of the songs, which pay moving tribute to Heaney. The cover photo also fits the theme. A landscape shot of the Heaney family's New Hampshire farm taken the day Heaney's ashes were spread, the photo has a mysterious crescent of golden light in the middle. Huxley says he likes to believe that was

an image of her soul.

"RUBBLE is the song on the album that still gets me," he adds. "I can listen to it and... that's the one that hits the emotion spot. It still kills me a little bit, which is odd to say about something I wrote and recorded."

For all that, there's a happy ending to the story. Huxley has remarried, and on Monday night, he and his wife, Helle Huxley, welcomed their first child, Fiona James Huxley.

Huxley also remains as busy as ever on the music front. Since 1999, he has been a member of the Orchestra, the Electric Light Orchestra spin-off. He departs for England next week to do a six-city Orchestra tour, complete with choir and orchestra.

Huxley hopes to strike a distribution deal soon for PURGATORY FALLS (which is available only through the <http://www.parthenonhuxley.com> Web site), as well as the just-completed Orchestra album. The group is coming off a bruising legal fight with one-time ELO leader Jeff Lynne, who won the rights to the name and released a rather forgettable solo album earlier this year under the ELO name.

"We're not legally allowed to call it anything like ELO," Huxley says. "I won't mention any names, but someone with the initials J.L. who came armed with lawyers, stopped us. So we're called just 'the Orchestra.' We've got three of the nice guys from ELO in our band. Making this record took 2 1/2 years because we've got two guys in England, one in Cleveland, one in New York and two in LA. Despite the long gestation period and the democratic nature of the group, it turned out great."

# **NEWS AT THE END??**

*Could Start a Trend!*

## **8 BRAND NEW SONGS IN THE LIVE SET??**

Word has reached us that the guys are rehearsing **EIGHT** brand new songs for their live set, which will be tried out initially on the UK Tour!

If this is indeed the case, it will be the most songs of their own they have played in their live show for over two years.

We only got **FOUR** songs of their own in 1999. Some American audiences, soon after Bev left, got to hear just **ONE** of their own songs (**OVER LONDON SKIES**), although that content has more recently gone up to **THREE**, with the addition of new songs **JEWEL & JOHNNY** and **No REWIND**.

Can we also have back in the set older classics like **WHISKEY GIRLS**, **HONEST MEN**, **DON'T WANNA...** and perhaps ones they haven't performed before, such as **SO GLAD YOU SAID GOODBYE**, **FOR THE LOVE OF A WOMAN**, **TWIST OF THE KNIFE?** Wouldn't that be cool!

## **NO REWIND ON SALE ON UK TOUR??**

It is also rumoured that a special 'fan' edition of the new album, **No REWIND**, will be on sale during the UK tour (14-20 October).

This will be a pre-release version, apparently, with just a plain cover and track listing. The 'proper' version, with photos and artwork, etc., will be available sometime **AFTER** the tour.

Not sure how many of these special editions of the album will actually be on sale, if indeed they are, but if you are going to more than one concert, it may be advisable to pick up your copy at the first one you're going to!

## **LOU CLARK DOES HOOKED ON CLASSICS GIG AT THE ROYAL ALBERT HALL IN NOVEMBER**

Lou and the Royal Philharmonic are going to be busy for a couple of months at least...

After they play **FIVE** of the six UK tour dates with Orchestra in October, they will play **ONE HOOKED ON CLASSICS** show at the Royal Albert Hall (scene of perhaps **ELO Part II's** greatest triumph) on 4 November.

Details on ticket ordering can be found on the colour insert enclosed with this issue.

## **JEFF DIDN'T EXACTLY 'ZOOM' INTO HISTORY...**

As you must all know by now, Jeff made a brief comeback with the 'ELO' album **Zoom**, in July.

This album was the reason for all the legal shenanigans with the Orchestra members over the past couple of years—Jeff wanted the **ELO** name so that he could release **Zoom**.

Sadly, the album itself, although not a bad album, was simply a solo album, featuring mostly Jeff, and a few guests on some tracks, most notably **George Harrison & Ringo Starr**. **Richard Tandy** also appeared.

Chart positions were disappointing at best, only staying in the lower reaches of the UK chart at any rate, for a couple of weeks, before vanishing without trace. A single, **ALRIGHT**, was only released to radio stations.

Also, an over-ambitious **US Arena Tour** was planned for September, although ticket sales for this proved to be disappointing, and the whole thing was later shelved.

Recent events in the United States may have caused some of the dates to be cancelled anyway, even if sales had been good.

## **THANK YOU'S!**

To Gill, Ken Latta, Etienne Kock and Dennis Lamminga for their wonderful help in getting my PC up and running after the virus attack

Hills & Clive for the use of the scanner

Gail George & Jay Gilbert for the Parthenon Huxley Living Room show review and photos

Kevin Knapman for organising the Lou Clark flyers to be distributed with this issue, and also for distributing the Orchestra flyers for the UK Tour

David Menconi of the Raleigh News & Observer for letting us use the P Hux article on Page 25.

Jorge Devincenzi, John Kiline, Jim Hoban and Bea Schirmer for additional info and photos

# AND FINALLY...

*Always one to say out loud what we've been thinking all along, but in a totally unique way (remember 'Jeffrey's Ball' from the last issue?), Rosemary C (the Flake) has this time round taken the situation of Jeff Lynne's ELO's Zoom, and described it in her own unique style... To the tune of STAR TREKKIN' by The Firm!*

## STAR TREKKIN'

Star Trekkin' across the Universe, on the starship Reprise under Captain Lynne  
Star Trekkin' across the Universe, boldly going forward cause he don't wanna reverse

There's guest stars on the starboard bow, starboard bow, starboard bow  
There's guest stars on the starboard bow, starboard bow, starboard bow... Jeff

It's ELO Jeff... but not as we know it, not as we know it, not as we know it  
It's ELO Jeff... but not as we know it, not as we know it, not as we know it  
Not as we know it Captain

It's worse than that, where's Tandy Jeff where's Tandy Jeff, where's Tandy Jeff  
It's worse than that, where's Tandy Jeff where's Tandy Jeff, where's Tandy Jeff

We come as one, listen to thrill, listen to thrill, listen to thrill  
We come as one, listen to thrill, listen to thrill, listen to thrill

Ye cannae change the laws of freedom, the laws of freedom, the laws of freedom  
Ye cannae change the laws of freedom, the laws of freedom, the laws of freedom.... Fans

*By Rosemary C*

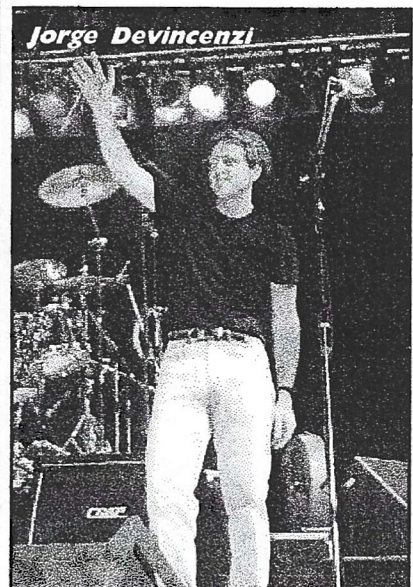
### SILLY-ISH PHOTO TIME



*Bea Schirmer*

***"In the unlikely event of an emergency, exits are situated here, here, and here..."***

### DON'T YOU JUST LOVE THOSE WHITE JEANS???



*Jorge Devincenzi*

# UNTIL NEXT TIME



Legendary Former Members Of  
Electric Light Orchestra  
and Electric Light Orchestra Part III

One Of The **GREATEST** Concert Performances You Will Ever Witness!

Former E.L.O. Members

**MIK KAMINSKI**  
Violin

**KELLY GROUCUTT**  
Bass & Vocals

**LOUIS CLARK**  
Orchestral Keyboards



Former E.L.O. Pt. II Members

**ERIC TROYER**  
Keyboards & Vocals

**PARTHENON HUXLEY**  
Guitar & Vocals

**GORDON TOWNSEND**  
Drums

# ORCHESTRA

Performing The Music of E.L.O.



From their four appearances with the Royal Philharmonic, Polish Chamber Orchestra and Stockholm Symphony to the Singapore and Australian Pops Orchestra to the Allstate, Toledo, Kansas City and Charleston Symphony Orchestras, these performers have sold out the world's most prestigious venues including New York's Carnegie Hall and London's Royal Albert Hall with their Symphonic presentation. In their Rock Format, they have appeared in amphitheatres, casino showrooms, theaters and for special events in over 25 countries.

**Not entirely sure why  
Eric looks half asleep  
(sun in his eyes?)...  
and just what is it  
with the paper plates?**

**Photographed at  
Signal Hill, California  
by Brian Barton**

**Also, here is a repro-  
duction of the flyer  
they used to advertise  
the show. Pretty cool,  
eh?**