

UNDER LONDON SKIES

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WE'RE BACK!

Kelly Live in
Tamworth...
twice!

The Orchestra
play Kansas,
Reno, California

P Hux Live

Bev Bevan Interview

EXCLUSIVE article
from Greg Szabo

And more!

ISSUE 10

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And indeed we did for Issue 9! Please don't worry, we won't do that again!

Hello again readers, welcome to Issue 10. Many thanks for your patience and loyalty as it's been a year since Issue 9!

When the band played Kansas on 8 June 2002, we had no idea it would be eleven months before they would resurface again!

With the band inactive and just one live show from Kelly in those eleven months, of course the big dilemma was what to fill the rest of the pages in this publication with?

Orchestra do not have the longevity of their parent band, ELO, and as a result they do not have the retrospective archive of them either, which left nothing else. The dilemma: put out an 8-page booklet in the meantime, or wait (however long it takes), until there is enough activity to fill a magazine? Conscience led us to the second option and we hope you feel the long wait has been worth it.

As Issue 9 went to press, the band were getting ready to play 3 gigs in the USA, culminating in an open-air gig at Old Shawnee Town, Kansas (reviews starting on Page 26). As this issue went to press, the band were again getting ready to pay another open-air gig in the USA, this time at Sawyer Point, Cincinnati

on 4 July. Hopefully there will be a review of this one in Issue 11.

Also in this issue, we have a rare exclusive. Former tour manager, Greg Szabo, has written an article especially for us, and also supplied some of his own personal photos to use with it. We feel very honoured by this, and thank Greg for taking the time out to write for us. Greg was reunited with the band when he worked with them once more at the gig in Reno (see Page 4).

Whilst the band has been inactive, Kelly has at least kept himself busy with his solo activities. His most recent two visits to Tamworth are chronicled on Pages 9 and 10.

We also have some lovely photos sent to us by Glen Nebel, which were taken from Orchestra's Bodles Opera House date in Chester, NY, June 2002. Glen sadly didn't have time to come up with a review or fill us in on Jason Lockart's connection with the band; but as far as we can ascertain, Jason is local to Eric, and being mentored by him. Eric it seems is quite the champion of young talent in his area!

That's enough from us – over to you now. Hope you enjoy Issue 10, and that it won't be quite as long a wait until Issue 11!

Serena & Lesley

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 Ray, for being Ray!
 Tina & Ian Gibbons, & Stuart Lunn
 Lesley, Rosemary C & Hills for listening
 Scott Mallon



**BOOK TONIGHT FOR
TINA McBAIN & PHIL BATES
THE ELEANOR RIGBY ACOUSTIC
EXPERIENCE
IN TAMWORTH'S HISTORIC CASTLE**

SATURDAY 6TH SEPTEMBER 2003

Tina McBain and former ELO II frontman Phil Bates, bring their unique interpretation of the works of Lennon & McCartney to the Great Hall of Tamworth Castle
'Quite astonishing' Bill Heckle, The Cavern
'The finest interpretation of a Beatles song I have heard in years' Bob Geldof

8.00 pm – Tickets £13.50 from The Lady Meadow Restaurant, King Street.
 Don't miss this excellent show.

THE ABOVE FLYERS WERE PLACED ON EACH TABLE AT THE LADY MEADOW RESTAURANT AT KELLY'S SHOW THERE ON 11 MAY 2003

On Saturday 6th September, a special concert is taking place at Tamworth's historic castle, when Phil Bates, Tina McBain and Chloe Millar present an Eleanor Rigby Acoustic Experience concert in the Great Hall of the Saxon Castle. Tickets at £13.50 have not yet gone on sale to the general public, but already over 30 of the 70 tickets have now been reserved.

Tina McBain said, *'It looks like we could do a week there, but unfortunately, due to the popularity of the castle, this is a one night only show. Both Phil and myself were born in Tamworth so the Castle means a lot to us. When Phil recorded A Little Light... tickets sold in hours, and it looks like our show is going to be the same.'*

Phil and Tina this week have announced that Revolution String Quartet violinist Chloe Millar is to join them on a permanent basis and a lot more new material is on the cards, with magical twists which are becoming the trade mark of the band. A lot more gigs are now in the pipeline for the Eleanor Rigby Acoustic Experience.

Finally Tina said, *'When Phil and I did our Christmas show, there were many ELO II fans left disappointed, who had not pre-booked their tickets and had to be turned away. I must stress that tickets must be got in advance for this Castle gig.'*

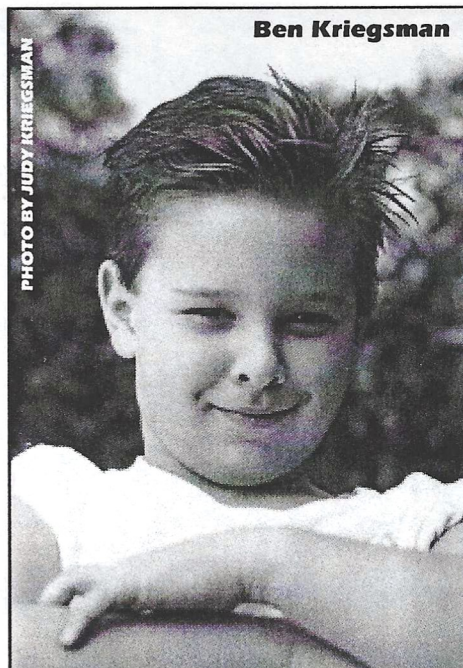
To book tickets, call Stuart Lunn at the Acoustic Cafe at the Lady Meadow on (044) 01827 51400. Credit card bookings are accepted.

**KELLY DUE TO RETURN TO LADY MEADOW
IN NOVEMBER 2003**

Kelly has been provisionally rebooked (Orchestra commitments permitting) to appear again at the Lady Meadow in Tamworth on Sunday 2 November 2003.

Says Tina McBain: "Kelly is back at the Cafe on Sunday 2nd November and we are really hoping that many of you will again consider making the journey to Staffordshire. There are a couple of things to bear in mind—if you are staying overnight, Stuart has a great deal with a local hotel, so if you need accommodation, talk to Stuart Lunn first: call 01827 51400, and he will book you in to the hotel using his discount. Many people have expressed the desire to have food included like we normally do on a Friday and Saturday, so for Kelly's next show we are including in the ticket price one of Stuart's legendary buffets."

TIMES: Doors open 7:00. Buffet: 7:30 til 8:30—enough to feed the 5,000! Kelly first set: 8:30-9:15. Interval. Kelly 2nd set: 10:00-11:00. Tickets including buffet and show £14.50. To book, telephone Stuart as above. Credit cards accepted.



**BEN 'N' ERIC MAKE
MUSIC TOGETHER**

Mike Kriegsman's family are clearly also personal friends of Eric. He reiterates his delightful story below of how Eric helped his son Ben get top marks in a school assignment...

Ben, my 6 year old, needed to interview someone who has a career that he, Ben, might like to have himself one day. He interviewed Eric over the phone for 45 minutes. The man has a huge heart.

As I recall, he asked Eric what he does, what instruments does he play, why he does it, how he trained, favourite beer (kidding!) Simple stuff like that. Eric explained (I'm paraphrasing here) that he loves travelling the world and touching people with music. I thought that was sweet.

Needless to say, Ben's first grade teacher was impressed! Most other kids interviewed accountants and bankers.

Beyond the interview, Ben and Eric talked about the music lessons Ben's been taking, ELO and Orchestra songs, guitars, stuff like that. It was so sweet.

They met yesterday for the first time *[at the California Great Escape Festival—Ed]* and Eric made Ben feel like an old friend. Ben was soooo thrilled.

Ben's been taking guitar lessons for a year (seriously) and he can play a number of ELO songs. He brought a guitar pick for Eric, Kelly and Hux and they used his picks throughout yesterday's show. Ben's still talking about it.

Mike Kriegsman, USA



THE ORCHESTRA DO RENO, NEVADA, 25 APRIL 2003

Unbelievably, this was the the band's *first* gig since Kansas in June 2002 (mentioned elsewhere in this issue). It had been a very long break for them but they came back in style, with a 37-piece orchestra and two choirs backing them up. The performance was also captured for a forthcoming DVD release. No further information on that part yet, but hopefully it will be available to us fans! Read on...

Well, after going to the show and driving back through the snow storm afterwards, getting one and a half hours sleep, then coaching my boy's baseball team to a victory, I stupidly went to a dance party and drank a little too much. But the hangover is now wearing off so I'll try to relate what the Orchestra concert experience was like.

Upon arrival I noticed the signs did not read "Orchestra Concert". Instead they said, "The music of ELO". I guess "O" must be billed this way to sell tickets. But I did not come all this way to hear the old standards. I wanted to hear their own material. Boy was I satisfied. They played a total of seven *No Rewind* songs. Sorry, but no *ELOp2* songs at all. The show began about 9:00 pm with a warm up band that played jazz. Jazz before O? I guess it made for a good juxtaposition. They played for about 40 minutes, then a 10-minute break where it seemed that half the crowd of over a thousand

exited for a quick smoke before settling in for O. Because the show was being taped for a DVD, cameras were all over the place. Two of them were on the sides of the large stage on movable booms.

When the curtain opened the 37-piece orchestra with high school choir were all in position. The band walked onto the stage from right to what sounded like a mixture of different ELO songs edited together. Then the beginning part of *FIRE ON HIGH* began to play with the audience applauding in approval.

Those of you who have read my posts in the past know I hold no punches. So here is my critique. The *No Rewind* songs were perfectly played, some songs came out better than on the CD. Kelly and Parth sang their songs perfectly. When Kelly sang *BEFORE WE GO*, I had to hold back a tear in my eye; it was so good. Unfortunately for Parth, it seemed the soundman had something against him. A few times Parth's mic was not on in time and

his guitar screeched so loudly it was painful. But Hux was not the only one to suffer the wrath of the self-described "sound engineer". Kelly's bass frequently was feeding back and it felt like an earthquake. Eric could be seen making gestures that he could not hear his monitor correctly. Speaking of Eric, it was great to hear him play the real grand piano for a change. What a treat it was.

Sir Lou, in his traditional white tux, had the orchestra and choir performing flawlessly. Quite an accomplishment, I thought. Mik was his usual sweet sounding self. Kelly did his best to entertain the masses, like jumping off Lou's pedestal and landing to the beat. Pretty daring stuff. And the highlight of the show was Gordon on *TURN TO STONE*. Believe me. Get the DVD when it comes out. You got to see Gordon and his adaptation of *TURN TO STONE*—it's unbelievable! Every beat is perfectly timed and so clever.



When it was all over they had played a total of 25 songs. Seven of those were off *No REWIND*.

It was good to meet all the other fans there. Thanks to Ramut for the ride. It was good to meet Jan who flew in from LA. Dave and Lulu, as always it was a pleasure.

After the show the tour manager came out and invited a group of us to go backstage and say hi to the band. Very cool!

Dave Lowery



Eric finally gets his wish to play a grand piano!

PHOTOS IN THIS ARTICLE ONLY BY DAVE LOWERY—WHO ADMITS HIS OWN LIVE SHOTS ARE NOT THE BEST. LIVE PHOTOS ON NEXT PAGE BY JOHN VALEU. BACK-STAGE SHOTS ON PAGE 7 BY DAVE LOWERY.

What The Local Paper Said: Reno Gazette-Journal 26 April 2003

A few songs into the "Music of ELO" Friday night at the Reno Hilton Theatre, bass player Kelly Groucutt offered a history of the classic rock band.

First, he said, there was the Electric Light Orchestra. Then came ELO Part II, a spinoff group that eventually would become The Orchestra. It was the latter band that rocked the Hilton, playing some of the biggest hits of the original ELO, minus the man who created them, singer-songwriter Jeff Lynne.

It's hard to imagine an ELO show without Lynne, as he and drummer Bev Bevan were the only constants in a musical lineup that changed on almost every album. But nobody missed Lynne Friday because The Orchestra tore through ELO classics with the ferocity of a much younger group, and they seemed to have fun doing it.

Lending credence to the material were Groucutt and violinist Mik Kaminski, who did time in the original ELO. But the group frequently strayed from nostalgia to shill for its new album, *No REWIND*. Since the audience was there to hear familiar tunes, like *EVIL WOMAN* and *SHOWDOWN*, this was a brave move, but the new material is surprisingly strong and the band sold it with finesse.

Most of the songs on the new album were written by pianist Eric Troyer and guitarist Parthenon Huxley. Neither was in the original ELO, but you wouldn't know that by listening. Their songs blend remarkably well with Lynne's catalogue. In fact, if Top-40 radio were still open to the ELO sound, The Orchestra would likely be on the charts.

Adding depth to the music was the 35-member Foundation Orchestra and nearly 100 singers from Reed and Reno high schools. As would be expected in a rock setting, the orchestra was sometimes buried beneath the driving electric bass and drums that anchor the music. But when the orchestra was spotlighted, the sound was phenomenal. In fact, even when the orchestra sank too deeply into the mix, it provided an aural depth the core players could have never created on their own.

There's also something to be said for the visual spectacle of a concert featuring nearly 150 musicians.

It would be easy to write The Orchestra off as a bunch of nobodies living off the glory of music they have no rightful claim to, but that would be remarkably unfair. The group's original material proves it's still vital and has much to offer anyone who enjoys 1970s retro rock. What's more, the band's stage presence is phenomenal.

Last year, The Eagles performed in Reno with all the key players, and they charged a lot more for tickets. The result: A technically great show that felt stale because of obvious tension between the individual players.

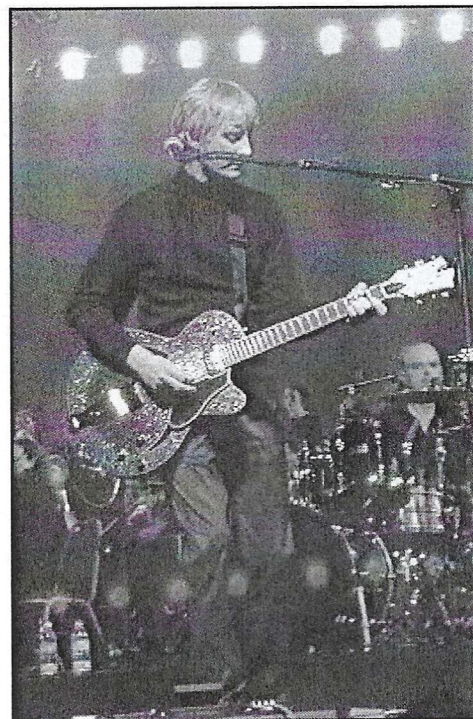
The Orchestra may be living off of past successes, but at least they're having fun doing it.

Forrest Hartman

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AN ORCHESTRA 'FIRST-TIMER' REVIEWS RENO

This was Anna's very first Orchestra show... not a bad way to start!



This review is a month late, but here it goes:

First of all, not only was I lucky to get to see Orchestra so soon after my new-fan status, but I also got a front row (table) seat! I didn't even know it until the usher brought me up there. The cameraman panned the audience during the encore, so there may be a good chance that I show up on the DVD.

I got to hear just about everything that I wanted/expected to hear, which in itself is great.

I loved how my favourite songs were really brought to life. Like **STRANGE MAGIC** and **ELDORADO OVERTURE**: studio-perfect. And **LTTL**: I wanted to get up and dance, but I was too much of a chicken.

The surprise highlight was **ROCKARIA**. Would you believe that I used to skip

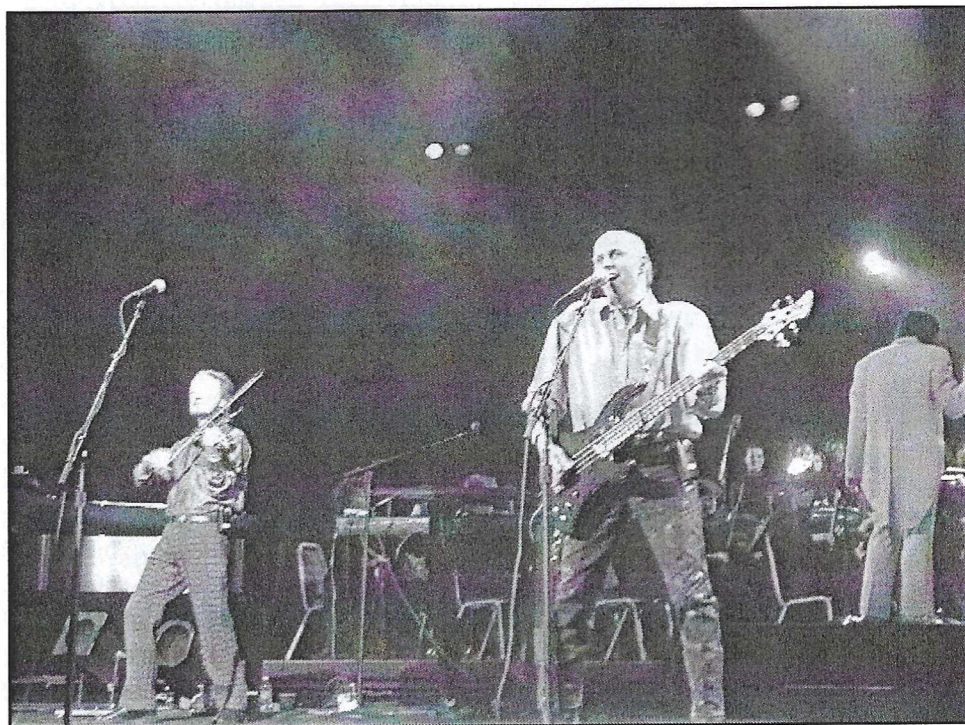
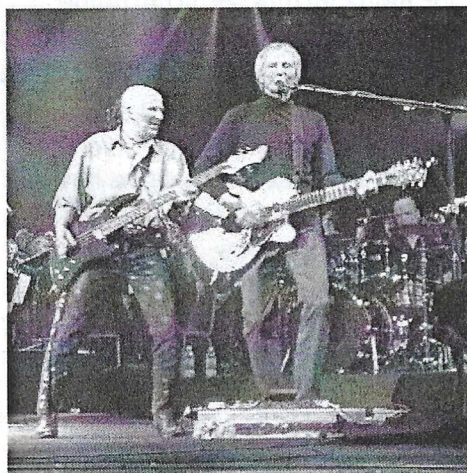
that track? Partly because I was put off by the opera bit. Shame on me! But that all changed when I first saw the Wembley video a few months ago, then even more so at the gig. Kelly makes opera seem so cool. He even came over to my side of the stage and did that little dance he does!

I could go on and on about this surreal experience, but I'm sure so more stuff about the gig will surface when the DVD comes out. Can't wait! Unfortunately, I don't have any photos of the gig. I didn't think cameras would be allowed, so I didn't bother bringing mine.

I hope you all enjoyed my rantings, take care.

Anna Henry (AKA Isis Moonstar)
USA

PHOTOS ON THIS PAGE BY JOHN VALEU

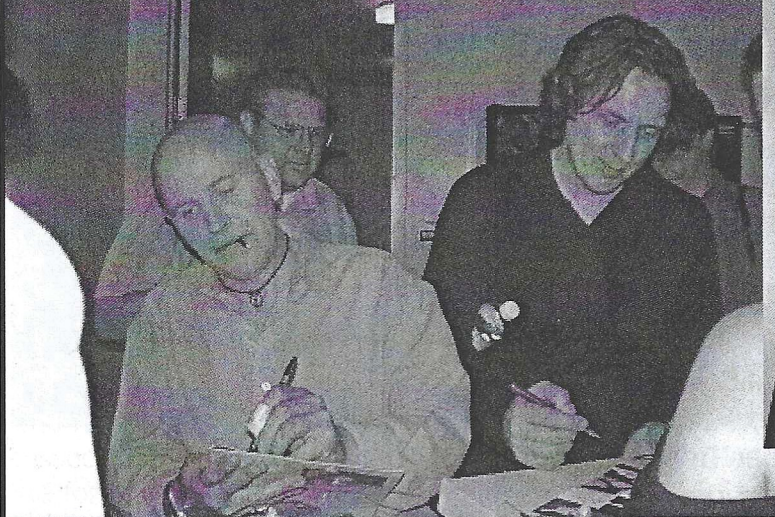


After-show Fun In Reno

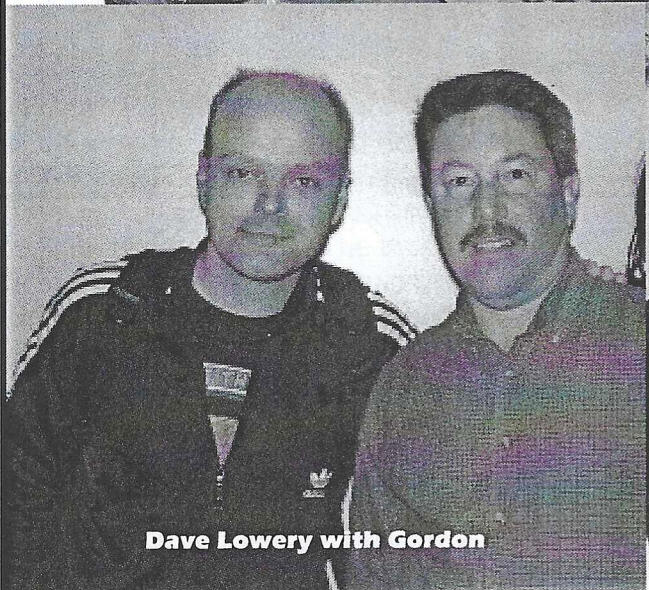
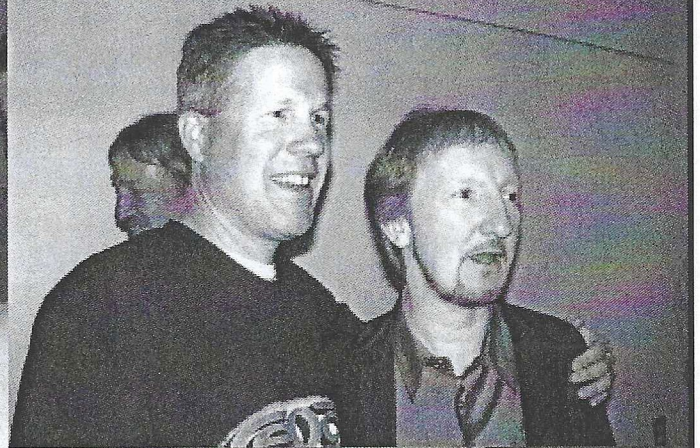


Reno's welcoming committee!

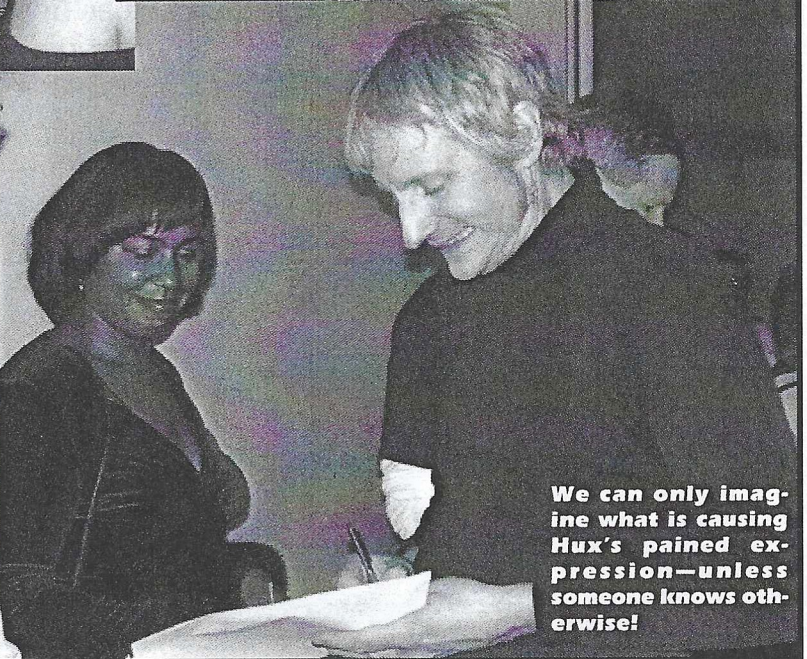
Kelly & Eric run the gauntlet first...



Mik with Dave's friend... also called Dave!



Dave Lowery with Gordon



We can only imagine what is causing Hux's pained expression—unless someone knows otherwise!

THE GREAT ESCAPE FESTIVAL, IRVINE, CALIFORNIA: 26 APRIL 2003



Just got back from the Great Escape festival. It was a shorter set than usual, at about 70 minutes, but the guys really, really rocked hard, and they got better as the show went on.

Considering they hadn't played together in nearly a year, I was impressed by how tight the performance was. There were technical problems, which mainly afflicted Eric and Hux, but the roadie kept things going smoothly for the most part.

It seemed to me that the guys took special pleasure in playing the harder rocking songs like **MA MA MA BELLE** and **Do YA**. I don't think I've ever seen Gordon smile so much.

During the whole gig Hux was smiling and making faces at a few toddlers who were in the front row with their mom.

The next generation of Orchestra fans?

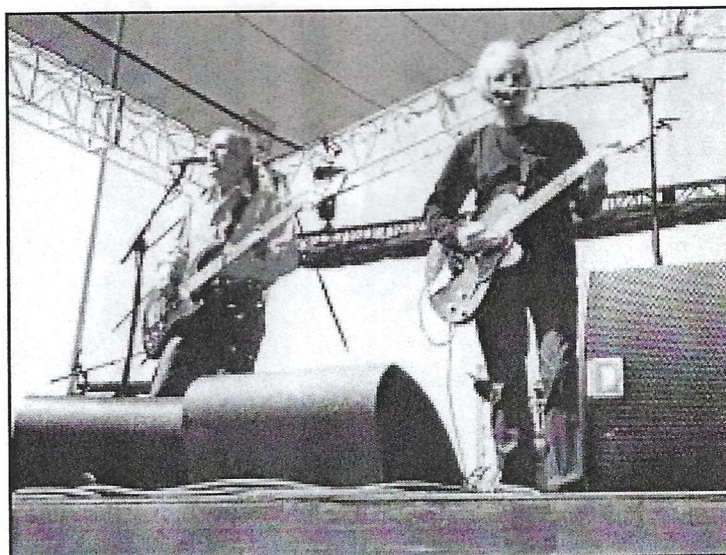
This was a superb venue for Orchestra—I really hope they play more gigs like this, or just more gigs, period.

Brian Barton, California, USA

It transpired afterwards that unfortunately, due to very bad promotion, the band's gig at the festival was very poorly attended: an estimated 100 or so people scattered around a field that could have easily held 5,000. Despite this, Brian says:

"I'd have to agree that the event could not have been promoted any worse than it was, especially when you

look at all the big name sponsors. But I've seen ELO Part 2/Orchestra gigs with even smaller turnouts, so I guess that's why I wasn't disappointed. I treasure getting to



see these guys whenever I can, and frankly I was too giddy last night to be overly objective.

To clarify: I think at this point a festival can be the best type of venue for Orchestra if it's adequately organized and promoted."

PHOTOS BY BRIAN BARTON



Kelly's Karaoke

An evening with Kelly Groucutt, The Lady Meadow Restaurant, Tamworth



On a sunny summer's evening (there have been a few) on 7 July 2002, I travelled to the Lady Meadow Restaurant to see ex-ELO frontman Kelly Groucutt in concert.

Having been welcomed by Stuart, the manager of the restaurant, I was then surprised and delighted to meet my friends from the Dutch ELO Fanclub, Michael, Guido and Herman (the faithful translator). As we discussed all matters ELO (particularly the forthcoming Fantreffen), I was aware of a playful dig in the ribs as Serena announced her presence. She had recognised me as a subscriber to ULS.

We then noticed the man himself, Kelly, with equipment but no 'roadies' or backing musicians. As he assembled his instruments and equipment and proceeded to soundcheck both, I thought, "*this is going to be a karaoke!*"

Well maybe it was, but like no karaoke you've ever heard before!

Tina McBain introduced Kelly to a now full to capacity restaurant and

he proceeded to take an amazing musical journey through the fifties and sixties and later.

Instrumental accompaniment was supplied by a pre-recorded DAT of Kelly playing all backing instruments and vocals, with Kelly live on lead vocal and guitar (acoustic or electric).

The result was simply electric. First his superb vocals brought The Everly Brothers to life in the first of a number of medleys. The next

high point of the performance was reached with his performance of Roy Orbison's **BLUE ANGEL**—absolutely spine-tingling.

Other highlights were **STAND BY ME** (Ben E King), Sting's **FIELDS OF GOLD**, and finally Sinatra's **I'VE GOT YOU UNDER MY SKIN**, which resembled a full big band arrangement.

I assisted Michael in keeping a detailed set list of Kelly's performance. In the interval, Tina sold raffle tick-

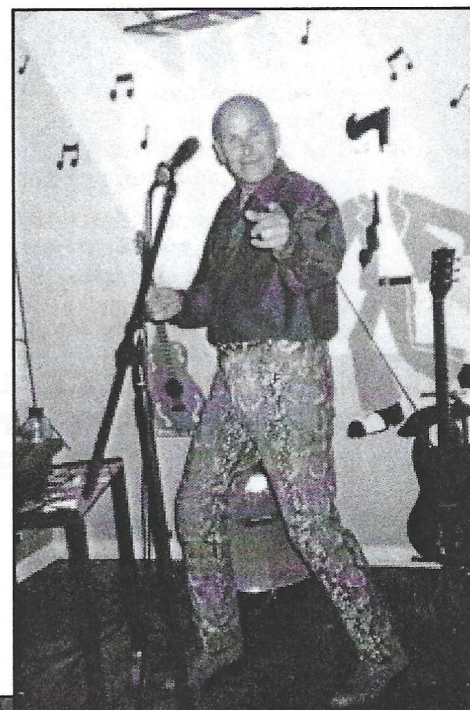
ets and related to us the progress of her health problems. Suffice to say that despite the vagaries of the NHS, she is keeping well, although unable to sing at present. I'm sure all readers will want to wish her good health in the future.

As I was getting my round of drinks at the bar, the familiar figure of Phil Bates entered the venue. He watched the remainder of the show from a table at the back with several female fans.

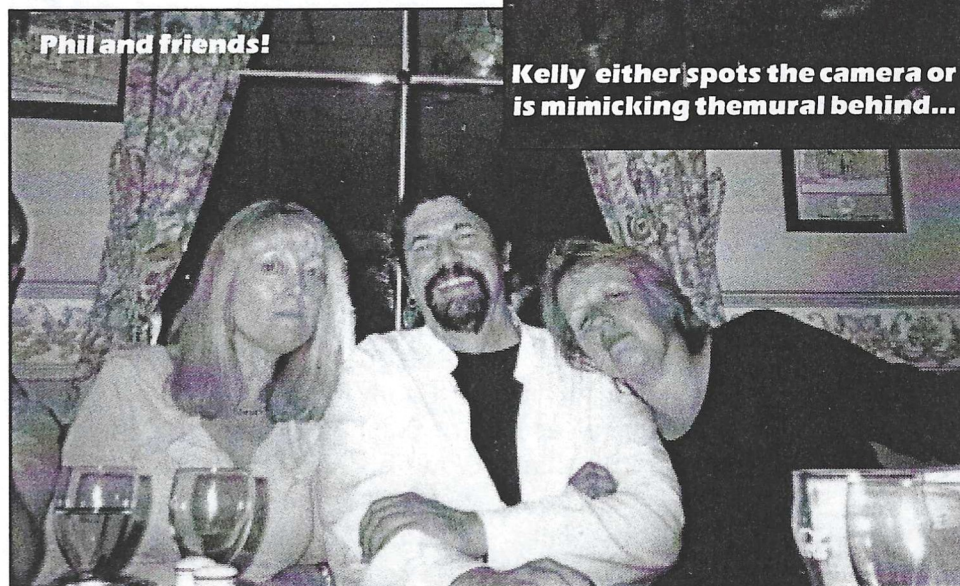
After the standing ovations were complete at the end of Kelly's performance, Michael arranged a 'face-to-face' interview with Kelly for Starlight [*the Dutch Fanclub magazine*].

The end of a perfect evening.

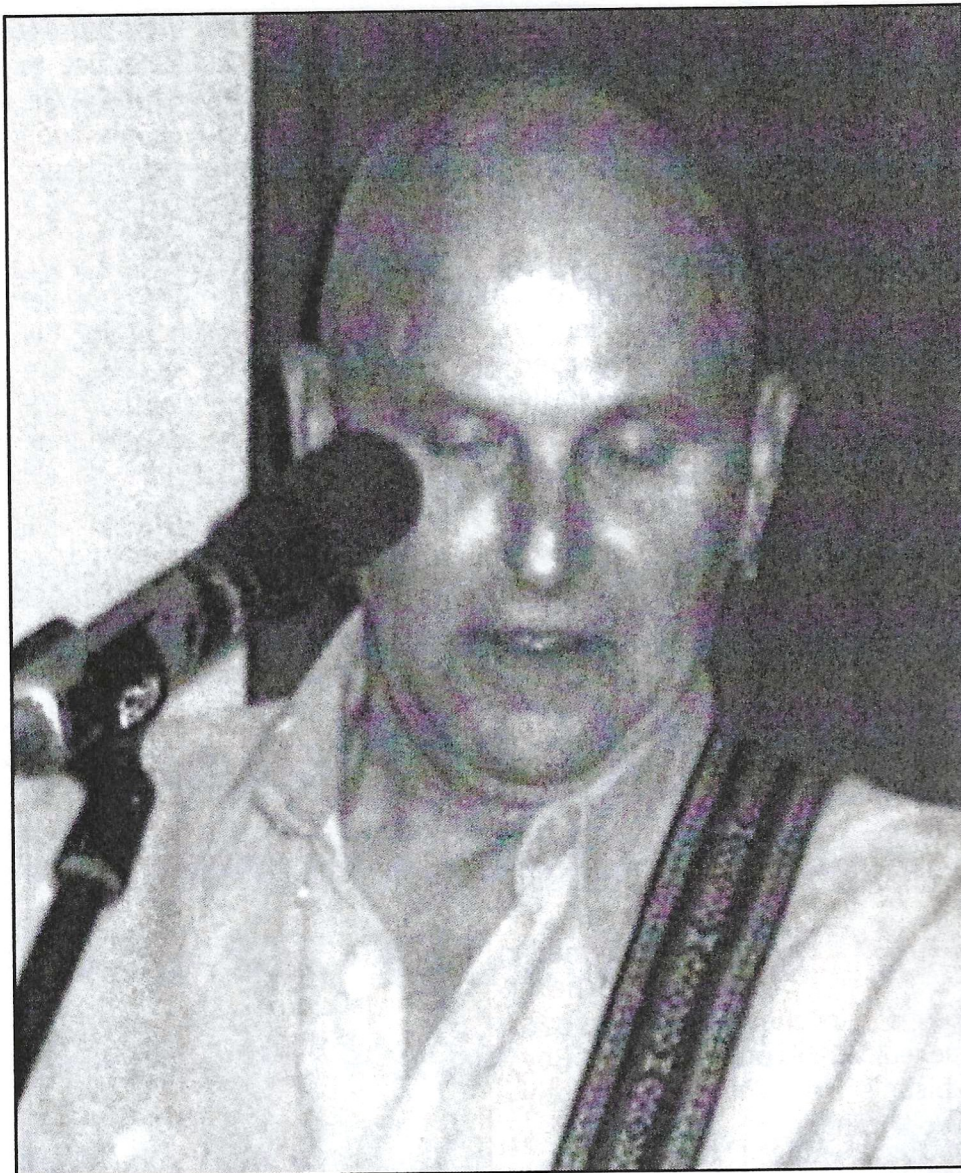
Steve Taylor. Leicester



Kelly either spots the camera or is mimicking themural behind...



Phil and friends!



KELLY GROUCUTT LIVE AT THE LADY MEADOW RESTAURANT, TAMWORTH: SUNDAY, 11 MAY 2003

Here is my 'Review' (I use the word loosely!!) of Kelly's show last night.

We arrived at The Lady Meadow Restaurant a bit early and were greeted by the acoustic sound of Beatles music, which was lovely, and relaxing and very fitting for the surroundings I thought. I enquired who it was and it's the CD that Phil Bates has done with Tina McBain 'their unique interpretation of the works of 'Lennon and McCartney'. The CD's were available at the door for £13.00.

Kelly was all-but ready except for his clothes change. He's not as tall as I thought and he has a very unusual hairstyle!! It's kind of... well he's completely bald except for a little ponytail that sits just above the nape

of his neck; it's OK, it grows on you (no pun intended!!) He wore bright clothes and a long silk black and gold scarf from his hip, which disappeared as the night went on.

When he was ready to start he put a tape on of yes, you guessed it, ELO. The familiar sounds of **STANDIN' IN THE RAIN** (live version) hit us all and got us in the mood, followed by **EVIL WOMAN**.

Tina McBain was due to accompany him but had been taken ill and was in hospital, after making reference to this he got on with it and started with an 'Everly Brothers Classic' medley: 5 or 6 songs all sung to perfection. Wow, his voice is incredible; he knows his way round the guitar pretty well too! He strummed along to his trusty back-up tape, which he

assured us was all him (except for 2 tracks). He just had 2 guitars with him as everything else was on the tape.

Next he was playing Roy Orbison, and if you closed your eyes you would be forgiven for thinking it was Roy standing there.

He has a penchant for changing the odd lyric here and there for something funny or 'Black Country' lingo. He did this on the next track, which was **RUBY RUBY**. He not only changed the lyrics but also sang in his native Black Country accent and it sounded hilarious.

The next song was one of several that he was to play that was self-penned, called **JOSEPHINE** (which hasn't yet been recorded "Cos you know why...") Then some more Roy Orbison: **BLUE ANGEL** (his fave Roy song), and is apparently the same song as **ONLY THE LONELY**, which he also sang.

The next track was one of the 2 tracks he hadn't played all the instruments on. It was **LOVE LETTERS** and his son had played piano brilliantly on it.

He then played various Country and Western songs.

He sang a Frank Sinatra song, which was the second song that he hadn't done the backing to. Big Band sound filled the room on this one.

All the way through he is throwing in little anecdotes and loads of humour. He is a naturally funny man, seems a very happy fellow and has a fantastic rapport with the audience at all times, interaction is constant. At one point he played a bum note and just laughed at himself and then did it again properly '*just to show you I can do it really*'. He's wonderfully down-to earth and 'un-showbiz'. He knew a lot of his fans by their names, which was rather refreshing, and when he took a well-earned break he circulated the tables just chatting.

The next song he played was **FIELDS OF GOLD** by Sting, which he said that in his mind it was one of the best songs ever written. Then some more of his own stuff **DEAR MAMA**, which



His next visit to The Lady Meadow, Tamworth will be Nov 2nd.

Phil Bates and Tina McBain will be doing 'The Eleanor Rigby Acoustic Experience' in Tamworth Castle on Sep 6th (See Page 3 for further details on both of these).

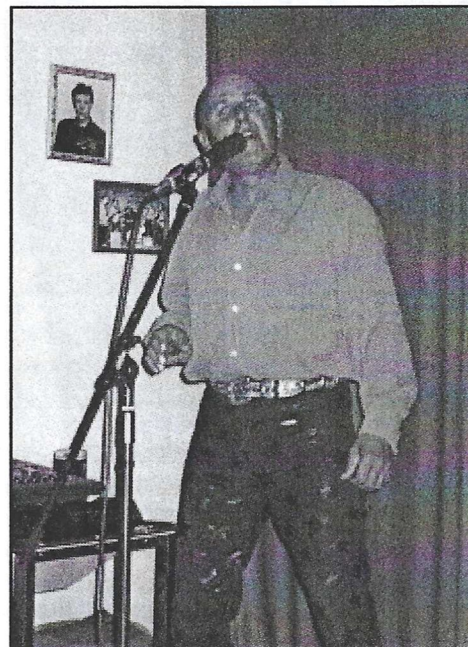
Val Burgess
Atherstone, Staffordshire

ALL PHOTOS BY SERENA

was inspired by a film he had seen about the American civil war (very sad). **THE FOX**: to me, this was one of the best songs of the evening, brilliantly composed, played and sung, drumming incredible. I thought it had to be Bev's drumming but no, he'd done them himself!

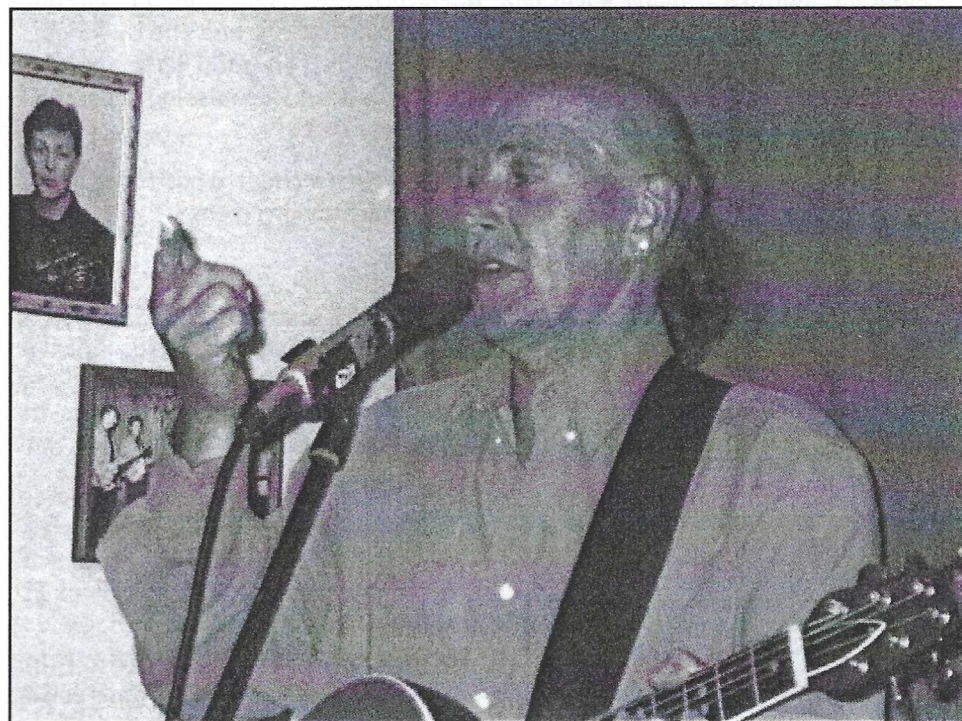
Last song was **NO-ONE WAS SAVED** which was inspired initially by Northern Ireland, but basically about the futility of all wars, another sad one.

I'm sold, I shall definitely go again his voice is out of this world and you can see he is comfortable and confident with it, he just sings his heart out loving every minute. The backing tape shows that he is a very talented multi-instrumentalist too, loads of guitars, drums, keyboards, synths, cello, sax... you name it, all played to perfection.



▲ Kelly's white fingernails, amazing trousers & bright orange shirt (honest!!) ▼

Kelly inspects the fingertip he nearly cut off with a potato peeler! ▼



The Lady Meadow Restaurant has had a bit of a makeover since my last visit, which was to see Kelly there last year. Behind the coloured curtains the mural pictured in the review of that earlier show on Page 9, has now been painted over plain white, and the mirrors on the walls have now been removed; the walls themselves also painted plain white or cream. It's amazing how those two little changes make the place look bigger!

Tina McBain worried us all earlier in the evening when it was revealed she had taken herself off to hospital, as she wasn't feeling too well, but mercifully she returned in pretty good spirits before the show was over, and we all breathed a big sigh of relief!

Despite the fact that his bright orange shirt clashed with the pink and blue curtains behind him, and made him look very washed out on any photos, Kelly was in actual fact in fine form and put on a great show!

He was happy, jolly, and in good health, proudly showing off to anybody interested how quick he heals as he had sliced part of his fingertip off with a potato peeler just before the Orchestra's trip to the USA at the end of April. The said finger was apparently heavily bandaged just two weeks before, and now nothing remained of this nasty wound. Yes, Kelly really is in amazing condition.

Musicwise, some new songs have been added to his act, e.g. **MEMORIES ARE MADE OF THIS**, originally by either Dean Martin or Perry Como (can't remember which!), and an old song called **MULTIPLICATION**, which I had certainly heard of but have no idea who recorded it. Both were great fun. **THE FOX** made a welcome return, as passionate as ever, and I was dragged onto the dancefloor by Ian Gibbons for **DANCE THE NIGHT AWAY**—pretty apt, really!

Serena

KELLY'S MERITS

Everybody loves Kelly, it seems. The ULS list is not governed by 'set topics of the week' or anything like that. A listee will just say what they want to say, and if the rest are passionate about it, as they are about Kelly, a variety of answers will follow. Read on....

I for one loved the ELO Sound that Kelly helped create with Jeff. And, yes, I noticed that after **SECRET MESSAGES**, that sound was gone.

The best years of ELO were the FTM thru SM years... where Kelly comprised $\frac{1}{4}$ of the band. In live concerts, Kelly took on the vocals that Roy Wood had on **10538 OVERTURE**. On the **ZOOM LIVE DVD**, Jeff alone cannot cut that very well, no offence to Jeff's ability, it's just not there!

I was listening to **FLASHBACK** on the car tape player and I think I noticed Kelly singing a majority of **DIARY OF HORACE WIMP**... excellent song and great vocals.

Even though I really do not care for **THE FOX** I do believe that Kelly pulls off songs better than Jeff... those include: -

STANDING IN THE RAIN

MR BLUE SKY

LIVING THING (especially with Eric's high harmony)

ROCKARIA

It's sad that it took a solo album, a fantastic OrKestra album, and the ELO Part 2 for Kelly to truly shine as an artist, and front man!

Just my two cents worth!

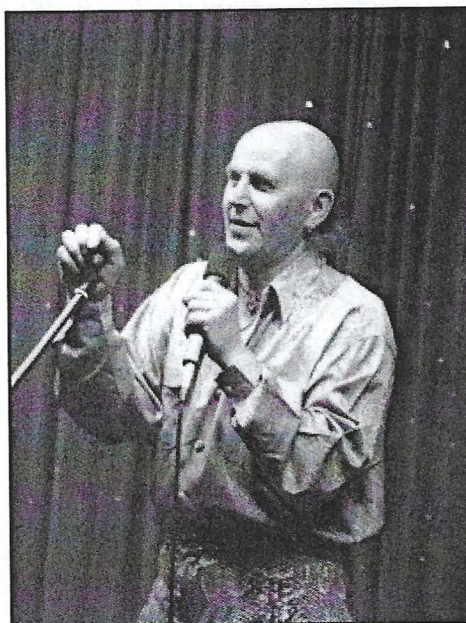
Ken Petty

What first attracted me to Kelly's voice was **NIGHTRIDER**. I thought his voice was as good if not better than Jeff's! Shock! It did make a change not to hear just one voice. I have to agree, that Jeff hogged the limelight, he obviously knew how he wanted the songs sung I suppose.

I think it certainly was a breath of fresh air, as it certainly keeps things fresh when you can change lead singer, something Orchestra can do.

By the way I listened to **NR** last night Kelly is lead on **BEFORE WE GO**, and backs on the others. Am I right?

John Collins



Dave Lowery responded to the comment about Kelly singing on Diary of Horace Wimp....

That's right! I'm sure JL and all his electronic wizards could not eliminate Kelly's vocal from that album, though I'm sure the thought crossed his devious mind. I wonder if Kelly got his cut of the proceeds that **FLASHBACK** generated?

Dave Lowery

It's much like the beauty of those Beatle albums: various lead vocals... 6 from John, 6 from Paul, 2 or 3 from George and one by Ringo... always made for good listening and something that was missing from ELO since the First LP.

At least the Orchestra has three great singers and songwriters

Ken Petty

Greetings everyone, I too love the contributions that Kelly made to the ELO vocal style. He was, as was said $\frac{1}{4}$ of ELO.

It must be admitted that his voice excelled within Jeff's arrangements. They were extremely complimentary. I love his involvement with ELO Part II and The Orchestra.

My only wish is for Kelly, Mik, and Louis to be reunited with Lynne, Tandy, and who knows...possibly Bevan for one more incredible nod to a music that we absolutely love. Am I A Dreamer? Probably...

James Shelton

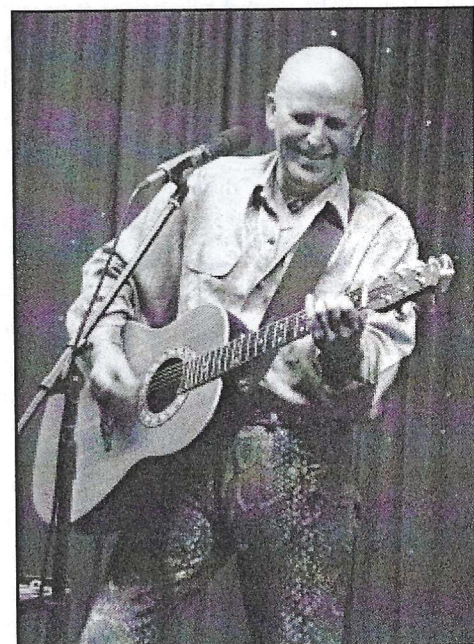
I personally believe it is better that they don't. Kelly probably enjoys artistic freedom he never had in ELO. Songwriter, vocalist, input with the producer, etc. ... I don't think it would be worth it. Just listen to **No REWIND**.

Now, I'm not ripping on Jeff, it's just that Kelly, Mik and Lou, while a valuable part of ELO, are no longer delegated to the "studio musician" status (unstated as it may have been) they seemed to have in ELO.

They are Orchestra, plain and simple. (Along with Eric, Hux and Gordon!) They proved, with **No REWIND** that, they don't need the name ELO anywhere in their logo to make a great friggin' album!! Past accomplishments and allegiances are important, but **No REWIND** lets the music AND the musicians do the talking.

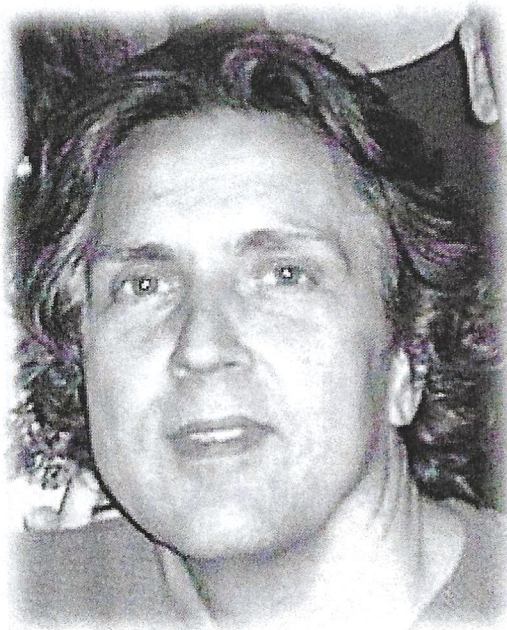
Now, if there were only a way to get the rest of the world to listen!!

David
Shorewood, IL



ORCHESTRA-LIKE BANDS

From the ULS mailing list...



sounding like ELO meets Squeeze! The title track features Eric Troyer doing a remarkable Glenn Tilbrook vocal.

No, this is not an advert, just a fellow fan sharing a little something!
Ray Murray.

From: squeeze9
Ray you are right on the money. Sounds like Glenn and sounds really good.

From: Jennifer Kaye
Ray,

I don't speak for everyone, but I am always happy when people share music that they think Squeeze fans might like. I have found some good music from people on this site that I might have otherwise missed. Thank you. Cheers!

Jennifer Kaye

Claude
Decorah, Iowa, USA

Hmm, Orchestra-like! Damn!! No REWIND, the song, happens to sound like Squeeze, and I am a Squeeze fan. I did promote No REWIND in the Squeeze mailing list. I wonder if it generated much interest! The post went like:

Something to chew over...

Aside from liking Squeeze, I am also a fan of The Orchestra, the band formerly known as ELO Part II. Their current CD - No REWIND - finds them

A little promotion can only help!

Ray Murray
Bedfont, Middlesex, UK

Interesting Squeeze comparison/observation Ray. How about this one... To my ears, The Orchestra's version of TWIST & SHOUT sounds like how Radiohead (pre KID A and AMNESIAC perhaps) may have tackled the song?

Jeff Cooper



melodic UK bands that incorporate strings and keyboards and harmonies and lush arrangements).

Two off the top of my head: Rialto (both of their albums are great), and Super Furry Animals (the first 2/3rds of their latest record is stuck in my head)... Then of course there are great bands like Sloan and Of Montreal who have a lot of Beatles, Kinks, etc. influences...

Dire Deparra

One of my favourites is Jean Michelle Jarre.

Adrian Dawson

Photos by Glen Nebel



Depends on what Orchestra-like means... I listen to a lot of newer stuff that might not really sound like the Orchestra but would probably appeal to those who like them (extremely



Stumbling Through My Back Pages...

...or how I eventually got into The Orchestra...



As a child, I grew up listening to the music of ELO. Their music was somewhat strange to me, but I did like it. Songs like *EVIL WOMAN* and *SHINE A LITTLE LOVE* were favourites of mine. It wasn't until 1990 when I became 'obsessed' with them! I listened to an old tape of the late Kenny Everett, and found myself enjoying the delights of *MIDNIGHT BLUE* and *CONFUSION*. The purchase of their *VERY BEST OF* double CD soon turned me into an ELO anorak. Soon, I was buying everything ELO related. *BALANCE OF POWER* fascinated me, while their earliest material was a bit rough for my taste. The release of Jeff Lynne's solo offering, *ARMCHAIR THEATRE* pleased me very much, even if I wanted more of the 'ELO sound'.

In early 1991, I became aware that ELO were reforming and would be playing at Wembley Arena. Naturally, I was excited, and as soon as I had the money, I bought a couple of tickets for the show. Although they appeared to be calling themselves ELO Part II, and wouldn't be featuring Jeff Lynne, I wasn't deterred - I just needed to hear all those great old songs live. As soon as their debut album came out, I had myself a copy. It pleased, it shocked, it disappointed, but it remained in my collection.

The show itself was most enjoyable, even though I was sat so far away from the stage. It also surprised me to realise I wasn't the only

'young' person present! It was really quite something to be hearing the classic ELO hits played live, and to be witnessing this new 'incarnation' of the band. The absence of Mr Lynne may have worried me a bit, but tracks like *HONEST MEN* pleased me. I even recorded my own cover version of *FOR THE LOVE OF A WOMAN* - though sadly, the tapes are no longer in my possession. I wonder what Eric would have made of my version...

It has to be said, compared to *ARMCHAIR THEATRE*, *ELECTRIC LIGHT ORCHESTRA PART II* disappointed. Why was this new band a lot heavier than the old one? Why the absence of the Beatles influence? Why? Despite my liking of two of the tracks, the CD remained largely unplayed. I lent the album to a work colleague who, as well as liking 'heavy', also liked ELO. Perfect candidate then! She did appear to like the album, especially *HEART OF HEARTS*.

It was 1994, and I was in a barber's shop (I had hair then!), when an advert for their new album, *MOMENT OF TRUTH* came on. My ears immediately pricked up (which must have annoyed the hairdresser!). To my shame, I didn't actually buy the CD until a year later. Looking for nothing in particular, I stumbled across the brightly coloured CD and thought "Why not!". Again, my response to the album was mixed. I was pleased that Kelly, Mik and Lou were now members of the band proper, and that they

had dispensed with the heavy sound. Again, the album remained largely unplayed!

It was in 1999 when I started using the Internet - with ELO being the second item I searched for (The first being UK radio presenter Nick Abbot!). The official ELO Part II site was very intriguing, and it was here I got to read a review of *MOMENT OF TRUTH*, written by no other than ULSmag's very own Serena Torz! Her review somehow prompted me to give the CD another listen. It was then I realised how good it could be. Soon, I had developed a love for *LOVE OR MONEY* and *TWIST OF THE KNIFE*.

It wasn't until a year later when I attempted to log on to the official ELO Part II site - only to find it wasn't there anymore - not even that wonderful 'clockwork' animation! A search for ELO Part II brought forth the Part II Unlimited site, which I realised was operated by Serena. Shortly, I was subscribed to her 'ELOpt2' mailing list (now u-l-s), and the 'Showdown' list, where things slowly became clear. It seemed that Jeff wanted his name back. Never mind all that had done for him, this was how he was repaying them! I was worried now, worried that this was the end of this rather interesting and friendly band. The mailing lists seemed to provide much hostility between the two sides - those who favoured Jeff's ELO, and those who appreciated the Part II incarnation. There appeared to be few of us who appreciated both sides of the band.

When Jeff's newly reconstituted ELO brought us the album *Zoom*, I gave it a listen - a good listen - yet found myself disappointed with it in the main. Who'd have thought the table would turn for me?! That I'd find myself liking the music of Kelly and the boys more than uncle Jeffrey's! The up-and-coming Orchestra release had me hoping for something good.

When I heard *No Rewind*, I was highly impressed. *Twist And Shout* amused, yet impressed, while *Before We Go* seemed to stand out as my favourite! That night, I was going to see the band play in Bournemouth - over ten years since I last saw them play. And *WHAT* an night it was! *Before We Go* nearly reduced me to a crying heap, but I managed to retain some form of composure. That tissue was for mopping up Serena's drool, yet I ended up putting it to other use!

I guess the point of this article is to say "keep on trying". I may not have liked their music in the early days, but I now found myself loving it. If only their older songs would feature in their live repertoire - songs such as *DON'T WANNA* and *FOR THE LOVE OF A WOMAN*. I'm sure Kelly could give a fine rendition of *ONE MORE TOMORROW*.

If you still have not got a copy of *No Rewind*, please have yourself a copy soon. It is a fine album. The original ELO were Beatle-esque, and *No Rewind* sees the 'new' band regain that classic sound. Six nice guys tool

Ray Murray
Bedfont, Middlesex, UK

THE JASON LOCKART BAND AND ORCHES

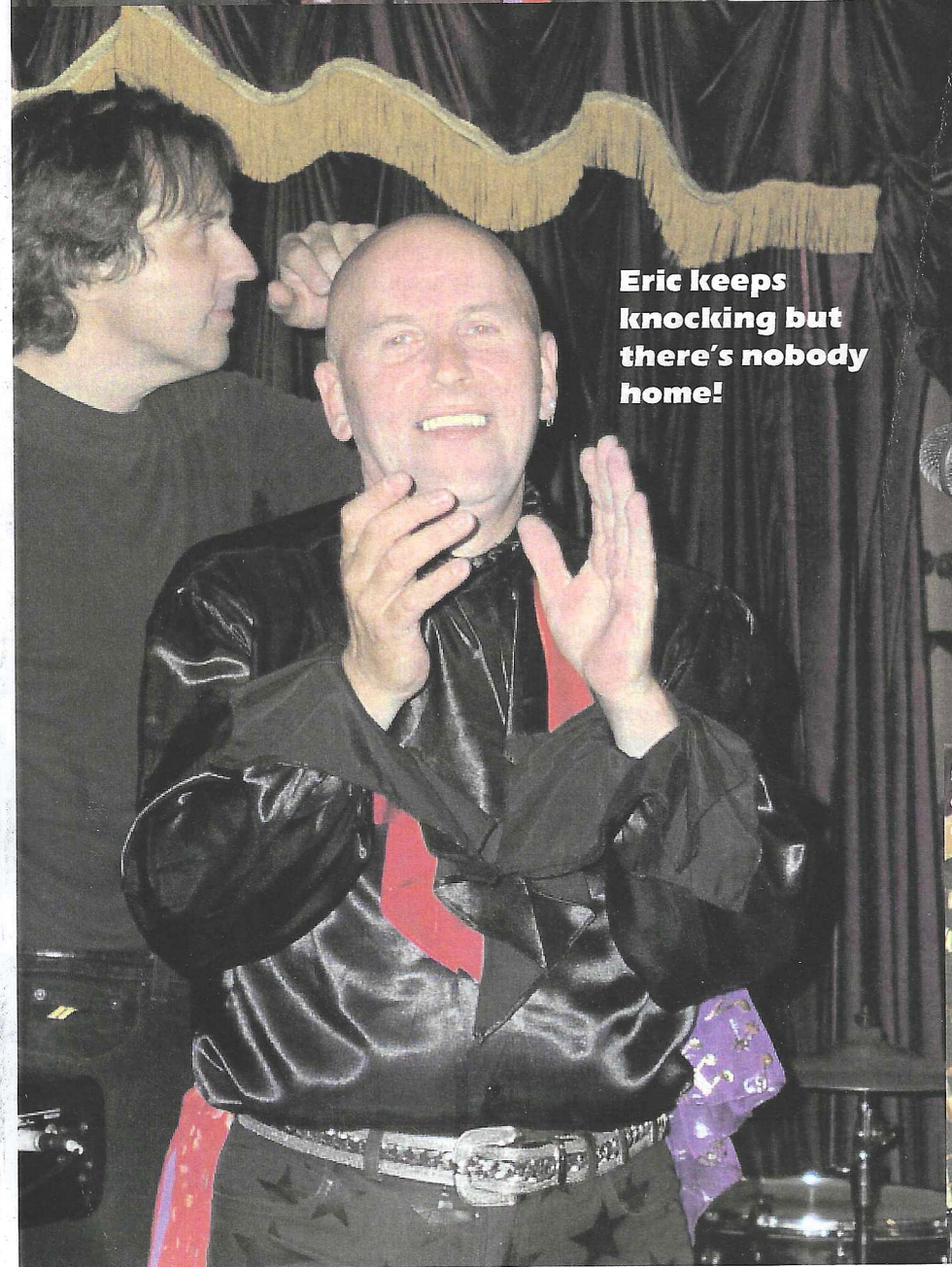
2 JUNE 2002—PHOTOGRAPH



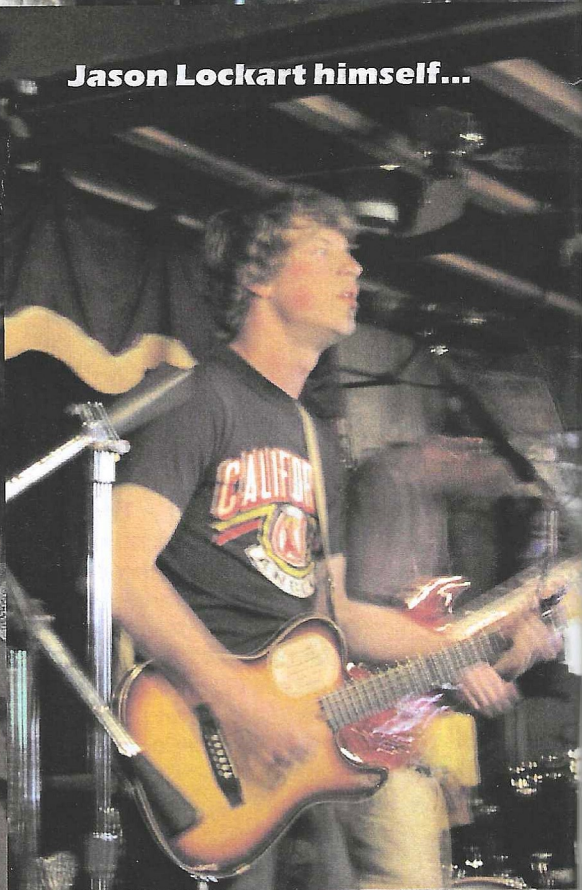
Eric & Kelly sing away whilst Hux looks for the nearest Men's Room...



Jason Lockart



Eric keeps knocking but there's nobody home!



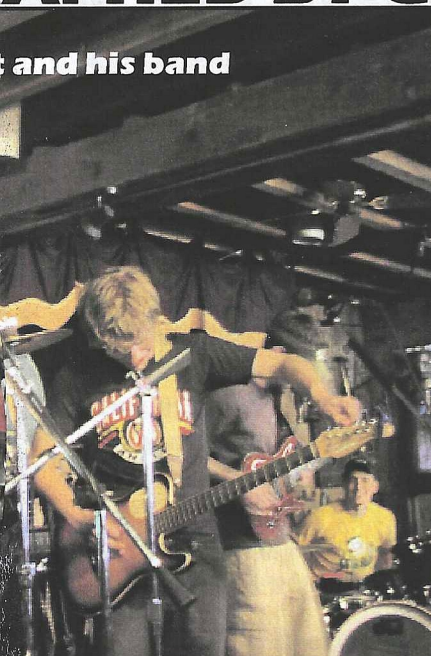
Jason Lockart himself...

In these troubled times, Hux even has to check Kelly's scarves for any hidden explosive devices...

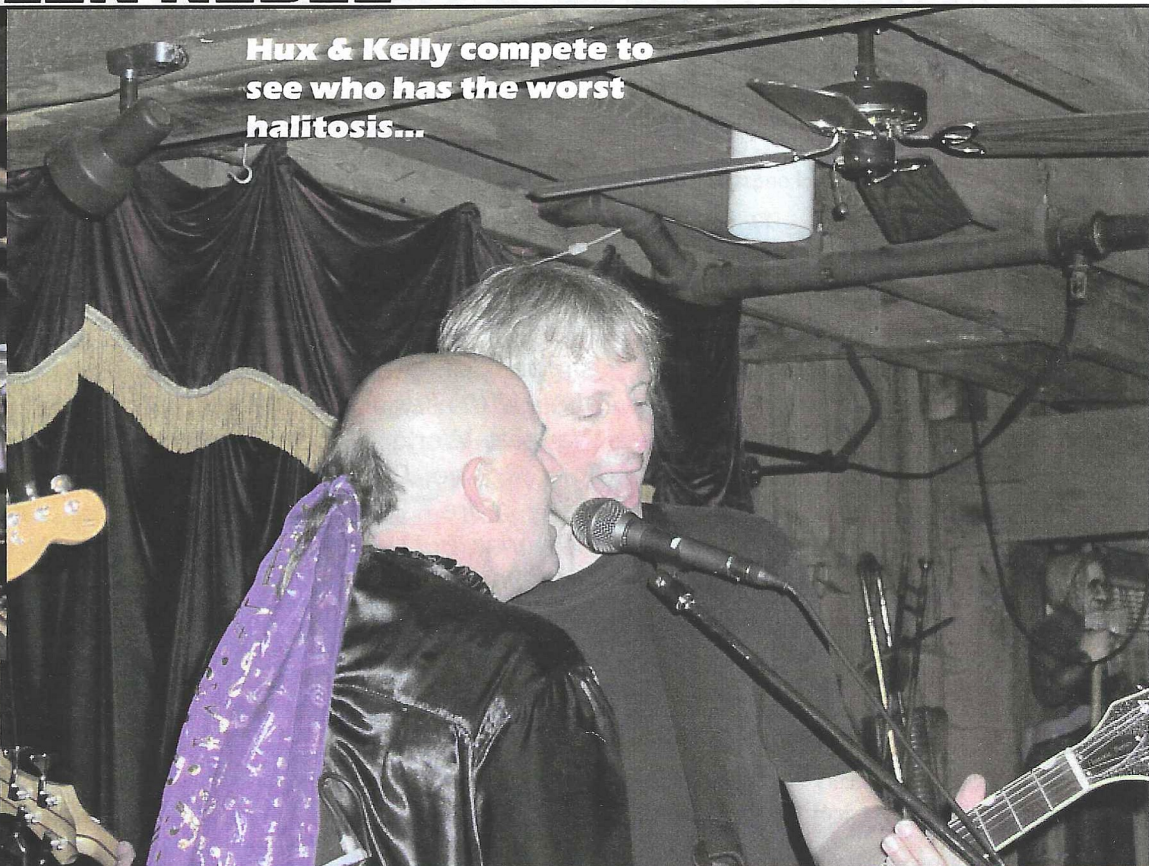


TRA: BODLES OPERA HOUSE, CHESTER, NY APPHED BY GLEN NEBEL

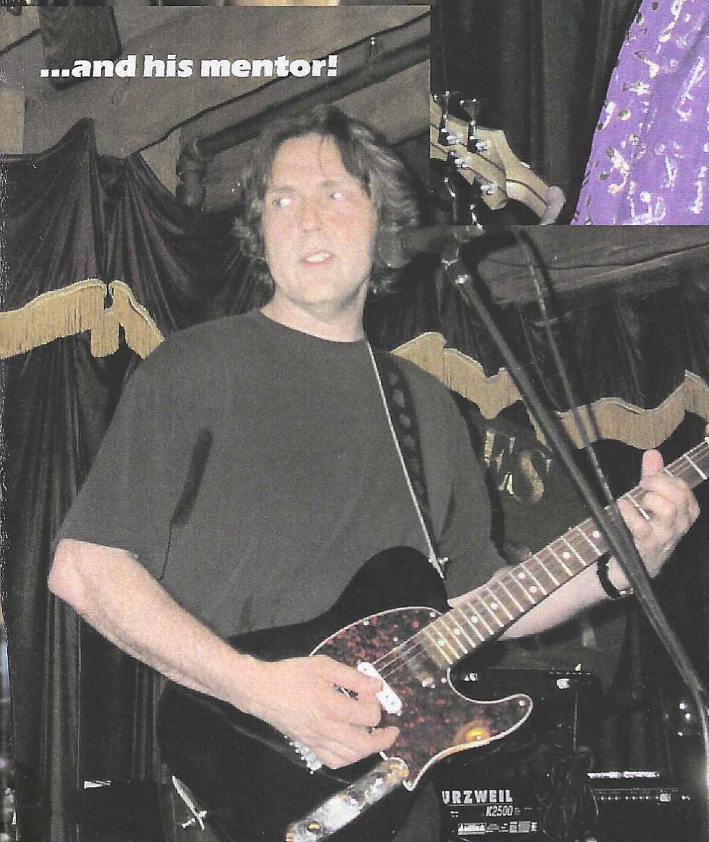
and his band



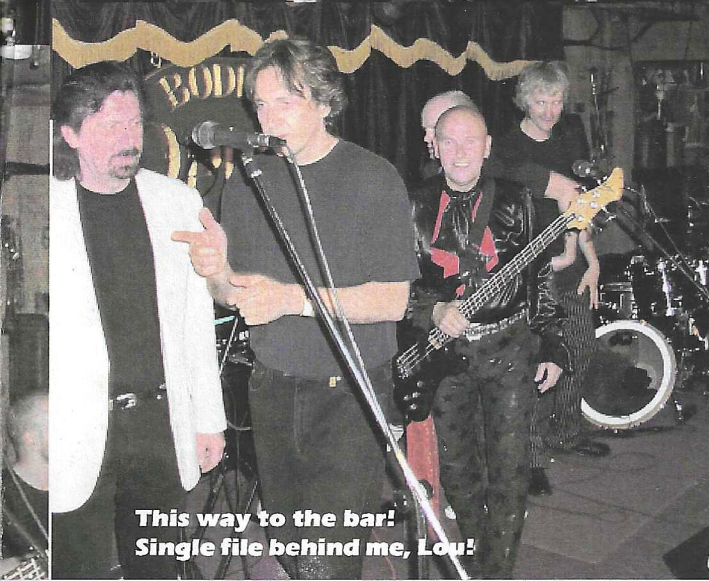
Hux & Kelly compete to see who has the worst halitosis...



...and his mentor!



SINGALONGAMIK!



This way to the bar!
Single file behind me, Lou!

"AROUND THE WORLD IN 18 DAYS, NOT COUNTING THE ONE THAT GOT AWAY..."

We rarely get exclusives, therefore it's a bonus when one drops into our laps such as this one. Some time ago, ELO Part II's former tour manager (he was no longer working for them by the time they became Orchestra), Greg Szabo, unveiled his new website, featuring many of his own personal collection of photos he has taken with the guys over the years, plus a few little insights. Having found he doesn't bite, I tentatively asked him if he would like to contribute to ULS. He had seen Issue 9 and was impressed. A few weeks later, and all this (photos and all), was the result. A fascinating insight into the organisational angst behind a world trek such as the one set out on the next few pages, which took place in 1997...

How many times have I sat down to write this? Serena asked me if I would write something for the magazine ages ago. Having written the pages for www.elo2.co.uk, I thought it would be relatively easy, I've been all over with the guys, "Been there, done that".

"I know," I thought, "I'll write about that trip we had in the States where everything went wrong, the one with countless breakdowns, and 9 tour buses." On reflection, I remembered that Kelly wrote about that trip not long after it happened.

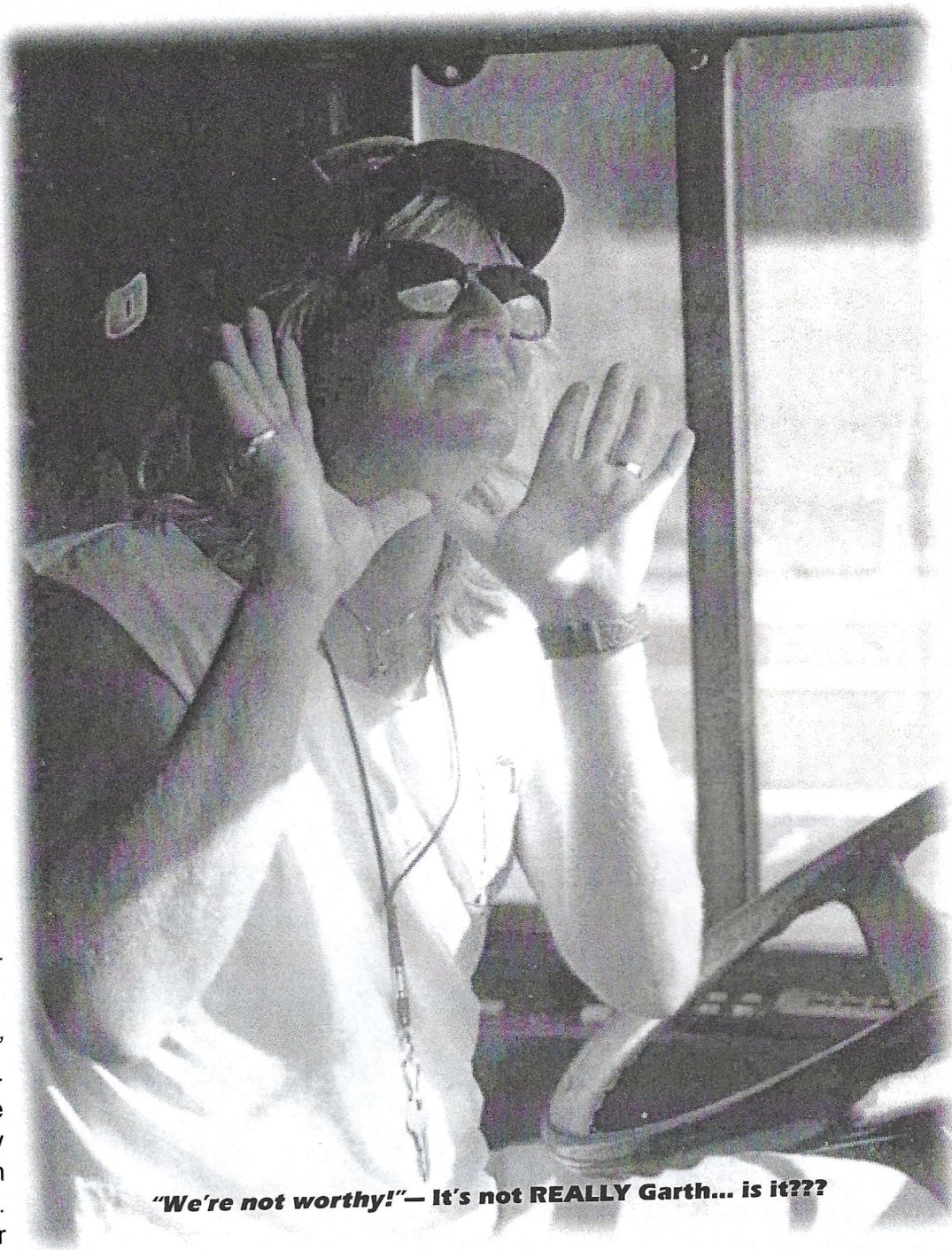
"Maybe my first gig with ELO Part 2?" I remember the night before, staying with friends near Manchester and only that day being given a cassette copy of the gig the band had done just previously in Germany. I went to sleep having listened to the tape twice. The next day I was nervous as I met the guys. It's funny meeting people you have seen on TV and in magazines. You feel you know them, but you don't, and you are also aware that this person is a celebrity (you later find they are normal—well relatively). Knowing Phil Bates had just joined made me feel better... *"No that might be too boring, and it's too long ago to remember the small details."*

"First ELO Part 2 USA tour?" We were picked up at the airport by the 2 buses. The crew bus was driven by Garth, the blonde guy from Wayne's World—Great guy.

FOOTNOTE: A bus driver

has such an influence on the tour. Get a good one and it doesn't matter what goes wrong, you can still smile. Get a bad one and everyone is miserable. *"Maybe I could tell you about all the bus drivers we've had?"* Wayne's World, Spodie, Muppet, Tom, Rockie, Duncan, Dawn, and many more... *"Hmm, some great memories, but I will save that for another time."* Talking about Wayne's

World, there was that female Radio DJ that was backstage at one of the gigs more recently. I was in a relaxed and some would say mischievous mood, and without much effort I convinced her that Barrie our lovable guitar tech was the roadie guy from **WAYNE'S WORLD 2**. Next day we popped into the Radio Station on our way to the airport and surprised her 'on air' She seemed to show more



"We're not worthy!"— It's not REALLY Garth... is it???

interest in Barrie 'the roadie' than Mik & Kelly.

I know, I'll tell you about the time we went around the World in 18 days... that was a good one...

FRIDAY 14TH MARCH 1997

Time: 11:00am

Place: Heathrow Airport Terminal 4.
(London UK)

Occasion: All 9 UK members of the team: 4 band (Mik, Kelly, Bev and Phil) and 5 crew (Barrie, Dennis Simon, Steve and me), are due to meet up along with our 500 kilo (half a ton) of backline equipment (guitars, keyboards, radio transmitters, and associated bits and cabling—total 23 pieces). All present and correct.

We proceed to check-in, which usually means I collect all the guys' passports and add them to the tickets I already have and the guys mill around within shouting distance of the counter while I smile nicely at the check-in staff and try to blag the gear onto the plane. It's not easy checking in 11 people and 36 pieces of luggage, and when 2 guys are missing it makes it even harder. 9 people and 34 pieces.

At least we were traveling Business Class and I had confirmation from the New Zealand promoter that British Airways were aware of our equipment and there shouldn't be a problem.

"Why do British Airways employ ex-traffic wardens?"

The lady on the desk was lovely. She was quite helpful, and although Bev seemed to know her from a past life, she still played everything by the book. Enter the traffic warden stage left, *"You can't check all those boxes onto this flight, they'll have to go freight."* Here we go again. Thankfully, it's not the first time I've been told that, but to cut a long story short, on this occasion, despite my assurance from the promoter, by the time BA found this piece of information in their system, they wouldn't let us

board the flight and instead bumped us to the 5pm flight. That hadn't happened before, we usually haggle and have always made the flight, even if we have had to pay millions in excess baggage.

We're now on the 5pm flight, sitting on the plane in Business Class, sipping champagne and a man in a fluorescent coat was going back and forth from the cockpit to somewhere else and we weren't going anywhere. Broken plane. They tried to fix it for another hour or so and we continued to sip Champagne. I stopped. It makes me squiffy and I was aware that things may not be



going to plan, and I'm the one who has to find a solution to the problem... "Greg...!"

Sure enough, at 8pm we were leaving the plane to stay in a hotel in London.

Quick plan of attack—there are 2 hotels being booked. I will go ahead of the crowd and get the bookings, Barrie, Simon, Dennis and Steve; you go and get all the gear. Oohh now what? The equipment has officially been signed out of the country on an International Carnet. And

where are we going to put it...? And what about checking back in tomorrow?

The gear stayed at the airport that night. It was a risk, but after talking to a member of staff it was as if we had left the bags on the carousel.

On the coach driving down the A4 into London I wanted to get off. *"I could almost walk home from here,"* I thought, *"Another night at home with my wife and family, instead I'm staying 10 miles down the road in a hotel..."* That's rock and roll."

At least the fun didn't stop! The hotel restaurant was fairly full and they were insistent on charging us for drinks with our meal despite us having meal vouchers. It was gone 11pm. We didn't care that much; it had been one of those days. Then the Fire Alarm went off... of course.

Standing in the road at the front of the hotel the rest of the gang gathered around and the jokes flowed thick and fast. Mostly I remember the realisation that at least now the drinks were free.

SATURDAY 15TH MARCH 1997

Next morning, everything went to plan apart from sitting on the coach outside the hotel for an hour while we waited for 2 girls who for some reason thought we were leaving at 11am not 10am?

We caught the same flight we would have been on the day before had the traffic warden been less aggressive. As we flew out, I pondered whether she realised the impact her action had had on the 9 of us, and the knock on effect. Were it not for her, the last page would have read, *"We checked in, sat in Business Class and got squiffy on Champagne."* Oh well.

SUNDAY 16TH MARCH 1997

I'm sure, well not so sure actually; that we did a gig in Las Vegas. I'm sure a train-spotter will advise where, when, the set list and what shirt Mik was wearing. Obviously Eric and Lou had been advised to

hold fire until we were definitely in the air. 2 guys who wouldn't want to spend a day hanging around a casino. Oh the thought. In case you are wondering, in those situations, I get on the bat phone and call Judy our unbelievable travel agent in Florida who sorts everything out. Without Judy we would never have survived. She got us out of so many scrapes, and was invaluable. Someone tried to use someone else once. It was a disaster, but that's another story.

MONDAY 17TH MARCH 1997

Anyone fancy Alaska? It's on the way to New Zealand. At least that's what our Manager in his office in New York thought. Good for him.

Alaska was just as it said on the wrapper. It was covered in ice. Cold would be an understatement. The band stayed in Los Angeles for 24 hours for some promotion or something. When the band are away, the crew will play!

The promoter took us to this restaurant that served steaks and outrageously fattening ice cream. The place reminded me of a huge wooden hall like you read about in Viking stories. I was looking around for Beowulf and I'm convinced everyone was wearing bearskin coats. The light was brown and the atmosphere hazy. Good place. On the way back to the hotel there was a strange smell in the minibus and the promoter (a 7-foot-tall, 3-foot-wide lovable bloke) seemed determined to let us know that recreational drugs were only made illegal in recent years in Alaska, but no one seemed to care or take any notice. It was a relaxed place. Even the moose I saw in someone's front garden the next morning seemed to be chilled out. At least I now knew what the brown lumps were in the packed ice along the footpath. No not cannabis, Moose droppings!

WEDNESDAY 19TH MARCH 1997

Icy Anchorage... a black & white print really doesn't do that sky justice



Don't remember the gig in Anchorage (18th March 1997). Sorry, I must have been working. I remember checking out of the hotel. That was easy, and off we went back to Los Angeles, back to the rat race. Alaska Airways are wonderful. I've flown with them since, and every trip is a pleasure. B.A. take note. *"36 pieces of baggage, 500 kilo total... no problem sir, let's see if we can get some of you upgraded."* Great attitude. Empty seats, why not be nice to your guests? Maybe they will choose us to travel with next time rather than a competitor. You bet I will!!! It's all coming back to me now... Oh boy. This was a flight booked by the other travel agent. For some reason we flew overnight from Anchorage, Alaska to Los Angeles, arriving in the morning, then hung around all day in a hotel, to then get on a plane that night to spend a second night on a plane to New Zealand. Nice one Joyce, bet that saved a few dollars.

THURSDAY 20TH MARCH 1997

I didn't get to enjoy Los Angeles. The band have never really played any big gigs in Los Angeles, so not had any days off in the area to see around the town. On the plane I heard about how they had wandered down Sunset Boulevard, and Melrose Place and bla bla bla, They

didn't want to know about my afternoon wasted in a cab and at the DHL office picking up the tickets for the flight... but I told them anyway.

SATURDAY 22ND MARCH 1997

It was evening in New Zealand when we arrived. Our time clocks were somewhere between Auckland, Anchorage and the Atlantic. And we had missed the 21st March completely as we crossed the Date Line. We met the promoter and his 2 assistants at the airport and made our way onto the two minibuses along with our gear and drove off to the hotel.

SUNDAY 23RD MARCH 1997

It was at breakfast the next morning that we could see the view of the harbour. Apart from that, there didn't appear to be much in our little part of town. The New Zealand Cricket Team was also at breakfast, which was nice. Unusually, breakfast was followed by a meeting with me and the promoter to go over the tour schedule. There wasn't much to go over. As it stood, there were just 3 shows booked: Auckland, Wellington and Christchurch. He, Steve, the Promoter, was banking on getting so much publicity from the first show that he would then be able to add in a few more shows, including one back in Auckland before we went home. As the next few days went

on it became very clear that this guy had managed to get us all the way out to New Zealand on not much more than promises. He hadn't done any promotion before. He thought he could do it and had liked ELO from way back and decided that he was going to be the one to bring them to New Zealand, and in the process make his fortune. He had put up the deposit and paid for the flights but the rest of our fee depended on the gigs selling well. But with just 3 gigs booked we were already onto a loser.

By 9am most of the team were up and about, body clocks still all over the place. I joined the rest of the crew to explore our surroundings, only to find as we walked out of the hotel that we were about to be engulfed in the Auckland Marathon. Thousands upon thousands of folk were crowded into the street around the harbour by the hotel, mostly pointing in the same direction, and wearing all sorts of costumes. It was as if Maggie Thatcher had just shut down another care home. We blended in quite nicely, but didn't fancy a run.

With such excitement we didn't think the day could get much better, but



Completely riveted by the lack of cricket...

by lunchtime we found ourselves standing on the edge of a giant crater. A disused volcano. Decommissioned back in the 70's no doubt in favour of nuclear volcanoes. I've never stood in a volcano before. It was quite an experience and not a bad view from the top either. Lousy view from the middle of the crater. Just a load of people standing around looking at you. This volcano wasn't out in the middle of nowhere, and up a mountain range that you need a Sherpa to get to though, it was right next to a housing estate in the suburbs. The volcano was probably there first.

A photo opportunity. The trouble with exciting places and musicians is that it's like trying to keep a school trip of 3-year-olds together. Once out of

the vehicles they go in all directions. Phil would go off solo to look around and think. Eric would walk over every inch and be done in half the time of the rest of us; except Mik & Lou who were always ready to leave as soon as you arrived! Kelly would explore things and come back with a piece of something to show you, and Bev would be one of the last ones out of the vehicle. He would quickly have decided whether he liked this or not, and then acted

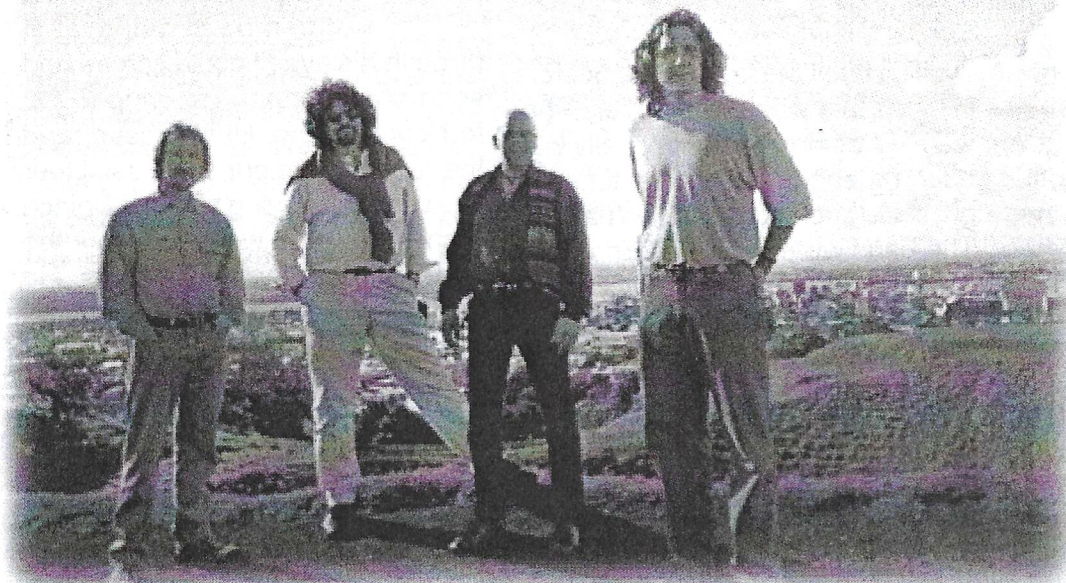
accordingly. On this occasion, I think he would have liked to have his dogs here to walk down to the centre of the crater with. It was one of those family-day-out type places.

Everyone (except Mik & Lou) had a walk down to the centre of the crater. When you got there, all you could do was look back up at the rim, and decide on which way you were going to go back. Shame the other 2 were missing from this picture, it would have made a good band photo. I found Bev, he was on the phone to Gill, Magic Arts—discussing photos for the next tour magazine. Ironical.

MONDAY 24TH MARCH 1997

The next day we were all scheduled to go to the cricket match as VIP guests. Steve's plan was to make use of the live coverage at the game to gain free TV advertising. Not a bad idea, apart from the rain stopping play. We sat in the stands for a while. The rain stopped but there still wasn't enough light to start the day's cricket, so we waited some more. Cricket is a funny sport (tennis is the only other one I can think of that is similar). When the game is affected by rain or bad light, the fans still sit in the stands and watch nothing. Both English sports I recall. No wonder the rest of the World thinks we only talk about the weather; it's 2 of our national sports!

Standing on the edge of the volcano in Auckland... housing estate and all!



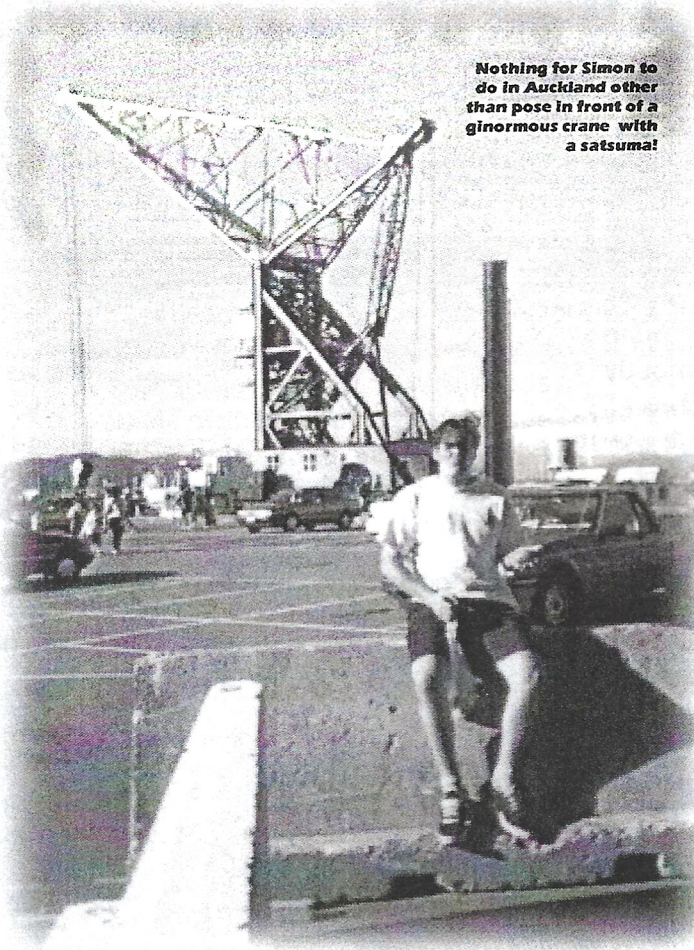
Meanwhile, back at the ground, band and crew intently sitting in the VIP section of the stand, merry banter going back and forth as Mik & Lou consider if it's 5 past the yardarm yet, and if so where. While grouping everyone together for another photo opportunity we realised someone was missing. Bev was being led off to the other side of the field to be grabbed for an impromptu interview. They were just 10 yards and 30 seconds away from the live on air to the whole Nation: *"Well look who we have here today at the Match? Hey Bev, what are you doing here?"*...Alas, it wasn't to be. The announcement was made that the game was abandoned and the TV Company cut back to the studio. Not a complete washout though, lunch was provided courtesy of the New Zealand Cricket Board, and very nice it was too.

It wasn't long before we were back at the hotel. It seems cricketers are second only to orchestra members when it comes to a swift exit. Most of the cricket team were already packed and checking out. The rest of the day was spent hanging around the hotel and exploring the locality. Chandlery shops (bits for boats); there's a place you can spend a few minutes browsing. Unlike the USA, there wasn't a huge Mall we could go and play in, or a K-Mart or Wal-Mart or our favourite, Target (pronounced 'Tarjay'...it's French you know) Many a happy hour has been spent on tour wandering the aisles of these establishments, restocking up on socks and outsize shirts, maglites and litre packs of coolaid (it's more of a crew thing, the band are too cool). It first started as a place to hang around while the bus driver took a break on a long daytime drive, but then it became habit forming, and no tour was complete without a trip to Tarjay. How could you go home without the latest col-

oured maglite and a \$20 pair of boots? Back in the vicinity of the hotel we did find a lovely little coffee shop, overlooking the harbour, just 5 minutes walk from the hotel. Curiously, no one ever bumped into anyone else from the group there, and yet talking about it later on, it turned out all of us had been there.

TUESDAY 25TH MARCH 1997

The first show in Auckland was good. We were joined by the Auckland Philharmonia, on this the 'World Premier of the 25 Light Year World



Nothing for Simon to do in Auckland other than pose in front of a ginormous crane with a satsuma!

Tour" at least that's what the posters said, (If this was the premier, what were we doing in Alaska?) Kelly was on form, and the rehearsal time the guys had spent together had paid off. The band were tight, and Eric managed to get through the show without Simon coming out to visit him on stage and service his keyboard.

WEDNESDAY 26TH MARCH 1997

Travel day. By now there were mixed emotions in the team, ranging from, *"What are we doing here doing nothing?"* to, *"This is the life, being here doing nothing!"*

We had been in New Zealand for 4 days and done one show, and the Christchurch gig on the 30th was looking shaky. For the long trip down to the south of the North Island we split into 2 groups. One main group in the bus taking the direct route, with Eric and Simon joining the promoter's financial partner in the car to take the coast road in the hope of seeing a few whales in the Cook Strait between the North & South Island.

Wellington was quiet. Come to think of it, New Zealand was quiet.

After checking in I met up with Steve the promoter to discuss the situation. Things hadn't gone as he had hoped, we weren't going back to do a second gig in Auckland, but he was still trying to get confirmation of a gig further south on the South Island at Dunedin. He made plenty of excuses as to why things hadn't happened, and although I could have laid into him about his incompetence, experience has taught me that by doing so I would have achieved nothing. I could see the guy was heading towards a breakdown and I certainly didn't want that, not for him and not for me. Looking at it

through his eyes I could see he had seen an opportunity to bring ELO2 to New Zealand. He will have read the reports from our successful tour of Australia, playing with a 72-piece orchestra where we packed out the 10,000-seater tennis stadiums. He had been sold on the idea of premiering the 25 Light Year World tour. He was a confident salesman type guy who believed he could achieve what he set out to do, along with that our office will have given him total support in his strategy and advertising, advising him what to do and asking him to report back with weekly sales

figures etc. He re-mortgaged his house to help with finances, paying out for flights, advertising, venues, contractors, before we even set foot in the Southern hemisphere, and now the band he had idolised for years, had given up everything for, wanted to go home.

Steve's annoying trait was that he was an optimist beyond reality. Since we arrived, and for longer if I think back to the numerous phone calls I had with him at 1am in the morning between London and Auckland when putting this tour together, we had heard Steve always believing that it was going to be OK: *"When I do this then..."* *"I'm sure that once the TV gets hold of it then..."* *"Tomorrow's papers will..."* *"If we do this one show then all will be OK."*

I was reminded of John the Baptist, *"a lone voice cries in the wilderness..."*

Steve's heart was in the right place, he just wasn't in touch with the reality, and here I was faced with a guy who had basically paid for us to come and be with him for 2 weeks, a band who were on the other side of the world from the people they loved and preferred to be with, and Easter rapidly approaching.

I laid the facts out before Steve and aimed at making certain decisions by timed deadlines. This way he was still in control, I wasn't undermining his authority, he could still get enthusiastic believing that half the population and their sheep would come to the next gig and all pay front row ticket prices and put the finances back on track, and we could stay on for the rest of our lives and all live happily ever after in his kitchen.

A time was set, by which time a decision would be made as to whether we were going to do this gig in

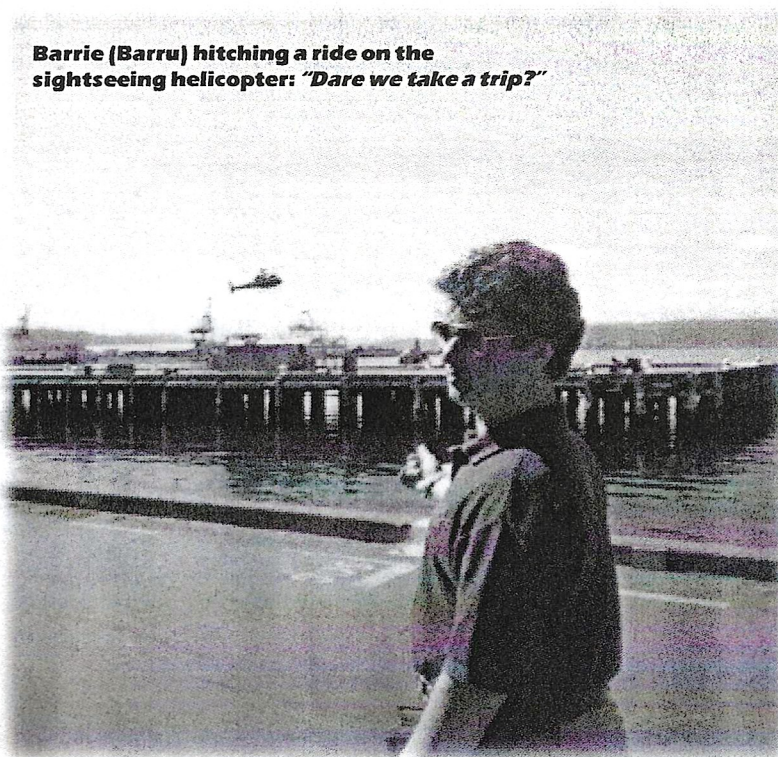
Dunedin or not and whether Christchurch was worth going ahead with. I was also under pressure from the Sound & Lighting company. They would have to ship gear to the South Island and it had cost implications they couldn't meet until Steve paid up.

THURSDAY 27TH MARCH 1997

Wellington gig day. The general mood in the camp hadn't improved.

Distance is a hard thing to quantify. How can you tell you are so far from home? If you are away from home how does the difference between 100, 1,000 and 10,000 miles affect

Barrie (Barru) hitching a ride on the sightseeing helicopter: *"Dare we take a trip?"*



you? Somehow it does. Maybe it's the time difference. Either way, no one wanted to hang around any longer not knowing if we were working or not. Our tickets were booked for Wednesday 2nd April—a week away and the other side of Easter.

The Michael Fowler Centre wasn't full that night. The Wellington Sinfonia did a good job and it was a rocking good gig. Everyone got on with their job, that's what we were there for and what we do. It was only after in the dressing room that everyone was asking if I knew what was going on.

FRIDAY 28TH MARCH 1997

It seemed every time you went out of the hotel and walked around Wellington you bumped into one of the team. Having said that there wasn't really anyone else to bump into. It really was a ghost town. I was walking along the dock side with Barrie, Simon & Steve, and after having an ice-cream, posing for photos and watching the sightseeing helicopter going out a few times, we had a lovely lunch in a nice seafood restaurant in a converted warehouse overlooking the straits.

After lunch I went back to the hotel and it's here that I'm not sure exactly

how the timing went. I know the adrenalin kicked in. Steve confirmed that we had done the last gig. Christchurch was cancelled and Dunedin was a non-starter. That meant we could go home early. That meant changing the tickets. It was now Good Friday. The booking offices were closed. We were 12 hours ahead of London, but I do remember sitting in my room beginning the process of changing our tickets with a lady on the phone in England. By the time I managed to get the whole thing sorted out I had chased the sun

around the globe and surprised a few ladies in reservations in both New York and Los Angeles as they found I was calling from Tomorrow in New Zealand. They kindly changed our tickets to fly earlier and even allowed us to fly back through Australia to complete our transworld flight in the same direction, making us all one day younger as we missed a whole day crossing the date line and never got it back.

After getting that confirmation, Steve the drum tech was so excited that the £40 to go on the helicopter trip that was too expensive in the morn-



"I suppose you boys would like some fun?" Just before they lost their lunch in the helicopter!

ing suddenly became a bargain. Simon, Barrie, and myself all felt the same way (with the tickets secured I felt I deserved a break from my hotel room/office), so off we toddled, clutching our New Zealand Yen for a trip in a helicopter. The pilot could see, or smell our excitement. A short way into the sightseeing trip, where the sheep on the South Island looked like someone had sprinkled the hills with Rice Krispies, the pilot asked in a way that wasn't going to wait for an answer, *"I suppose you boys would like some fun?"*

We had hardly finished nodding when he pulled the joystick hard back and we shot up and into nowhere. One more move he made and I was totally disorientated. Calm to ready to chuck in 3 seconds.

I regained my composure by keeping one eye fixed on the compass-horizontal-hold-widgit thing on the dashboard. I then knew how far off level I was, and my body felt better for that little bit of information. Unlike a rollercoaster, a helicopter isn't attached to a rail; you don't therefore have the advantage of seeing a rail to anticipate where you are going

next. The trip was fantastic though and landing was a fun experience too. You can see for quite a long way where you are going to land, and no matter how close you get it still doesn't appear to get any bigger. As you land, it's loud, it's very windy, and everybody can't fail but watch, and you are the one who climbs out as they look to see if it's anyone famous! Well, that's what it feels like anyway.

SATURDAY 29TH MARCH 1997

We left New Zealand with an assurance from the promoter and his financial partner, on documents signed and witnessed that they were going to pay the rest of the fee they owed, but funnily enough, when you aren't in front of them even the most sincerest of people break their promises, and the money was never paid.

As it turned out we were only in New Zealand for 1 week, but it felt so much longer. Doing nothing can be very tiring. Looking around the business lounge at the airport in Sydney everyone looked tired. Maybe it was because the lounge was packed and we all had to stand, but I think it was the relief to be going home.

FRIDAY 4TH APRIL 1997

6 days later, the picture was starkly different. An open air concert in the mountains in Austria. A crowd packed together like sardines, young and old, dressed in hats and scarves and warm jackets. People had travelled from far and wide, from the UK, from Germany and other parts of Austria; the population of that little town swelled that day.

And as Kelly sang **STANDIN' IN THE RAIN**, the lyrics got changed mid-song to, *"snowing down on me,"* as the snow fell thick and fast on the audience and the beams from the spotlights caught the flakes as they fell on the crowd. The people danced and sang, and the band played on. Funny... I can remember loads about this gig.

This is what it's all about. Playing live music and having fun. One without the other just isn't cricket.

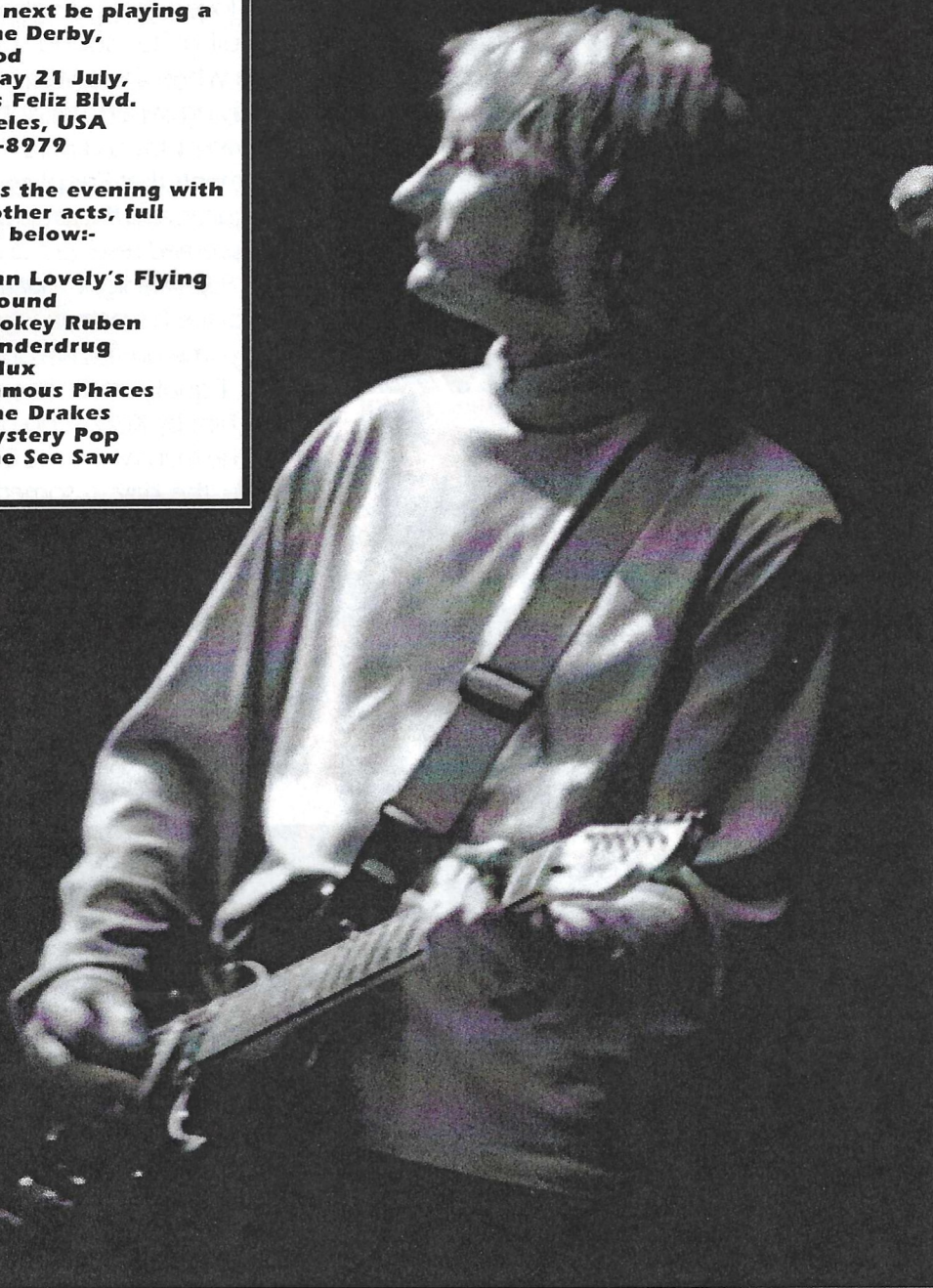
Greg Szabo, Dubai, 27 Sept 2002

P HUX LIVE AT THE HIGHLAND GROUNDS, LOS ANGELES, USA 17 OCTOBER 2002

Hux will next be playing a gig at The Derby, Hollywood on Monday 21 July, 4500 Los Feliz Blvd. Los Angeles, USA 323-663-8979

He shares the evening with several other acts, full schedule below:-

7:30 Brian Lovely's Flying Underground
8:00 Spookey Ruben
8:30 Wonderdrug
9:00 P. Hux
9:30 Phamous Phaces
10:00 The Drakes
10:30 Mystery Pop
11:00 The See Saw



Here's Hux's set list for the night. I'm going from memory here, folks, and I'm admitting up front that I've forgotten a tune or two:

- MERCY (a brilliant new song!)
- BAZOOKA JOE (simply one of Hux's Beatle-esque best)
- L.A. RIVER (a fun little ditty, I believe, from an Eel's CD. Hux switched his Gibson out for a small travel guitar that his dad gave him. Sweet)
- AFTER THE KID (actually written some years *before* the birth of his daughter, but not yet recorded)
- JEWEL & JOHNNY (man, this was *great* in such an intimate gathering!)
- CAN'T WAIT TO SEE You (Hux didn't intend to play this but "someone" asked him nicely before the show, then bribed him with a pint of ale. Best three bucks I ever spent)

Well, that's about it. I would urge Hux to do more of these gigs. He

really shined. And the audience seemed to love every note.

Best to all,

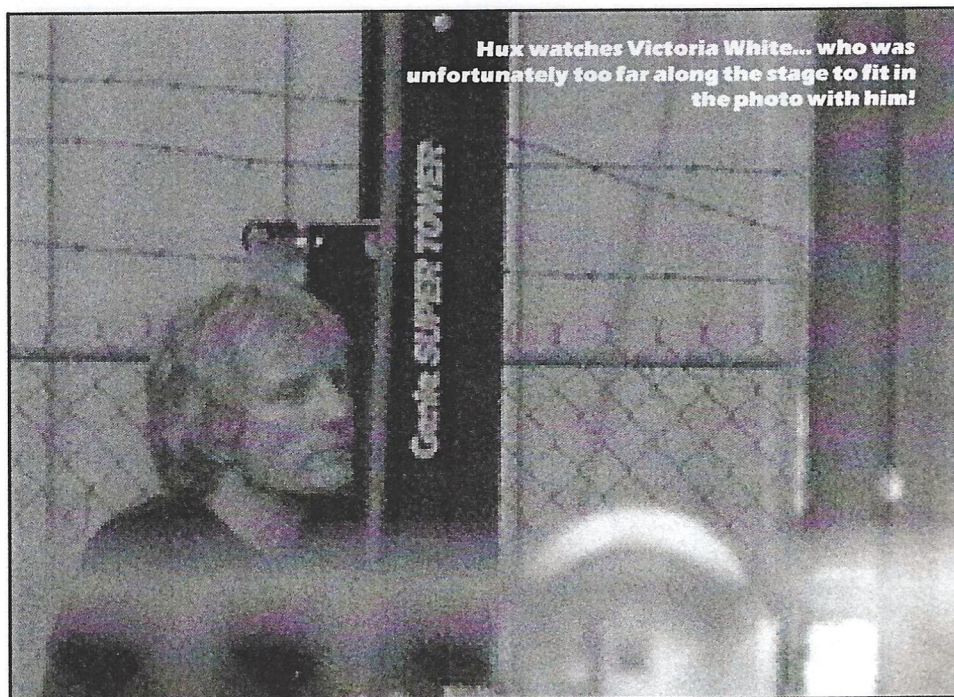
Mike Kreigsman, USA

Just got back from P. Hux's mini-show at The Highland Grounds in Los Angeles and I gotta tell ya that his year off as Mr Mom has left him looking well-rested and his voice in top form.

He played some new stuff and some old and, yes, 2 cuts from *No*

REWIND.

Hux also publicly confirmed the band's record deal with Lou Pearlman, the all-boy band Svengali, and even referred to The Orchestra as "*now officially the world's oldest boy band*". Hux stated that the CD and a European tour will hopefully hit sometime in 2003.



Hux watches Victoria White... who was unfortunately too far along the stage to fit in the photo with him!

OLD SHAWNEE DAYS FESTIVAL, KANSAS—8 JUNE 2002

I woke up at noon today, but that seems justifiable given that my wife and I didn't get in until 3 a.m. last night, after driving from Kansas City to see Orchestra at Old Shawnee Town [otherwise known as "the backwoods"]

The temperature was a cool 82°F, and a nice clear day. Li'anne (my wife) and I met a gaggle of ULS members at the Rainforest Cafe in the mall. Thank you, Tami Moyer for arranging this get-together. We had a nice dinner, sporadically interrupted by a family of gorillas passing through, and the occasional thunderstorm (you really ought to experience the Rainforest Cafe).

We then headed over to the Old Shawnee Town, where they have an annual festival called "Old Shawnee Days". Thanks to Serena and Tami, we got reserved up-close seating (1st and 2nd row), which meant that all of us got to sit in actual chairs. The first act was Victoria White, and she was a local singer/songwriter who had a CD out and whose style was very much in the *Alanis-influenced-I'm-an-alternative-gurrl* style. During her performance, you could see Parth lounging to one side of the stage, and Kelly (and maybe a couple others) showed up in an area to the other side of the stage

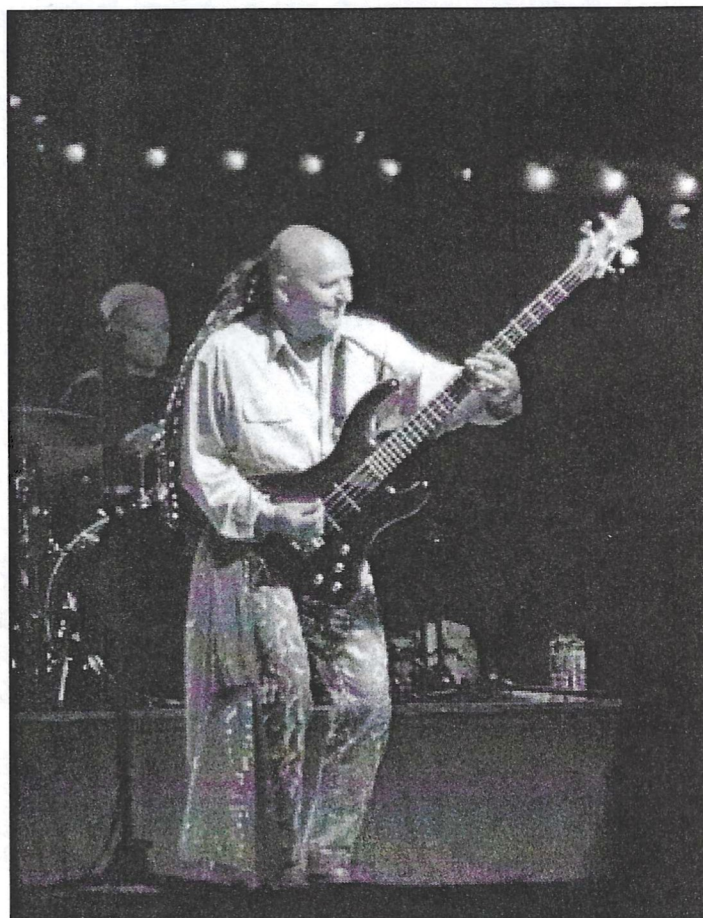
where most of the ULS people talked to Kelly et al. a bit.

Orchestra entered the stage right at 9 p.m. I hope they were encouraged by the fact that the outdoor amphitheatre was packed. I have no idea how many people were there, but there were a lot of 'em.

From the start, the band seemed energetic and interactive. Kelly is a true showman, frequently using call-and-response with the audience — and it worked. He was wearing some cool butt-length scarves tied to his pony tail and several knee-length ones tied to his waist, which created a whirlwind of colour as he spun around playing that big old bass. Kelly has a very strong voice — with powerful projection, and it's easy to see why he is one of rock's great vocalists. Parth

was every bit as cool as I imagined. He would often sing off-mic with Eric to the little vocal parts that Eric "adds" to the songs he sings (the "yeahs," "ahhs," etc.).

Kelly would look over at him and smile, as if Eric's ad-lib lines were well rehearsed. Parth likes to add his own touches to the standard ELO guitar riffs. I loved that! He also provides a very full guitar sound. I didn't even notice when there was only one guitar playing when the song originally had two or more. I liked the variety of instruments that Eric played, including keys, guitar, and the strap-on keyboard. Louis seemed reserved onstage, as he did in '95 at Starlight Theatre, but it was nice to see his personality come alive as he came up front to introduce the band. Equally nice was the respect given him by Kelly, who declared him to be the man who gave ELO its sound back in the day — something I have agreed with for a long time now. Lou was smiling during this part of the show — that was great to see. I had a great view of Mik throughout the show, and was fascinated to see him play all of those beautiful solos. He delighted me in *LIVIN' THING*, easily my favourite ELO song, since they didn't



play it in '95. Although the original recording uses an echo effect to round out the violin, Mik chose instead to write the solo so that it actually *is* more full — a real treat to hear. Gordon was very into it, and was fun to watch. Interesting to see that he uses mallets to play — I don't see that a lot. He changed the drum fills in many places to suit his style, and they were just as natural sounding as those that Bev did.

The only downer in the set was the technical difficulties that surrounded Eric's microphone. I don't know if it was the engineer's error or a mechanical flub, but his mic was not hot during the first line of *IF ONLY*, so we couldn't hear the haunting "Score one for the mixed-up man." Too bad. Also, his mic cut out several other times throughout the show.

The set list:

TURN TO STONE
EVIL WOMAN
JEWEL & JOHNNY
LIVIN' THING/NO REWIND
TWIST & SHOUT*
CAN'T GET IT OUT OF MY HEAD
OVER LONDON SKIES
SHOWDOWN (WITH ROCKIN' NEW INTRO)
BEFORE WE GO
MA MA BELLE
IF ONLY
SWEET TALKIN' WOMAN
TELEPHONE LINE
DO YA
STANDIN' IN THE RAIN
MR. BLUE SKY
ROCKARIA
DON'T BRING ME DOWN

* I forgot to write this one down, so I'm unsure if it was put exactly here in sequence, but it's close.

BEFORE WE GO met with a very positive reception from the crowd, possibly because the message is so positive and resonant with the times. My personal highlights were TWIST & SHOUT (MAGICAL!!!!), OVER LONDON SKIES, and LIVIN' THING, followed by the new songs. The guys were great in every way; harmonically, musicianship-wise, rapport, the mix — everything.

There was a meet-and-greet after the show, and we finally got to meet the



guys. They were all extremely nice, and I especially hit it off with Gordon. I got the feeling he would be a hoot to sit down and chat with. Eric as well: we talked a bit about the first ELO Part 2 show when they unveiled the first tour back in — what — 91? Kelly was very much there to connect with the fans. There was a rumour of a later rendezvous at a lounge a few miles away, but not having reserved a hotel, Li'anne and I decided to head home before we got sleepy and became a road hazard. Maybe another day. I hope there will be lots of other days for this wonderful group.

Mike Dickerson — June 2002

My trip to America didn't go entirely to plan. First, the video camera and the stills cameras got stolen at Atlanta Airport when I changed planes after getting in from Gatwick. Turned away on the plane for a couple of seconds whilst getting other stuff down from the luggage lockers after we landed and... gone! I was gutted, as I lost both stills cameras, plus 11 films, plus all my medica-

tion, plus the video camera.

Also, the connecting flight from Atlanta to Corpus Christi was severely delayed for over 2 hours. The air traffic control computer went down after an earlier thunderstorm (before we flew in from Gatwick) and we boarded the plane 10 minutes late and then spent the next 2½ hours taxi-ing slowly round Atlanta Airport. It was like signal failure on the London Underground: Stop, start, stop, start. I will say that Corpus Christi looked absolutely gorgeous when we finally flew in at gone midnight, local time, as it was all lit up. The following morning myself, Tami & Tami's daughter Sara, left for Kansas.

The journey to Kansas was bloody long! We left about 8 in the morning and Tami just drove and drove and drove, stopping for petrol, rests and food of course. Tami's front passenger seat also reclines all the way back horizontally so it was a perfect way to sleep off the jet lag. Tami has so much stamina it's incredible.

Both my trips to the States to see the band have now consisted of ridiculously long car journeys!

3 states later
(Texas,
Oklahoma
and
Kan-

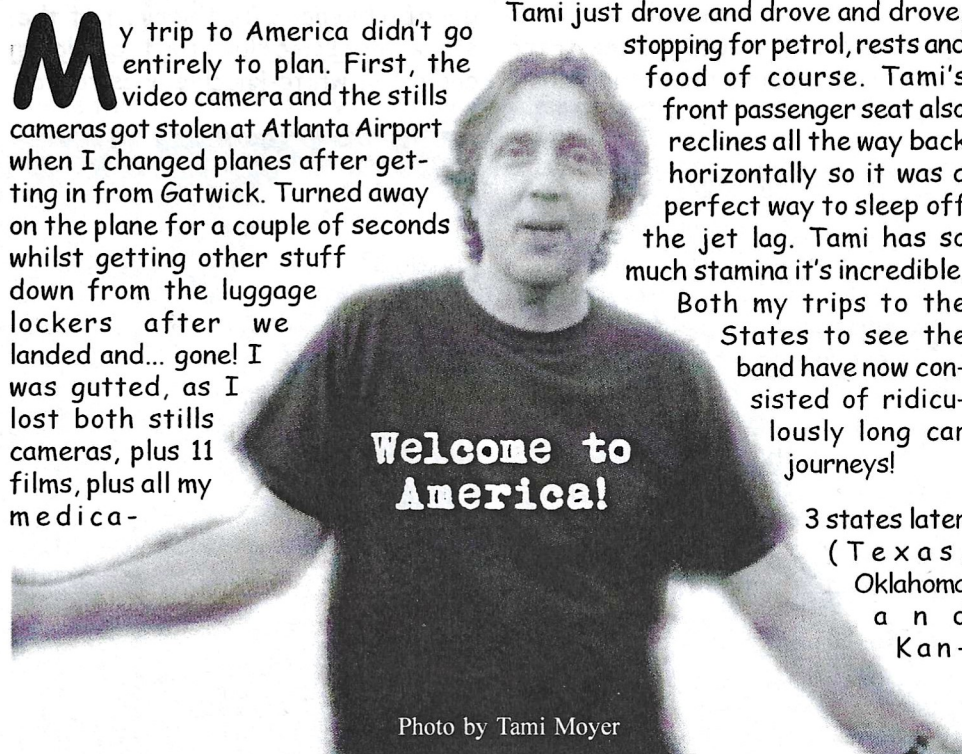
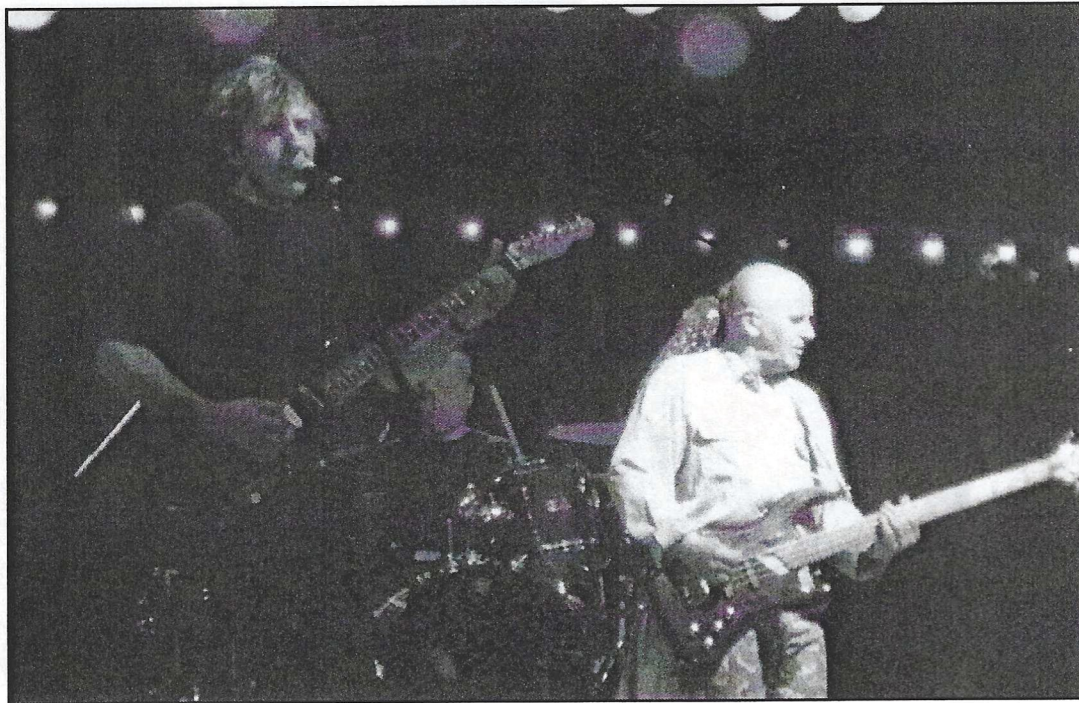


Photo by Tami Moyer



well as various bouncy castles and even a bouncy Space Shuttle.

It was a beautiful day weatherwise — very sunny and warm: temperature in the 80's but with a nice breeze to keep things pleasant.

The first we saw of the band was when Kelly came out whilst the opening act (a local girl in her teens or early 20's called Victoria White, who had won a talent contest, and did her own songs with a guitar — very much like Alanis Morissette or someone of that ilk) was on. We also saw Hux leaning on the side of the stage watching Victoria singing, with a very intent look on

his face.

As Kelly was talking to us, out came Eric. It was The Queen's Golden Jubilee week in the UK, and for a laugh I bought along a tall floppy Union Jack hat, which I'm afraid I couldn't resist wearing to the gig... being the token Brit — much to Kelly's amusement! I thought Eric was going to run a mile! However, the hot weather must have agreed with him, as he was so nice and so relaxed and so smiley it was unbelievable. His face actually lit up into a big grin when he saw me (could have been the hat!) and he came over and said to me, "Welcome to America!"

It became my catchphrase for the trip. Tami was amazed at his behaviour and was telling him he should smile more often... I think he must have listened to

sas itself) we arrived at a place called Lenexa, which is just down the road from Shawnee where the gig was held. Bearing in mind what time we left Corpus Christi (previous page), can you guess when we hit Lenexa? Yes, dead right: 2 in the morning! Can you imagine driving that amount of time over in England?

We didn't end up in the band's hotel *this* time (unlike Cardiff last year!), and Friday night was uneventful.

After breakfast on Saturday we met Jan Berkeley. Jan is so nice and a very calm and laid back person, as you would expect of someone from California. Jan was also staying at our hotel. We went over to the shopping mall in Shawnee to look around and see where we were having dinner with the mailing list people.

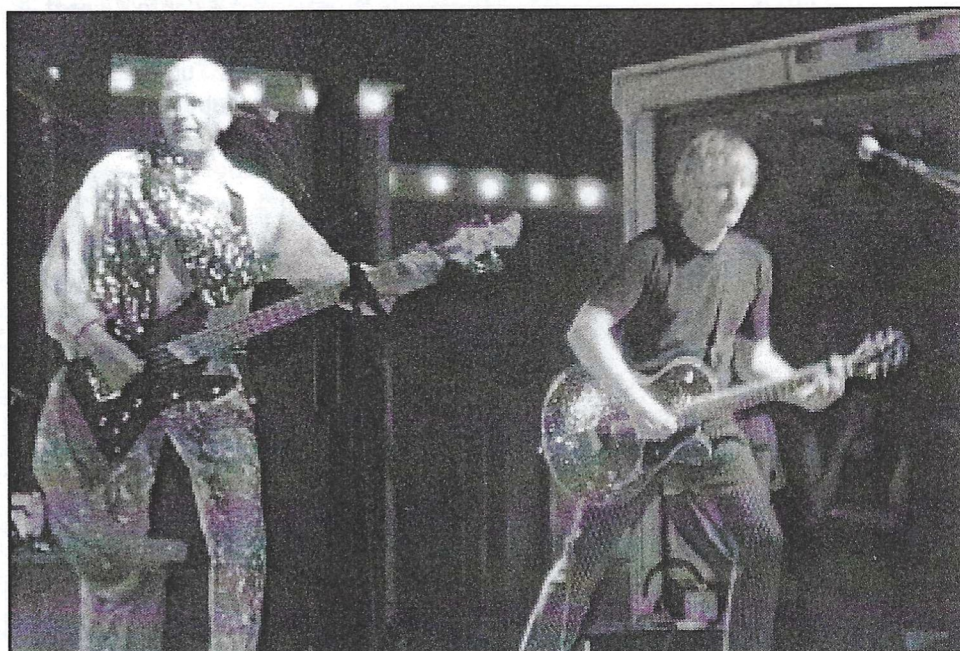
The Rainforest Cafe in the mall has to be seen to be believed! It is all decked out like a jungle, complete with life-size animatronic animals, sound effects, and heaven knows what else. The waiters and waitresses are known as 'safari guides' and are dressed accordingly! Dinner was periodically interrupted by a family of gorillas just behind our table when they started hooting and howling, beating their chests and a little one swung through the trees above us! (they were incredibly life-like!). Then the elephants started up on the other side of this very large restaurant!

3 or 4 other people from the list turned up for dinner: (a guy called Rob, Mike

D (known as *conceptrock*), and Ken Petty), as well as some relatives of Tami's who came in from the neighbouring state of Iowa to see Tami as they don't meet up very often because of the vast distances involved. One of Jan's friends who lives in the area also came to dinner with us. I was proud of my little 'brood' of people on the ULS list — what a nice bunch they all are.

After dinner we headed for the venue in convoy, with Tami leading the way. Her relatives and Jan's friend went home.

The venue was lovely (UK fans, think Tilgate Park). It was an open-air gig set in a natural amphitheatre in the middle of a big park. To the right of the stage were some rides for the kiddies and a few white-knuckle ones too, as



her.

As for the gig, my English accent paid off here, I think, as well as me being able to mention the local councillor who emailed me enquiring about the show before I left the UK. We were actually given 3 tickets to sit in the 'approved seating' (which was *right in front of the stage!*). Although we only had 3 tickets, the officials said we could all sit in there, although Mike D and his wife had brought their own garden chairs with them and just sat at the end of the row. Me, Tami and Sara sat in the front row of chairs, and Jan and Ken Petty sat behind us.

The guys came on at 9pm. It was just getting dark (it gets dark earlier there), and the temperature dropped slightly and it became even more pleasant. The field had really filled up by this time and there were people sitting on the grass all the way up the hill. There was also constant human traffic in front of the stage consisting of people walking to and from the fairground rides on the other side but this was only a minor pain in the backside.

They were great! They didn't do the whole set they did last year of course, as there was no orchestra, and they weren't quite as brave as last year either, choosing to play it safe opening with **TURN TO STONE** instead of **JEWEL & JOHNNY**.

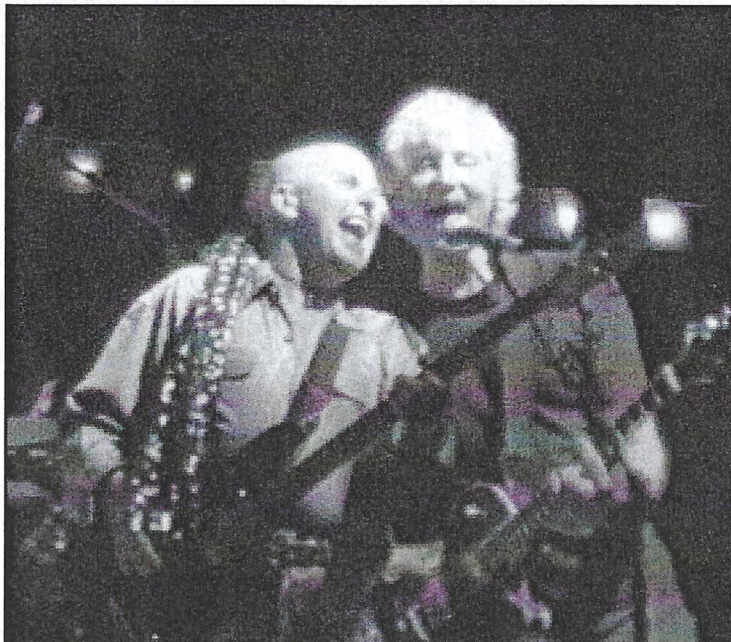
Eric had a few technical problems, but not as bad as Croydon last year, and he did keep smiling, which was so nice. We lost the opening line of **IF ONLY** because they forgot to switch his keyboard mike on, but he just laughed it off, which was quite a contrast from his poker face last year at Croydon!

The songs they did from **No REWIND** were: **JEWEL & JOHNNY**, **IF ONLY**, **No REWIND**, **BEFORE WE GO** and of course **TWIST & SHOUT**, which went down very well with the local crowd. Myself and Tami got up and tried to have a dance, like we did last year, although this was not easy on uneven dry grass. Tami unfortunately hurt her ankle and fell against me with such force she nearly sent me flying. Sadly, the locals didn't join in with us (miserable lot!) but we

had a good time all the same!

OVER LONDON SKIES had me wearing the silly hat again (sorry!), and Tami and Jan waving the Union Jack jubilee flags I had brought with me. Kelly saluted the flags!

The locals were a bit naive though. When the band went offstage after **ROCKARIA**, quite a few of them actually left. Tami and myself were yelling at them, "*The band are coming back!*" but often to no avail (they'll never know what they missed!).



wear it either. But they all came out and were so chatty.

I gave them all an Issue 9 and Eric looked at the cover and said, "*Thank God I'm not on it this time!*" Gordon was a little freaked out to see *himself* on the cover.

Lou showed the cover to Mik and remarked that Gordon looked like Phil Mitchell (for the non-UK readers, Phil Mitchell is a character in the soap opera, **EASTENDERS**).

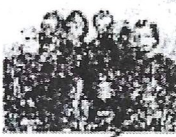
Lou was looking forward to going home after this show to see his family. Kelly and the others had just had a good time and were looking forward to going home as well.

We left about 11.30 and went back to our hotels.

Everybody was really nice, and the gig was superb — well received and in a lovely setting and was just perfect.

Definitely well worth my airfare and the trauma of losing the cameras!

Serena

	<p>DESERVED SEATING "The Orchestra" (Legendary former members of Electric Light Orchestra and E.L.O. Part III) Opening Act: Victoria White Saturday, June 8, 2002 7.00pm start time - Gates open at 6.00 Doors to match prior to 7.00pm No Coolers No Alcohol No Dogs Sponsored by: Brotherhood Rock</p>	<p>225 Old Shawnee Days A Community Event</p>
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Those that remained (the vast majority, don't worry!) were treated to a stormin' **DON'T BRING ME DOWN**. The guys got a wonderful response and looked so happy about it.

They came out afterwards at the side of the stage and we met them all. Eric was *still smiling*, and I asked if Tami could take a pic of him wearing the silly hat. He just went, "*Oh no... I don't wanna look silly!*" with a big hangdog expression on his face; he was so funny! Tami said to him, "*I bet if it had the Stars and Stripes on it you'd wear it!*" and he replied, "*oh yeah!*"

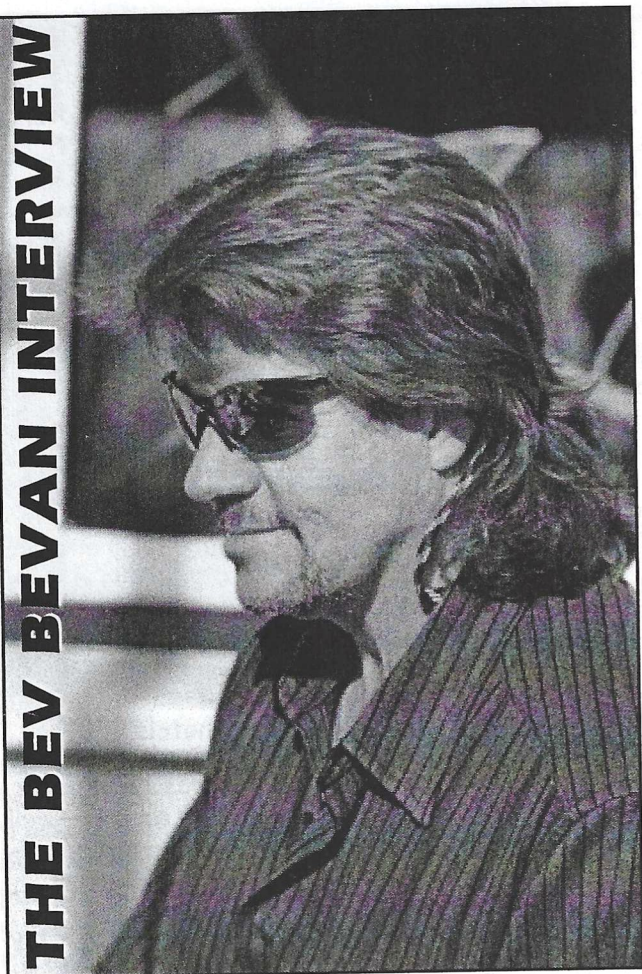
Kelly wouldn't wear it either. He just said, "*I don't need any more excuses to look sillier than I do already!*"

Nor would Gordon, Hux, Mik or Lou

PHOTOS BY KEN PETTY

Orchestra play al-fresco again on Friday 4 July (yay!) at Sawyer Point, Cincinnati, USA

Entry is completely free and the band are due on stage at 6.30pm



Few deserve the title of *Rock Legend* as much as our featured guest here, the one and only Bev Bevan, drummer with such luminaries as *The Electric Light Orchestra*, *The Move*, and *Black Sabbath*. Bev is very happy now giving other music a spin, music he grew up with, on the UK's 105.7 Saga FM Radio station. Bev still has a great passion for the drums and great music, as you are about to find out in this great interview (Ed's note: Due to Mr. Bevan's preference, there is not much discussion of ELO here)!

Q: Bev, thank you so much for taking the time to join me here for this interview! I wanted to start off here by asking you about your current job, which I know you love very much as a regular presenter on SAGA 105.7 FM in the United Kingdom. Tell us about your program and how you enjoy taking part in the 105.7 crew!

A: I have a two-hour radio show on SAGA 105.7 FM here in the UK called Bev Bevan's Jukebox. I have complete artist control and get to play my

favourite records from the late fifties and the sixties. I love doing the shows and the SAGA crew have been great and made me feel at home in the world of radio.

Q: I know that it must be somewhat surreal for you to present songs from the 50's & 60's on the radio, the very things you grew up listening to as a young boy in the UK. You have said that radio is still your favourite medium of which to listen to music. From your point of view, do you feel that radio can still survive what with such other devices as Internet and satellite radio, file sharing, MP3's,

CDs, etc...?

A: I think radio will always be a hugely popular medium especially shows where the listeners develop an empathy with their favourite presenters.

Q: After millions of albums sold and sold out tours worldwide with ELO, you took a very bold step out of ELO and into Black Sabbath in 1983 simply because you wanted to continue doing some major touring. People were initially shocked by your addition to Black Sabbath, but you blew a lot of people away with some powerful performances with the band. Was it a scary situation at all for you to step into completely different musical terrain?

A: I was considered one of the heaviest and loudest drummers in my days with the Move so playing with Black Sabbath was no great problem on that score. Maybe it's the Birmingham air, but there have been some heavy hitting drummers to come from that area besides myself - John Bonham, Cozy Powell, Bill Ward...

Q: Did your time with Sabbath give you a new perspective or confidence in your drumming; such as the sky was the limit?

A: Hilariously enough, the first gig I was offered after Black Sabbath was with Englebert Humperdinck - which I politely refused.

Q: Do you still enjoy drumming as much today as you did in the early days?

A: Unfortunately, I rarely play drums these days, though I would come along. There are strong rumours of some kind of Move re-formation taking place this year. I'd be interested to know what people stateside make of that ideal

Q: What kind of drum gear are you using in the studio or on the road right now?

A: My present drum set-up is a beautiful white pearl, custom built kit of Slingerland drums and a huge selection of Zildjian cymbals. My preferred drumsticks are Black Hickory 'Zildjian' 'Sessionmasters'

Q: You have a very esteemed reputation as not only a great drummer and musician, but as an organiser of musical events for charities, such as your past efforts for Heartbeat. Is there a possibility that you may be organising another event in the near future?

A: There are no specific plans for me to organise any charity musical events at the moment. My main participation in that area is playing on the Charity Golf circuit.

Q: What does 2003 hold for the future of Bev Bevan?

A: I am old and wise enough now to realise that food, health and happiness are the most important things to wish for in 2003. On top of that, I'd like to do more radio work and job playing drums again with people I respect and like.

Billy Donald

MALLONMAN'S STUFF

SCOTT MALLON WITH HIS OWN INIMITABLE VIEW OF ALL THINGS ORCHESTRA, IT'S...
FROM THE LABS!!!!

It has come to light, recently, that several individuals wanted to know the background of Kelly's departure from ELO. Guess what? MallonMan Severance Packages, the brainchild of MallonMan Labs VP of Marketing, discovered the TRUTH!!!

During the recording sessions for **SECRET MESSAGES**, Jeff Lynne consulted with several art directors over the album cover's design. One of the directors, Guenther Grabbuns, remarked that of all the characters depicted in the cover art, Kelly would look the absolute best because "he had the best hair."

Jeff took umbrage at this, and decided to cut his beard shorter. Richard Tandy, upon looking at the draft cover art, said, "EEGODS, Kelly is one HAIRY BEAST!!!" Jeff took offence at this, and decided to cut his nose off in spite of his face.

He had a face-to-face with Kelly, at which he remarked to Kelly, "If I wanted a bloody hair band, I would have started a new Def Leppard."

Kelly mentioned to Jeff, "If you grow any more hair on your head or face, we'll have to rename the band Sheldon and the Sheepdogs." Jeff took offence at this, and decided to buy Bev's share of the band.

Kelly stormed out of the session, but only after taking a long piss into Jeff's guitar (some well-placed individuals confirmed that Kelly was singing **STANDIN' IN THE RAIN** while doing so...). And so it went. Kelly left the band, and sued for "malicious hair remarks." Jeff took offence at this, and decided to start a goofy band named (at that point) The Wandering Hillbillies.

Jeff and Richard had effectively banded against Bev and Kelly, who wanted to make music that people would listen to and ENJOY...

As Kelly performed with OrKestra, he could just not help but notice that Jeff had put a curse on his hair. Experimenting with long comb-overs from his chest up to the top of his head, Kelly was just not satisfied with the result. So, he shaved it all, except for the ponytail (which, by the way, I am told, flies across the Atlantic and attempts to strangle Jeff every night). However, Kelly wakes up in time for the ponytail's return and continues to "right society's wrongs" by putting out enjoyable, listenable music that comes

from the HEART, not from the pocketbook.

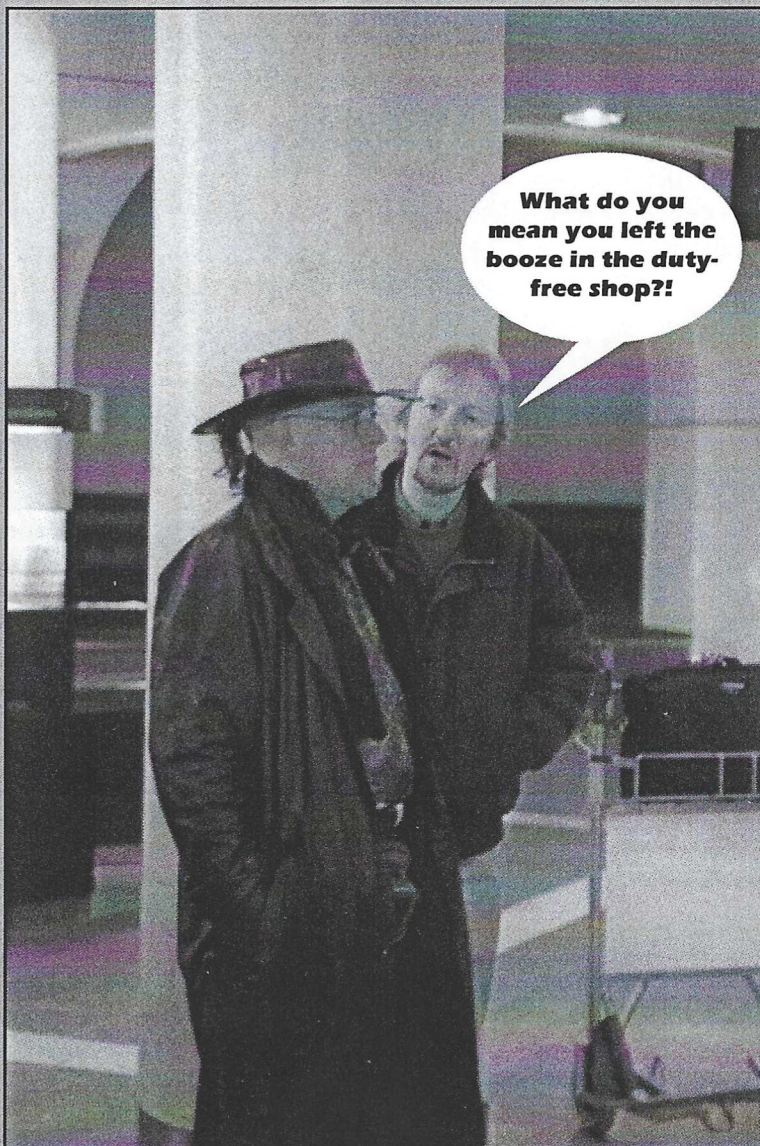
And there's the story of Kelly. That's the way we have it recorded, so it must be the truth.

*From the Labs,
Scott Mallon*

*From the minds at MallonMan Labs,
which offers this holiday titbit:*

Don't put your lips on it; you don't know where it's been... (we always say that)

LOVED BY HIS FANS, GETS IT IN THE NECK FROM HIS MATES...



SIR LOU CLARK IS REALLY 'DAME LOUISE' SHOCKER!

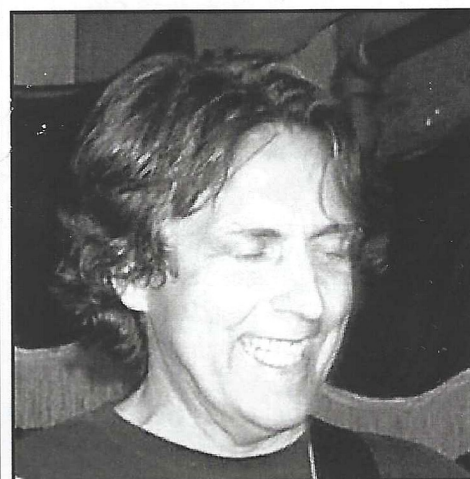
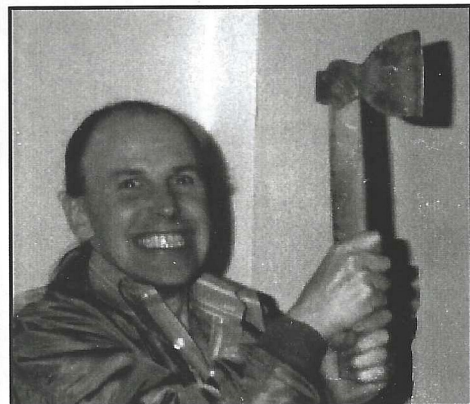


RUSSIA 1999: Members of rock band ELO Part II don't seem overly concerned at the shocking revelation that popular keyboardist and orchestra conductor 'Sir' Louis Clark is really 'Dame' Louise Clark. "It's such a relief to finally take off all that false hair and make-up," said Louise (third right above) at Kiev Airport, just after the band jetted in for their most recent tour of the region. However, just months later, drummer Bev Bevan (far left above) quit. "I really couldn't come to terms with this at all," he later remarked to friends.



"Now listen here, Mr Roadie—as a musician my delicate little hands are my livelihood. Surely you DO NOT expect me to ruin them by carrying my own heavy suitcases onto the bus when you have plenty of room on your nice trolley over there?"

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