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a drummer...

No Rewind

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UK Tour

Reviews & pics!

Phil, Kelly & Hux...

...all played live too!

and much more!

ISSUE 9

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ADDENDA & CORRIGENDA:-

Due to the long production time of this issue, a couple of things mentioned in articles have either changed or have been added to...

Firstly, the record deal with Lou Pearlman mentioned in the Hux review on Page 25 never took off in the end. Sadly the band are *still* unsigned. Maybe this is a blessing in disguise as what sort of attention would they have been paid by a record company more used to boybands? Would our spoof news way back in Issue 3 have finally come to life and the guys have to learn to dance and mime?! Doesn't bear thinking about really, does it!

Also, still on the subject of Hux, another US solo date for him was announced after this issue went to press (isn't that always the way?). This one is on Wednesday 16 July at a venue called (wait for it!) The Alterknit Lounge/Knitting Factory(!), in Hollywood, CA. Hux is due onstage at 9pm.

EDITORIAL

Hello everybody, and welcome to Issue 9. It has been a long wait for a variety of reasons, but we are here now!

We would also like to extend a big "Hello" to all our new subscribers from last October's tour. We hope this issue will make picking up that little flyer at the merchandise stand worthwhile.

The UK tour was a real 'coming-of-age' for the band, what with the departure of Bev in 1999 and all the legal problems they have been through, which culminated in them being forced to drop the 'Electric', the 'Light' and the 'Part II' from their name, leaving us with just The Orchestra. Being accompanied onstage every night by a full orchestra, as well as a choir (for the first time ever), made them at least live up to that new name. Another first was the orchestra (with a small 'o') being onstage with the band for the full duration of the show, instead of just one half, making them almost members of the band. Speaking of band members, last October was the first time many of us got acquainted with new drummer Gordon Townsend. What an incredibly quiet and polite man he is offstage, so unlike his manic stage presence! We think he has settled in very nicely. What do you think? Tami Moyer flew all the way from Texas to go to the first three gigs at Manchester, Cardiff & Croydon, and as well as being a great travelling companion for Serena those few days, has also given us a very detailed account of her time over here. Tami had a great trip: it was her first time out of the USA, no less. Tami is repaying the

compliment and Serena is travelling across the pond to see the band in Kansas on 8 June: travelling with Tami again. Read all about it in Issue 10!

And then we also had the long-awaited album *No REWIND*. We heard the first track from this album, *OVER LONDON SKIES*, over *three years ago* when Hux, who was a very new band member himself at the time, debuted it during the last *ELO Part II* UK tour. A new album seemed real pie in the sky back then, and then the legal problems mentioned above made it seem like a new album would *never* see the light of day.

But here we are, and in our opinion, *No REWIND* is an incredibly strong and focused album. Many fans it seems thought the same, and there have been many positive verdicts, perhaps surprisingly, even from the die-hard Jeff Lynne fans. Praise indeed!

Elsewhere, and Kelly, Hux and former member Phil Bates have all been doing solo gigs. We feature photos and coverage. Eric too has been busy outside the band, collaborating with Manchester band *ALEAtronic*, made up of members of the Halle Orchestra, who again accompanied the band at the Bridgewater Hall, Manchester, last October. This is a very interesting project that has produced some very thought provoking music, including the wonderful song, *IMAGINATION*, sung by Eric. We wholeheartedly recommend this CD to all of you. Details on how to buy are included in the review starting on Page 20.

Special thanks must go to Patrik Guttenbacher from FTM Germany, for contributing his very interesting write-up *ELO Part II's* promotional tours of Germany in 1991 and

1992. A real blast from the past featuring some rarely, if ever seen before photographs.

No issue of this mag would be complete without our regular dose of silliness. We have the return of MallonMan and his Labs, with a distinctly Olympian flavour. It certainly sounds more fun than the wall-to-wall soccer that the World Cup promises as this issue goes to press... You may in addition notice the absence of one of our regular contributors this issue, namely Rosemary C (aka The Flake). This is due to the fact that Rosemary has just become a grandmother for the first time. On behalf of everybody at ULS, we wish Rosemary, her daughter, her son-in-law, plus little grandson Caleb, all the very best for the future, and very hearty congratulations. 'Grandma' Flake hopes to be back for Issue 10!

Finally, if you would like to grace your favourite wall with a massive signed poster from the UK tour last year, please enter our fun competition on the back cover. We look forward to judging it!

Issue 9 is a bit of a first for us as well. With the change of name from *Part II Unlimited* last issue, we have been experimenting with different styles of layout throughout this issue. We would like to know what you think. We also hope you notice the improvement in the quality of the photos throughout, as we are also using a new method of printing the issue for the first time. Again, let us know your views.

Enough waffle for now. Settle down, put your feet up and enjoy!

All the best

Serena & Lesley

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CREDITS

Editor: Serena Torz

Assistant Editor: Lesley Abbott

Webmaster: Ray Murray

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Typing & Layout: Serena Torz

Front Cover Pic: Ken Latta

Back Cover Pic (top): Patrik Guttenbacher

Contributors: Wally Dixon, Don Hains, Robert Quinn, John Collins, Morten S Eriksen, Jeff Cooper, Tami Moyer, Karsten Schneider, Ray Murray, Jim Hoban, Jan Berkeley, Scott Mallon, Patrik Guttenbacher, Martin Kinch, Evie

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N O R E W I N D

THE ORCHESTRA

L I M I T E D E D I T I O N

NO REWIND

It's only taken seven years, yet another lineup change and over two years to record, but No REWIND is finally here. In the UK, the album was sold at all the gigs on the UK Tour, and was hence reviewed along with the gigs. It became available around a month or so later for fans outside the UK, via mail order. Here's a selection of overseas reviews.

Here's my No REWIND story. Let's start LONG before I was a part of any Internet group to provide context.

I remember the first time I heard ELO Part II on a syndicated radio show where they launched their first album by telecasting a concert. How I wish I had taped that show! I pretty much thought, "sounds just like ELO" and decided to follow this group. I went to the record store and bought the cassette. I was a little disappointed; I felt the album didn't capture the "magic" I associated with the ELO brand. Particularly, I was not impressed by the Haycock material. I thought, "let's drop the Foreigner cock-rock." I was impressed by Eric Troyer, however, and felt he was the saving grace of this project, songcraft-wise.

Fast forward to the day I was checking out the ELO section in our local CD mega-chain store and found MOMENT OF TRUTH. I was instantly enraptured. Haycock and Lockwood were

gone and—KELLY!!! Yes! It was sort of like old times. And I thought Phil Bates was BRILLIANT. All the songs I considered at least good, and most were excellent. And I thought Kelly's stuff was pure gold classic. THE FOX is one of the best songs in the catalogue of any version of ELO, in my opinion. I knew now I had to see them live—the magic was there. I still consider MoT a masterpiece.

Things are fine until the day I try logging in to the ELO Pt. 2 website and nothing happens. I knew that was a bad omen. So then, looking for info, I find this group (and Showdown). I find out that there is sort of a little "war" between some people between the lists, and decide I'm one of those who love Jeff, ELO Part II, Orchestra, OrKestra, Kelly, Violinski, Idle Race, Move, The Wilburys, Beatles, yada, yada, yada. I don't know all the details of whatever happened between the people involved in the ELO Name-Exchange, and so I'll just accept my ignorance and remain neutral, and

dole out money to support them all as long as they make music I like.

So now I order Orchestra's newest. I'll first say that I think that Orchestra may be one of the worst names they could have chosen when the reality of Internet search engines is considered. I guess it hasn't hurt the band "The The," though.

So January third rolls around, and I receive an autographed version of No REWIND, thanks to Rob Caiger, Giver of Many ELO-Related Gifts. I listened, and was disappointed. I actually thought, "Is this the best they can do?" I loved Kelly's song immediately, but I thought the rest of the material was weak, with the exception of JEWEL & JOHNNY, which was ok.

But then a funny thing happened. I wanted to hear it again. Although I didn't "get it," I couldn't resist. I opened the case and my hands delivered the disk to the awaiting laser in the CD player.

And from that point it just got worse. I couldn't take it out of my player. The melodies became sweeter, the strings more lush, and the production more creative. Although everyone, including Showdown list members, was saying stuff like "Orchestra have come into their own with this album," I thought "Right. Whatever." But it's true. They have forged their own sound, and it's GREAT. Parthenon is wonderful. Eric's material is less derivative of Jeff Lynne-style songwriting, and I think it's better for it. The songs are very well developed, with many intricate little parts. These are some of the most mature compositions I've heard in a long time. The production retains the "raw" sound of a great band while sounding professional and polished at the same time. They are bona-fide art-rockers with their own style now. I love it.

Play-by-play commentary:

JEWEL & JOHNNY

Nice intro collage. Very strong ELEANOR RIGBY-era Beatles influence. Interesting Discovery-era type Louis Clark strings, but fresh and exciting. Love Kelly's vocals in this. Parthenon is a fantastic songwriter, and one of the few who could step in after Phil Bates.

SAY GOODBYE

This song vies for my vote as my favourite, but it's probably my second choice. Again, a Beatles-style arrangement. Very clever lyrics, and a nice

musical payoff when it goes into the "Say Goodbye" parts.

NO REWIND

This one took the longest to grow on me. But it did, and I like it a lot now. Unique rhythm arrangement. I like the gutsiness in Eric's singing. This one rocks. Nice tension from Clark's strings.

OVER LONDON SKIES

Dang it, this one wants to be my favourite, too. It's so hard to choose. Great song—this has a great "classic rock" sound, and would have been a huge hit if it were released in a time period when radio programmers had any sense. Parthenon amazes me. Where has this guy been hiding? I wonder which parts Bev wrote. I think Eric's 60's keyboarding style, which is a cornerstone of this album's sound, is very cool. I could listen to this song all day. Oh wait, I have.

TWIST & SHOUT

Well, if this isn't the most clever cover song I've ever heard. It's irresistible. Very daring—they stripped the song of the rhythmic hooks it had and created a whole new beat and guitar parts for it, and made it their own.

CAN'T WAIT TO SEE YOU

This is one of my favourites, too! I love the acoustic guitar in this. Very clever melody. Great soaring vocals! Parts of it sound a little like Stealer's Wheel, which is cool. I can't wait to hear this one again!

IF ONLY

This one had to grow on me, too, but the fungus effect kicked in.

I COULD WRITE A BOOK

Probably my least favourite, since it's a little repetitive to me. But with the track record of this album, I might treasure it by tomorrow morning.

LET ME DREAM

My favourite. The interplay of the guitar and Mik's Blue Violin, Eric's voice, and Louis' strings is sublime. A four-minute magnum opus if I ever heard one. This arrangement took some thought, and a dab of genius. Soaring harmonies I live for. I also sort of collect songs about illusions. I know it's weird.

BEFORE WE GO

My only real complaint is that I only get one Kelly song! I want more! Cool rocker with nice Billy Preston-type electric piano.

Very anthemic, and a nice message.

Summary—there are no bad eggs, here, folks. This album's a winner. I'm impressed. I think I'll hit rewind.

Mike D, USA

I just finished listening to The Orchestra's **No REWIND** CD for the umpteenth time this week, and I have to say I am very pleasantly surprised. I really hated Part II's first two releases, never listened to them more than once probably. So I was really anticipating not liking **No REWIND**, expecting to be disappointed.

Now, that's the same way I approached **Zoom**, given **SECRET MESSAGES** and **BALANCE OF POWER**, and have been absolutely thrilled with **Zoom**. So, while **No REWIND** ain't **ELO**, and it ain't Jeff Lynne, for once I think the boys have done themselves proud and put together a really neat set of songs... I like it a lot! I've been listening to **No REWIND** for several days straight



now and keep picking up new things going on.

Musically it is great fun. A lot more like the Beatles than **ELO** sounding. Even feels like there's a hint of Queen thrown in there for good measure with some of the choral arrangements. Like if you rolled the Beatles, some **ELO**, a smidgen of Queen and maybe a hint of Kansas into one group, this might be it.

Cellos and violins are all over the place. From orchestral arrangements to wonderful solo violins, scraping cellos, very low cellos, traces of **ON THE THIRD DAY** in rawness sometimes. And obvious touches by Sir Lou on the orchestral side of things. **SAY GOODBYE** reminds me of **ELEANOR RIGBY** a bit, but bolder. Of course, **OVER LONDON SKIES** is still stunning, and their rendition of **TWIST AND SHOUT** is almost like a lovemaking session! The whole the CD is just darn good to listen to.

Lyrically I think it's pretty weak in spots, but the music more than makes up for it. After Jeff's lyrics in **Zoom**, I don't think anyone can hold a candle to that experience, at least not for me.

My advice... when **No REWIND** hits the shelves... BUY IT! Even if; especially if, you didn't like **ELO Part II's** first two releases. It is not the same.

So, bravo! I hope The Orchestra gets this out there finally and folks get a chance to hear it. It could well be a success.

Next I need to get my sweetie to give it a good listen ;-)

Wally Dixon
Raleigh, USA

I got my personalised, autographed copies of **KELLY** and **No REWIND** yesterday.

No REWIND floored me. I love the CD, and am sure the band is proud of what they've achieved without any record company support or focus group pressure! What we've got here is the album **THEY** wanted to make, and IMHO everybody wins as far as the quality of the music is concerned. It sucks that record companies will not be interested in the CD or signing the band, but it's not because the music doesn't merit it. It's just that Orchestra is too old, too damn ugly and

doesn't do any synchronised dance moves onstage! Tongue firmly in cheek, of course, but it's an unfair world be live in, especially for bands of a certain "vintage".

I love the P Hux tunes the best, and was very impressed with the Harrison style slide guitar on **OVER LONDON SKIES**, **JEWEL AND JOHNNY** is a pop masterpiece, and I also love the reworked **TWIST AND SHOUT**. I hear some Brian May influence in his guitar work, which is great too. P. Hux has said before that Brian was a hero of his, and I really hear it on this release.

I am proud to support the band for having the cajones to do this thing out of pocket—29 bucks is cheap when one considers the quality of the music and the fact that what we're hearing is exactly what the band **WANTED** us to hear, not what some stuffed suit thought would "sell".

Don Hains, USA

Hello. Around 10 years ago, I got over my fear of rollercoasters and gave them another try. I was extremely nervous all the way up the chain lift and screamed all the way down and through most of the ride. A funny thing happened along the way, though. Somewhere during the ride I discovered that I was enjoying myself immensely. Since then, I've been a rollercoaster fiend...

So, how does this relate to **No Rewind**? Well, yesterday I got my copy (Woo Hoo!!) and had my first listen. I enjoyed all of it, though I need a couple more listens to have a good idea what I *really* like. Except for **Twist and Shout**. When **Twist and Shout** began, I spent the first minute or so listening to it with my eyebrows raised, thinking, "They've got to be kidding." But, I forged on and kept listening. Before I knew it, as with my rollercoaster ride above, I had a sudden realisation that "This is great! I like it!" I listened to it a second time and still really liked it.

Man, I hope

The Orchestra comes over to North America somewhere near Toronto sometime soon so that I can hear it live! Wow!

*Robert Quinn
Toronto, Canada*

Well what a cracking album this is. I must admit I did not quite know what to expect, but I was not disappointed.

The album kicks off with **Jewel & Johnny**. This would not be amiss on any **ELO** album. It merely bounces along with a rhythm not dissimilar to **Mr Blue Sky**, and a cross with **Diary of Horace Wimp**. A happy little song to get the album off to a good start.

Next up is **Say Goodbye**, and an uncanny late Beatles feel to this one. Great lyrics and backing vocals. All instruments feature well in this one. Some great violin and guitar riffs. A really great song.

Track 3 is the title track **No Rewind**. A great rock track reminiscent of Cheap Trick to me. Great guitar work on this one, and I would have loved to have

the drums on this one myself, as Gordon seems to be having a great time. Some good sound effects on it make it a worthy title track.

Over London Skies is next. What can you say, but this is a superb track. Everything is just so spot on. Nice thoughtful lyrics, with a well written piece of music. A real pleasure to listen to.

What a masterpiece this is! **Twist and Shout** is track 5. The old Beatles (and others before them) number. But it will take some time into the track before you recognise it. A great acoustic guitar start, with the violin creeping in. Then this explosion into the chorus! Wow! This really is worth a listen to!

Track 6 is **Can't Wait to See You**. This would not be out of place on a Tom Petty album. It is that kind of track. This is excellent stuff, a credit to Mr Huxley.

If Only is the next track. A nice steady track with a nice melody through it. This strangely enough, is the only track I would say you might find on **Zoom** if you are comparing the albums.

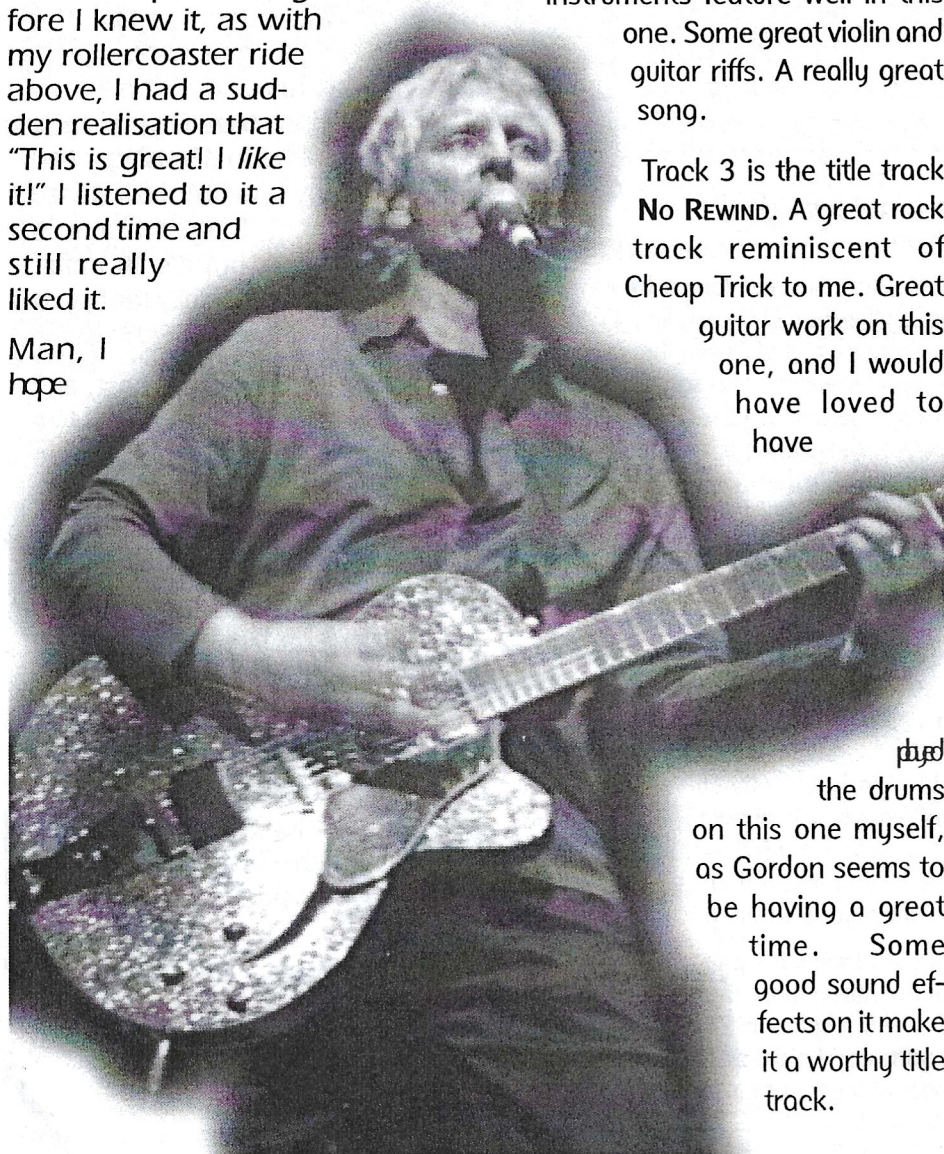
Track 8 is **I Could Write a Book**. A thumping commercial rock number, with some nice touches from the violin thrown in.

Now track 9, **Let Me Dream**. I have not decided if I like it or not. I have heard it a few times now. It is written by Eric and Mik, so not surprisingly, it predominantly features the violin. It grows on me every time I hear it. Full of great violin work from the man himself, and dreamy lyrics. In years to come this may be considered a classic.

Last but not least is **Before We Go**. This is great stuff. Thought-provoking lyrics and some nice keyboards. The three strong lead singers make this track very special.

I honestly think this is the best album I have heard in some time. The best £15 I have spent this year!

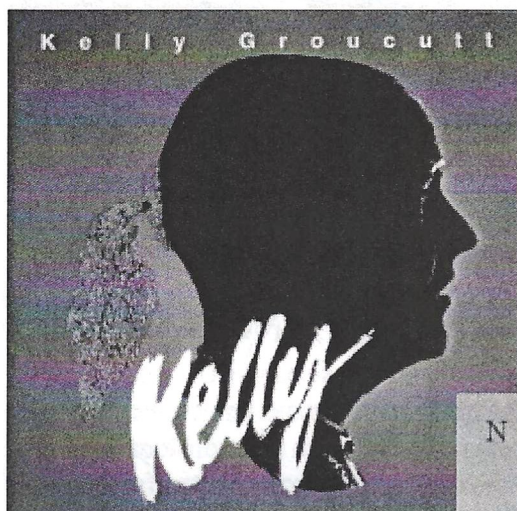
John Collins, Wombourne, Staffordshire, England



ONE YEAR, TWO ALBUMS...

I just got my order of Kelly's CD and the new The Orchestra CD and they are great!!

I hadn't heard Kelly's LP in a long time (my record player isn't used very often any more) so the CD was a very welcome way for me to listen to it again. I rediscovered former favourites such as **AM I A DREAMER?**, **OLD ROCK 'N' ROLLER** and **DEAR MAMA** and they are still great!



No need to do any updating on those songs, Kelly! (as mentioned in the booklet). The inclusion of the remix **AM I A DREAMER?** is also excellent and shows the way towards what would become OrKestra.

We're only missing **"WE LOVE ANIMALS"** and the original version of **THE FOX** now to have a complete set of Kelly's songs on CD. Unless I'm missing something? (And a CD single of those would be **VERY** welcome).

The Orchestra CD...Where to start?? **I LOVE IT!!** I was never really a big fan of **ELO Pt.2** but did buy all their CD's (only one edition of their live show in Australia though!), but this new CD just blew me away. There are so many good songs that I won't mention any one in particular. Except **JEWEL & JOHNNY** which is my current fa-

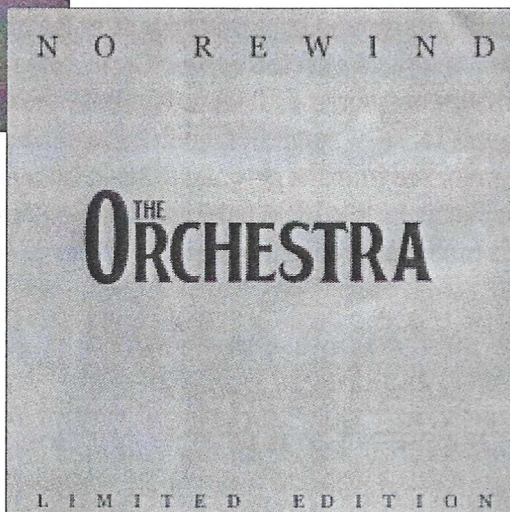
vourite alongside with **LONDON SKIES** and... (you get my drift).

Special mention to **TWIST & SHOUT** which is the best version of this song **EVER!** This is The Orchestra's **ROLL OVER BEETHOVEN** in my opinion. If these guys can't get a record deal, then *"something is rotten in the state of the record industry"*.

This CD is highly recommended! I know there has been some discussion regarding the price of this CD, but I think it's worth every penny, cent, Euro, whatever!

Morten S Eriksen, Germany

PS Any spelling errors is due to my excitement over these 2 CDs ;-)



FOR MORE INFORMATION, INCLUDING DETAILS ON HOW TO BUY THE ABOVE CD'S, EITHER WRITE TO US AT THE ADDRESS ON THE BACK COVER, OR LOG ON TO:

www.theorchestra.net
www.kellygroucutt.com

2001 was an exceptionally rich year for us fans, with us getting **TWO** releases in the same year. Let's face it, most years, we don't even get **ONE!**

Just in time for the **October UK Tour**, the brand-new album **No REWIND** made it onto the merchandise stands of the UK's venues, and was readily snapped up, both by old fans, eager to hear something new after all this time, as well as new fans, who had got to hear the vast majority of it that evening at the concert. Clever move boys!

Then just for good measure, Kelly managed to get the long-awaited CD release of his solo album, **KELLY**, from the 80's, into our CD players just in time for the Christmas stockings.

Yes indeedy, 2001 'twas a very good year—a fine vintage!

DOUBLE WHAMMY!

UK TOUR 2001



Full Orchestra... Full Choir... New Songs!

14 OCTOBER 2001: BRIDGEWATER HALL, MANCHESTER, ENGLAND

The first night of what was to be perhaps the most innovative set of concerts by the former members of ELO and ELO Part II (now known simply as The Orchestra). Audiences around the world have seen the band (in its various names and lineups!) play part of their show with a full orchestra before, at selected venues. On this tour, the orchestra were onstage with the band for the duration of the set; extended band members, as it were. Not only the orchestra, but a choir too (see above) featured, giving old classics a whole new sound. Five new songs (although this went down to four after Manchester), plus two that were new to UK audiences, were also premiered from the new album *No REWIND*, along with one that we first heard back in 1999. The Brits had waited over two long years for the band to return to our shores, and we were not disappointed! Nor were the few who travelled many hundreds (and in one case thousands) of miles to see this spectacle..

After a long wait of over two years since the last ELO Part II live performance, a new band with a new name, 'The Orchestra', returned to the UK stage for 6 highly prestigious concerts. At each show the band were accompanied by either the *Halle Orchestra* or the *Royal Philharmonic Concert Orchestra* plus a massed choir—a worldwide first for live ELO music.

I was lucky enough to attend 4 out of the 6 shows (at Manchester, Cardiff, Croydon and Nottingham). Every gig was quite simply superb and songs old and new went down a storm with the fans.

As the tour progressed the band gained in confidence and the set took shape. The band became

tighter and more powerful with every gig until all elements culminated in a quite superb last night at *Nottingham Royal Concert Hall* in the company of *Bev Bevan*, who was in the audience to enjoy his old bandmates put on a magnificent show.

A very significant aspect, which quickly became apparent on this tour, was the fact that this new band are now forging ahead, following their rebirth as 'The Orchestra', with an identity that is very much their own, yet still paying respectful homage to their association with ELO and ELO Part 2.

The band has recorded a quite superb, fresh and dynamic new album entitled *No REWIND*, and special limited edition pre-official re-

lease copies were on sale each night. The concerts show-cased almost all of this new material with a notable 7 out the 10 new album tracks played live on the tour.

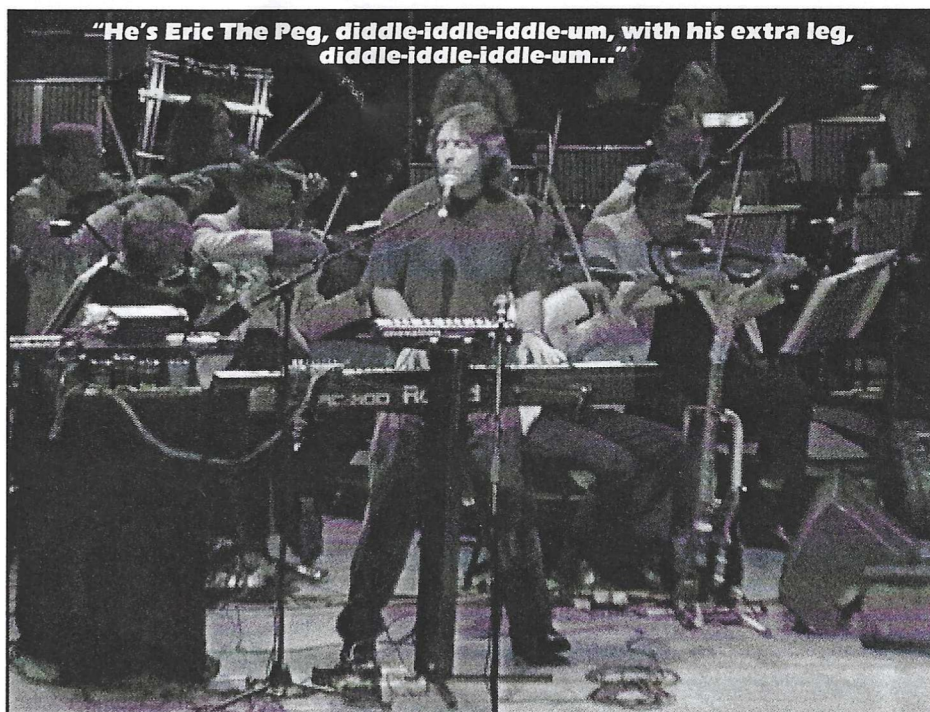
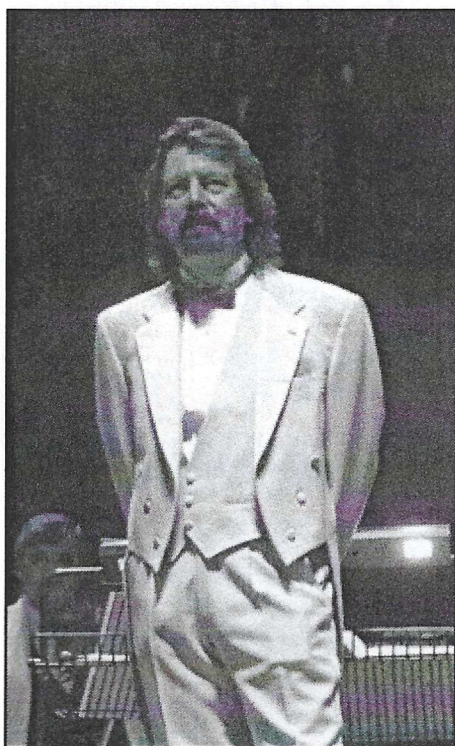
The Orchestra have written a hugely impressive set of new songs and they seemed rightly proud of their new music, kicking off every show with *JEWEL AND JOHNNY*, the new album's lead track.

Also making his UK debut with The Orchestra was drummer *Gordon Townsend*, who was an absolute powerhouse behind the kit. His enthusiasm and unique personal touches brought a fresh vitality to the many classic ELO songs remaining in the set (these included *SHOW-DOWN*, *MA-MA-ME*, *CAN'T GET IT OUT OF MY HEAD*, *EVIL WOMAN*, *TEL*

EPHONE LINE, LIVIN' THING, ROCKARIA, DO YA, TURN TO STONE, MR BLUE SKY and the encore, DON'T BRING ME DOWN). Similarly Parthenon's guitar work was hugely impressive in particular during his solos on SHOWDOWN and masterful riffing on DO YA and MA-MA-ME BELLE.

It was a absolute joy to hear the concert orchestra and particularly the choir, both conducted of course by Louis Clark, combine with the band to create a powerful and strong sound. The renditions of songs such as MR BLUE SKY and CAN'T GET IT OUT OF MY HEAD (complete with the ELDORADO OVERTURE), once all topped off with Mik Kaminski's soaring blue-violin, were top quality performances in the style of the traditional and *BIG* atmospheric, mesmerising ELO 'sound'.

Of the NO REWIND songs, much has been written about The Orchestra's radical version of TWIST & SHOUT. This simply has to be heard to be believed. Significantly, this song's beginning and end have been very cleverly re-worked and re-arranged as a ballad. Mid-song this rips into the familiar tune before building, in turn, into a powerful and climactic ending. This and the title track (a very strong up-tempo number written by Eric Troyer) were my favourites in the shows. NO REWIND utilised the concert orchestra particularly



"He's Eric The Peg, diddle-iddle-iddle-um, with his extra leg, diddle-iddle-iddle-um..."

well and was one of the high-energy numbers on the tour. The whole band rocked on this one, and I particularly liked Kelly's clever bass runs and strong backing vocals complimenting Eric's lead during the song's powerful ending.

Other new songs from NO REWIND included OVER LONDON SKIES, CAN'T WAIT TO SEE YOU, IF ONLY and the anthemic BEFORE WE GO. The latter featured a superb Kelly Groucutt lead-vocal performance and is probably one of his finest moments so far.

All in all, the return of The Orchestra to the UK was an absolute triumph and the whole tour a resounding success with quite stunning and beautiful performances of favourite songs and new numbers.

I hope it won't be another two whole years before we see them again.

Jeff Cooper, Cheltenham, ENGLAND

First I have to thank Bea Schirmer, Serena Torz, & Lorraine Johnson... for talking me into taking my first plane trip.

I will say that Sunday in Manchester England was pure magic. It started with JEWEL AND JOHNNY and the first day of a brand new

tour that had not had the kinks worked out yet. I guess the best part of the first night was when Kelly said that they had not timed out the gig and it was too short. Then each band member helped to contribute a song from the past to give us the most explosive concert I have attended. NO REWIND is so powerful.

TWIST AND SHOUT: all I can say is that I would have never thought TWIST AND SHOUT could be such a sensual yet exciting song; one that we were able to just jump right into at the right moment simultaneously and dance. It has all the best parts of a slow song yet the beat and magic of its past.

OVER LONDON SKIES is still as it has been and will now remain to me, as I was "crying over London Skies" today on the plane home.

Now to my new favourite song, that turned me to a cry-baby at all 3 gigs I was able to attend. That song is BEFORE WE GO. I may just be sentimental but to me Kelly could top the charts with that song at this particular time in history.

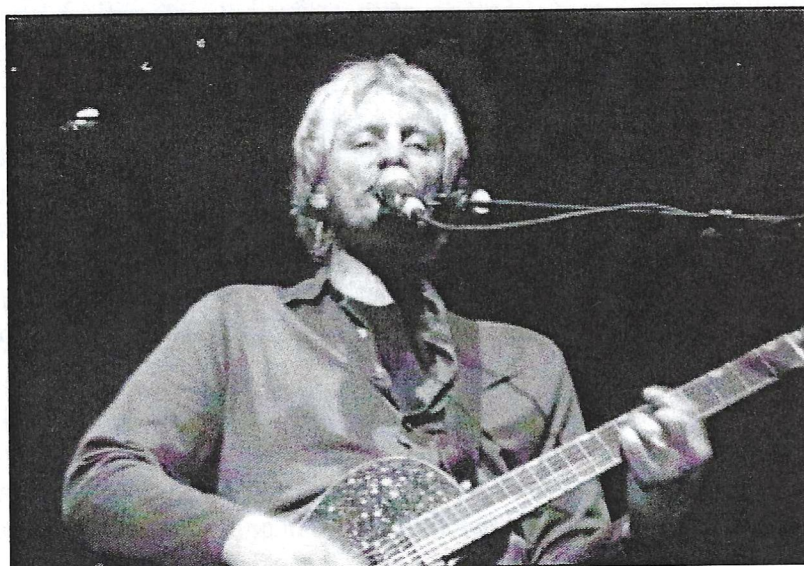
As for the band, they gave us a great show and so many great memories. I cannot find the words to describe the experience at this time.

MY TRIP TO CARDIFF

On Monday October 15 2001, Serena, Lesley, Lorraine and I left Manchester, and sadly had to leave Lorraine at her home in Stockport. After dropping off Lorraine, Serena, Lesley and myself drove from Stockport through the Woodhead Pass heading to Lincoln. I must say that is the most beautiful country I have ever seen. During the trip to Lesley's house I was entertained by both Serena and Lesley singing me wonderful English songs, some of the names escape me at the moment. We were so awe-struck by the band's new songs, especially *Twist & Shout* that we all three sang it and a number of their other songs in the car; at least the ones we could do from memory. The trip from Manchester to Cardiff was exceptionally long but well worth the time it took to get us there the scenery was remarkable as was the company. I was allowed to see places I never thought I would see Like Sherwood Forrest and then through the Midlands and to Wales. Serena and I had a great time trying to read the Welsh Road signs of course we knew that the top was in coherent English but it was fun trying. We got to Cardiff after dark and had a little difficulty finding the hotel I had booked for the 2 nights we would be there. I was just about to give up on the reservations and find a new hotel when we found it.

I will tell you I am very glad that Serena thought we should just stay there. We checked in, and then I proceeded to find a phone that I could make a calling card call from, when in through the lobby doors walked Mik. I was so embarrassed, because I was tired and frustrated and could not call

home. He was very nice and we spoke in the lift (elevator for those in the States). After I got out of the lift I went to the room I was sharing with Serena and could not get my door key to work, so when Serena opened the door I went into uncontrollable laughter. I could not believe that out of all the hotels in Cardiff we had ended up in the band's hotel. I think poor Serena thought I was nuts! Later that evening we ran in to Gordon (for those of you who live in the States you must realise that pubs in the UK close at 11:00 PM, so if you want a drink you can buy it from a vending machine—that includes wine and beer as well as snacks). It was so



weird. We spoke to him for a few minutes then we were joined by Lou who we had already seen while I was making my call from the restaurant next door. We said good night and went to our rooms for the evening.

GOOD MORNING CARDIFF: ORCHESTRA STYLE

Knowing that the band was in the same hotel as Serena and myself, we were prepared for any encounter that presented itself. SO WE THOUGHT. After a great night's sleep we both decided it was time for breakfast so we proceeded down in the lift to the lobby. As we got in the lift a girl was coming off and then noticed she was on the wrong floor so she asked

if it was OK to go up 1 more floor and we said sure. We had both been wondering as we were going up whom we might see at breakfast and as soon as the door opened on the girl's floor we had our answer. Eric said, "*good morning*" as he stepped in the lift. I do not know where they get it but all of these guys look so great in the morning. We had a nice ride down in the lift and as I was getting out I said to Eric, "*see you later I am going sightseeing*," well Serena and I were on the same level ever since we arrived at the hotel the night before: we had been seeing sights since we got there! Although I had still yet to see the 1 band member I would

have loved to have seen that morning it was wonderful to see them on the level that we saw them in the hotel.

As Serena and I left to check out Cardiff Castle and find the venue for the evening we saw every one and said hellos. I made up my mind that morning that it would be real hard to say that I had one favourite band member because all of them have been so kind

in his own way. Although I was still waiting for my chance encounter with Kelly, and yes he is still my favourite. In Cardiff Serena and I walked and had a great time I never have walked as much as I did since arriving in the UK and it seemed everywhere we went there was at 1 band member. After our sight seeing we returned to dress for the gig and have something to eat and again there was Lou and Mik. We told them we had gotten the pics from Sunday developed and they both wanted to see them after the gig so we said sure. They left for rehearsals.

ST DAVID'S HALL CARDIFF:

The hall was easy to get to by

foot and the walk was great but due to evening rain it was impossible and so we took a taxi instead.

We arrived early enough to see Kelly after rehearsals and that was the meeting I had been looking forward to. We had a short chat and I told him I would see him after the show and what a show it was.

Manchester was magical but as for Cardiff, I do not know if any language has the words to describe it. The show for me was beyond awesome; they had the same play list but since we had already heard the new material in Manchester, it made getting up and dancing so much easier, and we did dance. To see the chemistry that these 6 men have when they are performing together is just short of remarkable.

TRIP TO CROYDON/LAST NIGHT THERE:

We checked out of our hotel on Wednesday morning. We drove to Croydon and had a memorable trip we pulled off the motorway at

Membury Services, which is quite like a place where you refuel and get something to eat on a tollway. As we pulled in to the area we saw a pleasant sight. The band had chosen to pull off and stop at the same place. Our luck on this trip was something else, everywhere we turned we saw the band. Even when we went to refuel.

We drove along singing songs very badly on my part although Serena can carry a tune quite well.

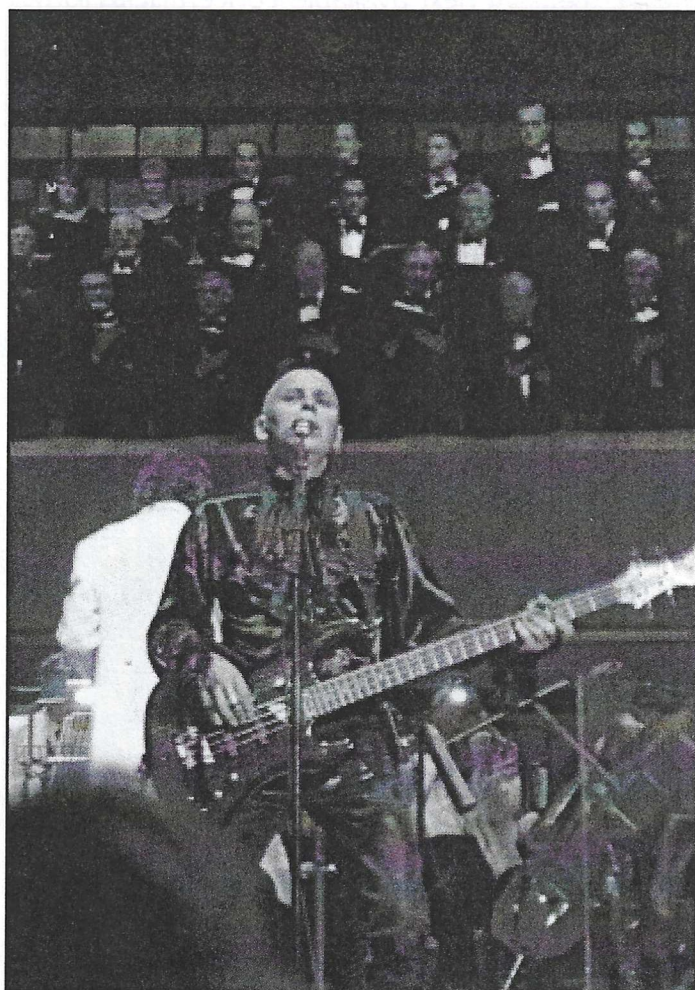
As we entered Croydon, we saw some places that had the Union Jack and Old Glory draped on their businesses side by side. We found the hall where the gig was being held quite easily. There was a banner on the building advertising the gig. We parked the car and walked. Croydon is a nice town but nothing to compare with Cardiff or Manchester.

After a short shopping trip that did not produce any new camera for me we headed back to the hall.

As we were walking in we ran in to Gordon, exchanged a few

words, then went in and sat down. As I was enjoying the atmosphere of the hall in the cafe Kelly walked up and asked how I was doing and I told him great just sad to be leaving.

The time for the gig came and we all took our prospective seats as the orchestra played. The band took the stage and then it hit me. This was my last evening there. I started crying and cried with every song that was played. This I thought had been the best vacation I had ever taken. At the close of the night I said goodbye to the band members and to all the great friends I had made on this journey. Serena took me to Gatwick Airport and stayed with me for a while. I walked her back to her car and told her Thank You so much for helping me see so much of the UK and of course I cried again. Early on Thursday morning I boarded my plane for Houston and I knew that in 12 hours I would be home. On the plane I looked the photos that I had taken at different places along my trip from Manchester

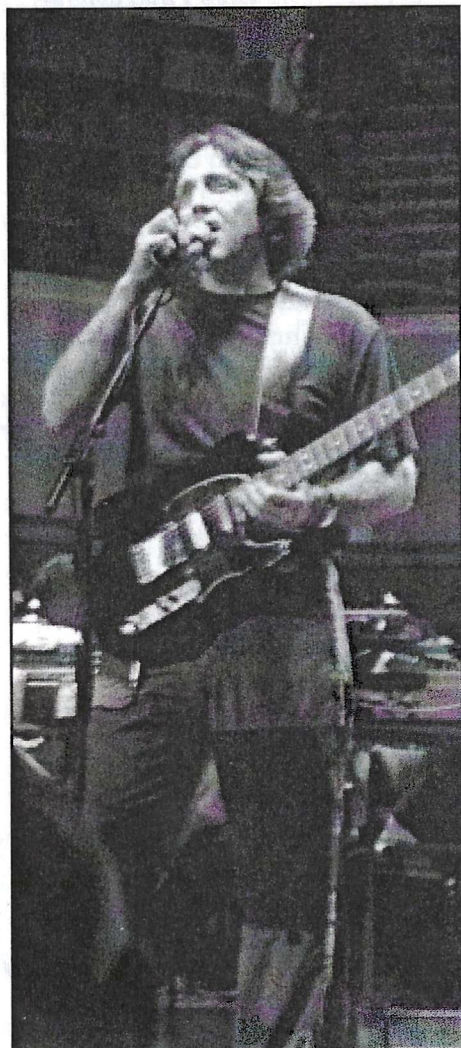


to Cardiff. I shared my experience there with the flight crew. When I landed in Houston I knew I had taken the trip of a lifetime and nothing I could do now would ever compare to the experiences I had in the UK.

Again, I would like to thank Bea: without her I would not have taken the trip. Lorraine, for going ahead and buying the tickets to Manchester even though I told her to wait, and also thank her for putting me up in her home. And I would like to thank Serena whom, without her help I would never have gone to Cardiff or Croydon.

Most of all I would like to thank The Orchestra. They put up with Serena and myself at every turn. I never expected to be in the same hotel or at the same service area. They were very gracious and made my first trip anywhere alone a trip to remember.

For me this trip meant a lot of things all rolled up into one and I



will forever be grateful to everyone that had a hand in me taking it.

*Tami Moyer ("TK STORM")
Corpus Christi, Texas, USA*

...just completely taken with the UK

Here a little short-review of the concert in Croydon:

The show was much better than in Manchester, the guys played more relaxed than at their first gig. Only poor Eric had two little accidents with his keyboard on the stage, one with Parthenon, and one with Kelly, so I think we will have to collect money for a remote-keyboard so that this will never happen again! :-)

The songs I think were the same as in Cardiff, without the little instrumental-intermezzo they played in Manchester and the addition of *STANDING IN THE RAIN*. Am I right? Or did they left out a song I do not remember?

One thing makes me wonder: It is quite strange that the sound differs so much, it depends on where you sit. The orchestra-sound through the loudspeakers sounds a little muddy, only in the first rows you have the real ORCHESTRA-feeling. But on the other side the voices you can hear better from a little distance to the stage. There must be a solution for this, some weeks ago I heard *THE PLANETS* from G. Holst live in a concert-hall, and the orchestra there sounded the same everywhere in the hall without a single loudspeaker! Maybe separate loudspeaker for the symphony orchestra? I don't know...

Some people before mentioned it, but I must repeat it again: Gordon's drumming is so good, I do not want to talk down Bev's great impact on the ELO-sound, but especially on *Do Ya* it was so powerful I never heard it before, not even with Bev as a drummer.

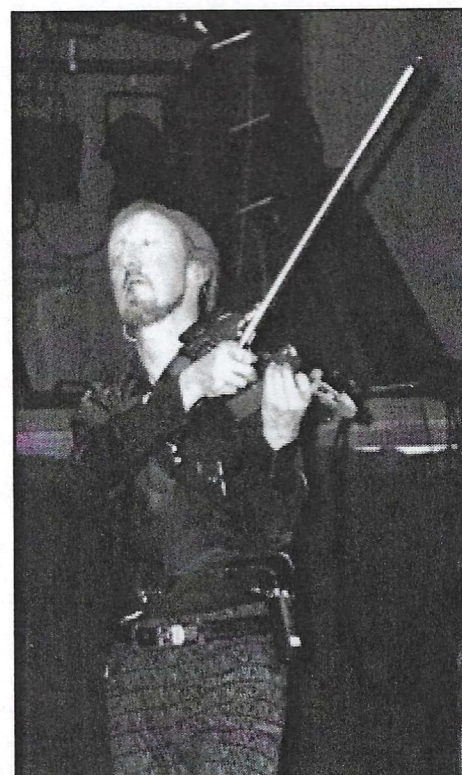
Kelly is a great showman; he proved it once again in Croydon. And the band is really a harmonic and unique group where you can see in every minute that they have fun playing. Only Eric looked a little sad, maybe



because of his accidents with Hux and Kelly?

So all you that did not see ORCHESTRA yet: Reserve your tickets to the next available concert! It is 100% worth the money!

*Karsten Schneider
Hamburg, Germany*



The last time I saw Orchestra/ELO Part II in concert was back in May 1991, at Wembley Arena with the MSO. So a good ten years had passed—LONG overdue. This time around, I went with the ever-lovely Serena! [*"Aw, stop it!"—embarrassed Ed*]

The support act (can I call it that?) was most enjoyable—Louis Clark conducting an orchestral series of Queen hits.

During the interval, I had the pleasure of meeting Karsten Schneider, a fellow fan from Germany. Although he had previously warned us on the mailing list of the fact that he was over two metres tall, I had no idea he could be THAT tall! The man is a hightower! I also had the pleasure of meeting Gill—almost like meeting someone famous!

The Orchestra show began with one of their newer efforts, the wonderfully Beatle-esque **JEWEL & JOHNNY**. This was something to behold—the band opening with one of their own numbers. Way to go, lads!

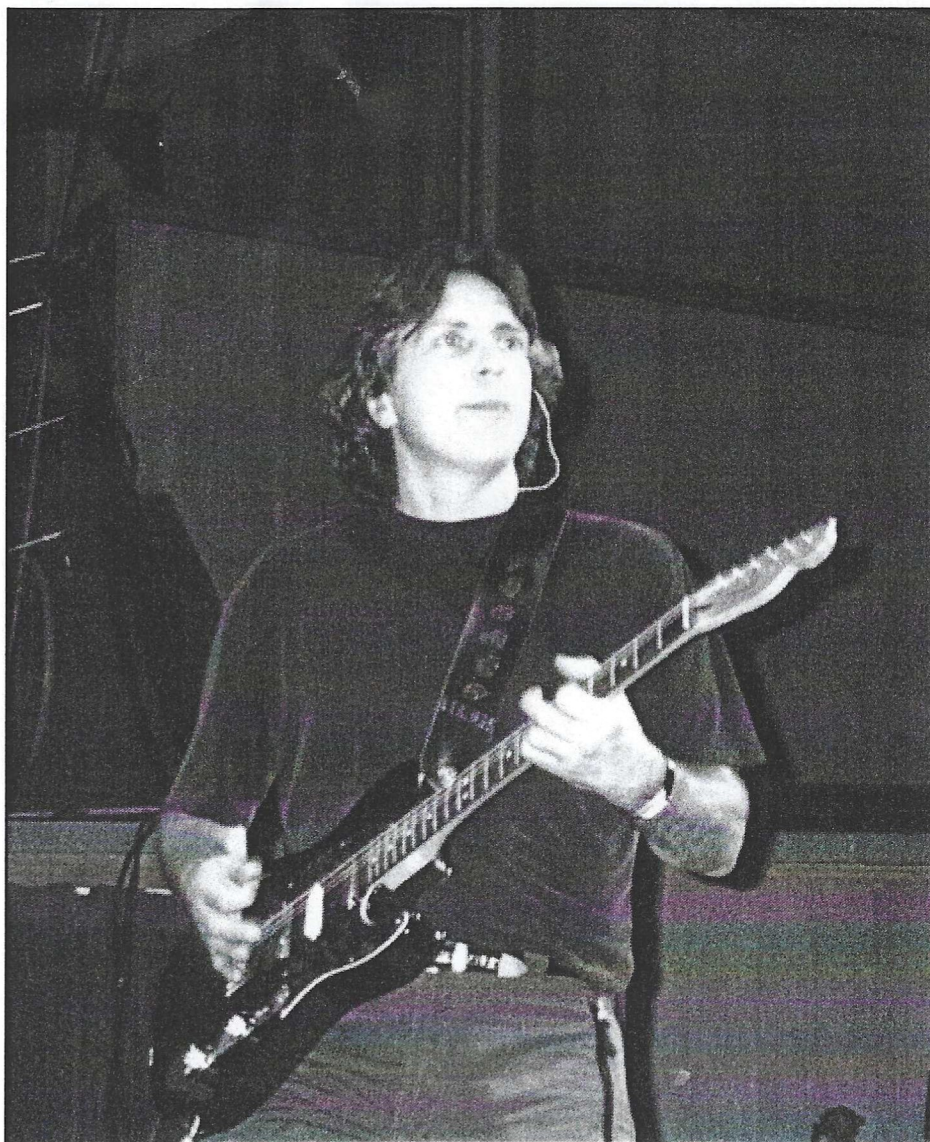
The song **OVER LONDON SKIES** had been around for near enough two and a half years, but at long last I got to hear the finished product. The band sure have found a valuable addition in Hux.

For me, the highlight of the evening had to be the performance of **BEFORE WE GO**. Such a heartfelt and meaningful song, combined with Kelly's highly emotive voice. Think what you like, but I couldn't help blubbing!

For many, the highlight of the night was the band's adaptation of **TWIST AND SHOUT**, and WHAT an adaptation. Drove the crowd wild, it did! In fact, as soon as the 'upbeat' bit began, fans rushed forward to the stage ecstatically!

It's hard to review an Orchestra concert without mentioning Gordon's drumming! The man is LOUD! Some may have doubted his ability to replace Bev, but believe me, he more than fits the bill. The band also made a big show of the fact that he also plays the guitar—which he proceeded to do during their wonderful performance of **NOWHERE MAN**.

As much as I was enjoying the gig, I became aware of something a little bit displeasing. Whenever Kelly instructed, *"Put your hands in the air!"*, I duly complied—only to notice an unnecessary odour! I had washed myself rigorously that morning, even plucked my nasal hair (ow!), etc., etc., only to forget to apply some roll-on! No-one else appeared to notice, but I wasn't having it! So, off to the Gents' with me, off with the shirt, sploosh, then eventually back into the auditorium—just as the band were finishing **CONCERTO FOR A RAINY DAY**. I thought *"fantastic!"* because only one song could possibly follow **CONCERTO—MR BLUE SKY**.



ONE NIGHT IN HEAVEN

Our resident web geek Ray Murray had the pleasure of attending the Orchestra concert in Bournemouth in October 2001. Here, he tells all...

By now, I was at the front of the stage with Serena and other fellow anoraks, singing and dancing along. A female fan was stood nearby, singing along with the high choral parts, which I decided to do too! *"AAAHHH-AAHHH-croak!"* We even rounded the song off perfectly by singing, *"Please turn me over!"*

Next came the familiar 'D' chord, accompanied by Mik's violin playing. It was time for **ROCKARIA**—with Kelly playing the part of the German babe! Kelly was JUST about to launch into the operatic part, only for Mik to continue playing—leaving Kelly grinning impatiently, as if to say, *"Any time you like really, Mik!"*

The show closed with an awesome rendition of **DON'T BRING ME DOWN**, with all of us singing along, of course! The perfect end to a great show. It was hard not to notice the choir members clapping and swaying along!

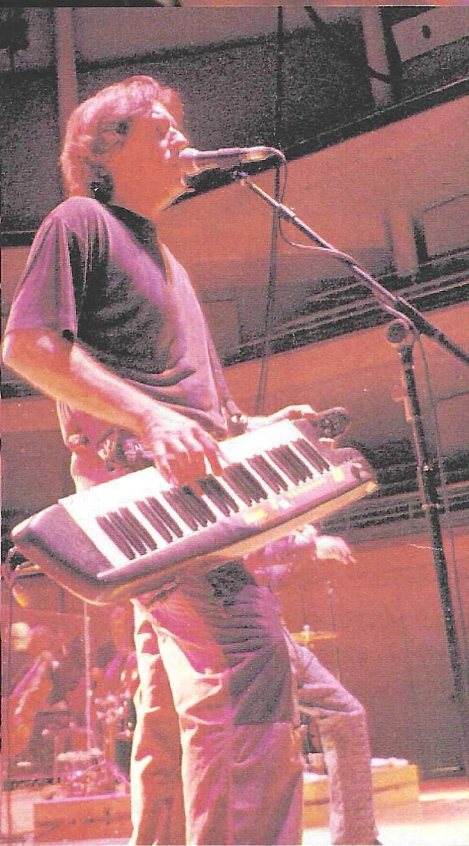
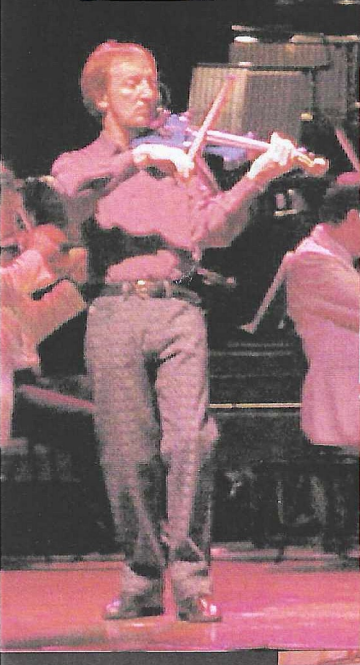
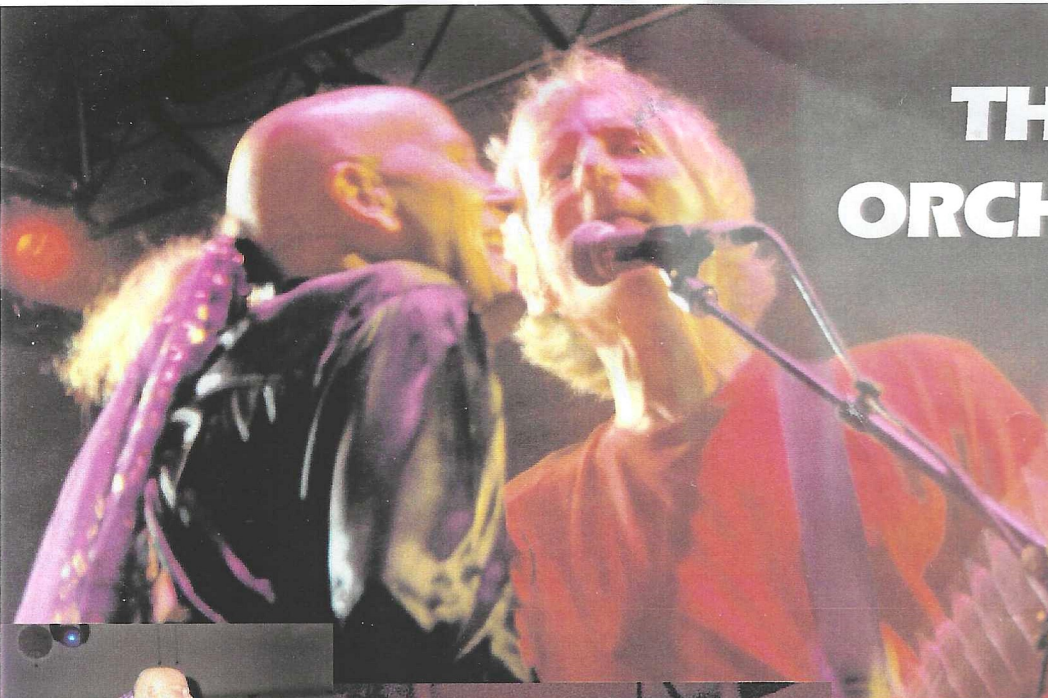
Eventually, we found ourselves somewhere backstage, and I got to meet the

band members. And WHAT gentlemen they are! I had my photo taken with my two favourite members, Kelly and Mik. I was surprised at what a friendly and open person Mik is. Though he hardly ever smiles, he is surprisingly agreeable. Somehow I didn't have the gall to tell him of my Violinski website! Lou and Hux are also very pleasant guys—Lou even taking the opportunity to approach US! Gordon was busy either eating biscuits or watching replays from a camcorder, while Eric was rarely seen!

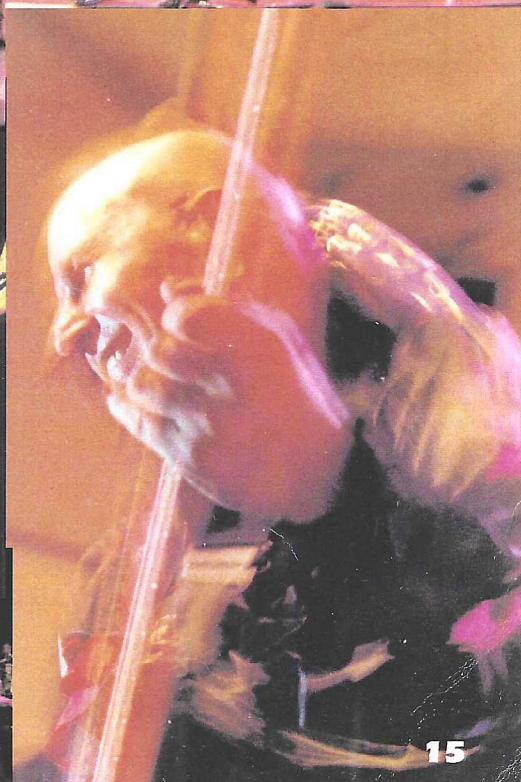
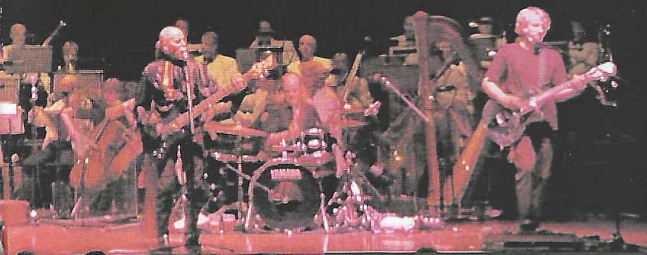
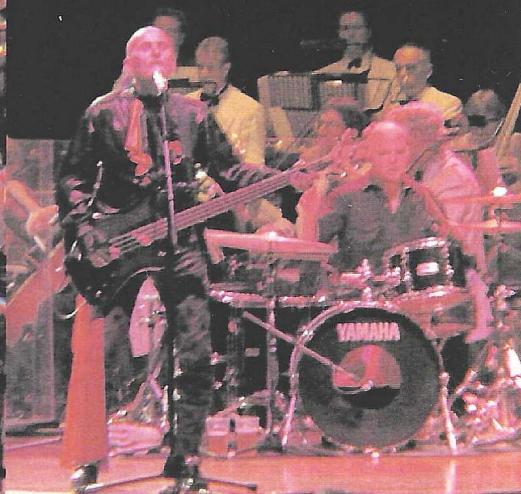
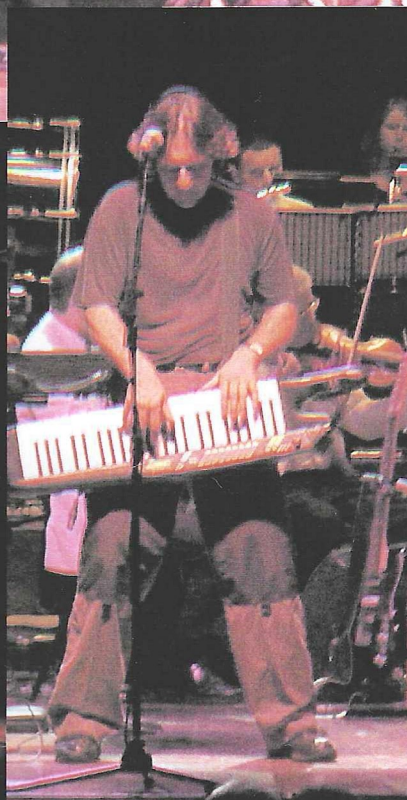
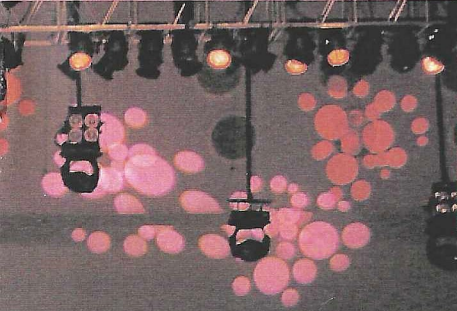
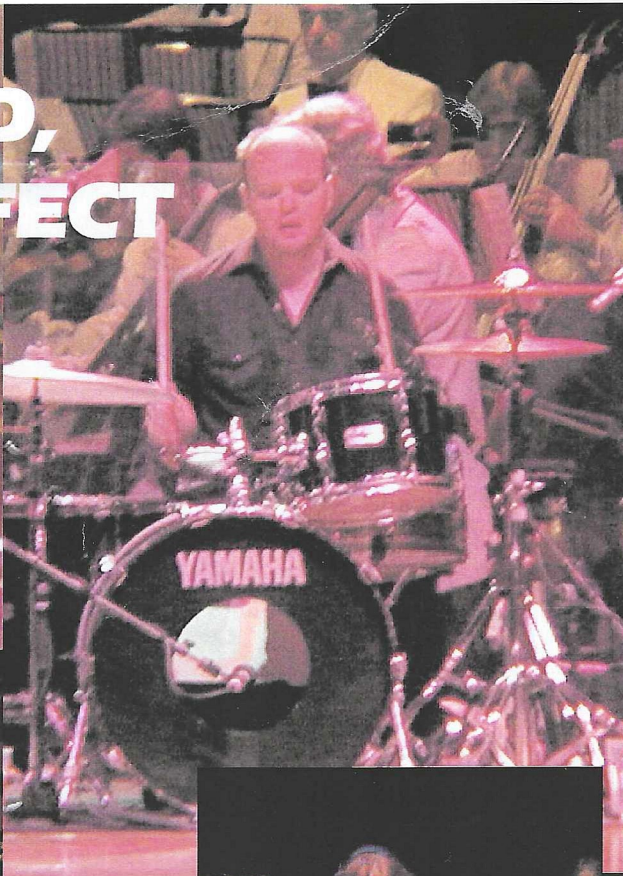
For me, a highly memorable night. The next evening, I went to the karaoke—as usual—and couldn't get through the night without performing **EVIL WOMAN**! Just like Kelly, when the piano intro came in, I turned to my 'audience', encouraged them to clap in time and yelled, *"Come on!!"* Somehow, it wasn't just the same!

Ray Murray, Bedfont, Middlesex

THE 2001 UK T ORCHESTRA & CH HARMO

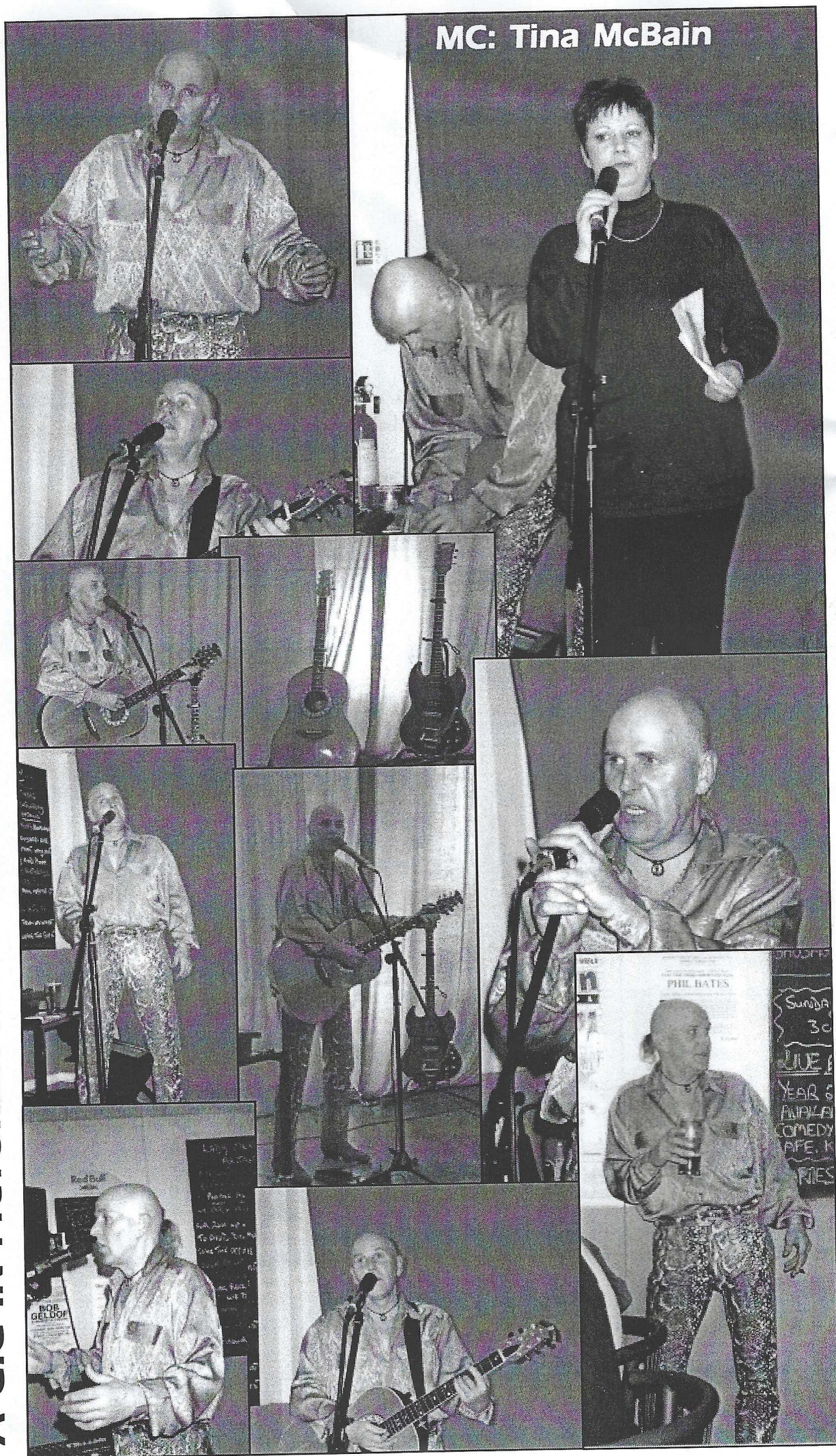


OUR... BAND,
OIR IN PERFECT
ONY...



KELLY OPENS THE ACOUSTIC CAFE, TAMWORTH SUNDAY, 16 DECEMBER 2001

A GIG IN PICTURES: PHOTOGRAPHED BY JOHN RAWLINGS & SERENA



Well, despite Phil being postponed because of the floods (and believe me it was very wet in the Black Country at that time!) the weekend wasn't entirely wasted.

Myself and John Collins (who very kindly both put me up and put up with me!), went along to **Yardley Wood Social Club** on 2 February to see Kelly perform, as 'we were in the area' so to speak.

I was the only 'non-local' there to be honest, but I really didn't care, and Kelly was very surprised to see me, as were the locals, what with my rather pronounced non Black Country accent!

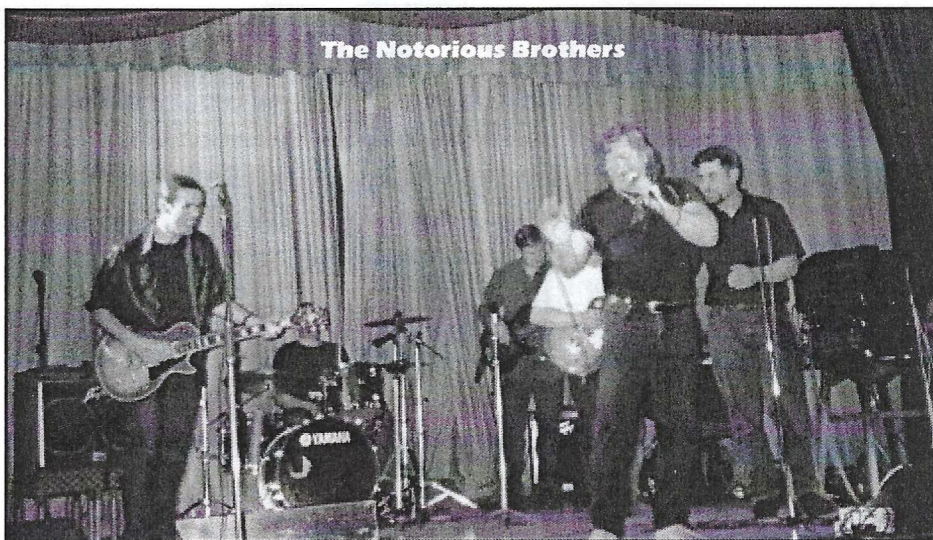
Despite saying before he went on that he wasn't feeling too good because of a throat infection and that his voice was in his own words, "crap", he sounded absolutely perfect and as sweet-voiced as ever.

I wondered how his 50's and 60's show would go down in such a place actually, as he was sandwiched between 2 sets by a very good, and VERY LOUD local rock band called **The Notorious Brothers**, who had an extremely wide repertoire of songs and one heck of a lead guitarist. Kelly's act is quite sedate compared with them.

However, after the band had played, the audience just wanted to dance, so during Kelly's set the dance floor was never empty apart from when he sang the slower numbers.

His set was shorter than usual, partly because of the other band, and also because of his bad throat.

Amongst the treats we did get



KELLY AT YARDLEY WOOD SOCIAL CLUB, WEST MIDLANDS, ENGLAND 2 FEBRUARY 2002

though were **THE FOX**, performed the way it was originally released on his RSPCA single in the early 80's, his own country composition **JOSEPHINE** (as Kelly put it, "boy meets girl, boy wants to marry girl, boy robs bank, boy gets killed... dead", or words to that effect!), and ending the set, a beautiful rendition of **NO ONE WAS SAVED**—the song that went on to become the backbone of **BEFORE WE GO** from **NO REWIND**. It's nice to have both songs existing as separate entities, as while some parts are shared by both, there is enough difference between the two to make both very valid.

Amongst the oldies he did was a stunning **BLUE ANGEL**, originally by Roy Orbison—the high note he hit at the end of that had to be heard to be believed. If that was Kelly with a bad throat, can you imagine what it would have been like with a good throat?!

He also did a very poignant version of Crystal Gayle's **TALKING IN YOUR SLEEP** ("I don't normally do girls' songs," said Kelly).

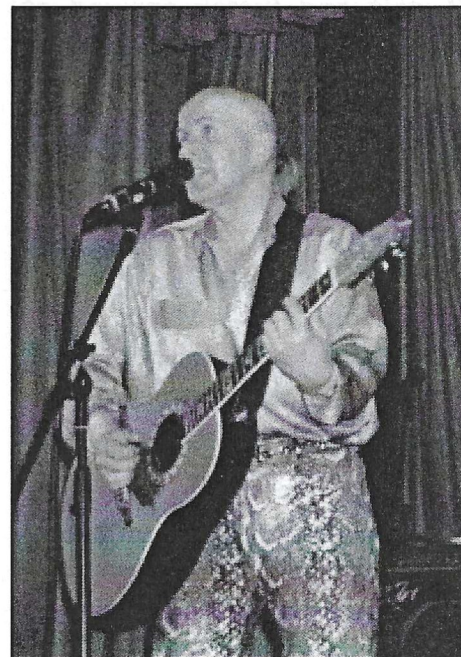
And the comic piece d'resistance is his rendition of Kenny Rogers' **RUBY**, which he sings com-

pletely straight until the middle chorus, when he gets a big laugh from the audience by subtly changing the line to "oh Ruby... don't take your knickers down!" I've heard this a few times now and it never fails to make me laugh—I can't listen to the original version with a straight face any more!

Please, if you get a chance to catch Kelly doing something very different from what he does with Orchestra, and in a very different setting as well, take the opportunity and go—even if you don't know the songs, I think you will be very impressed.

Serena

PHOTOS BY SERENA





was then joined on stage by Tina McBain to perform some of their Eleanor Rigby Experience material and it was nice to hear Tina in such great voice after a while away from the mic.

After a short break, Phil was back on stage with a mixture of his own material and other standards including **BROWN EYED GIRL**, a track by Billy Joel which I cannot think the title of [**NEW YORK STATE OF MIND—Ed**] and a song which had the audience in stitches, **WAITING FOR THE S**T TO HIT THE FAN**— what a brilliant lyric, which deserves to be a Top 10 hit ;-).

PHIL BATES LIVE AT LADY MEADOW RESTAURANT, TAMWORTH 24 MARCH 2002

This show was originally supposed to take place on 3 February 2002, but unfortunately, several days of rain meant that Phil couldn't get out of his home village in Wales that day, as the rivers burst their banks and the roads were flooded. It was postponed until 24 March, thankfully no floods this time!

Here is my review of Phil's fantastic gig in Tamworth on Sunday 24th March.

Myself and Susan arrived at The Lady Meadow Restaurant early on Sunday for an excellent meal, and we would personally like to thank Stuart, Tina and Ian for making us feel so welcome. The Acoustic Cafe itself is situated within the restaurant, and we got a 'sneak' preview of Phil and Tina during a short soundcheck a couple of hours prior to the concert at 8pm.

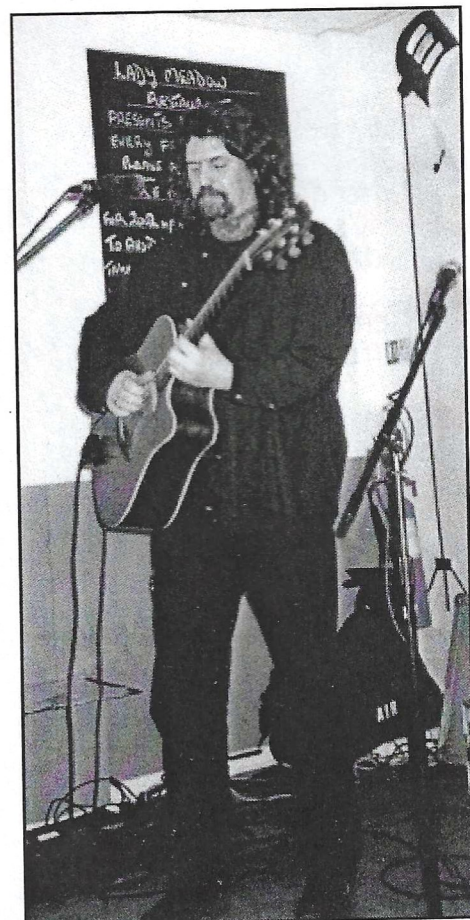
The gig was a ticket-only sell-out and the audience was made up from a variety of Phil's friends, relatives and fans with

quite a few of us travelling a great distance to see Phil in action.

The concert itself started off with Phil performing a wide variety of songs, a couple from his solo albums **NAKED** and **AGONY & ECSTASY**, plus some new unreleased material which he has recorded and hopefully will be available on cd soon. I particularly enjoyed **HOUSE OF BLUES**, and Phil's guitar playing once again was awesome—one guitar solo in particular, I don't know how his fingers weren't bleeding, so frantic was he playing!!

Only one **E.L.O.** song was played—**SHOWDOWN**, but it kept the **ELO** 'die-hards' happy. Phil

Tina was then called back on stage to do a duet with Phil on the Beatles classic **I SAW HER STANDING THERE**. And after one encore track it was all over. Phil and Tina chatted with the fans and friends afterwards in a lovely, relaxed atmosphere. I can't wait for the next gig, and hopefully a return of the





Eleanor Rigby Experience on the road next year.

Jim Hoban, Cumbria, England

It was good to see Phil again, he seemed in very good spirits and was on excellent form.

We were in for a rare treat and settled back in our seats to enjoy the music.

I won't bore you with a long list of all the songs he sang, in truth; I can't remember them all! Suffice it to say they were many and varied.

All my favourites were in there, starting with **MALTED MILK**, through the likes of **PORT IN A STORM**, **SHOWDOWN**, **SHE'S A WOMAN**, **BROWN EYED GIRL** and my all time favourite **NEED YOUR LOVE SO BAD**.

Tina's voice was perfection that night. She blends so well with Phil's voice; it's pure magic. And they sang two of my favourite Beatles songs, **IT'S ONLY LOVE** and **GOLDEN SLUMBERS**, which Tina says she sings to her granddaughter, lucky child!

The evening went by in what seemed like an instant, and we were treated to what was to me a surprise rendition of the Police song, **MESSAGE IN A BOTTLE**.

If you ever get the chance to see and hear Phil Bates and Tina McBain sing, either together or separately, get along there. I promise you it will be something you will enjoy immensely.

Lesley Abbott

It had been nearly 3 years since I'd last seen Phil Bates & Tina McBain perform live—that being with the Eleanor Rigby Experience at the Woodville Halls in Gravesend, Kent, in May 1999, during the last ELO Part II UK Tour. That show was sadly very poorly sold. This one couldn't have been more of a contrast!

Phil looked very well, very relaxed and very happy. Longer hair than last time, but changes in hairstyle are both expected and forgiven!

Thankfully no floods this time, and the gig went ahead as planned. The Lady Meadow Restaurant is a delightful little place, right in the centre of Tamworth, set in a pedestrianised part of town. The ticket-only event was sold to capacity, every table filled with fans, friends and relatives, and the atmosphere was very warm and friendly.

Phil did a huge set of songs, very varied, and far too many to mention all of them. As has already been said, it's impossible to remember them all.

Amongst my favourites were the songs from Phil's two solo albums, **NAKED** and **AGONY & ECSTASY**,

which included the beautiful **PORT IN A STORM**, which has always been a lovely song.

Some 'firsts' for me that he performed included a rendition of Billy Joel's **NEW YORK STATE OF MIND**, Van Morrison's **BROWN EYED GIRL**, and a great version of The Police's **MESSAGE IN A BOTTLE**.

Phil also performed a couple of new songs of his own: one being the self-explanatory (soundwise) **HOUSE OF BLUES**.

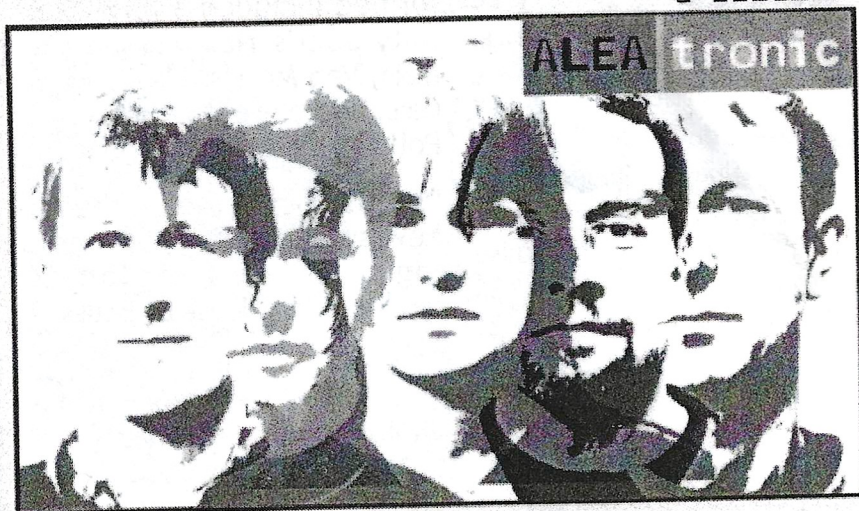
The other one was a rather more fun affair, with the unwieldy title of **WAITING FOR THE SH*T TO HIT THE FAN!** This involved the only bit of audience participation of the night: Phil getting us lot in the audience to chant the key word "**Sh*t!**" at various points throughout the chorus. It was a warm night and I think the front door of the restaurant had been opened slightly. Heaven only knows what passers-by in the street outside thought as they walked past and heard all these people in the restaurant chanting "**Sh*t!**" over and over again!

Old friend Tina McBain joined Phil for several Beatles-related songs in the middle of the set, harking back to their Eleanor Rigby Experience days. This lady has a lovely voice that should really be heard by a much wider audience. She was supposed to have sung with Kelly at his show at the same venue just before Christmas, but throat problems prevented that, making this show a real treat. I loved **GOLDEN SLUMBERS** especially, as well as **IT'S ONLY LOVE**. She also sang a lovely song solo, by a female singer-songwriter whose name I have sadly forgotten.

Myself and Lesley had a great time that night, and we sincerely hope we don't have to wait as long to see either Phil or Tina again!

Serena Torz, Ilford, Essex, England

& friends



first take

ALEATRONIC: FIRST TAKE

CORESOUNDS PRODUCTIONS CORCD1

Even if their CD cover photo makes them look dour and serious, their music belies this. It's official: **FIRST TAKE** is one of the cheeriest releases you'll hear this year!

Instrumentals, songs, weird and wonderful noises, snatches of speech, laughter, and a strange mix of classical instruments—it's all here, squeezed into 11 tracks.

IMAGINATION is the song that will probably draw most of you to this release in the first place, being as it's co-written by Eric Troyer, with ALEAtronic leader Bea Schirmer. Eric also sings lead vocal and plays piano. Eric's performance here is as laid back as you'll ever hear him, and he sounds like he was having great fun throughout. A bouncy but also relaxed rhythm with a funky bass line that gets those hips swinging help to complete the picture, along with some lovely trumpet work from Ken Brown. This gentleman can really make the

trumpet sing sweetly like no other. **IMAGINATION** is worth the purchase price alone. You'll be humming it for weeks!

This is not to say the rest of the album is without merit. The other featured vocalist is Mancunian gospel singer Yvonne Shelton, who performs lead on the two other actual songs here. The first is **INNOCENT WORLD**, which is Eric's other songwriting collaboration with Bea. Beginning as a gentle ballad, Yvonne's soothing voice, along with that of ALEAtronic member Dave Hext, and the soft backing lull the listener into a false sense of security that they are jolted out of suddenly in the middle of the song when it changes to a **SALSA** instrumental! Rumour has it that Mr Troyer was responsible for the salsa part, and it certainly makes you sit up and notice it!

Gabriel Faure's **IN PARADISE** gets the 'classical chillout' treatment here. If you enjoyed William Orbit's **ADA-**

GIO FOR STRINGS, you are sure to enjoy this, as it's very much in the same vein, apart from the fact that it also has a vocal, courtesy of Yvonne again, who shows her versatility here by singing in Latin! This could be a massive dance hit if lengthened and perhaps remixed. At present it's just over 2 minutes long. ALEAtronic are rumoured to be looking for a professional remixer to have a go at this track—it'd be great if this happened.

An echoing trumpet fanfare kicks the opening track, **POLYMATH**, off in style. Of note to readers of this publication is another uncredited appearance by Eric, who can be heard counting "two, three, four" rhythmically throughout. Owners of the **ACCESS ALL AREAS** video should recognise where this little sample of Eric comes from! There are also snatches of girls' laughter, aerosol sprays, and a very American-sounding, "What is this?" (NOT courtesy of Eric!) to be heard. The overall sound of this otherwise instrumental track is loosely based on drum 'n' bass, but without the 'drummers falling down the stairs' effect so much of that genre seems to have about it.

THE SNAKE slithers along cheerfully. Again, Ken Brown's trumpet is very much to the fore, but this time muted, giving it that constipated sound so common on jazz records. Dave Hext's jingly marimbas (like a wooden glockenspiel) also feature prominently, along with a nice viola solo from Rob Criswell. So this is a fine way to introduce the listener to all the instruments and musicians in the band. And as I said at the beginning, you have to admit it's a very unusual combination of instruments.

ALEAtronic's **BOLERO** has nothing to do with ice dancers Torvill & Dean! But it does take one tune and build it up another layer at each repetition in the same way as Ravel's original tune did, although it is a completely different tune being used here. So it starts very quiet and basic and adds another instrument or layer each time it is repeated—



Bea Schirmer & Dave Hext

first all the instruments the band play, as well as all sorts of electronic squeaks and bleeps. It finally culminates in one big loud repetition featuring everything added, and ends in a big crescendo of music that suggests falling down a deep pit or something of that nature.

Cacophony usually means a loud noise. Whilst **CACOPHONIA** is loud and quite noisy, it's still tuneful. It doesn't start loud though, with its sexy slinky double bass intro. Nor does it end loudly, as it is very much a 'two-part' track. It is only the first part of the track, after the intro that is loud and sort of discordant, although the tune is great. But, in much the same way as **INNOCENT WORLD** earlier, just as you are getting used to that, it changes! Part 2 is so different from Part 1, with its 'wibbly-wobbly' funky dance sound and even different tune, that it might just as well be a different track. But it's still **CACOPHONIA** according to both the track listing and the CD display so there you go.

KEMPUL is a very pleasant wander into the Orient, based as it is around the beats of a set of Javanese percussion instruments called the Gamelan (sometimes referred to as a Gamelan Orchestra as it takes about 20 people to play them all!). Lovely. If you've ever won-

dered how instruments such as a viola, trumpet and double bass could sound remotely oriental, just put this on and wonder no more! Lots of lovely sounds in the background.

Two little 'doodles' are interspersed between the tracks, which are really just that: doodles in sound. They are very similar in their use and positions to Lou's **INTERLUDES** on the **MOMENT OF TRUTH** album.

The album ends with a reprise of **IMAGINATION**, this time sang by ALEAtronic member Dave Hext.

His singing style is very different to Eric's, but the backing is exactly the same so it's very interesting to compare the two. The beginning of this reprise is made up of what sound like outtakes from the studio recording, complete with one take going wrong. This briefly threatens to turn into a rendition of Herb Alpert's **SPANISH FLEA** on the trumpet! But then someone complains that they've 'done it wrong' and the poor old trumpet 'dies' mid-note! It's all very reminiscent of the silliness on the 'hidden' track at the end of **NO REWIND**, and just as amusing, except that "**IMAGINATION, take 2**" does eventually go into the song proper!

I like this album more every time I hear it. I would recommend it to anyone.

Serena Torz

**You can purchase First
TAKE online at:
www.alectronic.co.uk**

**or write to:
162 EGERTON ROAD
NORTH,
MANCHESTER
M16 0DB, UK**



Rob Criswell & Ken Brown

P HUX LIVE AT THE TROUBADOR LOS ANGELES, CALIFORNIA 7 FEBRUARY 2002

Oh, what a fun show! This is the first time I've seen Hux perform without Orchestra since the Living Room show (and buy the CD if you can, it's wonderful). My only complaint

is that it was just too short. P Hux performed as a part of series of musicians performing at 3 clubs in Hollywood called Pop American Style, so each group only got about half an hour to perform. They definitely deserve at least an hour.

I figured Gordon would be there, but had no idea who else would be performing. The bassist was **Dan Rothchild**, who appears on **PURGATORY FALLS**. **Rusty Anderson**, who performed with Hux on a few cuts during the Living Room show, was in the audience, and I introduced myself to him and thanked him for a good show that night in October.

I actually made an attempt to remember the exact playlist, but the addition of a surprise song blew the order out of the water...so here goes. I still feel like I left something out.

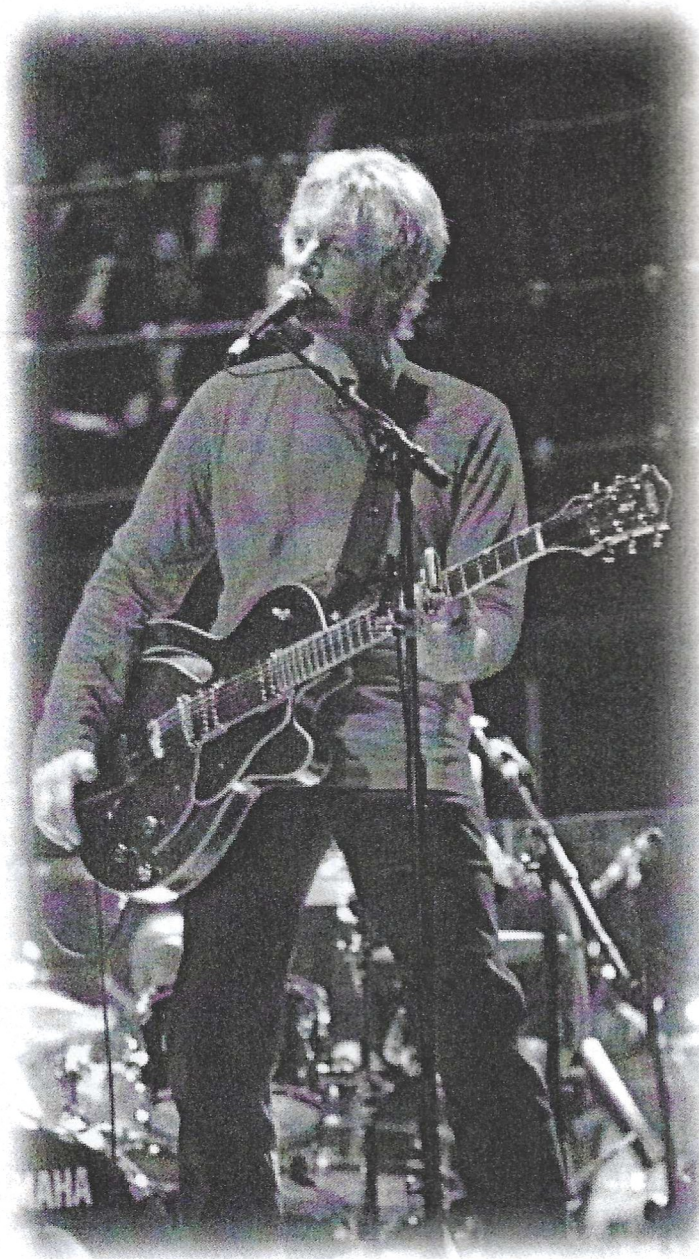
JEWEL AND JOHNNY!
PERFECT + Dan's introduction

BUDDHA BUDDHA

Drum interlude (Gordon's introduction) into **I LOVED EVERYTHING**

RED EYELINER

Do YA (the surprise!)



SIMPLE THINGS

Always happy to hear **J&J** live again. It's got such a great backbone (guitar/bass/drums) that you don't really miss the rest of the trappings. I'd never heard **PERFECT** before: good song. **BUDDHA BUDDHA**

has become one of my favourites from the Living Room CD; it just shows what a good lyricist Hux is.

I very much enjoy Gordon's playing, so the brief interlude was a welcomed pleasure. **I LOVED EVERYTHING** is my favourite song from **PURGATORY FALLS** and I was happy to hear it live for the first time. **RED EYELINER** gets to me every time I hear it.

Hux introduced **Do YA** by saying, "Here's a rock classic you should know and guess within two measures." Before they started, Dan asked "know it yet?" For some odd reason, **MR BLUE SKY** came to mind, but I wasn't really expecting any **ELO** songs, so it was a nice surprise to hear those first 4 chords. I honestly think I was the only one in the audience who was familiar with it. :)

After the show, I spoke very briefly to both Hux and Gordon, and was very fortunate to get two more signatures added to my **No REWIND** sleeve. Hux asked if I liked it. Gordon said he'd enjoyed the England tour. I was sorry I didn't have a camera... next time. Maybe it wasn't an accident that I said, "Can't wait to see you" as I said goodbye...

Good show!

Jan Berkeley
California, USA

PHOTO BY KEN LATTA



BACK WITH A VENGEANCE... IT'S "FROM THE LABS"!

Well, the Labs have been on quite a hiatus, haven't we? I think it's time to make things right!!! Seems when we last spoke, we had a few words to say to Jeff Lynne. But NOW, it's time to look forward to the great lengths that our fine lads from Orchestra have in store for them. We've recently uncovered some hidden information from Kelly, having written in encrypted code about the latest venture: Orchestra will sponsor the **2004 Olympics!!!**

However, Kelly has made it very clear that, in order for this to happen, the words, music and players from Orchestra **MUST** be incorporated into nearly every event!! How, you say? We got you covered there:

1. The opening ceremony begins with Louis Clark con-

ducting a 500-piece kazoo band. What's so special about that? The band will play **FIRE ON HIGH** underwater...

2. The first activity, the "Twist and Shout", features forty sumo wrestlers attacking each other simultaneously, similar to **ROBOT WARS**. Last man standing wins, but watch out for the **Parthenon Axley**, a large metal spike that wipes out opponents!

3. Over in the velodrome, now renamed **The Kellydome**, bicyclists from around the world must enter the arena with shoulder length hair, and have sections of their hair removed with every lap. The first contestant who is completely bald wins!!!

4. Our new biathlon event is called the "Ka-Mince-Ki." This involves playing a vio-

lin while avoiding large cutting blades that fall from above!!! Easy, you say? Well, wait for the **Townsend Tomahawk**, that is just **SURE** to level the playing field!! And if that doesn't whittle down the number of performers, here come the curare-dipped steel-spiked drumsticks!!!

5. Now, no athletic event like ours will succeed without homage to track and field. And we've got one that just can't be beat!! Similar to the hammer throw is **THE TROYER FLAME-THROWER**. Athletes

from **AROUND THE WORLD** must lift seventeen burning keyboards and fling them, one by one, as far as possible!!!

The final ceremonies will feature Louis again, only this time he will perform his solo rendition of **BEER BARREL POLKA** on the vocoder...

Sounds like fun, huh? Go ahead and tape this event, get your neighbours to tape it as well. Call your family to see it live on pay-per-view. Just one little problem: you can only watch it live! Why? (Here's the punch line):

There is "No Rewind" possible with this show!!!

As always, just a little bit on the fringe,

Scott Mallon
MallonMan Labs at
mallonman@aol.com



The band look on rather bemusedly at the activity going on in front of them after their appearance on ZDF Fernsehgarten

ELECTRIC LIGHT ORCHESTRA PART II GERMAN PROMO TOURS 1991 AND 1992

After their successful UK Tour, The Electric Light Orchestra Part II came to Germany for a brief promotional tour in June 1991. Their German record company Eurostar and MMC Promotion had a few tricks in mind for that.

JUNE 16TH, 1991 BERLIN:

21:00 o'clock, TV-Show for German TV station ARD in the TV-Show "Ein Kessel Buntes" (translated like, "A kettle of colour" ('colour' here means miscellaneous). The show was broadcasted live and started at 20:15. ELO Part II and 16 Members of the **Moscow Symphony Orchestra** gave their TV-Debut at the Berlin Friedrichstadtpalast, performing lip-synced their debut single **HONEST MEN (USA REMIX)**. The "USA REMIX" is entitled in UK as "RADIO EDIT".

JUNE 17TH, 1991 BERLIN:

Signing hour at a huge record store in Berlin

JUNE 18TH, 1991 HAMBURG:

Signing hour at a huge record store in Hamburg

JUNE 19TH, 1991 COLOGNE:

Signing hour date was cancelled.

JUNE 20TH, 1991 STUTTGART:

Signing hour at 17:00 at the "BIG" shopping centre in Stuttgart. Bev Bevan, Louis Clark and Eric Troyer plus Brian Jones were surprised about the overwhelming reaction of the fans. Marc Haines and I had

a lot of the records from our huge record collections with us. So the signing hour has lasted nearly 3 hours (!!!). Eric was totally amused because I brought a **John Lennon "WOMAN" 7"** to sign. We told the guys about our book project "Unexpected Messages" and that we had still a lot of questions. Quite funny.

JUNE 22ND, 1991 FRANKFURT / MAIN:

Signing hour at 11:30 at the "Saturn" record store.

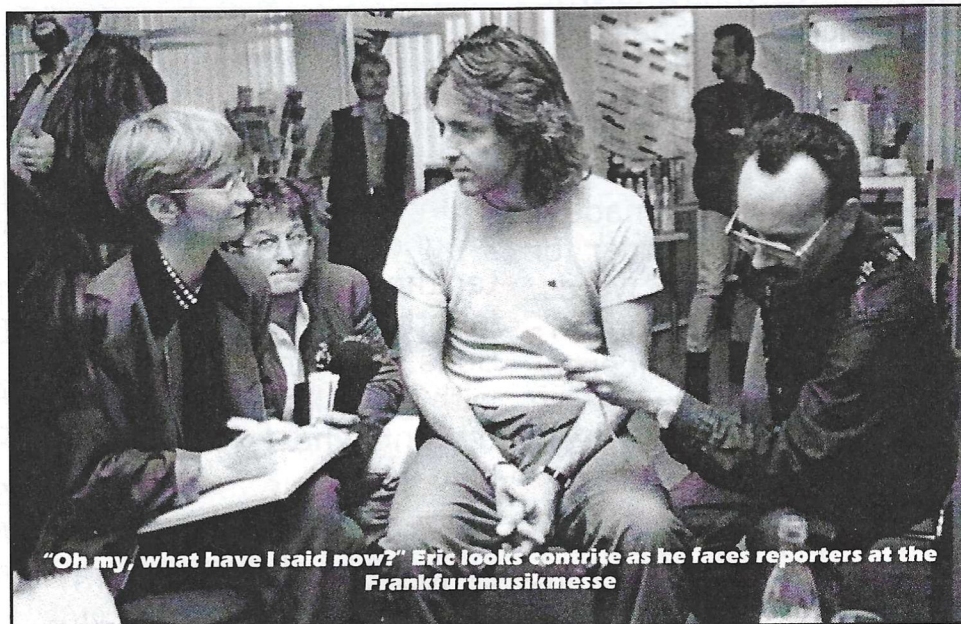
JUNE 23RD, 1991 MAINZ:

11:30 TV-Show for the German TV-Station ZDF in the show "ZDF-Fernsehgarten" (translated: Television-garden). The show also was broadcasted live and the band performed as well as an 8 piece-group, but this time without the MSO, their debut single **HONEST MEN (USA REMIX)**.

Bev, Louis and Eric also gave a TV-Interview for the private TV-Station Tele 5, as well as the whole band did shots for German Teeny Magazine BRAVO.

NOVEMBER 9TH, 1991 COLOGNE:

TV-Show at the private TV-Station RTL for the TV-Show "Gottschalk". The show was broadcasted on December 4th, 1991. The band performed only as 5-piece band, because Kelly and Mik had left E.L.O. Part II, due to the lack of activities of the band since their successful UK Tour. They wanted to concentrate themselves of the finishing their album "Beyond The Dream" from their sideline group **OrKestra**. So Neil Lockwood had to mime the bass guitar. E.L.O. Part II performed their new single **THOUSAND EYES (7" EDIT)**.



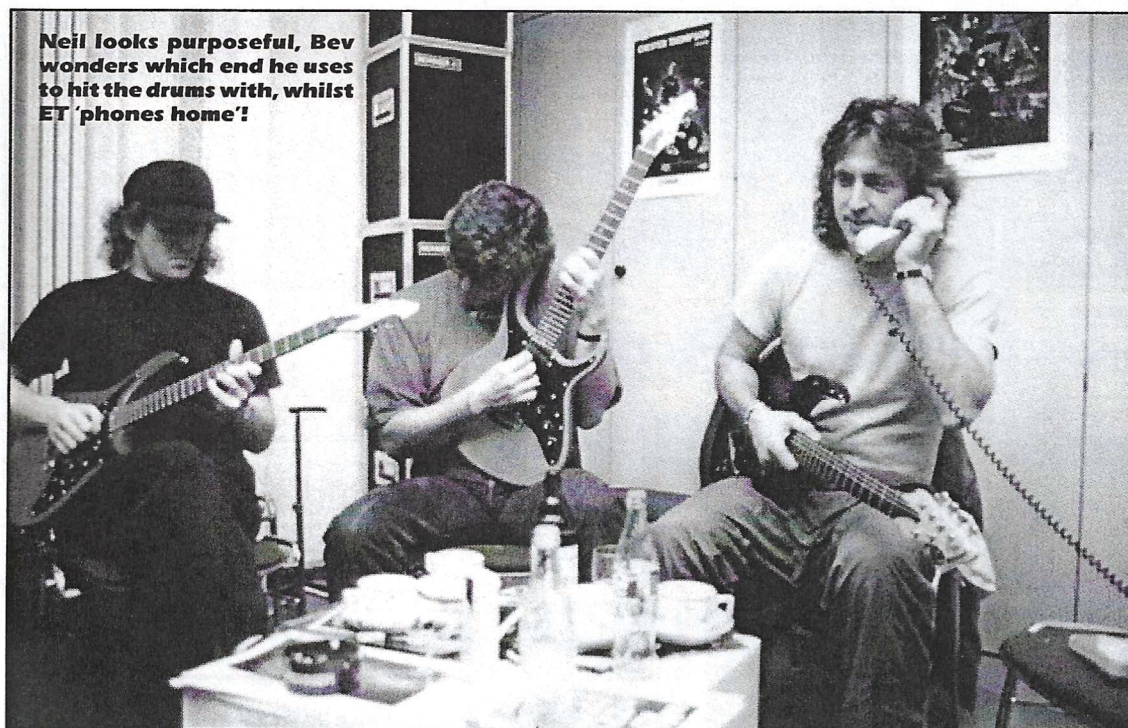
"Oh my, what have I said now?" Eric looks contrite as he faces reporters at the Frankfurtmusikmesse

NOVEMBER 16TH AND 17TH, 1991 DORTMUND:

21:00 TV-Show "Peter's Pop Show". Peter Illmann's big European music event at the Westfalenhalle, the by then biggest venue in Europe. Groups like Roxette, Genesis, The Toten Hosen, The Scorpions and many more performed lip-sync their actual chart material. E.L.O. Part II closes the shows as headliners, and performed two songs: THOUSAND EYES (7" Edit) and HONEST MEN (USA REMIX) on the two nights. The show was broadcasted at November 30th, 1991 at 22:30. As well the band performed as a 5-piece group. We were there backstage and in the press-pit, and I shoot a lot of photos we offered later at the FTM Germany Fan Shop. At the November gigs Tour-manager Bernie Boyle was with the group.

MARCH 10TH, 1992 PFORZHEIM:

A so-called "Pre-presentation for the new Live Album" was held in a Discotheque Club in Pforzheim the "Mega Inn". The only problem was, that there was no "new Live Album" to pre-promote. (A live album was released later that year in USA only, entitled PERFORMING ELO'S GREATEST HITS LIVE). A very huge dance-club in a shopping centre basement, wanted to use the E.L.O.



Part II name to get in more visitors. The whole thing turned out to be a semi-disaster and promoted by Hohner. Bev, Eric and Neil reached at the bistro of that discotheque and made signing hours for the few hardcore fans. The official part of the event was shortly dropped. All that happened was that the DJ played HERE IS THE NEWS, DON'T BRING ME DOWN, SHINE A LITTLE LOVE, SWEET TALKIN' WOMAN, CONFUSION and LIVIN' THING at 23:45, after playing only techno from 20:00 onwards. But it turned out to be a special evening, because the greatest thing at this day was when Eric Troyer celebrated his 43rd Birthday, in a Discotheque in



Pforzheim, Germany, just with Bev, Neil, three record company staff's and a handful fans, including me. The birthday cake brought in by the promoters and was designed with two marzipan tits on it. But tastes good. Looking back, I'm very proud to be a "guest" of Eric Troyer's "Birthday Party" [sadly, ULS obtained no pictures of either this monumental event, or the cake!]

MARCH 14TH, 1992 FRANKFURT / MAIN:

"Hohner", the German instruments factory, sponsored the E.L.O. Part II, for their forthcoming 2nd tour ever. In Frankfurt the "Internationale Musikmesse" were held, and after some problems with management: Eric, Bev and Neil reached at the Hohner stand at noon. An interview with a local radio-station was held, as well as a signing-hour. Bev Bevan, Neil Lockwood and Eric Troyer tried the new Hohner Guitars out. See Bev "playing" the guitar!

So the German Promotion Tour for the debut album of E.L.O. Part II "Part Two", ended. On April 28th, 1992 in Munich, the second concert tour of E.L.O. Part II started. They were now a five piece group plus featured Special Guests "OrKestra", which meant Mik and Kelly came on their own. But this is another story and was published in FTM Issue 11.

Patrik Guttenbacher

BEFORE WE GO...

Yes, there is a cat in California who seems to fancy Phil Bates!

The story: A neighbour's cat has adopted me, and comes over to visit me almost every night. Two nights ago I was playing the **Zoom** tape and singing along whilst cooking, and she sat on a chair and watched me. When it finished, I put in **ACCESS ALL AREAS**. The cat left the dining room, and after a while, I went in the living room to see what had happened to the cat.

She was sitting in the living

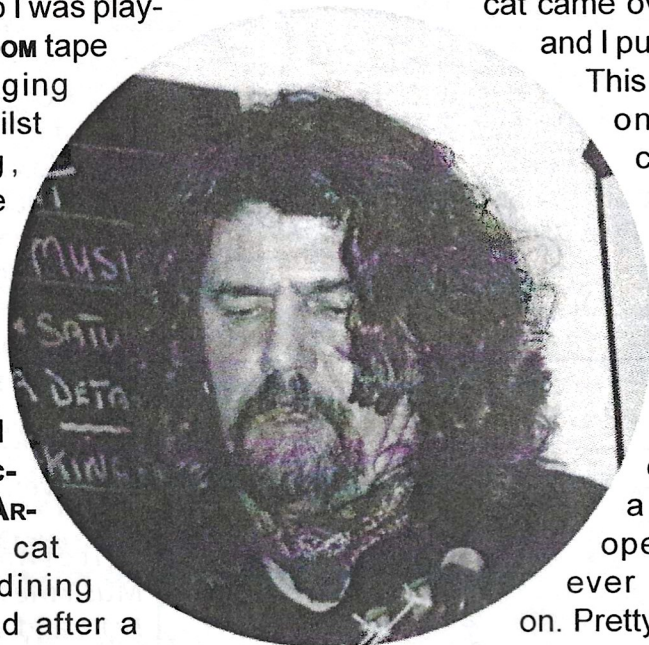
room, *staring* at the TV. Phil was singing. As soon as the scene changed, she got up and walked away. I laughed.

Well, I'm an engineer, so I had to test this theory. Last night the cat came over again, and I put on **AAA**.

This time I sat on the couch and watched her. She appeared to be dozing, but her eyes were always open whenever Phil was on. Pretty funny.

I'm not suggesting you try this at home...)

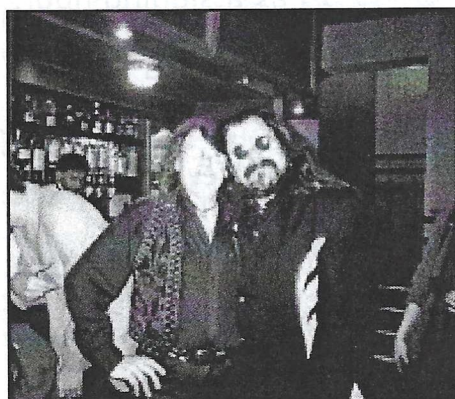
Jan Berkeley, Pasadena, California, USA



Feline Phil Bates fans? It could only happen in California, as ULS's only genuine 'rocket scientist' found out when playing videos to her neighbour's cat!

How very apt that Phil has recently made a return to the live stage after some time off studying for a degree.

If it wasn't for the UK quarantine laws, the cat could be an honorary guest on Phil's next tour!



Roy Wood was feeling generous that cold winter's night at the pub in 1997... He must have thought poor Kelly was in need of some insulation for his head and very kindly lent him some of his hair!

THANKS TO MARTIN KINCH FOR THE PIC!

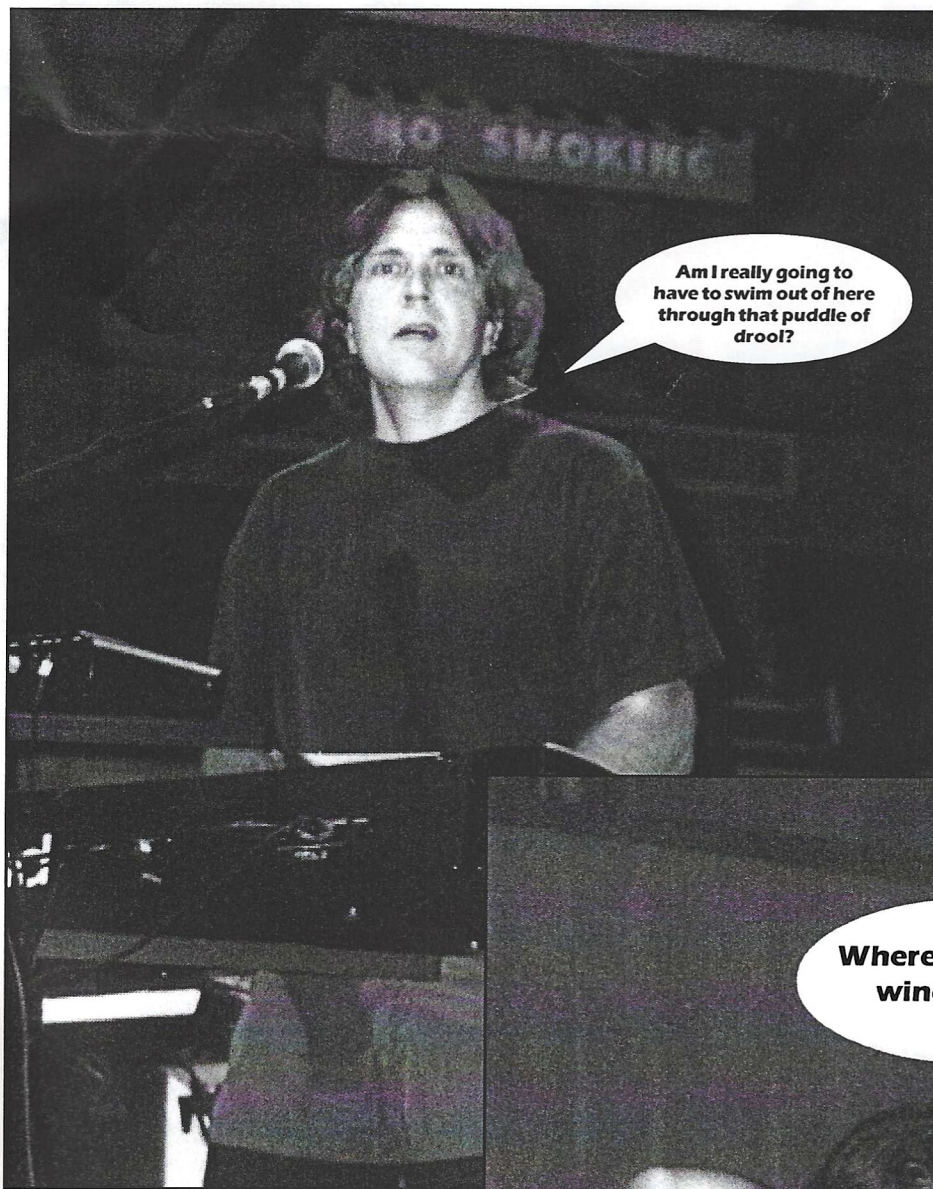
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- 22: Ken Latta
- 24: Marc Haines / Patrick Guttenbacher

- 25: Patrick Guttenbacher
- 26: Serena/Martin Kinch
- 27: Evie

THANK YOUS!

Gill for 'you know what'!
Ken Latta for a whole variety of things
Patrik Guttenbacher for dipping into the FTM Germany archives
Greg Szabo for the positive vibes
John Collins for his hospitality
Tami Moyer for being a great travelling companion and for Kansas
Dennis Laminga for the PC



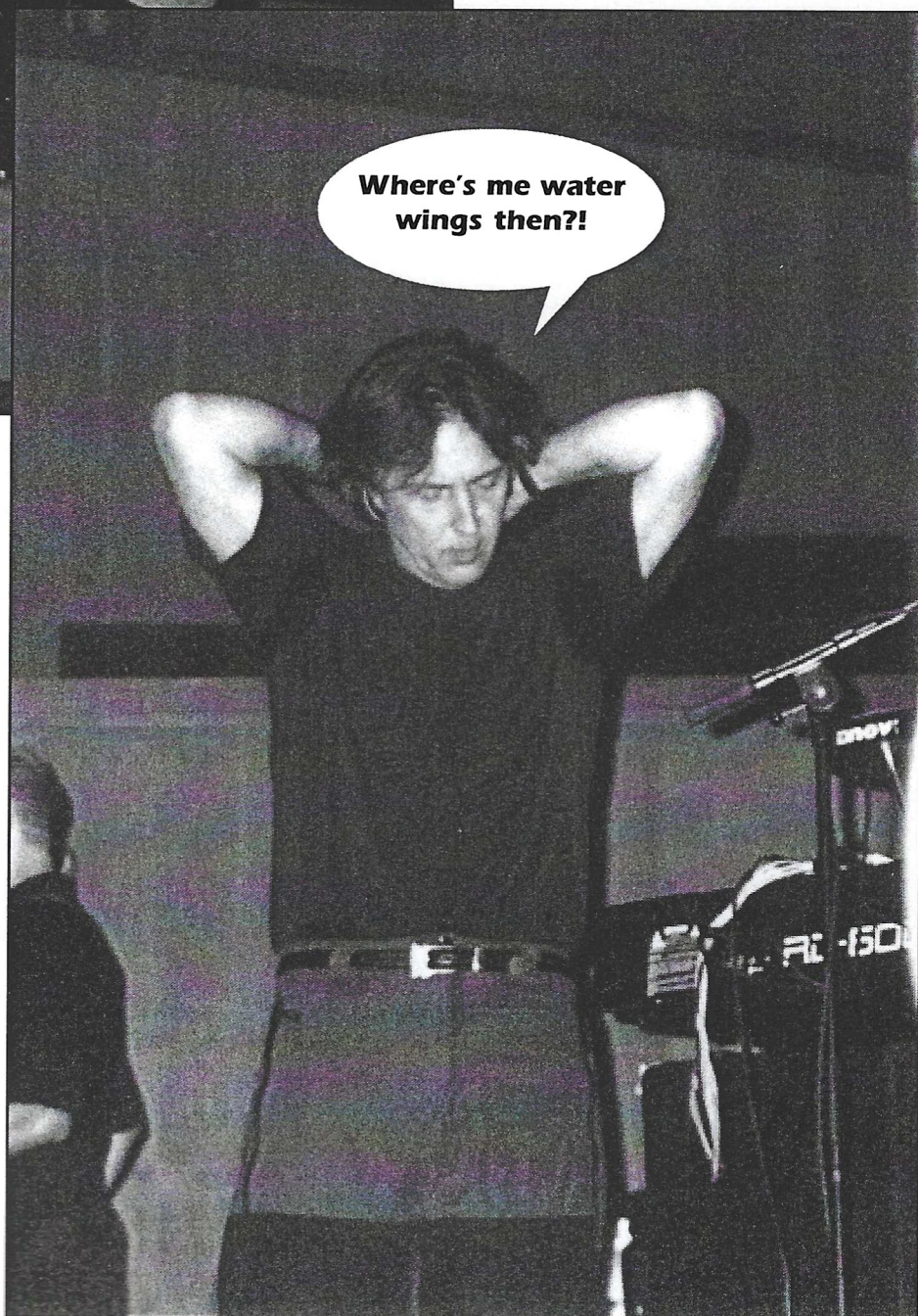
**WELCOME
TO THE
'NOW GET
OUT OF
THAT!'
PAGE!**

The captions and photographs on this page come courtesy of Evie, who was in the front row at Croydon last October.

Evie jokily reckoned that Eric's startled expression above came about as a result of looking down and seeing her drooling in ecstasy all over the floor!

Now I was sitting just along the row to Evie and for the life of me I cannot remember the puddle of drool that Evie reckons she was making, but there you go...

Serena, Editor



WIN A GIANT SIGNED POSTER IN OUR FUN COMPETITION!

PSST! Wanna own a FULLY auto-graphed GIANT concert poster from last October's UK Tour (from Croydon)? You do? Well, we're not giving it away without a bit of work from your good selves, so simply use your wit and skill to give us a funny caption for the photo (right), used with the permission of Patrik Guttenbacher, FTM Germany.



**ENTRIES TO THE ADDRESS
BELOW NO LATER THAN
31 AUGUST 2002**



first take

Finally available: ALEAtronic's debut album **FIRST TAKE**.

"After long months of tweaking, we are pleased to present the finished article: a collage of musical styles ranging from drum 'n' bass to jazz to mainstream songs.

On **FIRST TAKE** we are proud to have been working with **YVONNE SHELTON**, Mancunian gospel and session singer, and The Orchestra's own **ERIC TROYER**.

Please check out our website at www.aleatronic.co.uk for more information on the album, our special guests and us. You can also listen to sound clips and give us some feedback."

SEE REVIEW ON PAGE 20



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EMAIL:
serena@ulsmag.co.uk
john.abbott1@ntlworld.com

WEBSITE:
www.ulsmag.co.uk