



Jeff Wayne brought together a host of musical stars to create the epic *War Of The Worlds* album in 1978. The LP has sold 15million copies and enjoys sell-out performances that combine music, animation and classic storytelling. The show comes to Dublin in November

**Jeff Wayne**

**Interview by Adam Hyland**

■ **What can fans expect from the new show?** Every production we've done has had something new. There's a new opening, a new ending, and a lot of the animation has been completely redone with new techniques. It would be easier to take it out of the box and do it the same way every time but it's a challenge to keep improving and expanding it. Justin Hayward from *The Moody Blues* still sings the journalist's thoughts, but Jason Donovan is now on board as the Artilleryman.

■ **How did the *War Of The Worlds* album originate?** We were thinking about West End shows, or concert renditions to tour with. The technology wasn't around to do what we wanted but by the time we were finally able to get to grips with the concept, it had caught up. It came out at the height of the punk revolution, disco was king of the dancefloor, and there I was, with a 100-minute continuous play recording of a Victorian tale narrated by a Welsh

toilet bowl? Yeah, my wife's saucepans. Two of them. The first thing we tried was putting a microphone wrapped in plastic in the toilet and scraping two pieces of metal together. I don't remember how I thought of it, but I got two saucepans and a set of microphones so it would be in stereo and I scraped them in time to the bass groove.

■ **The sound effects are scary...** It's ominous – something is coming. We tracked up the bass an octave to add a clickier sound. When you hear the cylinder lid unscrewing after the bass lick starts, it creates drama – the martians have just landed. A lot of people say they have been terrified by it, but that they love being terrified by it – they turn off the lights and listen to it in the dark. That surprised me, because in my head I was creating this musical work that was a record – a piece of plastic – so how could a record scare people?

■ **What did you make of updated versions of the story?** I fell in love

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actor and an eclectic mix of fantastic but unrelated musical guest artists. But it worked.

■ **How did you persuade Richard Burton to narrate it?** His name was at the top of the list by a mile. I wrote him a letter explaining what I was doing and sent a copy of the script to the stage door at the theatre where he was working. Three days later I got a call from his manager. His exact words were: 'Count him in, dear boy.'

■ **How many of the sound effects were pure experiment?** Most of the electronic sounds came from the first generation of synthesizers. They were very fragile and didn't stay in tune. I had to get together with a musician and engineer and say, ok, I want the sound of a snowflake, or a bubble, or a rubber band, and we would just experiment until it was heading in the right direction.

■ **Is it true you created the sound of the alien cylinder lid unscrewing by rubbing a saucepan against the side of a**

with the Victorian tale and I always thought there was more terror in Victorian humanity who, at best, could have defended themselves with rifles and cannons against this incredible alien weaponry. Now, we would at least have a fair chance at defending ourselves.

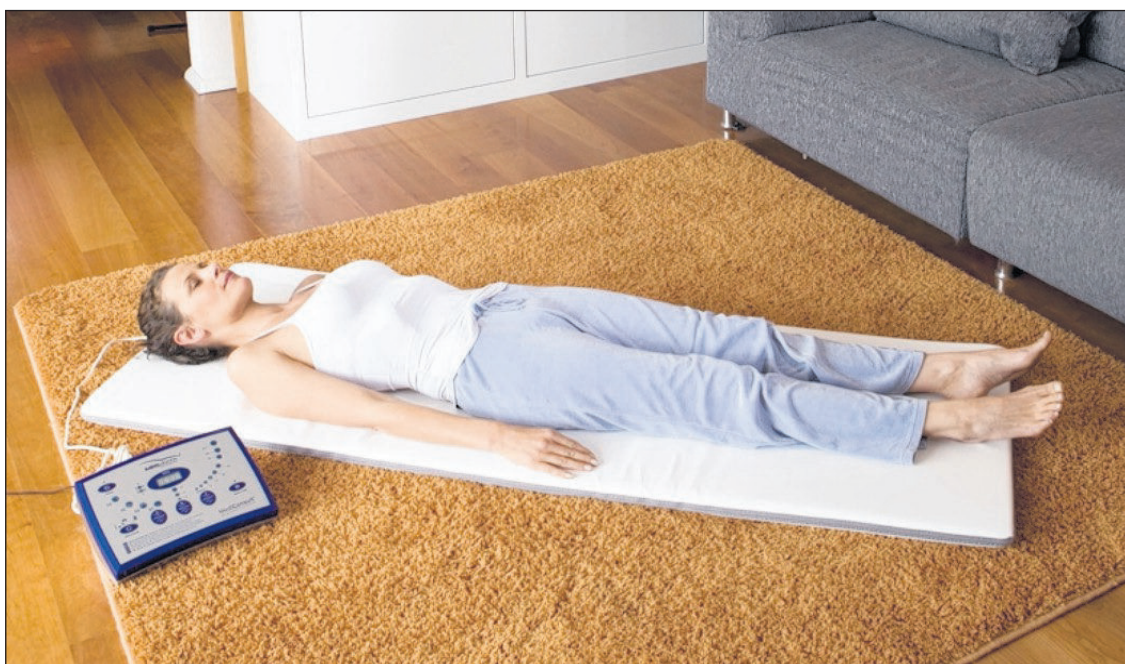
■ **Phil Lynott came on board later to play the Parson. What was he like to work with?** Paul Rogers from *Free* tried out. Vocally he sounded great but he wasn't right for it in the context of the acting. This was about the time I was becoming aware of *Thin Lizzy*, and became a huge fan. I had heard a record of theirs called *Fool's Gold*, and in the first 30 seconds Phil Lynott is speaking, then he goes into the song, and I remember thinking he had drama to his voice. He was so easy to work with. He led the rock and roll lifestyle, but I got more than I expected – I got magic.

Mon Nov 29, 02, 6.30pm, €34 to €60. Tel: 0818 719 300. [www.theo2.ie](http://www.theo2.ie)

**In Focus**  
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90 per cent of us are going to have a disabling episode of back pain at some point in our lives

# Magnetic way to beat back pain



Mat's the way: The Energymat used by Matthew Brownell (below) is helping to ease back problems

COULD not move for a fortnight, flat on my back in my Dublin flat. The physical act of getting off the bed was so excruciatingly painful that I was beginning to wonder who I could turn to for help. My old schoolfriend Matthew Brownell had helped me in the past – the only problem was that he was in Manchester and I was in Dublin. But once that painful journey had been overcome, I knew he would get me back on the mend.

However, I was not expecting to have a new technique used on me. The intention was not just to examine me physically but to balance my energy or magnetic fields as a whole.

Brownell said: 'Through my experience I found many diverse cultures tend to share the same philosophy that blocked energy can be a major cause of physical illness and mental unhappiness.

'The theory behind this is that the human body is a living magnet which has currents of positive and negative energies flowing constantly throughout.'

He believes that, if we can regulate a balanced flow of energy, we would all enjoy better health. For this purpose, he has recently introduced into his work a new hi-tech, non-invasive pain therapy and healing device called the Energymat, which uses the technique of magnetic resonance stimulation to heal.

Electrical coils inside the mat create pulsating electromagnetic fields,

**Back Pain:** Alternative medicine practitioner Matthew Brownell's clients include TV personalities, rock stars such as Status Quo and Premiership footballers. His holistic therapy combines uses pressure points of acupuncture and reflexology alongside energy balancing therapeutic massage. **GLEN HAYWARD** seeks help for his chronic pain

with varying frequencies to create impulses, which pass through the body in a similar way to the Earth's magnetic field.

Now here is the science: it works by 'exciting' electrons in blood electrolytes. This in turn corrects the sodium/potassium balance, controlling blood pH, so as to energise all the cells in the body and make them more efficient at absorbing oxygen, distributing nutrients and cleansing the body of toxins in order to assist in the healing process.

Are you still with me? The idea is that, apart from bad backs, these impulses treat bad circulation, respiratory problems, stress, depression and assist in sleep disorders. Magnetic therapy may sound off the wall or baffling but the ancient Greeks, Romans and Indians all used magnets for healing. Nasa is said to use magnets in its spacecraft to reproduce the Earth's environment and prevent space sickness in astronauts.

Having been given a lift to the clinic, somewhat

sceptically I agonised my way to the treatment room. I had been treated by massage technique for sports injuries in this room before but never by magnetic resonance stimulation on what appeared to be a magic carpet. After my twisted and tortured greeting the machine is turned on. The console lights up like an old style arcade game offering a choice of programmes ranging between eight and 24 minutes at varying levels of intensity.

I did not really need to understand the technology, I just lay down and enjoyed a gradual sensation of deep relaxation and pain relief. The device neither makes a noise, vibrates or causes the patient any physical sensation although the discomfort gradually disappears to be replaced with a feeling of recovery and amazement. At the end of the first session I walked out of the room with some pain but straight for the first time in two weeks, and by the third session I was back to my normal self with no pain or restricted movement at all.

Brownell has the UK's first dedicated Energymat clinic in Manchester and now plans to roll it out in Ireland. For more, log on to [www.stress-solutions.info](http://www.stress-solutions.info)

