

TUBULAR BELLS **II** MIKE OLDFIELD

20TH ANNIVERSARY TOUR

EUROPE 1993



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20TH ANNIVERSARY TOUR

March 22 : Munich, Olympiahalle
March 23 : Stuttgart, Schleyerhalle
March 25 : Hamburg, Sportshalle
March 26 : Dortmund, Westfalenhalle
March 27 : Kassel, Eissporthalle
March 29 : Brussels, Forest National
March 31 : Paris, Zenith

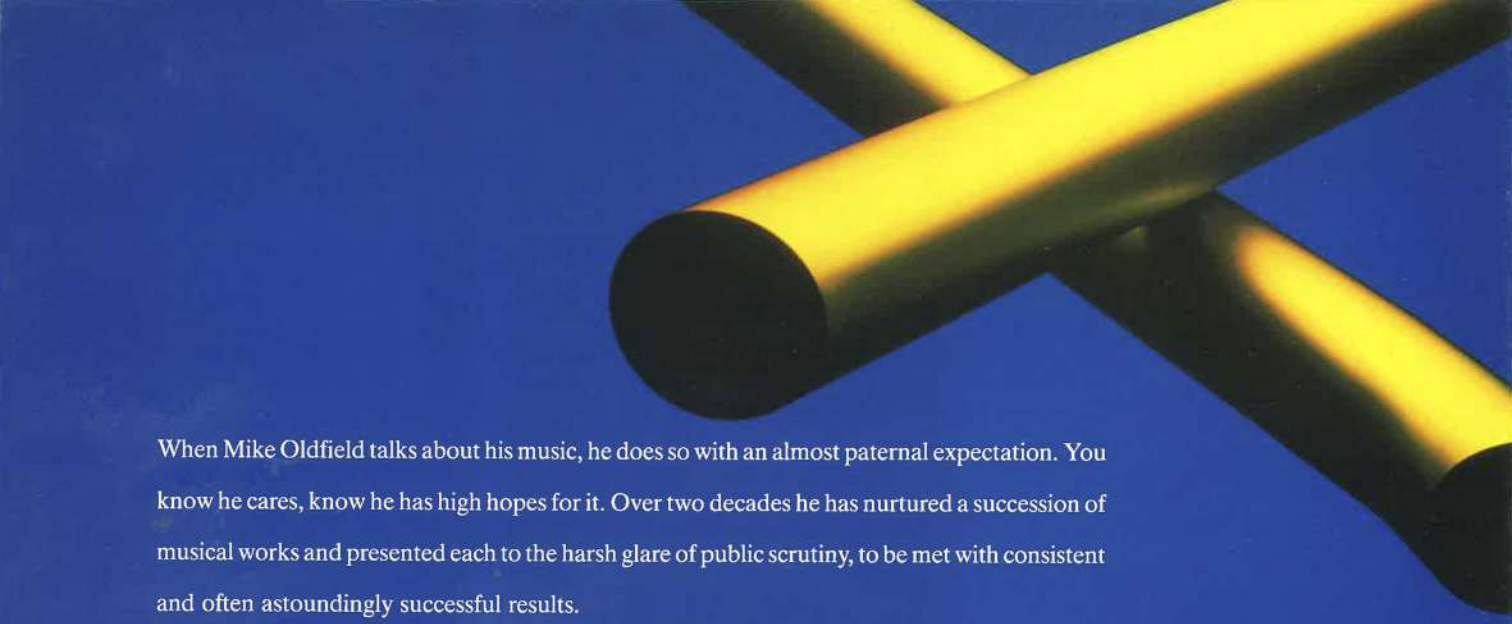
April 1 : Hague, Statenthal
April 2 : Frankfurt, Festhalle
April 3 : Zurich, Hallenstadion
April 5 : London, Royal Albert Hall
April 6 : London, Royal Albert Hall
April 7 : London, Royal Albert Hall
April 8 : London, Royal Albert Hall

September 14 : Toulouse, Palais de Sport
September 15 : Barcelona, Plaza De Toros Monumental
September 17 : Madrid, Plaza De Toros De Las Ventas
September 18 : Oviedo, Plaza De Toros De Oviedo
September 19 : Vigo, Auditorium de Castreos
September 21 : Malaga, Plaza De Toros
September 22 : Lisbon, Campo Pequeno
September 23 : Oporto, Coliscu
September 24 : Burgos, Plaza De Toros El Plantio
September 25 : Bilbao, Plaza De Toros Vista Alegre

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When Mike Oldfield talks about his music, he does so with an almost paternal expectation. You know he cares, know he has high hopes for it. Over two decades he has nurtured a succession of musical works and presented each to the harsh glare of public scrutiny, to be met with consistent and often astoundingly successful results.

His latest is one that has been clamoured for almost since its prequel was first heard.

The original 'Tubular Bells' was recorded by a 20 year old Oldfield in 1972. It's success was extraordinary, becoming one of the most successful albums in UK chart history and selling over 16 million copies worldwide. The record's popularity was such that, when Oldfield's second lp came out over a year later, the album that it nudged into the no. 2 slot was 'Tubular Bells'.

Afficiandos of 'Tubular Bells' will recognise some aspects of its successor. *'There's no point in writing a sequel if it's completely different,'* points out Oldfield. *'There's certain parts where the two works converge, but then they'll separate and follow two distinct paths again.'*

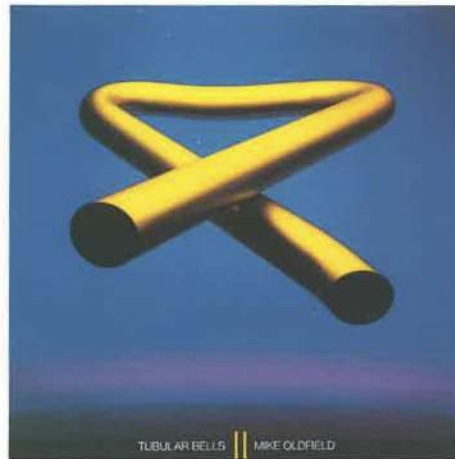
Oldfield found success at an early age and has achieved a long list of goals over a varied and distinguished career – but there's no question of the composer, performer and multi-instrumentalist exhausting his musical ambitions;

'After 'Tubular Bells' came out people called it 'New Age'. It wasn't, it was much more dynamic. When I listen to new age music I often find it boring – things done very cheaply and without a lot of love and care or attention. Now I'm prepared to be an ambassador for instrumental music. I want to show kids starting out that you don't have to write music for the charts, it can be different, it can be out of the ordinary. They shouldn't be afraid to experiment.'

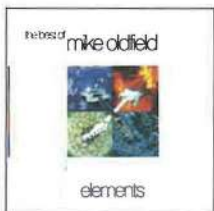
Oldfield is, of course, an old hand at experimenting and when he tells of recording 'Tubular Bells II' with Trevor Horn, a fascinating picture emerges of two studio masters exchanging secrets of their art.

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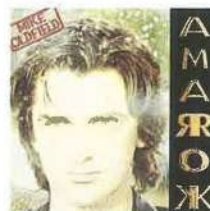
Tubular Bells II (1992)



Elements (1993)



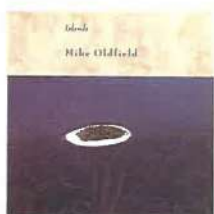
Heavens Open (1991)



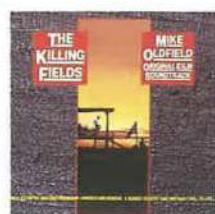
Amarok (1990)



Earth Moving (1989)



Islands (1987)



The Killing Fields - O.S.T. (1984)



Discovery (1984)



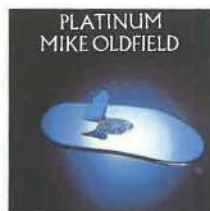
Crises (1983)



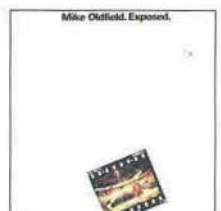
Five Miles Out (1982)



Q.E.2 (1980)



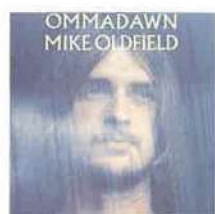
Platinum (1979)



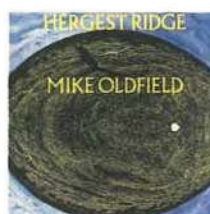
Exposed - live (1979)



Incantations (1978)



Ommadawn (1975)



Hergest Ridge (1974)



Tubular Bells (1973)

II

'I learn't so much about computers from Trevor, but then I'd say 'let's use the old 12 string through the compressor effect' or, 'I think I'll use the old 9 ambient hand claps effect', and he'd be baffled.'

Such are the tricks of the trade, to be appreciated and enjoyed, but Oldfield knows that they're only one part of the recording process and that, when all else is stripped away, the only thing that truly appeals is timelessly simple.

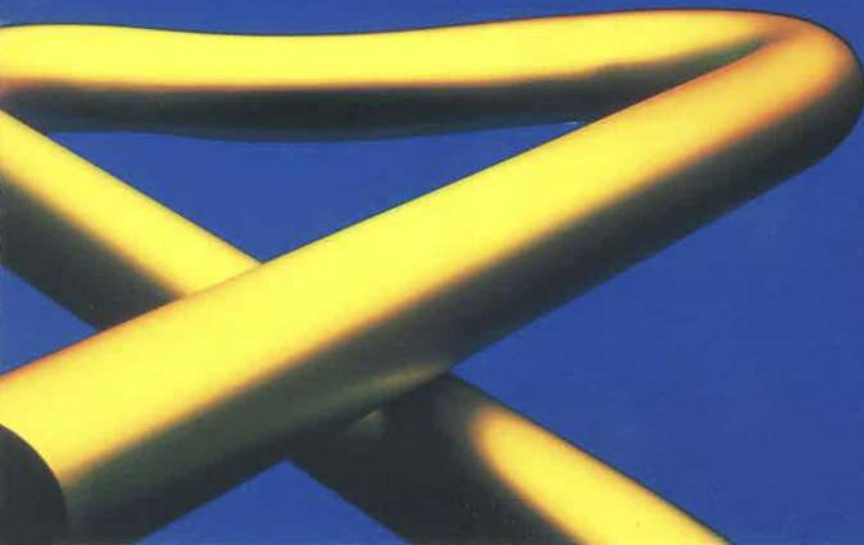
'It's not the writing that's important, in the end all you can do is write 'clever' things. But one melody played by somebody who doesn't care for that melody will sound like nothing. Another person can play that melody and bring it alive.

Bring it alive Oldfield did, the results ringing loud and clear through 'Tubular Bells II'. Oldfield also showed he wasn't afraid to bring the complexities of his studio work to the live stage, on a pyrotechnic September night at Edinburgh Castle in front of 8,000 people. That concert, in aid of The Prince's Trust in Scotland, was Oldfield's first live appearance since 1984.

Following that performance 'Tubular Bells II' remained high in the charts throughout Europe, debuting at No. 1 in the UK and Spain, where it held the top spot for an unprecedented 12 weeks.

1993 brings the 20th Anniversary of 'Tubular Bells' – the actual release date being 25/5/93 – and this European Tour, which will bring 'Tubular Bells II' to new vast audiences and, in the process, demonstrate yet again the driving force behind Oldfield's creativity and performances:

'People are fed up with hearing music made for boardroom committees and sales figures, they want to listen to music and escape into another world, a world that can actually give them something. I want my music to do that. I want to give people the equivalent of a Disneyworld ride or a Spielberg film. It SHOULD be that good.'







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A great many people have unhappy childhoods. This is because their parents, more than likely, had unhappy childhoods too.

And their grandparents, and so on. It is to break this crazy pattern that I have started 'Tonic'.

'Tonic' funds people who don't have the cash to talk to a first-rate counsellor or psychotherapist about their insecurities, childhood traumas, or whatever it is that stops them being happy.

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I founded 'Tonic' a year ago and it is great to see that many people have already benefited a lot from it.

And more and more people need this initiative so that the world becomes a happier place.

It all boils down to a need for love really . . .



MIKE OLDFIELD

Tonic needs your help to maintain and expand its work. If you would like to make a donation, please cross your cheque or postal order, make it payable to Tonic, and send to:
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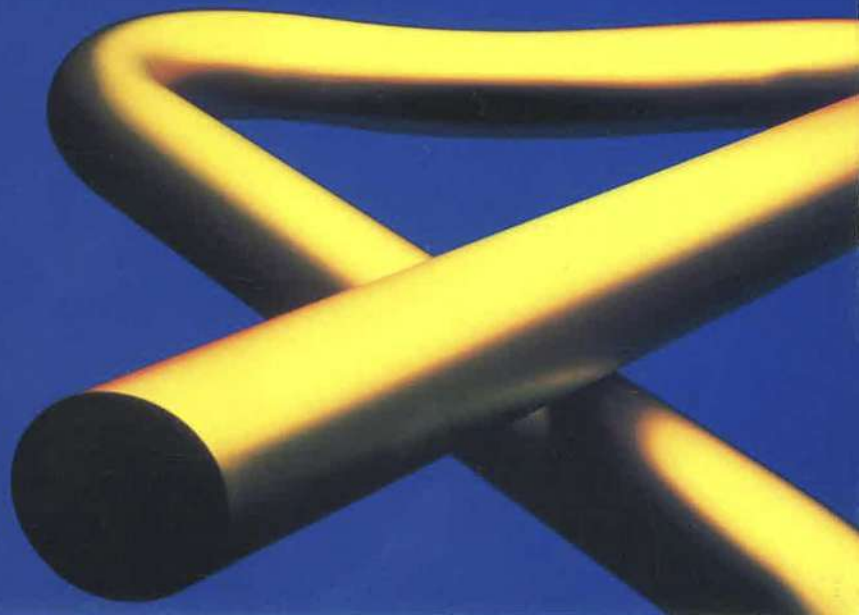
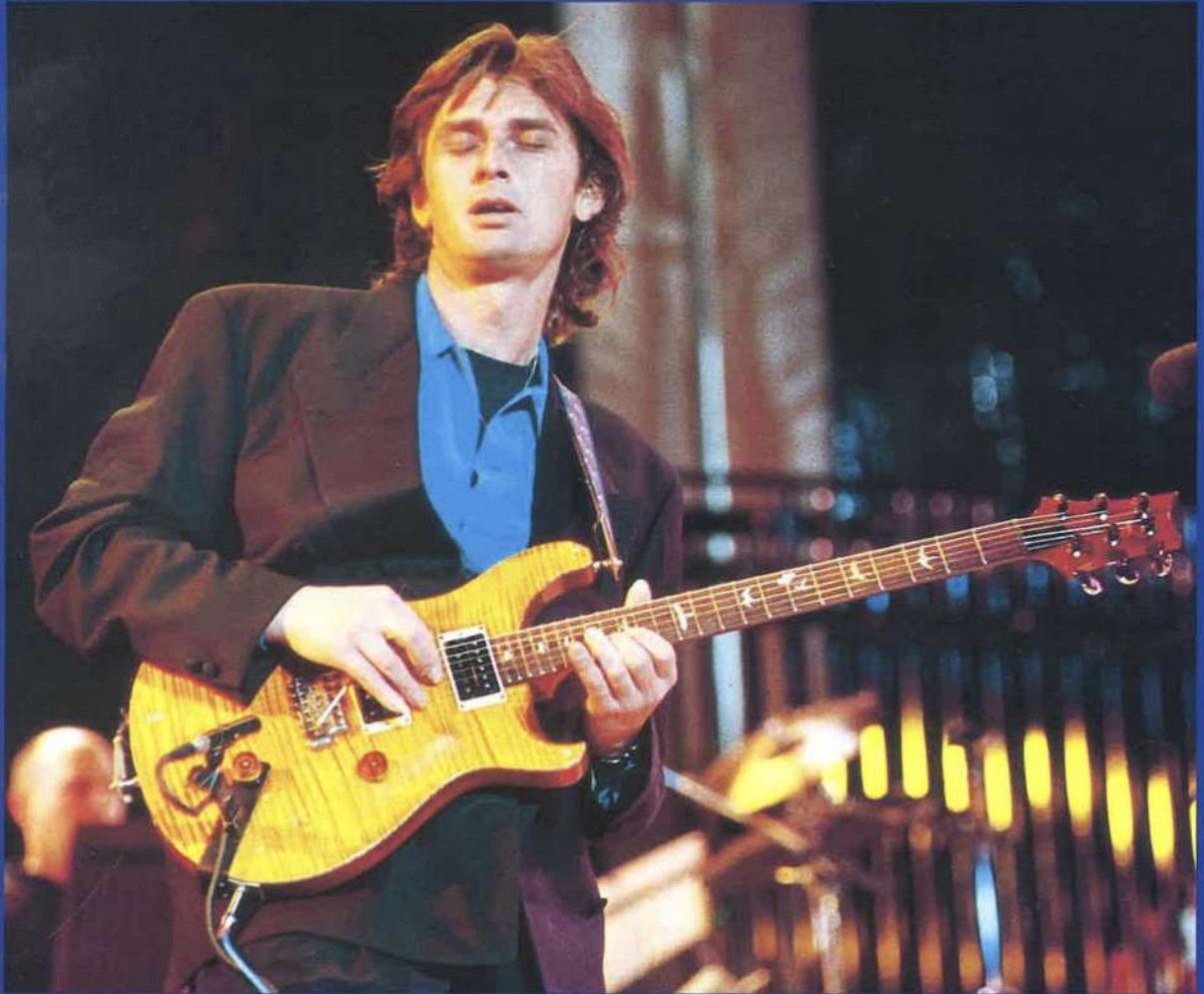
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