

Welcome To The Debut Issue!

Congratulations on finding the premiere issue of *Beyond Belief*, the quarterly newsletter devoted to providing information about the recordings, performances and history of Elvis Costello. In this and future issues you will find original material prepared and written by the foremost "Costello get-a-lifers" from around the world. So please enjoy this issue and check out how to start a subscription on page 2!



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EC Concludes World Tour With U.K. Swing Marred By Illness

On December 1, Elvis & the Attractions completed their hectic 1994 touring schedule when a 20-date sweep through Britain and Ireland finished up, conveniently enough, in Costello's adopted home city of Dublin. The final leg of a world tour which had seen the band out on the road for almost five months featured a welcome return to many U.K. towns not visited since the early 1980's, utilizing theaters and halls in the 2,000 capacity range, not all of which were sold out.

Those who attended the first week or so probably got the best deal as, by the time the tour bus had negotiated torrential rain and the delights of the English road system to reach Poole on November 8th, Elvis was exhibiting the symptoms of a heavy cold. Press reports as the tour continued north indicated a deterioration in the quality of his singing which, typically, reached a nadir for BBC Radio's recording of the November 16th show in Glasgow.

A long journey back to London did little to improve matters and EC took the unusual step of opening the November 18th show with a brief solo set to try and loosen up his voice. Another long trip that weekend down to the west of England was the final straw and laryngitis forced EC to cancel the November 20th show at Exeter. Although there were reports of fans walking out in Bristol the following night, the worst was now over.

On the final of four Friday nights in London, Elvis even felt well enough to film two songs for BBC TV's *The Danny Baker Show*, run down the road a few hundred yards to perform at the Empire and then be back at BBC Studios the following night to take part in the live World Service phone-in program *Pop On The Line*.

Despite the voice problems the shows were well-received by critics and fans alike. The shows were based around material from *Brutal Youth* and *This Years Model*, with a big helping of "greatest hits" to support the new *Very Best Of* release, as well as three new songs. (see page 12).

More Attractions For 1995: Further Recording & Shows

After a year featuring an LP with the first recordings with the Attractions since 1986, the new year presents the promise of the release of yet another Attractions LP. Bruce Thomas, bass player with the Attractions, told *Beyond Belief* that they all had thoroughly enjoyed working together again during 1994, and that everybody was now very keen to do another record and tour. Bruce said that a possible starting point for the new record would be to attempt something in a more folk-oriented vein, citing the music of Roger McGuinn as an illustration of the sort of style which they might be aiming for. He felt that the new record would most probably be put together over a period of time rather than in one frenetic burst of recording.

Meanwhile, Elvis told a caller to the BBC World Service *Pop On The Line* radio program in November that he and the Attractions were "talking about making a record next year. Uppermost in everybody's minds is maybe making something that's quite different, but it will still sound like us. You can't get out of your own skin and there'll always be something about the way we approach our own instruments that will put people in mind, hopefully, of the best things we do."

Speaking on BBC 2 TV's *O Zone* program in early January, EC further outlined some of his forthcoming plans: "In the immediate future I'm going to Spain at the end of this month to do some dates with the Brodsky Quartet. I'm also keeping in touch with the Attractions. We've got plans to go into the studio in the summer but we're going to do a few surprise dates beforehand, so that we play the songs in front of people before we go in the studio, which is the way we always used to do it."

In addition to further recording and live work with the Attractions, 1995 should also see the completion of the excellent reissue project by Rykodisc and Demon and, possibly, the long-overdue release of the much-pirated "covers" album recorded in Barbados in 1990. Although, as this issue of *Beyond Belief* went to press, Warners' plans for an early 1995 release (see page 14) seemed to have been put on hold.

Lip Service

From The Editor

For me it all started back in November 1977 while dropping off my younger brother to grade school on my way to work one morning. At a time when New York radio was free format and really mattered, WNEW-FM DJ Dave Hermann premiered a new song called *Alison* by a new artist with a very strange name. The song really caught my ear and I can still recall how the words just seemed so fresh and emotive, especially the heartfelt refrain of "my aim is true". Little did I know then that this man would forever dominate my musical life.

I then recalled that I had earlier spotted a single prominently displayed at Bleeker Bob's in the Village bearing that strange moniker "Elvis Costello". In the past, I had learned to stay clear of some strange new disks that passed through Bob's and simply had let it past by. In the coming weeks the station played more of Elvis and the import LP set some kind of sales record at the time in the U.S. I soon had fallen in love with the record and anxiously awaited the live dates that I hoped would follow. (I also would later pay \$30 for a copy of that *Less Than Zero* picture sleeve single I let slip by!)

I saw my first performance by Elvis Costello & the Attractions at their NYC debut at The Bottom Line. After standing in the cold outside on the standing room line on Mercer Street, I was led inside to a spot standing up against the wall behind the side of the stage. I soon learned why the shows were sold out as I saw the seated audience was full of industry types. Elvis was to notice this as well as he sang "watching the defectives" and pointed at them. It was a powerful show to say the least and I needed more.

I followed it up two nights later with a Friday night "road trip" to The Stone Pony in Asbury Park, New Jersey for the final show of that first U.S. tour. Two great sets filled with a whole bunch of new songs and a couple of covers! EC caught some flack in the land of Springsteen (my hero at the time) when he introduced his Bruce (Mr. Thomas on bass) as "the future of rock & roll". His play on Jon Landau's legendary remark was not overlooked by some fans of the "other Bruce" in the crowd. I was witness to one drunken bloke pounding on the backstage door between sets saying that EC's music was nothing more than "96 Tears". (A reference to the prominence of Mr. Nieve's Farfisa organ and the old hit by ? Mark & The Mysterians which featured same.) I was really impressed that this newest of the wave from the U.K. wasn't as crude as was in fashion at the

time as he started the second set with a sincere apology that he meant no offense with his remarks!

Speaking of crude, I am forever grateful to Messrs. Rotten and Vicious since The Sex Pistols cancellation on *Saturday Night Live* the next night made way for one of U.S. television's most historic rock & roll performances. "Stop, there's no reason for doing this song" he said as an aborted *Less Than Zero* turned into *Radio Radio* driving the censors mad. Producer Lorne Michaels told him he would never be invited back on NBC and as we all know EC has done both *SNL* and the *Tonight Show* twice since. That night was also to start my career as a Costello collector as I taped the *SNL* broadcast on some large video tape format that doesn't even exist anymore! A fitting end to my first week as a Costello-follower.

It has been a real pleasure being a Costello fan and follower although in the recent years frequent flyer miles certainly were a help in getting to see live shows. Until the May 1994 Austin show with the Attractions, it had been almost seven years since EC played Texas, my home since 1980. I consider it a miracle that I have been able to balance my career and family and have somehow managed to not miss a tour.

Outside of the tours, the best part about being a Costello fan/collector is the never-ending wealth of material. It seems that there is always some EC-related release on the horizon; a reissue, compilation, soundtrack, song written for someone else, etc. The man certainly keeps us on our toes and the results are always satisfying.

It is with great joy that we kick off this newsletter. My thanks go out to our predecessors in the past and we certainly compliment everything that they have done. A big thanks also goes out to all those who helped contribute to the first issue. Thanks Mark, Alfonso, Mark, Dave, Byron and Janet - I couldn't have done it without your help.

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Below: Messrs Cardenas, Costello, Perry & Bodayle backstage at the Royal Albert Hall, July 1994. *EC winks at "mia bellissima e pericolosa moglie" who snapped this photo.*



Brutal Youth World Tour: From Start to Finish (almost)

“Lorenzo’s” Travels and The Return Of Elvis & The Attractions

One of our Beyond Belief contributors was lucky enough to have had the resources, time and skills to see almost a third of the shows on the 1994 Brutal Youth World Tour. Affectionately dubbed “Lorenzo - the American dentist” in Bruce Thomas’s book “The Big Wheel”, we are most fortunate to have this splendid account of his travels.

It all started back on May 3rd in **Vancouver** when Elvis Costello & the Attractions began their first tour together since 1987. Opening night was at the Orpheum Theater which was to be one of the few indoor shows of the North American leg of the tour. I had not seen EC & the Attractions perform live since the memorable January 1987 shows at the Royal Albert Hall which concluded the “Costello Sings Again” tour. I’d seen many a Confederate, Rude 5, Brodsky Quartet and solo show in the interim, but I was chomping at the bit knowing that it was time for the real Attractions! Would the chemistry still be there and how would EC react to playing with a combo again?

It had been thirteen years since they had played Vancouver. But first, the sold-out audience had to endure the insufferable Crash Test Dummies from nearby Alberta (see *page 18*). After an interminable set of 45 minutes, the stage was then set up in its familiar configuration; Steve’s keyboards stage right, Pete’s drum riser behind EC and Bruce’s new Trace Elliot bass cabinets stage left. EC & the band rushed out onto the stage, but from the first note on, the audience stayed glued to their seats despite the frenzy of the opening numbers *No Action* and *High Fidelity*. No one got up until the end of the regular set when a crazed guy started to dance down the center aisle, soon to be joined by many others at the front of the stage. A good start to the tour that showed the seven-year hiatus had not created too much rust.

Next was the again sold-out Paramount Theater in **Seattle**. The between-set P.A. music was EC’s current local-faves, girl punk band Bikini Kill, which drove many a fan into the lobby seeking sonic relief. The set list was similar to the opener but with *Man Out Of Time* replacing the “out-of-place” mid-set *Accidents Will Happen*. The audience was a bit more rowdy, but after the show EC still felt that it was just not yet good enough! An unusually warm,

sunny day found me staying an extra day in Seattle where I was queried about my “Life Intimidates Art” T-shirt as I strolled about.

Next, down the Pacific coast towards the Bay Area for the first of many outdoor “shed” shows, this one in **Mountain View** under the tent at the vast Shoreline Amphitheatre. This was the first time for the Attractions at this venue although EC did a solo spot here at 1990’s Bridge Benefit. The crowd here was treated to a professionally edited video feed on the large overhead monitors (also at Concord, Great Woods and Raleigh). The audience was fired up for this one, but despite a great funky version of *Temptation*, EC was still disgusted (but “not amused”) bolting the backstage reception in a mad rush. This show also gave us the debut of the Attractions’ self-designed “More Than You Deserve” T-shirt.

The last date Elvis had performed with the Attractions was June 20, 1987 at the Glastonbury Festival

A Mother’s Day show at the Pavilion in **Concord**, with EC’s mom in attendance, gave us the first glimpse of the great live performances that had been anticipated all along. It began with a sonic roar which never let up and even featured the return of the Attractions on back up vocals for *20% Amnesia* and *Red Shoes*. Finally EC was in a great mood afterwards as he basked in the solace of a truly hot show.

Then came a scenic meandering drive from Carmel down the Pacific Coast Highway to **Santa Barbara** where the obnoxious university students in the front row were toasted with a mocking encore of *This Is Hell*. We also heard the ragged premiere of *My Science Fiction Twin* at the volume depleted County Bowl.

In the **Los Angeles** area, it was back indoors for two Universal Amphitheatre shows. This venue provides a general admission area at stage front which insured that there would be a bunch of us who would be “up” for the whole show, unfortunately spied upon by one too many security personnel. Here EC showcased the original “Merseybeat” version of *Everyday I Write The Book*. Perhaps in response to a newspaper review which criticized “the band’s competent musicianship”, the second night

featured every song from *Brutal Youth* except for *Favourite Hour*.

Between these two shows was an infamous return to the *Late Show with David Letterman*. EC was not allowed to do the intended *Sulky Girl* as he wanted to play the original and not the edited version which had been sent to CBS Television. Manager Jake Riviera mediated a compromise with the powers that be resulting in the playing of *Kinder Murder* which featured some wonderful eccentric keyboard playing from Steve. Up to this point, EC had tried to keep the Attractions in check with an occasional glaring look or hand signal but it had become time for the band to assert themselves.

Irvine Meadows was a complete return to form with an energetic show that included *New Lace Sleeves*’ debut and a great audience vocal participation during *Less Than Zero*. Backstage the Attractions were pleased with a show that everyone felt was finally up to par with past triumphs.

The last California show was situated under the stars at the Starlight Bowl, in the beautiful Balboa Park, near the famous zoo in **San Diego**. However, someone forgot to mention that it was located on the landing approach to the airport! So between the roar of the jet planes, the songs kept coming, including the first appearance of *Uncomplicated*. Much to my pleasure, Mr. Riviera handed me a laminate all-access pass during the set; a nice little present on the day before my birthday! Unfortunately, I was headed back home to work before my next round of concerts.

Missing the shows in the South and Mid West, I picked up the East Coast tour in **Saratoga Springs**. Another outdoor shed show with lousy sound and a lousier audience, it got so bad that EC and the band stormed off the stage after *Rocking Horse Road*, only an hour into the set! Being professionals, they came back out to finish the show despite the acoustic obstacles. (At this show a cool baseball cap was also added to the tour paraphernalia!)

The following night found things north of the border in **Montreal** at the famous Forum. Using only half its space, this indoor venue had great sound and we got a great set that featured the first playings of *Oliver’s Army*, *Clubland* and *Brilliant Mistake*, as well as the rarely played *So Like Candy*.

Just two days later and it was back to the U.S.A. in the middle of Central Park in **New York**. It's a tiny outdoor venue with the sound turned down to a whisper to appease the high rollers in the surrounding neighborhood. Once again, not a great New York show. EC and the Attractions are playing much better than they were on the West Coast but the lack of audience reaction is puzzling.

After a pleasant sunny afternoon down at the Jersey Shore, it was a frantic drive through horrendous traffic to plop into my seat at yet another shed, the Mann Music Center in **Philadelphia**. I hear *End Of The World* for the first time and I swear I hear some of *Chelsea* during *Lipstick Vogue*. Backstage that night I hear about the upcoming tour of Japan and will soon begin to make plans for a trip to the "Land Of The Rising Sun".

Time to turn around and head back to the New York metropolitan area for a show at **Jones Beach**. In 1991, this was the scene of a torrential rainstorm for a Rude 5 show, but tonight it is just windy. The sound is great through the huge P.A. system but equipment malfunctions threaten the show and the band again walk off, this time after *Watching The Detectives*. They return however with a reward for our patience; EC and Steve perform a spine-chilling *Shot With His Own Gun*.

Back near my home with a show in **Mansfield** (Mass.) at Great Woods, site of the best show on the 1991 Rude 5 tour, I had high expectations but the rest of the crowd was in a sitting mood. Backstage EC mentioned that **Minneapolis** was the best show of the tour so

far and noted that I wasn't there!

A few days later, it's a long drive back to **Holmdel** (New Jersey) for a forgettable show at the cavernous Garden State Arts Center. The sound was bad and some folks in the audience got perverse pleasure from making people sit down during the encores. The evening however was salvaged by a stunning debut of *Favourite Hour* featuring only Steve on Vox organ.

Missed the racetrack show in **Upper Marlboro** (Maryland) but I then headed south for the final U.S. shows. I wish that EC would play places like Walnut Creek in **Raleigh** (North Carolina) more often as there was little expectation from the crowd and as a result they were in a feisty mood, standing for the entire show. This night EC dedicated "*Dublin's*" *Brilliant Parade* to the victorious Irish soccer team and after the show seemed very satisfied, posing for pictures and discussing the origin of the term "Favourite Hour" (is it the hour of death?).

The final night in America was in the middle of a ritzy neighborhood at Chastain Park in **Atlanta**. This horseshoe venue had so much leg room that many brought in elaborate picnics and of course, too many spent more time eating and talking than listening to the band. For this Sunday show, we were treated to a rare encore of *Favourite Hour*. Afterwards, the tour's end was celebrated with a World Cup soccer cake, favorable discussion of the new Peter Guralnick book on Elvis Presley (which EC reviews in the *January Musician*) and news that the upcoming **Glastonbury** show would not be broadcast as was reported - "no one had asked permission to do so".

A few weeks later it was off to the U.K. to catch the second leg of the tour for three shows at the Royal Albert Hall in **London**. The summer weather was just perfect. A nice short walk from the hotel (with a little detour to a local pub) led to a spot in front of the stage on the arena floor (without chairs) which I secured every night. Each show was opened by the excellent support group Cast from Liverpool that featured the ex-bass player of the La's.

Unfortunately the sound beyond the front of the stage was muddy and the late arriving audience just didn't seem to get into it. The high point each night was when a spotlight illuminated the solitary figure of Steve Nieve high above the stage, mournfully pumping the huge Albert Hall pipe organ to accompany EC on *Favourite Hour* (at a reported cost of \$1,000 for less than five minutes use).

The second night started off with a rollicking *Pony Street* but again the audience was a no show! The band would later race back for a third encore of an "in your face" rendition of *No Action* (Steve's idea) which was lost on the

audience. Backstage, a chance to meet Ross Mac Manus (EC's dad who was with his mum also!) and the whole Costello clan.

The final night was special with the Attractions playing spectacularly and Steve having a night of amazing keyboard wizardry. EC dedicated *London's Brilliant Parade* to his wife who he had met ten years ago to the day at the "lovely Diorama". He also dedicated *So Like Candy* to the song's co-writer in the audience, whose name he did not mention so as not to draw attention. Unfortunately I was to miss Paul McCartney who was backstage after the show.

The following day, I took up an offer from Lew Difford and Alan Price for a personal tour of Demon Records in Brentford on the outskirts of London. There I got the chance to meet the legendary Paul "Bassman" Riley while he worked on his project of logging all of EC's recordings onto DAT. Sadly not enough time to watch any of the videos in the stockroom. A wonderful send off with some souvenirs to take home and then a lunch date with Nick Lowe's drummer Bobbi Irwin at the local pub in nearby Richmond. Only just around the corner from Riviera Global's offices, Jake was nice enough to stop by and chat with "the Americans he heard were in town". There he told us a great story about an incident in the "singer's" box at the RAH the night before. Before heading home, a quick stop at the office ("18 The Green") to pick up the Japanese itinerary, to chat with Robbie (the tour manager) about those "sheds" in the U.S. and to grab a plug copy of the new single which sadly could not be found in the city.

Back to the U.S. with the idea of rejoining the tour for the third leg in **Japan**, but I had reached my "legal limit". However, a timely phone call from the U.K. set me in motion to catch the fourth and final leg of the tour; a bonafide U.K. tour of small indoor venues.

After flying into London during the night, there was no time for sleep and after the usual attack of the record stores, it was off for the supposed "short" drive from London to **Portsmouth**. But the back roads out of London at rush hour made a 50 mile trip take four hours! Arriving in a panic, it was reassuring to run into Milo (the stage manager) in the foyer while Cast were still opening things up. Still I was able to walk up to the front of the stage for my nightly ritual in front of Steve's keyboards.

This was what I had hoped for, an indoor venue with an open floor and a bar close by! Much better than those sheds in the U.S.A. The other surprise was how much better the band had gotten in the last four months since I had seen them - tight and playing at a very high level

World Tour Song Scorecard:

<i>My Aim Is True</i>	6
<i>This Years Model</i>	10
<i>Armed Forces</i>	6
<i>Get Happy</i>	6
<i>Trust</i>	4
<i>Almost Blue</i>	3
<i>Imperial Bedroom</i>	4
<i>Punch The Clock</i>	2
<i>Goodbye Cruel World</i>	0
<i>King Of America</i>	1
<i>Blood And Chocolate</i>	3
<i>Spike</i>	2
<i>Mighty Like A Rose</i>	2
<i>The Juliet Letters</i>	0
<i>Brutal Youth</i>	15
Written for Wendy James	2
Written for June Tabor	2
New songs	3
Total performed	71

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1994 Brutal Youth World Tour

North America

May 3 Vancouver, BC - Orpheum Theater
May 5 Seattle, WA - Paramount Theater
May 7 Mountain View, CA - Shoreline Amphitheater
May 8 Concord, CA - Concord Pavilion
May 10 Santa Barbara, CA - County Bowl
May 11 Universal City, CA - Universal Amphitheater
May 13 Universal City, CA - Universal Amphitheater
May 14 Irvine, CA - Irvine Meadows Amphitheater
May 16 San Diego, CA - Starlight Bowl
May 17 Mesa, AZ - Mesa Amphitheater
May 19 Austin, TX - The Backyard
May 21 Dallas, TX - Starplex Amphitheater
May 22 The Woodlands, TX - C.W. Mitchell Pavilion
May 24 New Orleans, LA - State Palace Theater
May 25 Memphis, TN - Mud Island Amphitheater
May 27 Minneapolis, MN - Northrup Auditorium
May 28 Tinley Park, IL - World Music Theater
May 30 Clarkston, MI - Pine Knob Music Theater
May 31 Cincinnati, OH - River Bend Music Center
June 2 Cuyahoga Falls, OH - Blossom Music Center
June 3 Toronto, ON - Kingswood Music Theater
June 5 Saratoga Springs, NY - Performing Arts Center
June 6 Montreal, QU - Montreal Forum
June 8 New York, NY - Central Park Summerstage
June 9 Philadelphia, PA - Mann Music Center
June 11 Wantagh, NY - Jones Beach Amphitheater
June 12 Mansfield, MA - Great Woods
June 15 Holmdel, NJ - Garden State Arts Center
June 16 Upper Marlboro, MD - Prince George Cty. Equest. Center.
June 18 Raleigh, NC - Walnut Creek Amphitheater
June 19 Atlanta, GA - Chastain Park Amphitheater

Europe

June 25 Pilton, ENG - Glastonbury Festival - Worthy Farm
June 27 Paris, FR - Olympia
June 28 Cologne, GER - E-Werk
June 29 Hamburg, GER - Stadtpark
July 1 Roskilde, DEN - Roskilde Festival
July 5 London, ENG - Royal Albert Hall
July 6 London, ENG - Royal Albert Hall
July 7 London, ENG - Royal Albert Hall
July 12 Liverpool, ENG - Royal Court Theater
July 13 Newcastle, ENG - City Hall
July 14 Glasgow, SCOT - Barrowlands
July 16 Berne, SWITZ - Gurten Festival
July 18 Rome, IT - Foro Italico
July 19 Forreggio, IT - Festa dell' Unita
July 21 Zeebrugge, BELG - Belga Rock Beach Festival
July 23 Scheveningen, NL - Belga Rock Beach Festival
July 24 Kristiansand, NOR - Kristiansand Festival
July 25 Oslo, NOR - Sentrum
July 27 Stockholm, SW - Circus
July 28 Lund, SW - Mejeriets
July 31 Thurles, IRE - Festival Feile - Semple Stadium

Japan

September 17 Sapporo - Factory Hall
September 19 Tokyo - Budokan
September 20 Tokyo - Sun Plaza Hall
September 22 Tokyo - Kosei Nenkin Hall
September 24 Sendai - Izumity 21 Hall
September 25 Nagoya - Kinro Kaikan
September 26 Hiroshima - Kosei Nenkin Hall
September 29 Fukuoka - Simin Kai Kan
September 30 Osaka - Festival Hall

British Isles

November 3 Portsmouth, ENG - Guildhall
November 4 London, ENG - Shepherds Bush Empire
November 5 Norwich, ENG - University of East Anglia
November 7 Newport (Gwent), WALES - The Newport Centre
November 8 Poole, ENG - Arts Centre
November 9 Brighton, ENG - The Dome
November 11 London, ENG - Shepherds Bush Empire
November 12 York, ENG - Barbican Centre
November 13 Manchester, ENG - Opera House
November 15 Glasgow, SCOT - Barrowlands
November 16 Glasgow, SCOT - Barrowlands
November 18 London, ENG - Shepherds Bush Empire
November 20 Exeter, ENG - University of Exeter (CANCELED)
November 21 Bristol, ENG - Colston Hall
November 22 Wolverhampton, ENG - Civic Centre
November 24 Reading, ENG - Hexagon Centre
November 25 London, ENG - Shepherds Bush Empire
November 27 Oxford, ENG - Apollo Theatre
November 28 Sheffield, ENG - City Hall
November 29 Liverpool, ENG - Royal Court Theatre
December 1 Dublin, IRE - The Point Theatre

Set Lists

Set lists for the tour can be found on the pages that follow. Songs are numbered in the order they were performed on a given evening. (Sorry but we do not note which songs were performed as encore numbers). Only a few set lists are not available, however, songs mentioned in reviews are denoted with an "X". (By all means contact us if you can help fill in any missing information.) Some notes:

13 Steps Lead Down would segue into *Radio Radio*.

Alison often included a brief Smokey Robinson medley of *Tears Of A Clown/Tracks Of My Tears* for most of the U.S. and some U.K. shows and sometimes included a line of *Clowntime Is Over*. In the U.K. this was on occasion replaced by a bit of *Must You Throw Dirt In My Face* or *You Win Again/He'll Have To Go*.

Chelsea, when listed after *Lipstick Vogue*, was not the complete song but several lines woven in to the middle.

Rocking Horse Road sometimes included a snippet of The Small Faces' *Tin Soldier* or started with a bit of The Troggs' *Wild Thing*.

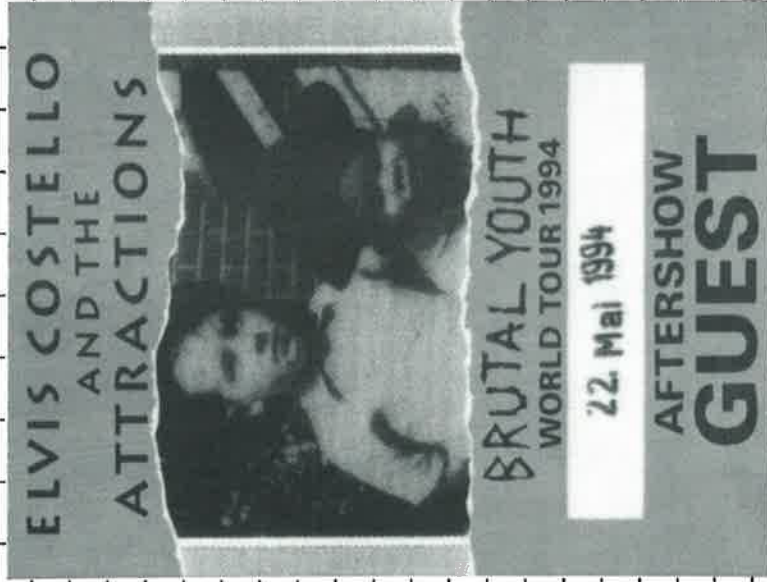
Clubland once again would include a few lines of *On Broadway*.

Clown Strike usually included some instrumental bits at the end such as *My Favorite Things* or The Champs' *Tequila*.

1994 BRUTAL YOUTH WORLD TOUR

	5/3	5/5	5/7	5/8	5/10	5/11	5/13	5/14	5/16	5/17	5/19	5/21	5/22	5/24	5/25	5/27	5/28	5/30	5/31	6/2	6/3	6/5	6/6	6/8	6/9	6/11	6/12	6/15	6/16
No Action	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1									
High Fidelity	2	2	2	2	2	2	2	2		2							2	2	2				2			2			
The Beat	3	3	3	3	3	3	3	3	2	3	2	2	2	2			3	3	3	3			3	3	2	2		2	2
Pony Street	4	4	4	4	4	4	4	4	4	9	8	3	9	8	X		9	4	14	9	2	3	4	4			8	9	
Beyond Belief	5	5	5	5	5	5	5	5	5	4	3	4	4	3			4	5	4	4	4	5	5	5	4	4	4	4	4
Sulky Girl	6	6	13	6	6	6	6	6	6	5	4	5	5	4			5	6	5	5	5	6	6	6	5	5	5	5	5
London's Brilliant Parade	7	7	6	7		7	7	7	7	6	5	6	6	5			6	7	6	6	6	7	7	7	6	6	6	6	6
Deep Dark Truthful Mirror	8	8	7	8	7	8	8	8	8	7	6	7	7	6			7	8	7	7	7	8	8	8	7	7	7	7	7
This Is Hell	9	9			21		24													8									
Kinder Murder	10	10	12	12	11	12	12	11	12	12	11	12	12	11	X		12	13	12	12	12	13	13	13	12	11	11	12	11
Accidents Will Happen	11							17		16		25	26	25			26	27	27	25	26	29	27	27		15	26		25
Rocking Horse Road	12	13	11	14	12	14	14	14	14	14	13	14	14	13			14	15	15	14	14	15	15	15	14	13	13	14	13
Still Too Soon To Know	13	14	14	15		15	15	15	15	15	14	15	15	14	X		15	16	16	15	15	16	17	16	16	15	14	15	
You Tripped At Every Step	14	15	8	9	8	9	9		9	8	7	8		7			8	9		8		9	9	9			8		
Veronica	15	16	15	16	13				16					15					8		16	17	18		16			16	
Watching The Detectives	16	17	16	17	14	17	17	18	18	18	16	18	18	17	X		18	19	19	17	17	19	19	20	19	17	14	17	18
You Belong To Me	17	18	17	18	15	18	18	19	19	19	17	19	19	18			19	20	20	18	18	20	21	20	18	16	18	19	17
Just About Glad	18	19	18	19	16	19	19	20	20		18	20	24	23				25		23	24	27			23	23			
Mystery Dance	19	20	19		17	20	20																		24	22			14
13 Steps Lead Down	20	21	20	21	18	21	21	21	21	20	19	21	20	19			20	21	21	19	19	21	22	21	19	17	19	20	18
Radio Radio	21	22	21	22	19	22	22	22	22	21	20	22	21	20	X		21	22	22	20	20	22	22	23	22	20	18	20	21
Lipstick Vogue	22	23	22	23	20	23	23	23	23	22	21	23	22	21			22	23	23	21	21	23	24	23	21	20	21	23	20
Party Girl	23	24	23	24		24		24	24	23	22	24	23	22			23	24	24	22	23	25	25	24	22	21	23	24	21
Puppet Girl	24	25	24	25		25													25		26		25				24	25	23
Alison	25	26	25	26	23	26	27	26	26	25	24	26	25	24			24	26	26	24	25	28	26	26	25	24	25	26	24
All The Rage	26	27	26	28	25	28	28	28	28	26	25	27	27	26			25	28	28	26	27	30	26	28	26	25	27	27	26
What's So Funny	27	28	27	29	26	29		29	29	27		28	28	27				29	29	27	28	31		29	27		28	27	27
Pump It Up	28	29	28	30	27	30	29	30	30	28	26	29	29	28			27	30	30	28	29	32	27	29	30	28	26	29	28
Clown Strike		11	9	11	9	11	11	10	11	11	10	11	11	10			11	12	11	11	11	12	12	12	10	10	10	11	10
Man Out Of Time		12		27	24	27	26	27					17				17	18		16		18	19	18					
Temptation			10																										
20% Amnesia				10		10	10					9										4						17	
Hand In Hand				13		13			3										18		1	1	1			1			
Red Shoes				20	10				27									10						10					9
My Science Fiction Twin						22		25	25	24	23				X						10	10		8	8	16			


	5/3	5/5	5/7	5/8	5/10	5/11	5/13	5/14	5/16	5/17	5/19	5/21	5/22	5/24	5/25	5/27	5/28	5/30	5/31	6/2	6/3	6/5	6/6	6/8	6/9	6/11	6/12	6/15	6/16
Everyday I Write The Book						16	16	16	17	17	15	16	16				17	17						17				15	
Shabby Doll							13	12									13	14		13		14							
New Lace Sleeves								9	10	10	9	10	10	9			10	11	10	10	10	11	11	11	9	9	9	10	
Less Than Zero								13	13	13	12	13	13	12	X				13			24			11	12			22
Uncomplicated									25													16							
This Year's Girl												17																	
End Of The World													3												3	3	3	3	
So Like Candy													8			16							18						15
Honey Are You Straight														16				9			2	2		3					
Big Tears																				3									
Clubland																													
Chelsea																													
Oliver's Army																													
Brilliant Mistake																													
Shot With His Own Gun																													
Favourite Hour																													
Shipbuilding																													
Human Hands																													
Little Triggers																													
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You'll Never Be A Man																													
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Girls Talk																													
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I Want You																													
Complicated Shadows																													
Dirty Rotten Shame																													
Poor Fractured Atlas																													
Why Don't You Love Me																													
Psycho																													
All This Useless Beauty																													
New Amsterdam																													
I Want To Vanish																													



1994 BRUTAL YOUTH WORLD TOUR

	6/18	6/19	6/25	6/27	6/28	6/29	7/1	7/5	7/6	7/7	7/12	7/13	7/14	7/16	7/18	7/19	7/21	7/23	7/24	7/25	7/27	7/28	7/31	9/17	9/19	9/20	9/22
No Action	1	1	1	1	1			1	23		1				1		1							1	1	25	
High Fidelity						2										3						2					
The Beat	2	2	2	2	2			2			2		11	2	2		2							2	2		
Pony Street	8	8	10	10	8				1	1			1			1						1	8	1	7	1	1
Beyond Belief	4	4	4	4	4	4	4	4	3	3	4		3	4	4		4	3				3	4	4	3	3	3
Sulky Girl	5	5	5	5	5	5	5	5	4	4	5		4	5	5	4	5	4				4	5	4	4	4	4
London's Brilliant Parade	6	6	6	6	6	6	6	6	5	5	6		5	6	6	5						5	6	5	5	5	5
Deep Dark Truthful Mirror	7	7	7	7	7	7	7	7	6	6	7		6	7	7	6	6	5				6	7	6	6	6	6
This Is Hell																										8	
Kinder Murder	11	11	11	13	11	12		13	10	10	11		10	11	11	9	11	10				9	12	9	11	10	10
Accidents Will Happen	25	25	27	27				29		27					3										23	30	
Rocking Horse Road	13	13	13	15	13	14		15	12	12	13		12	12	13	11	14	13				11	14	11	13	13	12
Still Too Soon To Know	14			16	14	20		16	13	13	14		13		14	12						12	20			13	
You Tripped At Every Step				8	15			8							15							13					
Veronica	15																7	6									
Watching The Detectives	17	15	15	17	17	16		19	16	17	17		16	16	18	15	17	16				16	16	14	16	16	17
You Belong To Me	18	16	16	18	18	17		20	17	18	18		17	17	19	16	18	17				17	17	15	17	17	18
Just About Glad	23		26	25					24		24															28	
Mystery Dance															17	14											19
13 Steps Lead Down	19	17	17	19	19	18		21	18	19	19		18	18	20	17	19	18				18	18	16	18	18	19
Radio Radio	20	18	18	20	20	19		22	19	20	20		19	19	21	18	20	19				19	19	17	19	19	20
Lipstick Vogue	21	19	19	22	21	21		24	21	22	22		21	14		20	15	14				21	21	12	21	21	22
Party Girl	22	21		23	22	23		26	22	24	23		23									23	23		22	22	
Puppet Girl			24	23	24			27		25			24									24	24		23		24
Alison	24	24	21	25	24	25		28	25	26	25		25	13		21	21	11				25	25		24	24	29
All The Rage	26	26	23	28	26	27		30	26	28	26		26	21		22	22	20				26	27	18	25	25	
What's So Funny	27	27	24	29		28		31	27	29	27		27	22		23	23	21				27	28		26	26	29
Pump It Up	28	28	25	30	27	29		32	28	30	28		28	23		24		22				28	29	19	27	27	30
Clown Strike	10	10	10	12	10	11		12	9	9	10		9	10	10	8	10	9				8	11	8	10	9	11
Man Out Of Time		14						15	16	16																23	
Temptation								10																			9
20% Amnesia											8																
Hand In Hand						1			7	7					9								1				27
Red Shoes													7			7		7									18
My Science Fiction Twin	16	23				16	15	18														15	15		15	15	16

	6/18	6/19	6/25	6/27	6/28	6/29	7/1	7/5	7/6	7/7	7/12	7/13	7/14	7/16	7/18	7/19	7/21	7/23	7/24	7/25	7/27	7/28	7/31	9/17	9/19	9/20	9/22
Everyday I Write The Book															8	8											
Shabby Doll						9			11													9					13
New Lace Sleeves				11	9	10	11														10	10					10
Less Than Zero	9	9	9										15	8	12	10	12	12					10			12	
Uncomplicated																											24
This Year's Girl																											17
End Of The World	3	3	3	3	3	3	3	3			3			3			3					3	3			26	2
So Like Candy										14																	16
Honey Are You Straight				9	8	26		9	8	8	9		8	9			9	8			7	26	7	9		7	
Big Tears																											2
Clubland	12	12	12	14	12			14	2	2	12		2			2		2			2		2	8		8	
Chelsea		20	20			22	25	23					22	15			16	15				22	22	13			11
Oliver's Army			8			13					21		20	20			13					13					7
Brilliant Mistake																											15
Shot With His Own Gun																19											
Favourite Hour		22		21				23	20	21										20							23
Shipbuilding								17	14	15	15		14		16	13				14				14	14	15	
Human Hands																								12	11		
Little Triggers																							20	20	21	27	
Possession																									14		
You'll Never Be A Man																											8
Basement Kiss																											
Other Side Of Summer																											
Green Shirt																											
Girls Talk																											
Good Year For The Roses																											
I Can't Stand Up																											
I Want You																											
Complicated Shadows																											
Dirty Rotten Shame																											
Poor Fractured Atlas																											
Why Don't You Love Me																											
Psycho																											
All This Useless Beauty																											
New Amsterdam																											
I Want To Vanish																											



DOOR

PROMENADE

NO. 384

PRICE 19.50

2-

45-830169

ROYAL ALBERT HALL

Asgard Presents

ELVIS COSTELLO

& THE ATTRACTIONS

TUESDAY

JULY 05 / 94 AT 8:00PM

EVENING

DOORS OPEN 45 MINUTES BEFORE PERFORMANCE

R/COSTELLO

JUL 05E

M Perry

AV

DOOR

PROMENADE

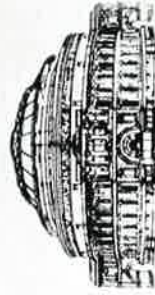
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PRICE 19.50

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45-830169

SEE OVER FOR DETAILS OF FOOD AND DRINK AT THE ROYAL ALBERT HALL



ROYAL ALBERT HALL

DOOR
FROMENADE
NO. 384

Asgard Presents
ELVIS COSTELLO
& THE ATTRACTIONS
TUESDAY JULY 05 / 94 AT 8:00PM
EVENING

PRICE
19.50

DOOR
FROMENADE
NO. 384
PRICE
19.50
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DOORS OPEN 45 MINUTES BEFORE PERFORMANCE

45-830169 M Perry AV

SEE OVER FOR DETAILS OF FOOD AND DRINK AT THE ROYAL ALBERT HALL

1994 BRUTAL YOUTH WORLD TOUR

	9/24	9/25	9/26	9/29	9/30	11/3	11/4	11/5	11/7	11/8	11/9	11/11	11/12	11/13	11/15	11/16	11/18	11/21	11/22	11/24	11/25	11/27	11/28	11/29	12/1
No Action	1		1	1	26	1	2	2	2	2	2	2	2	2	2				2	2	2	2	2	1	2
High Fidelity																							3		
The Beat	2			2		2										3									
Pony Street	26	1	6	8	7	7	7	8	8	9	8	9	8	8	9		6	9	8		9	8	8	8	8
Beyond Belief	17	16	16	23	15	17	18	17	9	18	17	18	17	18	18			16	17	8	8	16	17	17	18
Sulky Girl	18	2	7	9	8	8	8	9	1	10	9	10	9	9	10				10				9	9	9
London's Brilliant Parade	5	5	13	15		14	15	6	6	7	7	7	6	6	7		21	7	7	7	7	7	7	7	7
Deep Dark Truthful Mirror	6	6	15	5	5	5	5	5	5	5	5	5	5	5	5	6	8	5	5	5	5	5	5	5	5
This Is Hell																					20				
Kinder Murder	12	10	10	12	10	11	11	12	12	13	12	13	12	12	13	14	15	11	12	11	12	11	12	12	13
Accidents Will Happen			24		25	25		21								2	5		3	3	3	3	3	22	3
Rocking Horse Road	14	12	20	24	11	13	13	14	14	15	14	15	14	14	15	16	17	13	14	13	14	13	14	14	15
Still Too Soon To Know																									
You Tripped At Every Step					6												3								
Veronica					22																				
Watching The Detectives	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	7	4	4	4	4	4	4	4	4
You Belong To Me	19	17	17	19	16	18	19	18	17	19	18	19	18	19	19	20	23	17	18		18	17	18	18	19
Just About Glad		21			18											12							24		
Mystery Dance				22						1						8	10							26	
13 Steps Lead Down	20	19	18	20	19	19	25	24	24	25	24	26	21	25	26	23	26	20	21	18	21		21	27	22
Radio Radio	21	20	19	21	20	20	26	25	25	26														23	
Lipstick Vogue	23	15		18		16	17	16	16	17	16	17	16	17	17	18	19	15			16	15	16	16	17
Party Girl	24								10													10			
Puppet Girl	25		22	25			22			22									22						
Alison	28	22	23	26	17	24	24	23	23	24	23	25	23	24	24	25	28	22	23	20	23		23	25	25
All The Rage		18				26			27					15					24		24	21			26
What's So Funny	29	23	25	27	27	27	27	26	26	27	25	27	24	26	25	26		23		21	25		25		27
Pump It Up	30	24	26	28	28		28	27	18	28	26	28	25	27	27	27	30	24	25	22	26	22	26	28	28
Clown Strike	11	9	9	11		10	10	11	11	12	11	12	11	11	12	13	14	10	11	10	11	10	11	11	12
Man Out Of Time			11																16		17				
Temptation																									
20% Amnesia					1																				
Hand In Hand																9	11								
Red Shoes					21										8					2				21	
My Science Fiction Twin	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3										

9/24	9/25	9/26	9/29	9/30	11/3	11/4	11/5	11/7	11/8	11/9	11/11	11/12	11/13	11/15	11/16	11/18	11/21	11/22	11/24	11/25	11/27	11/28	11/29	12/1
Everday I Write The Book	8			24												4							23	
Shabby Doll				9																				
New Lace Sleeves				12												13								
Less Than Zero			10				10					10						1						
Uncomplicated																			15					
This Year's Girl	16	8													19									
End Of The World				2																				
So Like Candy																					6			
Honey Are You Straight	10		13					21		10					10	12	3	9	9		9			14
Big Tears		2																						
Clubland	27															22				10				
Chelsea	13	11	12	14	14	12	13	13	14	13	14	13	13	14	15	16	12	13	12	13	12	13	9	10
Oliver's Army				23	23	23	22	22	23	22	24	22	23	23	24	27	21		19	22		22	24	24
Brilliant Mistake			6																					
Shot With His Own Gun																								
Favourite Hour																								
Shipbuilding	15	21			15	16	15	15	16	15	16	15	16	16	17	18	14	15	14	15	14	15	15	16
Human Hands		8		9	9																			
Little Triggers	22	5								1					1									
Possession																								
You'll Never Be A Man	9	7	7						7	8	7	7	7				8							
Basement Kiss	7	13	14	16		14									7	9								6
Other Side Of Summer		14	17																	6				
Green Shirt				13						21	23	1											13	
Girls Talk					6	6	7	7	8									6						
Good Year For The Roses					21	20	19	19	20	19	21	19	20	20	21	24	18	19	16	19	18	19	19	20
I Can't Stand Up					22	21	20	20	21	20	22	20	21	21	22	25	19	20	17	20	19	20	20	21
I Want You						1	1			1			1	1	11	20	1		1	1	1	1	2	1
Complicated Shadows									6	6	6			6			6		6			6	6	
Dirty Rotten Shame									11		11		10	11									10	11
Poor Fractured Atlas											20													
Why Don't You Love Me													22	22		29								
Psycho															5									
All This Useless Beauty																1								
New Amsterdam																2								
I Want To Vanish																					1			

New Song Lyrics

The playing of new unrecorded songs has long been a tradition of Elvis Costello. Starting with his first tour in 1977 when most of the then unreleased *This Years Model* LP was heard, this practice continued from *Armed Forces* through *Mighty Like A Rose*. However, only one new song was premiered live from *Brutal Youth* (*Favourite Hour* played with the Brodsky Quartet). The U.K. wrap-up of the 1994 Brutal Youth World Tour saw three new songs appear in the live show. These songs all seemed to carry the "folkish" feel reported of the next LP with the Attractions. In addition, 1994 saw the presence of another new Elvis Costello song, *I Want To Vanish*, written for British singer June Tabor's *Against The Streams* LP. This is the second song EC has written for Ms. Tabor, the first being *All This Useless Beauty* from 1992's *Angel Tiger* LP. Costello also performed both of these songs on the recent U.K. tour.

Complicated Shadows (see *On The Beat*) and *Dirty Rotten Shame* (written for singer Ronnie Drew of The Dubliners) were first performed November 8 in Poole. *Poor Fractured Atlas* was performed by EC with Steve Nieve at the piano on November 11th in London.

I Want To Vanish

I want to vanish
this is my fondest wish
to go where I cannot be captured
laid on a decorated dish
even in splendour
this curious fate
is more than I care to surrender
now it's too late

Whether in wonder or indecent haste
you arrange the mirrors and the spools
to snare the rare and precious jewels
that were only made of paste

If you should stumble on my last remark
I'm crying in the wilderness
I'm trying my best to make it dark
how can I tell you
I'm rarer than most
I'm certain as a lost dog pondering a sign post

Whether in wonder or innocent haste
you arrange the mirrors and the spools
to snare the rare and precious jewels
that were only made of paste

I want to vanish

this is my last request
I've given you the awful truth
now give me my rest

Complicated Shadows

Well you know the time has come
and you're sorry for what you've done
you should've never been playing with a gun
in those complicated shadows

Well there's a line that you must toe
and it'll soon be time to go
but it's darker than you know
in those complicated shadows

All those gangsters and rude clowns
that were shooting up the town
when you should have found someone
to put the blame on

Though the fury's hot and hard
you still see a cold grave yard
and there's a solitary stone
that's got your name on

You don't have to take it from me
but I know of what I speak
you think you're like iron and steel
but iron and steel will bend and break
in those complicated shadows

Sometimes justice you will find
is just dumb not color blind
and your poor shattered mind
can't take it all in

All those phantoms and those shades
should jump up on judgement day
and say to the almighty
"I'm still stinking of sin"

But the jury was dismissed
they took his neck and give it a twist
so you see you won't be missed
in those complicated shadows

You don't have to take it from me
you can do just as you please
take the law into your hands
and you will soon be on your knees
in those complicated shadows

You can say just what you please
in a voice like a John Ford film
but take the law into your hands
and you will soon get tired of killing
in those complicated shadows

Dirty Rotten Shame

I recall the good old days
but thankfully they've gone
now the ponies are all broken nags
that stumble as they groan
and throw the jockeys from their thrones

when there are ditches left to dodge
and lions still to tame
it's nothing but a dirty rotten shame

It's a dirty rotten shame
that when you're frivolous and strong
it isn't youth its fearlessness
that has been wasted on the young
the cruel are in the cradle
the vicious in the bed
it's nothing but a dirty rotten shame

If I sound like a millionaire
who brags of rags to jewels
a snarling pup is wild enough
but as his anger cools
he's left to sharpen useless tools
that tear and graze in fine affrays
though few are worth the name
it's nothing but a dirty rotten shame

It's a dirty rotten shame
and that is not an idle boast
that all your courage and your strength
will leave you as you need it most
when there are lamps to dampen
and cauliflowers to clip
it's nothing but a dirty rotten shame

Poor Fractured Atlas

He's out in the woods with his squirrel gun
to try and recapture his anger
he's shouting some words at the top of his
lungs
until he begins to feel younger
but back at his desk in the city we find
a pitiful punch-drunken fighter
who can't find the strength now to punish the
length
of the ribbon in his little typewriter

(chorus)

Poor fractured Atlas
threw himself across the mattress
waving his pen and his pencil
as if it were a pirate's cutlass
I'm almost certain
he's trying to increase his burden
he said "that's how the child in me planned it
a woman wouldn't understand it"

I believe there was something I wanted to say
before I conclude this epistle
but you would forgive me for holding my
tongue
cause man made the blade and the pistol
yes, man made the waterfall over the dam
to temper his tantrums with magic
now you can be sure of that ten dollars here
since he punched a hole in the fabric

(repeat chorus)

Collectors Corner

Spotlight on 1994 Releases

Warner Brothers releases:

CD/Cassettes - Brutal Youth

U.K./Europe

CD 9352-45535-2

MC 9362-45535-4 WE491

United States

Advance CD 2-45535-A

CD 9 45535-2

MC 9 45535-4

Words And Music CD PRO-CD-6955

Canada

CD CDW 45535

MC 24 55354

Japan

CD WPCP 5809

CD Singles:

U.K./Europe

Sulky Girl (Single version) / Idiophone / A

Drunken Man's Praise Of Sobriety / Sulky

Girl (Album Version)

WO234CD 9362-41439-2

GEMA BIEM 9362-41439-2 WO234CD

13 Steps Lead Down / Puppet Girl /

Basement Kiss / We Despise You

GEMA BIEM WO245CD 9362-41556-2

You Tripped At Every Step / Step Inside Love

/ You've Got To Hide Your Love Away / Sticks

And Stones

GEMA BIEM WO251CD 9362-41666-2

London's Brilliant Parade / Shabby Doll /

The Loved Ones / From Head To Toe

WO270CD1 9362-41859-2

London's Brilliant Parade / New Amsterdam /

Beyond Belief / Shipbuilding

WO270CD2 9362-41860-2

United States

13 Steps Lead Down / A Drunken Man's

Praise Of Sobriety

9-18214-2

You Tripped At Every Step

PRO-CD-64837-R

13 Steps Lead Down

PRO-CD-6800

Sulky Girl (Single Edit)

PRO-CD-6907

Clown Strike / Do You Know What I'm

Saying

PRO-CD-6957-R

Australia

13 Steps Lead Down / Idiophone / A Drunken

Man's Praise Of Sobriety

936241489-2

Sulky Girl (Single Version) / Puppet Girl /

Basement Kiss

936241593-2

7-Inch Singles:

U.K./Europe

Sulky Girl (Single Version) / A Drunken

Man's Praise Of Sobriety

WEA WO234

13 Steps Lead Down / Do You Know What

I'm Saying

WEA WO245

You Tripped At Every Step / You've Got To

Hide Your Love Away

WEA WO251

12-Inch Singles:

U.K./Europe

London's Brilliant Parade / My Resistance Is

Low / Congratulations / London's Brilliant

WO270T-9362-41858-0

Cassette Singles:

U.K./Europe

Sulky Girl (Single Version) / A Drunken

Man's Praise Of Sobriety

WO234C/5439-18203-4

13 Steps Lead Down / Do You Know What

I'm Saying

WO245C/5439-18156-4

You Tripped At Every Step / You've Got To

Hide Your Love Away

WO251C/5439-18102-4

London's Brilliant Parade / London's

Brilliant

WO270C 5439-17992-4

United States

13 Steps Lead Down / A Drunken Man's

Praise Of Sobriety

9-18214-4

Australia

Sulky Girl (Single Version) / Do You Know

What I'm Saying

5439181434

13 Steps Lead Down / A Drunken Man's

Praise Of Sobriety

5439182144

Reissues by Demon (UK) and Ryko (US):

Get Happy

U.K.

CD Demon DPAM5

United States

CD Rykodisc RCD 20275

MC Rykodisc RAC 20275

Trust

U.K.

CD Demon DPAM6

United States

CD Rykodisc RCD 20276

MC Rykodisc RAC 20276

Get Happy / Trust (Promo)

United States

CD Rykodisc VPRCD 275/6 (Black & White)

CD Rykodisc RCD 20275/6 (Color)

Almost Blue

U.K.

CD Demon DPAM7

United States

CD Rykodisc RCD 20277

MC Rykodisc RAC 20277

Imperial Bedroom

U.K.

CD Demon DPAM8

United States

CD Rykodisc RCD 20278

MC Rykodisc RAC 20278

Highlights From Almost Blue & Imperial Bedroom

United Kingdom

CD Demon EC PROMO 2

Almost Blue/Imperial Bedroom(Promo)

United States

CD Rykodisc RCD 20277/8

The Very Best Of Elvis Costello & The Attractions: 1977-86

United Kingdom

LP Demon DPAMPLP13

CD Demon DPAM 13

MC Demon DPAMCASS13

VHS (PAL) Demon Video DPAMVID1

VHS (NTSC) Demon Video DPAMVID1

United States

CD Rykodisc RCD 40283

MC Rykodisc RAC 40283

MC Rykodisc RCD/RAC 40283 (Advance)

More Collectors Corner

The following are the "one-offs" or special guest appearances released during 1994; truly some great vocal performances indeed that deserve to be a part of every Costello collection.

Put Your Big Toe In The Milk Of Human Kindness - Trios With Rob Wasserman (MCA GRP) Costello teams up with Rude 5 guitarist Marc Ribot for Wasserman's project with this playful tune that EC first played for us solo on the 1986 tour. Described as both a children's song and as from the "soundtrack of an imaginary film", this Costello-original works well as either.

She Moved Through The Fair - Lament - The Brodsky Quartet (Silva Classics) This old traditional folk tale was performed by EC solo live in the past as well as on March 17, 1993 with the Brodskys at Symphony Hall in Boston. This haunting rendition will put chills in your spine and comes off as one of EC's best vocals ever.

They Can't Take That Away From Me - MTV Unplugged - Tony Bennett (Columbia) After a rather dismal performance for a 1983 television show filmed at the Red Parrot in NYC, Elvis gets a second chance to sing with

Tony and really pulls it off this time on this old Gerswhin number. Also available on video.

But Not For Me - The Glory Of Gerswhin w/ Larry Adler (Mercury) Another shot at Gerswhin this time with harmonica ace Larry Adler. Another nice vocal rendition.

Sally Sue Brown - Adios Amigo: A Tribute To Arthur Alexander (Razor & Tie/Demon) EC gives a great solo reading of a song he performed solo live and with the Confederates in 1986/7. Great electric guitar bit!

Full Force Gale - No Prima Donna: The Songs Of Van Morrison (Exile/Polydor) The masterpiece! This a capella piece backed up by a men's choir could summon the angels from heaven. The highlight of an otherwise dismal LP.

Deep Dark Truthful Mirror - MTV Unplugged Collection Volume 1 (Warner Bros.) The second track to be released on CD from the 1991 Rude 5 airing. (*Hurry Down Doomsday* saw life as a B-side.) A fair reading hampered by EC's voice which had fallen victim to the L.A. smog.

There were also three other tracks recorded in 1994 that we did not get to hear:

Life Shrinks which was dropped from the soundtrack to the *War Of The Buttons* film (see *On The Beat*).

Lost In the Stars which was recorded with the Brodsky Quartet for the Kurt Weill tribute

The Music Of Kurt Weill: September Songs. This should be released sometime this year along with a video shot in Canada in early 1994.

Finally, an unknown song recorded for the Richard Thompson tribute LP Beat The Retreat.

Collectors Corner could not be complete without mention of the upcoming bonus tracks from the next Ryko/Demon reissues. So here they are:

Punch the Clock:

The Familiar: *Heathen Town, The Flirting Kind, Walking On Thin Ice* (Yoko Ono song)

Demos: *Town Where Time Stood Still, Shatterproof* (previously released by Rockpile's Billy Bremner)

Live: *The World And His Wife, Everyday I Write The Book* (hopefully the "Merseybeat" version done on the recent tour)

Goodbye Cruel World

The Familiar: *Turning the Town Red, Baby It's You* (duet with Nick Lowe), *Get Yourself Another Fool, Withered And Died* (Richard Thompson number)

The Different: *I Hope You're Happy Now* (but what version?), *Deportee* (solo rework of *The Deportees Club* ?)

Live: *Worthless Thing, Motel Matches, Sleepless Nights, The Only Flame In Town* (solo from San Francisco's Warfield Theater in April 1984)

Demon Dashes

Sadly, not a lot to report from our friends in Brentford. The next batch of reissues, *Punch the Clock* and *Goodbye Cruel World* will be released in the U.K. on February 27, about a week before Rykodisc's currently scheduled release date.

The plan to conclude the reissues should have *King Of America* out sometime in the spring with a big promotional push behind it. The feeling at Demon is that this LP was a bit neglected at the time of its original release.

Blood And Chocolate will wrap things up (until the Warners output runs dry at least!) with an early summer release.

Although nothing has been decided at this time, the possibility of a CD-ROM release and

a B-sides "mop-up" disk are being discussed. Also the "Covers" LP does not seem to be a Demon project. (see *Words From Warners*).

Words From Warners

On an even more dismal note, there was even less to report from our friends in Burbank. While EC's recent interview on the BBC World Service's *Pop On The Line* had suggested that we might see the long lost "Covers" LP in 1995, no positive words come from Warners. While they mentioned that there have been talks on and off about releasing the album, they never have materialized into anything solid. The "Covers" LP was a recording of cover versions recorded with the Rude 5 in Barbados in 1990 that has been widely bootlegged. (The only

track so far to be released was EC's version of The Kinks' *Days* which appeared on the soundtrack to Winn Wender's *Until The End Of The World*).

Warners also knew of the talks of a new record, however, again there is currently "nothing solid".

Finally, when asked about the possibility of a promo CD release of the recent U.K. vinyl-only B-sides, Warners said they have finished their run with *Brutal Youth*.

Ryko Ramblings

An extensive interview with Jeff Rougvie from Ryko will be featured in the next issue.

The reissues of *Punch The Clock* and *Goodbye Cruel World* are now due March 7.

Those Eternal Questions

Questions From Readers

Howdy, folks. Welcome to the question and answer column, wherein I will do my darndest to answer your questions about Elvis C. and his brilliant career. I'll make up the ground rules as we go, but the first one is, no, I don't know everything; so feel free to correct me or help me out if you see me make a mistake. Sometimes I'm not that astute.

Today's question comes from our own beloved editor, and he asks:

What original compositions has Elvis performed live but never officially released?

Well, first off, let's eliminate two categories of songs:

(1) songs Elvis wrote, let others record but did live himself, such as the songs "Paul Beale" has put out.

(2) songs just premiered on the recent UK tour.

The good news is that this list is getting shorter as the Rykodisc reissues continue to appear. Some of the longstanding holdouts will be appearing on the last 4 Ryko CD's. Let's talk about those first:

Town Where Time Stood Still was performed live only once, at the Rock on the Tyne Festival on August 29, 1981. A number of *Imperial Bedroom* songs were premiered during that same set, but for some reason this song did not make it to record. Now, we will be getting a demo version on the *Punch the Clock* reissue, which may be quite different, as it may have been recorded more than a year after the live performance.

Your Suffering Face was performed solo starting in the last few shows of the U.K. *Goodbye Cruel World* tour with the Attractions and continuing in the solo tour of England and Europe in November 1984. This song was cannibalized for the song *Crimes of Paris* on *Blood and Chocolate*. We are going to hear this one on one of the last two Ryko releases.

Having it All has a checkered history, and it has always amazed me that it was not released.

The song has been performed solo by Elvis on piano since 1984. It was apparently written for Patsy Kensit to perform in the ill-fated film *Absolute Beginners*, but it was never used. Elvis played it during the 1984 solo tour, the 1985 Far East tour, and even occasionally during the 1986 Costello Sings Again tour (by 1985, an extra verse had been added). Those of you who've seen the BBC television special *Everything You Always Wanted To Know About Spike* in its non-mangled, non-MTV version will also have seen Elvis play a bit of this song to demonstrate his songwriting technique. It's a beautiful ballad, and we are finally going to hear it presumably on the re-release of *King of America*.

King of Confidence was recorded with the Confederates for *King of America* and will now be released on that reissue. It was first performed solo by Elvis during the 1985 solo tour of Australia and Japan, and also played with the Confederates a couple of times on the 1986 tour. It's a nice little country rock tune almost released in January 1987 as part of the *Blue Chair* EP, but was scratched at the last minute.

Forgive Her Anything will also be released, though I don't know if it will show up on *King of America* or *Blood and Chocolate*, I would guess the latter, since a *Musician* article mentions it having been recorded with the Attractions. This song has only been performed 3 or 4 times, solo, by Elvis, during the 1986 tour.

Still, there are other EC songs that he has chosen not to record or release, after trying them out live. Let's look at those, the ones we may NEVER hear:

For the super-technical among you (you know who you are), I guess we could count **Idle Hands** as the oldest unreleased Elvis song, although for all intents and purposes, it's almost *Temptation*. Still, there's a different chorus, a different bridge, somewhat different tempo...hey, different title! I thought we might get a demo of this on *Get Happy's* re-release but it looks like EC lost a lot of his old demo tapes. This was premiered in March 1979 and performed for the rest of the Armed Funk tour, then re-jiggered when *Get Happy* was recorded. If you saw the 1991 Rude 5 tour, the version of *Temptation* done then was as close to the *Idle Hands* arrangement as we'll ever get.

In the two Christmas shows at the Royal Albert Hall in 1982, Elvis performed a lovely ballad called **Baby Pictures** with Steve Nieve;

unfortunately I guess this was never recorded. A darn shame.

The following year, Elvis opened his final Christmas show at the Hammersmith Odeon with a short solo set including a peculiar number about a submarine attack presumably called **Lifeboat**. Like *Town Where Time Stood Still*, it sank without a trace (no pun intended), although a couple of its lyrics reemerged in *Worthless Thing* a few months later.

The March 1985 Miners' Benefit at Logan Hall featured a number of new songs, most of which showed up on *King of America* or *Blood and Chocolate*; however two songs introduced at that show never made it to us. **All You Thought of Was Betrayal**, a rather nasty look at Mrs. Thatcher and the state of the British nation, was featured in subsequent solo shows in 1985 but then was cannibalized for *Tramp the Dirt Down*.

Another number played at the Miners' Benefit was **We Don't Even Try Anymore** co-written with John Doe of X (and probably more his song than EC's). This country rock number was performed again one other time, solo, and then vanished. John Doe never released it either!

Yet another beautiful piano ballad, **The Last Time You Were Leaving Me**, was played solo by Elvis only twice during the 1986 US tour. What a drag this isn't coming out, it was so beautiful. (OK, OK, I like ballads...call me a sentimental fool.) Elvis seems to be reluctant to release these piano ballads, it's too bad.

Finally, in more recent times we have **The King of the Unknown Sea**, a collaboration with The Brodsky Quartet that was worked up after *The Juliet Letters* project was completed. This was performed as an encore at all shows on the 1993 Juliet's tour, and was scheduled to be released on the *Live At Town Hall* CD, which became a promo, then ultimately the 4-song promo. There have been rumors that it will come out eventually as part of another EC-Brodskys project.

That's it for now. Send your questions, comments, suggestions, corrections to *Those Eternal Questions* care of this magazine, and I'll see what I can do for you.

Bye!

Dave

Dave can also be reached directly on-line at XprtWrites@aol.com.

On The Beat

The Latest EC News

London's Brilliant Parade E.P.

A fourth single from *Brutal Youth* was issued in the U.K. on November 14 when the *London's Brilliant Parade EP* appeared in 2-part CD, 12" vinyl and cassette formats. An unusual link-up between Warners and Demon allowed the latter to introduce their Costello back catalog material to new admirers through the inclusion of tracks from the *Almost Blue* and *Imperial Bedroom* reissues on part one of the CD single and from *The Very Best Of* compilation on part two. Meanwhile, regular devotees were reintroduced to the crackling delights of vinyl through the inclusion of some previously-unreleased material on the 12" version. Hoagy Carmichael's *My Resistance Is Low* and Paul Simon's *Congratulations* both originate from the album's worth of material which EC, Pete Thomas and Paul Riley recorded for George Jones to consider in October 1992. The third unissued track (which also appears on the cassette) is *London's Brilliant* from the demo sessions for the Wendy James project which Elvis and Pete Thomas held at London's Pathway Studios during late 1991.

Contingency sales-boosting plans involving the possible release of even more versions of the E.P. were abandoned when the record failed to reach the Top 30 of the U.K. national singles chart, peaking at #48 on November 20. No promotional video was made to accompany the single, Elvis telling BBC2 TV's *The O Zone* that "the dreamier side of London is in your imagination so it has to exist in the listener's mind as much as in mine writing the song. I don't think the record company are going to give me a million pounds to make the kind of picture that I'd like to accompany it, so I'd rather leave it to the imagination and hope that the fantasy is in the music."

In-Store Entertainment

Elvis & The Attractions made a live promotional appearance at a crowded Virgin Records shop on Argyle Street in Glasgow on the afternoon of Tuesday November 15, prior to the first of two shows at Barrowlands. They performed seven songs (*Watching The Detectives*, *Kinder Murder*, *(I Don't Want To Go To) Chelsea*, *Good Year For The Roses*, *13 Steps Lead Down*, *Radio Radio* and *London's Brilliant Parade*) before conducting a record signing session.

A planned live appearance by EC & The Attractions at the HMV Megastore on Oxford

Street in London on November 17 was canceled when the store failed to agree a crowd limit for the event with the local council. HMV apparently requested a license to admit 1,500 people but the authorities would only sanction a 700 limit. EC still hopes to proceed with a live appearance at the store some time in the future, possibly to tie in with the *King Of America* and/or *Blood And Chocolate* reissues.

Yet another cancellation was the scheduled December 1 in-store appearance at a Virgin Megastore in Dublin. The story here is that Virgin UK had sanctioned the Dublin's store's expenditure on the event under the mistaken impression that it would take place on a Saturday with the shop at its busiest. When somebody at Virgin finally got around to consulting a calendar, it was discovered that December 1 actually fell on a Thursday when the store would be less crowded. The band was asked if it would be possible to reschedule the appearance for Saturday December 3. Apparently it wasn't!

Exeter Gig Canceled

Continuing with cancellations, as mentioned in our cover story, Elvis was forced by illness to cancel his show at Exeter University on November 20. The student entertainments officer there tells us that EC was desperately disappointed at having to abandon this sold-out show as it would have been his first appearance in the South West of England in many years. He and the band were willing to fly their equipment back from Ireland for an early December rescheduling but the combination of a heavily-booked hall and band commitments in the U.S.A. defeated this scheme. Elvis has promised to include the university on his next tour.

BBC Radio 1 "In Concert"

BBC Radio's outside broadcast team were on hand to record EC & The Attractions' show at Glasgow Barrowlands on November 16 and, unusually, were able to broadcast a 40-minute segment from it by November 26, before the tour had even ended. The songs aired were: *I Want You*, *No Action*, *My Science Fiction Twin*, *Watching The Detectives*, *Deep Dark Truthful Mirror*, *Complicated Shadows*, *London's Brilliant Parade*, *Alison*, *Pump It Up*. Most interesting to regular Costello-watchers was the inclusion of the previously unreleased song *Complicated Shadows* which Elvis announced had been written for Johnny Cash. "I don't know what you're clapping for," he told an enthusiastic audience, "he didn't do it, did he?". In fact, the song was excluded from Cash's last album *American Recordings* because nobody told EC that it was going to be a solo project. Asked for a contribution, he went ahead and wrote a song better suited to a full band

recording, with the result that Cash felt unable to use it on the record. However, as Elvis pointed out to the Glasgow crowd, "There's still time".

Joe Loss Tribute Concert

Elvis and his father, Ross MacManus, made a rare appearance on stage together performing the old Glenn Miller song *At Last*, during a charity tribute to Joe Loss organized by the late band leader's widow, Mildred, at London's Barbican Hall on October 30. As most Elvis fans know, Ross was lead vocalist for the Joe Loss Orchestra, a popular UK big band, for many years. The December issue of *Q* magazine ran a nice color photo of father and son taken backstage at the event.

News From Liverpool

EC has agreed to help raise the 2 million pounds required to restore Liverpool's Royal Court Theater to its former glory. He has joined the theatre's new board of trustees who are launching a major refurbishment appeal early in 1995. Simon Geddes, who leases the Royal Court from the Liverpool City Council, told the *Liverpool Echo* that Elvis had "agreed to try and raise the local and national profile of the theatre. That means being available to take an active part in raising the money we need".

Elvis has also agreed to teach at Paul McCartney's Liverpool Institute for the Performing Arts which is to be based at the ex-Beatle's former grammar school. LIPA opens in September 1995 and has already received applications from more than 3,000 students. They are currently seeking to attract candidates from the U.S.

Tales From The South Bank

Elvis has accepted the invitation to act as artistic director for this year's *Meltdown* festival which will be staged during June and July at London's South Bank Centre. "In past years they've had people from the contemporary classical field," he told the BBC World Service in November. "We're obviously going to bring in some other kinds of music as I don't belong to any particular school. We will have contemporary classical players there, but also jazz people, people from folk - and (not just) English folk musicians. We're still planning it but I think it will lead, hopefully, to some new collisions and happy accidents in music, and maybe some further collaborations on my part." Elvis told the London listings magazine *Time Out* that he planned to make the festival as eclectic as possible, opening with a "fun evening of attack and counter-attack from the South Bank up to Hungerford Bridge where I might have two music groups playing against each other, taxi horns, then a touch of honks

On The Beat

(more)

from the boats on the Thames like a musical firework display Don't like the name *Meltdown* though. It sounds like one of those fucking burger bars in L.A."

EC is also involved in the South Bank Centre's Purcell tercentenary festival *Henry Purcell: The English Genius* which takes place between March 5 and May 8 of this year. This project marks the 300th anniversary of the composer's death and will include a concert on March 7th by the viol ensemble Fretwork featuring Purcell's music alongside specially commissioned new works inspired by his *Fantasies* and *In Nomines*. Graham Sheffield, Music Department Director, told the January issue of the Centre's *Preview* magazine that "Purcell is Britain's equivalent composer to Mozart yet most people don't know much about him. Knowing how many composers revere him, we've asked a selection of them to listen to his *Fantasies* and respond to the idea in a contemporary piece for viol ensemble Fretwork. So far we've had some very interesting pieces from composers who represent very different styles of music". EC will be among the contributors with a musical treatment for four viols and counter-tenor which will be premiered alongside new works by John Woolrich, Barry Guy, Alessandro Solbiati, Poul Ruders and Elene Firsova. The concert takes place in the Purcell Room and will open with a round-table discussion involving the composers chaired by BBC Radio 3 Controller Nicholas Kenyon. Tickets are available from the Centre's box office from February 7.

Film Title Music

Actress Julie Walters (remember *Educating Rita*?) performed four songs that ran as closing title music for the U.K. Channel 4 TV's series *Alan Bleasdale Presents*. The songs were produced by Elvis and were recorded at Westside Studios in London during the late summer of 1993. The songs and dates of broadcast were: *Blue Bayou* (October 4), *All The Way* (October 11), *The Lone Pilgrim* (October 18), *God Will* (October 25).

On the subject of closing title music, the David Puttnam-produced film *War Of The Buttons*, went on general U.K. release in October. Mysteriously, *Life Shrinks*, the song which Elvis wrote and recorded specifically for use in the film, failed to appear in the finished production. (*Absolute Beginners* all over again!)

Brit Award Nomination

The ceremony for the 1995 Brit Awards (U.K. equivalent of the U.S. Grammy Awards) will take place at the Alexandra Palace in London on February 20. EC is among the nominees in the Best Solo Male Artist category where he faces competition from Eric Clapton (another EC!) Morrissey, Seal and Paul Weller. Good luck Elvis!

Tasmin & The Attractions

Following the completion of the U.K. tour, while EC prepared for a Christmas break in the Caribbean and Steve Nieve headed home to Paris, Bruce and Pete Thomas were scheduled to return to the U.S. to play on the new Tasmin Archer LP produced by Mitchell Froom. For those of you who might have missed it, Tasmin released the *Shipbuilding* EP last year which also included three other Costello covers; *Deep Dark Truthful Mirror*, *All Grown Up* and *New Amsterdam*.

The Supporting Cast

Liverpool-based band, Cast, who opened most of the 1994 U.K. dates, were booked for the tour after their manager, who was eager to avoid seeing them pigeonholed as an "indie" act, sent out demo tapes to several of the "more mature" figures in the rock & roll business. Both Elvis and his U.K. promoters, Asgard, were included on the mailing list and the offer of a support slot on the *Brutal Youth* tour soon followed. The last we heard, Cast were about to sign a recording contract with Polydor. Anyone seeking further info on the band should contact Cast Management, Room 101, Slater Street, Liverpool L1 4BT. By the way, Cast features the bass player from The La's who opened some 1991 Rude 5 dates in the U.S.

Radio Radio

Some recent U.K. radio appearances :

November 10 - Simon Mayo (BBC Radio 1) Interview in Mayo's regular *God Of the Week* feature. Three songs from a solo session recorded the previous week were also broadcast: *Indoor Fireworks*, *New Amsterdam*, *Rocking Horse Road*.

November 21-25 - Richard Skinner (Virgin 1215) Interview broadcast in daily segments throughout the week.

November 26 - Johnnie Walker (BBC Radio 1) Broadcast of 40 minutes from November 16 Glasgow concert on regular *In Concert* program.

November 26 - Pop On The Line (BBC World Service) Hour-long live phone in show with EC taking calls from around the world. Great interview without any sarcasm!

Television

Now some recent U.K. television spots:

October 29 - The Danny Baker Show (BBC 1) Interview recorded on October 28.

November 3 - The Big City (Carlton) Interview.

November 12 - TOTP2 (BBC 2) Clip of *Radio Radio* from 1978.

November 18 - The O Zone (BBC 2) Interview plus soundcheck footage from Shepherd's Bush Empire in London.

November 26 - The Danny Baker Show (BBC 1) EC & The Attractions perform *Shipbuilding* and *London's Brilliant Parade*. Recorded November 25.

December 9 - The O Zone (BBC 2) Very brief interview clip.

December 24 - VH-1 to 1 (VH-1) 30-minute program featuring video clips interspersed with segments of individual interviews with Elvis, Steve, Bruce and Pete looking back on their work together. Included brief video clip of *I'm Your Toy* live with the Royal Philharmonic Orchestra from 1982.

In Print

Finally some recent U.K. magazines:

Time Out (November 9-16) Black & white cover photo with a 3 page interview and several other photos, including one of EC's first band, Flip City.

New Musical Express (December 24-31) EC chooses an evening of fantasy TV viewing.

Q (January 1995) Page-long interview with a full-page color photo. Also other photos in a Q-photography feature plus the photo with his dad previously mentioned in *On The Beat*.

Mojo (January 1995) Brief EC selection of his 1994 musical highlights. (He picked Nick Lowe's *Shelley My Love* as the year's best vocal performance.)

Lorenzo's Travels CONTINUED FROM PAGE 4

of sophistication indeed! Especially noticeable was how the *Brutal Youth* material now stood out as highlights of the show; *My Science Fiction Twin*, *Sulky Girl* and Mr. Nieve's "keyboard jungle" on *Clown Strike*. These shows also seemed to bring out some of the "British" songs such as *Good Year For The Roses* (dubbed the *Suspicious Minds* version by Elvis), *I Can't Stand Up For Falling Down*, *Shipbuilding* and *Oliver's Army*.

The next night was the first of four Friday shows at the exquisite Shepherd's Bush Empire in **London**. This old BBC venue was just perfect with a low stage, open floor, bars on all sides and two balconies for those who preferred to sit. The evening began with an unannounced opening set by Glenn Tilbrook and Chris Difford of Squeeze who gave us 45 minutes of acoustic bliss featuring some hits and some new songs as well. Also a birthday cake for Chris' 40th birthday.

Songs played with the Attractions for the first time:

Deep Dark Truthful Mirror
Veronica
So Like Candy
Other Side Of Summer

This fine beginning could only be matched by EC and the Attractions starting things off with a savage *I Want You* featuring the blistering guitar of "the little hands of concrete". This show came off like those of old where the audience seemed to push the band to play even hotter. Treats after the show were the chance to finally meet Glenn Tilbrook after all these years and for Bruce to tell me that the band will record with EC again on a "folk" record in 1995 - not unplugged, but more like Roger McGuinn.

With bonfires raging outdoors on "Guy Fawkes" night, it is even hotter inside the packed LCR (student union) at the University of East Anglia in **Norwich** where the next show takes place. Tonight we get a bit of *Indoor Fireworks* as well during *Alison*. A day off follows as I tour the English countryside and return to the LCR to see The Kinks.

Then it's a another mad dash in my Vauxhall on the insane Motorway to Wales! The next show is at the Center in **Newport** where for a change of pace I take a seat behind the soundboard. I am treated to a great sounding show that starts with my current new fave *Sulky Girl* and whose regular set ends unusually with *Pump It Up*. Afterwards its some vino with the

band while Elvis attempts to fight off an oncoming cold with a plate of freshly cooked pasta with garlic. EC takes time to laud the wonderful version of his new song *I Want To Vanish* by June Tabor and also notes what a different experience it was working with the Irish a capella group The Voice Squad for the Van Morrison tribute record.

A rainy day drive to the sea and a cliff side hotel in Bournemouth, I find my way to **Poole** and arrive at the Arts Centre. Tonight is the night I am hoping for as EC debuts some new original material. First a song written for Johnny Cash, *Complicated Shadows*, and a few songs later *Dirty Rotten Shame* (followed by ten seconds of Pete playing the opening drum-solo to *New Lace Sleeves*). I manage to keep my tour poster dry as I make my way back to the car.

On yet another rainy day I make a pilgrimage to contemplate the meaning of Stonehenge. Before the next show in **Brighton** I get to have my picture taken in the dressing room with the band. While waiting, I learn that only the U.K. shows have been recorded by the band onto DAT. Arriving in the dressing room I find EC listening to his beloved Liverpool soccer team on the radio while browsing through fan mail sent to the venue.

The Dome is small and intimate and it takes a loony guy dancing during *You'll Never Be A Man* to finally get the crowd on their feet. One of my personal faves gets played as Steve suggests *Green Shirt* as an encore. After the show I discuss U.S. politics and the Internet with Pete's parents who raised the future "Surf Rider" nearby. They claim to scrutinize all the EC news on the "net" daily.

On the way back to **London** I get to hear EC's session on BBC Radio 1 as he plays some acoustic songs while plugging the tour, the single and the BBC recording of Barrowlands the following week. It's Shepherd's Bush Empire again for my final show. Another strong opening set by Difford and Tilbrook and then EC & the Attractions open up with a song rarely played live, *Little Triggers*. Another night of surprises as the two new songs are played again and for the first encore, EC and Steve premiered yet another new song that they worked up at the soundcheck, *Poor Fractured Atlas*.

The show ended with an absolutely wild crowd pummeling those of us at the front with some very aggressive slam-dancing during the rest of the encores. One guy said it best, "Elvis make me feel young again! Pump It Uppppp!". Afterwards this contrite gent even thanked me for letting him jump all over me. All in all, for me, this was a rousing finish to a tour that had started out on a sedentary note.

Heading backstage, I ran into another fan from New England, Ms. Aimee Mann. (Who by

the way is reported to have a new Costello song on her upcoming album - possibly titled *The World's Greatest Optimist*.) I then said my goodbyes to Robbie and Milo (thanks for everything guys!), the Attractions, and Elvis himself, who humbly thanked me for coming and added a wish to meet again soon. The bass player hinted about recording with Mitchell Froom again as well as returning to the U.S. in the summer of '95. (No sheds this time but maybe indoors in L.A. and N.Y. for a week each.) I walked out with a big smile and then ran as fast as I could to get down to the tube station before midnight.

I have seen EC perform many times since 1979 and the 1994 model was one of the best, the most satisfying and longest tour (six months) since "Costello Sings Again" in 1986/7. It is apparent that Elvis Costello and the Attractions are meshing together in a union which is capable of producing even greater music in the future. I'll look forward to whatever comes next with great anticipation and will hopefully see you on the road with the best band in the world!

Yours truly,
Lorenzo

Comments by reviewers used to describe the voice and stage persona of Brad Roberts, lead singer of Crash Test Dummies, opening act for the U.S. leg of the tour:

- * "good-humored, deep-voiced"
- * "bass-baritone vocals"
- * "desultory"
- * "painfully affected *basso not-so-profundo*"
- * "pretentiousness"
- * "self-satisfied smirk"
- * "meandering vocal growl"
- * "bullfrog low voice"
- * "computer-generated, with an eerie tone more suited for introducing an amusement park haunted house"
- * "gruff-voiced"
- * "monotonous"
- * "croaky basso"
- * "off-putting demeanor, oozing with the clipped insincerity of a flight attendant indicating where the emergency exits are"
- * "smug attitude. It's like watching Bruce Willis on "Moonlighting". It's cute for awhile but its gets awfully old."
- * "sings like a cow"
- * "geeky attempts at irony between songs"
- * "mugging goofily"
- * "a bunch of high-school nerds who struck it lucky at a talent contest"

New Bootlegs

Beyond Belief does not condone the manufacture, sale and purchase of unauthorized recordings. As Elvis said in a recent Japanese interview, "Live bootlegs can be funny. Studio bootlegs are the work of gangsters and thieves." Nonetheless, we sure like listening to boots and here are some recent releases with some comments simply to advise the consumer:

Buddy Holly On Acid (Insect) By far the best Costello boot ever released! This is a spectacular quality soundboard (illegal) from the July 19 concert at the Foro Italico in Rome, Italy. This is the live album that we all have been waiting for so don't let this one get away. Only flaws are a few missing notes from the opener *No Action*, a lot of dead air while the show took a brief halt to clear up some technical problems (and returned with an appropriate *Accidents Will Happen*) and the absence of the encores.

Brutal Youth Tour 1994 (Blue Moon) A reissue of the above that surfaced recently at some U.K. record fairs. Is this just a bootleg of a bootleg? How criminal!

Youthful Elvis (Home Records) Could you imagine how it must feel to make a pretty good audience tape of a show and spend money to press a boot of it only to have a soundboard boot of the same show come out! Yes friends this one is an audience tape of the Rome show that appears on *Buddy Holly On Acid*. There's no real need to get this one unless you are the completist who needs the complete *No Action* and part of the encores. The incomplete *Favourite Hour* was a big disappointment.

Unplugged & Unshaven (The Smoking Crocodile) This one gives us four tracks from 1991's *MTV Unplugged* and 5 solo tracks from 1989's *Everything You Always Wanted To Know About Spike* BBC TV special. Both of these are commonly available and the tape hiss just sounds awful on CD! We do however get eight tracks from a 1991 Rude 5 rehearsal tape reportedly from Santa Barbara, California. (The rumor has it that EC left a tape in his hotel room when he checked out. Oh those "gangsters and thieves"! These cuts are great but why not give us the whole rehearsal tape and forget about the TV stuff. Also the best track off the rehearsal tape, a definitive Costello-version of *You Bowed Down*, the song he gave to Roger McGuinn, is left off.

Glitter Gulch

Free Classified To Readers

Beyond Belief is looking for contributions for its next issue. Original material regarding the past, present and future career of Elvis Costello is welcome. News items are also greatly appreciated. It is preferred that material be submitted via electronic media (disk, E-Mail, fax, etc.) however an old typewriter will do! Deadline for the next issue is April 15, 1995. Please submit to Mike Bodayle c/o this magazine.

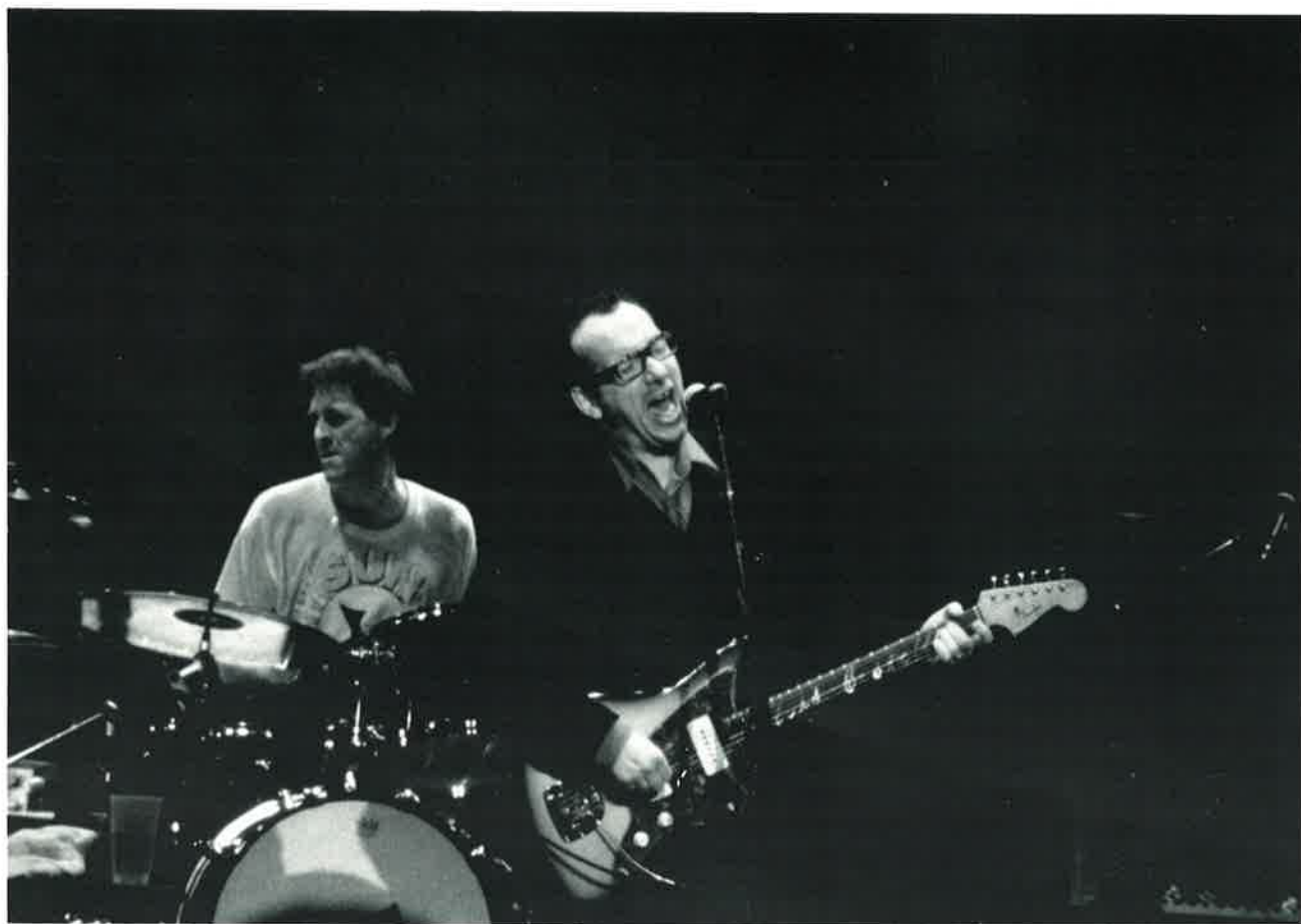
Next issue's *Lip Service* will be expanded to include letters to the editor. Please tell us what you think of this issue, would like to see in future issues or simply what's on your Costello-mind.

This space could be yours! Please submit a free classified for next issue. It is hoped that this page will be a place for Costello-collectors to meet and trade rare records, CD's, printed material, live tapes, etc.

What is the rarest known EC collectible? I'm not sure but let me tell you what I want most. It is the 1979 Georgie Fame LP *That's What Friends Are For* which is the only known recording of this early Costello original. (You may recall that the lyrics appeared in *Elvis Costello: a singing dictionary*.) This LP was released in the U.K. on Pye records and had the catalog number Pye N 119. Anybody out there have a copy?

Reader's Choice will be a regular feature starting next issue. Please submit a list of your top 5 current Costello LP's and your top 10 current Costello songs. We will keep a running summary of submissions and update the results each issue. Your list will remain until you update it! Send it right now!





In The Next Issue Of Beyond Belief:

- * An interview with Rykodisc's Jeff Rougvie, Project Manager for the Costello reissues*
- * The latest up-to-the-minute news on recordings, live-dates, etc.*
- * Questions and comments from our readers*
- * A look back at some great moments in EC-history*

Subscribe now to receive Beyond Belief #2 sometime in May!