

Elvis Costello & the Fairfield Four

THE LONG-AWAITED RELEASE of Elvis Costello's beautiful debut recording of the McCartney/MacManus composition, "That Day is Done," with the legendary gospel group the Fairfield Four, is finally happening. On September 9th, Warner Bros. will issue *I Couldn't Hear Nobody Praying*, a collection of recordings of the FF4 with several special guest stars.

To kick off the album's release, an all-star concert is planned for October 1st at the Ryman Auditorium in Nashville. At press time, EC's appearance was confirmed along with Pam Tillis, Steve Earle, Kevin Welch, Marty Stuart and Leroy Parnell, who also appear on the LP. This special concert is open to the public and may be filmed for a possible future airing. Also watch for a possible *Letterman* appearance by EC & the FF4.



Photo by Libba Gillum

Costello Catalog Capers!

THE ELVIS COSTELLO CATALOG gets a workout with some compilation/reissues from Rykodisc, Warners and possibly Demon.

First up in the reissue department were the August 12th releases of *Imperial Bedroom* (RCD 80278) and *King of America* (RCD 80281) on CD gold disks in 20-bit digital sound. Issued in their "extended play" formats, Ryko's Jeff Rougvie told *BB* that the disks "sound great and will last forever." Jeff also noted that Ryko made a "gold disk" proposal to EC and these two disks were handpicked by him.

Due October 14th from Warners is Costello's final release for the label, *Extreme Honey: The Best of the Warner Years*, a greatest hits package (see page 9 for the tentative track list). As a bonus, included is a new song with a familiar title ("The Bridge I Burned") and a rather unorthodox origin.

EC had originally recorded a version of Prince's "Pop Life," a song from the "Artist"'s 1985 Warners' LP *Around the World in a Day*, which had been performed

live in 1986 with the Attractions. The new version was recorded with Supergrass's Danny Goffey on the drums and with some loops and samples provided by EC's son Matt MacManus. Intended to serve as Costello's final poke at his former label, this sarcastic look at the world of "pop" featured some additional lyrics from EC including the "I should have never walked over the bridge I burned" line used in his "Jay Leno-version" of "You Bowed Down."

However, the Artist refused to give Costello his permission to release this significantly altered version of his song. Thus EC went back to the tapes he and Danny had cut and reworked them into an original composition which maintains his bent against Warners. The label also releases the *A Case for Song* video in the US on the same day.

Danny Goffey told *Melody Maker* that the session at one point turned into a bit of a jam. "He played the Wurlitzer and I drums and we went into 'Instant Karma'. He was a real gentleman and it was a great experience working with someone I admire."

Finally, Demon is considering a special 20th anniversary edition of Costello's debut LP, *My Aim Is True* which may include some newly uncovered demos. A similar reissue for *Armed Forces* is also being considered.

Tom Thumb in the Park (see page 6)

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LIP SERVICE

From The Editor

I had an awful time getting myself "up" for working on this issue. Likewise, the same could be said about waking up and going to work, or doing the dishes, reading to the kids, etc. I was burned out and the only cure was to get away. A long weekend to Albuquerque (Hot dog! Jumping frog!) with the family did the trick. I came back charged and ready to go. The benefits of a vacation (or holiday) cannot be underestimated.

Throughout the years, I have always looked at my travels to see Elvis Costello perform in this same vein - chances to get away, have some fun, see new places and clear out my cluttered brain. One such memorable trip was in April of 1987, following Elvis Costello and Nick Lowe on their *Almost Alone* tour (to be featured in an upcoming issue of *BB*).

My traveling companion as usual was Byron Wilson and we met up at the San Francisco Airport, arriving within minutes of each another. Grabbing a rent car, I'm sure that our first stop was at a record store, even before thinking about finding a hotel or a place to eat. The only other immediate need was to buy all the local newspapers to search for any mention of the concert. This ritual would of course be repeated the next morning seeking out a review of the show.

Aside from casual sight seeing (very casual) and eating out, the majority of our time generally was spent tracking down record stores that we would find listed in the Yellow Pages of the local phone book. As we would enter each store, there was that sort of sly race over to the "C" section to see what Costello rarity might be waiting for us. I seem to recall finding a German pressing of *Get Happy* (with the tour dates sticker) in a used store in Haight-Ashbury this trip.

But of course the concerts were always the highlights of any trip and these were no exception, beginning with the experience of seeing Nick Lowe perform solo for the first time in San Jose. This was perhaps the first time I had ever seen him play guitar and I was very taken by how well this novice solo performer had captivated the crowd with his playing and singing.



Darren Courtney traveled from Ohio to Raleigh, NC to pose with EC after the June 18, 1994 show at Walnut Creek.

Elvis would not disappoint either with an outstanding show in this college venue, offering us the rare treat of his Grateful Dead medley, his boombox-accompanied "Pump It Up" and the mini reprise of the "Wheel." The next night in Irvine would be what I consider to be possibly the most unusual Elvis Costello concert I have ever seen.

Neither Byron nor I can remember how we got from San Fran. to LA, but we did have a fun afternoon record-shopping in perhaps the record-shopping capital of the world. After getting a hotel near the John Wayne International Airport to be ready for our flight the next morning, we headed over to another school facility for the evening's festivities.

Nick was in fine form but when EC pranced out strumming and singing "Sally Sue Brown," it was obvious that something was wrong. The old voice was gone and it seemed like a struggle for him to even talk. After the second song revealed no improvement, I recall whispering to Byron, speculating that the show would be halted. However, a miracle occurred and EC somehow regained full strength of his voice.

The show however did come to an early end when EC called the fans to the stage during "Pump It Up" and either the resulting pandemonium or EC's desire to rest his voice made him call it quits. I have one other memory from that evening: the thrill of seeing Elvis and Nick duet on my all-time favorite song, "Peace, Love &

Understanding," even though it was spoiled by the failure to connect the Basher's mike properly.

So kick back, relax and enjoy this latest issue. For such a "quiet" period in Costello's career, there was sure a lot of news to track down for this issue and my sincere thanks goes out to all who helped. I'm tired and looking forward to my "vacation" October 1st at the Ryman in Nashville! See you there. P.S. Get a friend to subscribe to *Beyond Belief*!

Beyond Belief

c/o Mike Bodayle

110 Granburg Circle
San Antonio, TX 78218
USA
mbodayle@txdirect.net

or

c/o Mark Perry

6 Hillside Grove
Taunton, Somerset TA1 4LA
England
mark@perrys.prestel.co.uk

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Editor

European Editor

Contributing Editors

U.K. Administrator

Art Director

Copy Editor

Photography

Mike Bodayle

Mark Perry

Alfonso Cardenas

Dave Farr

Byron Wilson

Christine Perry

Janet Wilson

Lang Zimmerman

Tony Sacchetti

Special Thanks: Clive Williams, Chip Rollinson, Gill Taylor at By Eleven, Bill Bentley & Peter Rauh at Warner Bros, Alan Price at Demon, Jeff Rougvie at Ryko, Robert Kessler at London Records, Lee Olsen at Keith Case & Associates and Andrew Sandoval & Gary Stewart at Rhino.

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To The Editor

COSTELLO COVERS

Just got my *BB* and as usual it gets me all hyped up for the "Dec." But I did have a very big concern. Based on your survey, it sounds like you may abandon the listing of Elvis covers. I hope not. It's one of my favorite features. As I may have told you, I do a weekly new alternative music show and it's all I can do to keep from playing all Elvis all the time. So not only do I enjoy the covers, but it gives me an excuse to play not only new Elvis. I can play the cover and follow up with the real thing, then it fits into the format.

I've been also trying to put together and collect as many as possible Elvis covers, Elvis doing other peoples songs, Elvis as guest on other people's songs, songs Elvis wrote for other people and any other Elvis related songs, i.e., he produced or he was influenced by or sounds like Elvis songs. So don't stop the covers! If there is a master list out there of these types of songs, both my audience and I would be the happier if you could direct me to that source.

Flee (Lee Courtney), Madeira Beach, FL

No need to worry. As this issue reveals, we have no plans to cease our coverage of Costello covers. Watch for a listing of all known covers in our next issue.

COMMENTS ON BB11

My compliments on the last issue of *Beyond Belief*. Among the many small pleasures it brought me - to single one out pretty much at random - was the tip about The Loved Ones. Like you, I enjoy hearing covers of Costello songs, and their tape sounds promising. I'm looking forward to it.

But I'm writing especially to single out two large pleasures. Dave's "A-Z" is extraordinary - an astonishingly ambitious undertaking. You'll have to go monthly because of that feature alone, just to keep your readers' blood pressure down while we wait for the next installment. He made me want to sit down and relisten to those six songs with his thoughts in mind. Not just want to - I literally will. And I bet I'm not the only person who does.

Kerry Ramp's "Bookworm's Guide" also deserves high praise. Like Dave's article, it's well written - both pieces are far above normal fanzine standards - and I was completely absorbed by it, even though for some reason (well, the obvious reason is that most of them aren't very good) I don't usually enjoy books about rock musicians,

Elvis Costello included.

Thanks for another fine issue. I spent a long time working as an editor, and I can appreciate something many of your subscribers may not - exactly how much work putting out a magazine involves. You do a great job.

David Van Fossen, Brooklyn, NY

A GRIPE ABOUT GRIPES

There have been several gripes about US bias and the detailed content of recent articles in *BB* ("too much criticism of EC," "songlists," etc.). Well, I say if you aren't part of the solution, you're part of the problem. If someone else is not putting forward your point of view - do it yourself!

As for letters commenting on the style of concert reviews, I think the logical conclusion of the arguments put forward would be that all reviews would consist of "Yup, I was there." The songs played and the RELATIVE quality of EC's performance provide the descriptive colour of the review. It would be too much to constantly say "EC fluffed the guitar solo - but still played better than I ever could" or "EC's voice was rough - but still carried more emotion than anyone else could." So take the qualifier as implicit. We all appreciate EC and his talents. Let's talk about them - not each other.

Richard Arthur, Leicester, ENG.

WIMPS AT WARNERS

Have Warner Bros. no imagination at all? I'm referring to their decision to release a greatest hits compilation as the swan song to terminate EC's contract. I mean, come on! How about some initiative? There's a vast shortage of official live EC material about, so why not release, say two songs from each EC Warners album performed live for example? That would make a nice 12-odd songs collection plus the new material, which we have been promised. I think it's typical of record companies to have very little faith in a long established artist's present work. It's obvious they're playing it safe and milking it by issuing the good old hits once again.

Stephen Thompson, Cambridge, ENG.

Thanks for helping out with info for this issue: Jeff Pargeon, Ellen Druda, Alan Ramsey, Olivier Ridolphi, Dean Martucci, Mark Bartlett, Francois Drouin, Masanori Saito, Alison Munin, Jim Steele, Karl Buhler, Drew Matich, Mike Hernandez, Peter Gale, Wally Ingram, Edward O'Connell, Bill Brown, T.J. Young, Lee Rouso, John Foyle, Mario Artecona, David Traske, Brian Hinton, Mike Halliday and Margaret Law-Payne.

A TRIBUTE TO JEFF BUCKLEY

Jeff Buckley's performance at the Meltdown Festival on July 1, 1995 in London was truly a magnificent vocal tour de vox! Jeff was personally persuaded by Elvis to come to London to sing solo on a bill with June Tabor, soprano Patricia Rozario, Irish vocalist Michael McGlynn and Costello himself, after already having performed at the Tourhout Festival in Belgium that afternoon.

After a glowing introduction by EC, Jeff came center stage and muttered "I may suck". But of course the opposite was to occur despite the annoying photographers who had to be escorted out by Cait O'Riordan herself. Jeff introduced his first two acapella songs by saying: "I love these two songs because they are songs written by men for women and I love singing women's songs. It tears my heart out". He then sang "Corpus Christi Carol" which had both the audience and fellow singers in awe. After his searing version of "Dido's Lament" and a thunderous applause, EC said: "They didn't invent the blues in the 60's. I think after that, I know as I'm sitting among the other vocalists this evening, I can tell you that none of us wants to sing next!"

He later returned, electric Fender in tow, lowering the strap with a self-approving "Yeah. This is another woman's song - this is about 'The Other Woman', a Nina Simone song." After another ovation, a request for "Hallelujah" was greeted with "It's too predictable. This song and a lot of other songs from these people helped me and probably helped some of you from slashing your wrists with the house cat." He then strummed the familiar chords of "The Boy With the Thorn in His Side", performing a mesmerizing version of the Smiths' classic.

The final song was a personal request from McGlynn, "Grace". This vocal tour de force only incited the crowd to scream for more. But EC had to excuse Jeff from any more singing. "The poor boy has to sing tomorrow in Belgium. Are you trying to kill him? He gave everything. He was fantastic. Thanks Jeff."

I was a fan before this show but soon began to hunt down all of his B-sides and live tracks to hear more of his fabulous vocals. I'm sure that EC will mourn Jeff's passing as do the rest of his fans.

Lorenzo

Jeff Buckley, 30, drowned in the Mississippi River on May 29th.

Ask Dr. Ellen:

An insight into readers' dreams about Elvis Costello by Dr. Ellen Slaten, Assistant Professor - Department of Psychiatry, University of Texas Medical School.

EACH DREAM WE HAVE COMES FOR A PURPOSE. Dreams express the thoughts of the unconscious, help us identify issues we need to deal with in our lives, and reflect our creativity. Dreamers tend to ignore the messages of their dreams, but these communications from the unconscious are of greater importance than most people realize. The insights we gain from our dreams can pinpoint the needs and direction of the soul. Carl Jung, the eminent Swiss psychiatrist, believed that dreams seek to express something that the ego does not yet know or understand. My aim is to help BB's readers make sense of their dreams about EC. The following interpretations contain suggestions for the dreamers to reflect upon. The dreamers should pay attention to the personal associations that arise for them as the dream images are discussed. Associations refer to the thoughts, feelings, memories, moods, and bodily reactions that pop into the dreamer's conscious awareness as he or she contemplates the dream. A dream must be pondered before its meanings become clear, and only the dreamer can say with any certainty what meanings his or her dream holds. Let us now explore the world of EC dreams. Our first dream comes from staff photographer and Costello-phile Tony Sacchetti from Hamden, CT:

I'm flipping thru TV channels when I suddenly see the end of an EC & the Attractions concert circa 1978/1979. I'm devastated by the fact that the airing was unannounced and as a result, I was unable to tape it. I've had that dream about 4 - 5 times. Please help.

This is a recurring dream, which indicates that it holds an important message for the dreamer. Until he discovers the meaning of it, he will probably continue to dream about this stressful event. The dream suggests that the dreamer feels he is missing out on something very important to him. There is an atmosphere of distress in the dream, a feeling of being unprepared and not being

forewarned. The dreamer should ask himself if there is an area in his life where these feelings arise for him. Does he feel that he is on the wrong channel in some sense, and that this is preventing him from experiencing what he really wants? The years 1978 and 1979 may be of special significance to him. A particular event may have occurred in the late 70s which is somehow related to the feelings reflected in the dream, so he might think about what makes those years meaningful to him. Jung believed that recurring dreams may anticipate a future event of some importance, so the dreamer should stay alert for notice of concert rebroadcasts. The dreamer might also try this exercise: before going to sleep, remind yourself that in the dream you will set the VCR in order to record the concert. Then see what happens.

Next from Carol Mitteldorf in Santa Barbara, CA who actually has had some real live Elvis encounters:

I've had this dream twice. The only bit I remember is that I'm sharing a drink with Elvis and Bono as we stand next to a decorated Christmas tree, laughing and chatting. Obviously I am at EC's manse in Dublin. Whatever this dream may mean, each time I have awakened from the dream, I was extremely happy and convinced for a moment that my dream had actually been real.

Even a fragment of a dream can be a powerful experience. This brief recollection leaves the dreamer feeling delighted. What is striking about this dream is the religious imagery. The dreamer shares "spirits" with EC and Bono in Ireland during the Christmas season. (The presence of Bono brings to mind the fact that U2 first gained notoriety as an openly Christian band.) In an act of communion, the trio chats animatedly beside a decorated Christmas tree. The tree can symbolize such things as evolution, growth, sacrifice, or psychological maturation. Religious images in dreams are referred to as collective symbols, because they represent manifestations of human thought patterns which are similar throughout the world. This dream seems to reflect something in the dreamer's life to which she feels deeply devoted. The dreamer should meditate upon the key images that appear in this dream fragment. Sometimes the briefest bit of a dream can open up a wealth of meaning through the personal associations that it evokes. More significance can be found in a single image than one would first suspect. The dreamer reports that upon awakening,

she momentarily believes the dream is real. This could indicate that in some ways she sees the real world as a dream. Jung believed that in waking life we continue to dream, just beneath the threshold of consciousness.

This intriguing dream is somewhat of an epic and comes in a mysterious letter without a postmark from Monna V. (female).

Here is my dream: I'm driving south through my favorite area (Carmel and Big Sur, California) on Highway 1. I'm in my favorite kind of car (an Aston-Martin Lagonda) and it's my birthday. I feel as if I'm going to a prearranged rendezvous, yet no such meeting has been arranged. When I get to the little river at the end of Carmel, I feel compelled to continue on. So I drive 19 miles further south until I come to a lighthouse situated on top of a huge, isolated rock at the end of a vast deserted beach. I look around but can find no way to get to the lighthouse. When I round the next corner, I see a gate and some people so I pull in and follow them toward the rock. I get out of my Lagonda (which has now turned into a Honda) and I slowly look up the 300-foot rock until my eyes reach the lighthouse on top. There is a man looking down at me. He's in his early 40's and he's wearing Buddy Holly glasses and all black clothes (except for his tie which is neon yellow). He waves to me lasciviously then motions for me to come up to him. As I ascend the 300-foot climb, most times when I look up I see him lustfully urging me on but at other times he's not there at all. Dauntingly, once it seemed he threw a large rock at me nearly hitting my shins. When I reach the summit, I close my eyes. I notice my mind is more exhausted than my body from trying to predict whether this man will be there: whether he will make ardent, extravagant love to me or throw me over the edge? I open my eyes. He stands before me looking at me. His eyes are: barbarous, demonic, drastic, ferocious, incendiary, insensate, piercing, raving, ruthless, savage, severe, tempestuous, unbridled, violent, zealous and Elysian! He slowly raises his hands to my throat! Then my dog barks and wakes me up. What do you think it means Dr. Ellen?

This dream is rich with imagery and provides the dreamer with much to contemplate. I will focus on a few key points. The dreamer should ponder the significance of the numbers that appear: Highway 1; the 19-mile drive; and the 300-foot rock. These might refer to important dates in her history. The Lagonda changing into a Honda suggests that

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Ask Dr. Ellen - FROM PAGE 4

the dreamer is undergoing a personal transformation of some kind. Light in a dream refers to consciousness. Thus, the dreamer's climb up the rock toward the lighthouse may represent her ascent to a more elevated plane of consciousness. Atop the rock appears the mysterious, EC-esque man in black. His yellow tie brings to mind the fact that women more often dream in color than do men. Some analysts believe that the more aware a person is of color in dreams, the more likely it is that the dreamer is consciously aware of her emotional life when awake. The dreamer should think about her personal associations with the color yellow. From a Jungian perspective, the man in black could represent the dreamer's animus, or the masculine psyche within a woman's unconscious. (Men have a corresponding feminine aspect to their unconscious, called the anima.) The animus contains both positive and negative qualities. On the one hand, the animus can represent brutality, recklessness, and evil. These qualities appear in the dream when the man in black lustfully urges the dreamer to climb higher, thwarts her progress by stoning her, and makes threatening gestures when she reaches the summit. These images suggest that the dreamer is struggling with different parts of herself. The animus also contains the positive characteristics of initiative, courage, and spiritual wisdom. Perhaps the dreamer feels at war with the light and dark aspects of her consciousness and finds that she holds herself back at times.

EC appears in these fans' dreams as a performer, friend, and demon of the psyche. While the male dreamer views EC on his TV screen, the females have more personal encounters with him. My interpretations should be considered provisional until they are confirmed by the dreamers themselves. After reflecting upon the interpretation and experiencing the feelings associated with it, the dreamers should reach their own conclusions and then pay attention to subsequent dreams for confirmation. When an interpretation is inaccurate or misses some part of the message of a dream, the dreamer's unconscious will provide further dreams to correct the misinterpretation. It is a good idea to keep a dream journal in order to watch for repeated themes over time. By discovering the meanings of our dreams, we get to know ourselves better. Jung believed, "A dream that is not understood remains a mere occurrence; understood, it becomes a living experience."



Session With Sexsmith

Story & Photo by Chip Rollinson

Many of us Costello fans were first introduced to Ron Sexsmith when he opened for Elvis & the Attractions last summer. We also heard about Elvis' praise and admiration for the 28-year-old Canadian singer-songwriter. I saw him at both Beacon Theater shows last summer and felt that he fell victim to "opening act syndrome" (i.e., the guys on the soundboard did not worry too much about how he sounded).

When I found out that Ron Sexsmith was taping a show for the new PBS series "Sessions at West 54th" on July 29th, I jumped at the chance to see him again. I figured that this time there would at least be good acoustics, if not an excellent performance. I did not think on my way into New York that afternoon that I would be seeing "the Man." The possibility that Elvis would show up never even crossed my mind. There were not even any rumors as there had been in February with his appearance with the Jazz Passengers.

I met fellow EC fan Cary Crisp outside the studio where he and his wife had secured the first two spots on line. Needless to say, we got great seats. Actually, there were not any bad seats . . . only about 150 people were in the studio audience. Before the show, Cary got a glance at the drummer's set list and saw "Everyday I Write the Book." We were both excited. A few minutes later, Ron and band entered the studio and began their set. Around the third or fourth song, I looked at the keyboardist's set list and noticed an asterisk at the bottom that read "May be played with Elvis Costello." I could not believe what I

had read. The asterisk was next to two songs, "EIWTB" and the Sexsmith tune "Wastin' Time." I could hardly contain myself and, when I told Cary, neither could he.

After the next song, Ron asked the stage manager, "Is he here yet?" He replied, "No, but he is on his way and will be here any minute." Ron then played an incredible version of "EIWTB," without Elvis, introducing it as a tribute. The stage manager then informed Ron that "he" had arrived. Ron told the audience, "I'll be back in a few minutes. Our special guest has arrived and I have to rehearse with him . . . or her." The rest of the band kept the audience entertained with some jazz, TV theme songs, and a lemon. Then a mike was passed around and audience and crew members told jokes.

Then out came Sexsmith with guitar in hand and the special guest was introduced. Elvis was sighted once again. He said that he would have been there earlier if his plane had not circled JFK airport for an hour. The two of them (without the rest of the band) launched into a beautiful duet. I was in awe and could hardly listen to what they were singing. When they finished, they said only that it was a Burt Bacharach song ("Windows of the World"). Ron joked about having to learn the entire song in 20 minutes. Elvis then left the stage area and stood off to the side with his wife. Ron then played three or four more songs and left the studio with Elvis.

"Sessions at West 54th" is filmed at the Sony Music Studios in New York City. The Sexsmith/Costello segment will air in mid-September on PBS.

Tom Thumb In The Park



Photos and story By Clive Williams

An unusual free concert staged in a Thames Chase Community Forest park by Britain's most successful chamber orchestra, the Academy of St. Martin in the Fields, included the first-ever public performance of EC's composition Tom Thumb, an adaptation of the work originally commissioned for a children's audio/visual production by the American company Rabbit Ears.

Thames Chase covers an area of 38 square miles to the east of London and this concert was the culmination of an extensive local schools conservation project in Essex, part of which included learning about the concept of a "community forest" (a mixture of woods and farms, woodland and leisure enterprises, nature areas and public open space). On the day of the concert, some 2,500 children each planted a tree in a dedicated copse as part of an environmental replenishment scheme.

"This is the first time in my career I've ever been the opening act for anybody, apart from Bob Dylan," joked Costello to the Independent newspaper, referring to the fact that his piece would be followed by Green Man Ho! , a poem by the late William Anderson set to music by composer Paul Pritchard. Naturally, Elvis was in attendance to witness the première of his first work for children and, reportedly, he spent much of his time wandering around Pied Piper-style with a trail of admiring schoolkids.

Elvis told the Independent that he had originally been asked to narrate the piece as well, but had declined in favour of BBC children's TV presenter Zoë Ball. "I can speak quite fluently but I'm not an actor," he noted (astutely, some might say!). "Kids in the audience can relate to Zoë Ball. If it was me they would say 'it's him with the glasses, it's not as good as when he sings'."

Sadly, the English summer weather failed to enter wholly into the spirit of this admirable event and, although more than 1,300 tickets were issued, there were only an estimated 800 people who actually braved the elements with their fold-up chairs and picnic blankets. Fortunately, one of these hardy souls was our very own Essex man, the intrepid Clive Williams, who kindly sent us the following report before jetting off to an exotic holiday destination . . .

Regular subscribers will be used to reading the globetrotting reminiscences of *Beyond Belief's* contributing editors who fly regularly across a continent or two in order to attend a single gig. To a lesser extent, I guess we have all gone to great lengths and expense to be present at numerous EC events over the years. So it is with thanks to our European Editor that I am able to report on a rather wonderful evening spent just 30 minutes from home at a free open air concert which included the world premiere of the orchestral score to *Tom Thumb* by Elvis Costello.

The concert, staged by the Academy of St. Martin in the Fields and titled *Green Man Ho!* featured a series of compositions for children in an ambitious project ideal for a warm summer's evening. Unfortunately, this being England (and Wimbledon tennis fortnight as

Thorndon Country Park South, Brentwood, Essex Thursday July 3rd 1997 7.00pm

**Academy of St. Martin in the Fields
presents**

GREEN MAN HO!

Conductor: Sir Neville Marriner

Narrators: Zoë Ball, Tony Anholt

**"Be heroes, be heroines, you millions,
earth's farers,
Become your own leaders, fulfil your own
needs.
Stop your dividing, begin as good sharers
With truth in your hearts, your thoughts
and your deeds."**

*(Extract from Green Man Ho!
by William Anderson)*

well) it duly proceeded to rain solidly for three days up to and including the date of the concert. Much to my subsequent regret I decided to leave my wife and daughter at home in the dry, for shortly after I set off for the concert the sky cleared and it turned out to be a dry and pleasant evening, albeit very wet under foot.

On arrival at the park I secured a position at the front and was about to try sitting down without sinking the rug into the wet when I noticed one Elvis Costello, sporting severely cropped hair and wraparound shades, standing not 5 metres away. Surrounded by some of the pupils who were to perform the opening works of the concert, he was happily signing autographs and, from the way everyone was joking and chatting with him, I got the impression that he had spent time with them

earlier in the day. Some of us older kids got to speak to him too, and after briefly reminiscing about the 1995 *Meltdown* festival he told me that it was planned for him to work with Burt Bacharach later in the year (the *God Give Me Strength* single, he explained, had been pulled on his instruction because it may well be re-recorded for inclusion in this project, the release of which would offer a more appropriate time to consider it for a single).

I headed off to get my free programme and settled back down in the damp to enjoy works performed by six groups of children based upon folk stories and Greek mythology. They were accompanied by members of the Academy who had assisted them in a composition workshop and, quite rightly, the buzz of parental pride warmed the evening air.

The first interval presented another personal highlight of the evening when I spotted Paul and Jackie from the Brodsky Quartet who were kind enough not to seek sanctuary in the modest VIP tent as I bowed up to them. They spoke fondly of their involvement in *Meltdown* and other recent London shows. Best of all, they told me that they were currently back writing new songs with EC, and judging from their happy disposition I would say that they must be very pleased with the results so far. (My apologies to all who find this tantalising snippet frustratingly vague - let me assure you that I have been kicking myself ever since for not asking more about their future plans!).

As the stage was by now filling with musicians, I returned to my sodden rug just in time to see Elvis take to the stage to begin the preamble to *Tom Thumb*. He was genuinely warm and complimentary about the children and said how pleased he was that his work was to be part of the evening. He then introduced narrator Zoë Ball (who had been forced to cover her evening gown with an overcoat!) and quickly departed. The piece began with a flourish of strings before moving through all sections of the orchestra as the characters were introduced into the story by the narrator, who gave an enthusiastic performance using a wide range of voices and outlandish accents. Elvis had described the work as simple and lighthearted but it fitted in extremely well with the storyline and the Raymond Scott / cartoonish themes helped the sometimes bland narrative keep the young audience's full attention. At the end there was enthusiastic applause as Miss Ball was presented with a bouquet of flowers and EC returned to the stage to give a brief wave before they both departed.

Green Man Ho!, which followed, was a very

enjoyable though altogether more serious and powerful work. It was performed with a chorus of younger schoolchildren who, together with excellent narration by Tony Anholt, brought the concert to a stirring end. Despite the weather it had proved to be a thoroughly enjoyable evening. What a difference from the hustle and bad temper surrounding the *ATUB* tour. Is it any wonder that EC now appears to prefer moving in these relaxed and happy circles rather than amidst the money-grabbing and aggravation of the rock world?

Clive Williams



Tom Thumb programme note
by Elvis Costello

The *Tom Thumb* music was originally commissioned in 1993 by "Rabbit Ears," an American company which produces narrated children's stories with dissolve animation. Their past titles have featured a mighty cast of actors including Robin Williams, Bob Hoskins and Meryl Streep, with music ranging from conventional film scoring to more improvised accompaniments by Ravi Shankar and B.B. King.

This is how I arrived at the music for *Tom Thumb*. During 1992, I co-wrote a sequence of songs and musical pieces with the Brodsky Quartet entitled *The Juliet Letters*. I also wrote *The Trouble With Dreams* for the Composer's Ensemble line-up of voice, three strings and two woodwind. These were the first songs I had composed to be performed exclusively with chamber instrumentation. So it seemed quite natural that I should combine my recent experiences and imagine the *Tom Thumb* music for a slightly larger mixed group of violin, viola, cello, double bass, flute, bassoon, two French horns, trumpet and percussion. Although the music is quite simple and often lighthearted, this ensemble could reflect the smallest and grandest aspects of the

story. I have tried to retain many of the solo voices and much of that flexibility in this orchestral version.

Themes describe the fearless Tom, a cowardly dragon and the carousing Knights of Camelot. In fact, Tom is usually represented by one particular instrument. Not the tiny piccolo, as you might expect but, as Tom is always trying to make himself bigger than he is, a bassoon.

During 1993, I composed a tape of John Cleese narrating the "Rabbit Ears" script of *Tom Thumb*. At that time I was still very slow at writing music onto paper, having always played by ear and communicated by example. In fact, I had only started to master musical notation while working on *The Juliet Letters*.

So, with several deadlines pressing upon me, I used a keyboard to play each part of finished composition into a multi-track recorder. The mixed recording was then accurately transcribed by Mr. Bill Pitt, although I did have to spend some hours at Bill's side confirming my "orchestration" and even identify a few of the instruments represented by my rather squeaky synthesiser.

This may not be the conventional way to proceed, but then, I believe that the most important aspect of composition is hearing the music in your head. After that it is simply a matter of the most efficient code for the performers. The audio version of *Tom Thumb* was presented on American national public radio and as in-flight entertainment. Sadly, due to the mysteries of the film industry, only five minutes of beautiful dissolve animation footage have been completed. These were screened at the NFT during the "Celluloid Jukebox" season in 1995.

The *Tom Thumb* recording session was conducted by the composer Fiachra Trench. The studio ensemble included Paul Pritchard on French horn, from whom you will soon be hearing as the composer of *Green Man Ho!*. Paul also played in an ensemble including the Brodsky Quartet, with whom I sang during the "Meltdown Festival" at the South Bank Centre in 1995.

I was delighted that he remembered the piece with sufficient fondness to make the suggestion that I might adapt the score for a concert performance with small orchestra. My thanks go to him. I would like to acknowledge Bill Pitt's expertise in helping me to make the necessary editorial changes and additions to the score. I would also like to thank Sir Neville Marriner, the Academy of St. Martin in the Fields and, of course, Zoë Ball for making this performance possible.

Elvis Costello, July 1997

"It was 20 years ago today..."

To celebrate EC's 20th anniversary as a professional musician, BB presents the first part of a continuing series looking back on his career...

June 1977

● 1st - *Melody Maker's* 4th June issue hits the streets. Tucked away in the classified section is an advertisement which marks a significant turning point in Stiff Records' campaign to launch Elvis Costello on an unsuspecting British public.

**STIFF RECORDS REQUIRE
ORGANIST/SYNTHESIZER
PLAYER and BASS PLAYER**
Both able to sing. for rocking pop
combo. Must be broad-minded.
Young or old

01-229 7146 or 1147

● With ex-Chilli Willi & The Red Hot Peppers drummer Pete Thomas already earmarked for a role in the band (and reportedly brought back to Britain at the expense of a subsequently chagrined and drummerless Wilko Johnson) EC borrows the rhythm section from The Rumour to help him audition a motley collection of bass and keyboard players. Steve Nason, a classically-trained pianist about to be expelled from London's Royal College of Music, and ex-Quiver/Sutherland Bros & Quiver bassist Bruce Thomas are the successful applicants, despite initial attempts to discourage them at the Stiff office. Nieve: "They had so many people calling them up that they were trying to put people off. The secretary said to me: 'Yeah, we've got this Elvis Presley impersonator'. I said: 'Great, I'll come down.'" Bruce's call is actually answered by his future wife Suzanne Spiro; asked to list his musical influences, he mentions Steely Dan and is told to "forget it," but someone at Stiff is aware of his reputation and he is asked to audition. EC: "I borrowed Steve Goulding and Andrew Bodnar from Graham Parker's group and during the day we saw quite a lot of people but Steve and Bruce were the ones that stuck out. I had a new number called *Watching the Detectives* and it suited Steve because he was very fond of the reggae style. Pete Thomas was playing with John Stewart in America and Jake had had the idea of getting him back over. He clicked right away, particularly with Bruce - not so much because

of sympathy but more because of the clash of their styles, in that Bruce is a very melodic bass player and Pete is a very rhythmic drummer.” ● A week after the audition, Messrs. Costello, Goulding and Bodnar reassemble under the watchful eye of producer Nick Lowe at Pathway Studios to record *Watching the Detectives* (Steve Nieve’s keyboard part is overdubbed at a later date). A version of *No Action* is also recorded at the same session but remains unreleased.

● The Attractions begin getting to know each other in a London rehearsal studio. ● *Melody Maker* (25th June) publishes EC's first encounter with the national music press. Allan Jones obligingly concludes a full-page interview by asking whether there is anyone who his subject would like to see become famous? "Yeah," comes the typically blunt reply. "Me."

July 1977

● UK release of EC's third Stiff (in more ways than one!) single (*The Angels Wanna Wear My*) *Red Shoes*. Despite making the Capital Radio play list, the record will, like its predecessors *Less Than Zero* and *Alison*, fail to break into the UK chart. ● EC becomes full-time professional musician, quitting his job as a computer operator at Elizabeth Arden Cosmetics: "When Jake Riviera and Dave Robinson asked me to turn pro. I said, 'only if I can earn as much money doing this as I do in my job, because I have my responsibilities'. If I'd been on my own, I'd have taken the risk, but I couldn't for my family. So they promised they'd pay me the same as my job - which wasn't a fortune, so it wasn't too difficult . . ." ● EC & The Attractions head west to a borrowed property at Davidstowe in Cornwall which affords them the opportunity for a variety of rehearsal and experimentation prior to their first public appearance. ● 14th - A sweaty Thursday night in Cornwall sees Elvis & The Attractions making their live debut with a short support set for Wayne County & The Electric Chairs at The Garden, Penzance. ● 15th - The band's first headline appearance at the Woods Leisure Centre in Plymouth, described by Mark Kidel in *The Observer* as "a bizarre meat market of a club" where "Terylened troupes of office boys and girls eyed each other like plastic-wrapped steaks . . . Elvis, understandably nervous.



stood almost totally immobile at the mike-stand: no superstar antics or punk dislocation, no mike-swinging or kneeling on stage, and no lengthy boasts on the lead guitar." The Damned's Captain Sensible enjoys it anyway and, reportedly, has to be prevented from joining the band on stage by Stiff employees.

● 21st - In Manchester, EC makes his first TV appearance performing a solo version of *Alison* at the Granada TV Studios for their *What's On* programme, prior to an evening gig with The Attractions in the city's Archie At Rafters Club. ● 22nd - UK release of critically-acclaimed debut album *My Aim Is True* on Stiff Records. Frustratingly, the album has been gathering dust in a warehouse for weeks while Stiff iron out "contractual problems" with distributors Island UK. Now it reportedly shifts 11,000 copies during its first three days in the shops. Amidst the critical hyperbole, Roy Carr of the *NME* sounds a cautionary note: "Costello must have taken a lot of emotional knocks to come up with such a powerful album, to the extent that one is reticent to guess to what lengths he may have to go to enact a second instalment." Hmm. ● "Free records are just too much aggravation," grumbles EC's manager Jake Riviera, refuting claims that a controversial "Help Us Hype Elvis" flyer inviting 1,000 buyers of *My Aim Is True*'s first pressing to have a free copy sent to a friend is simply a scam to create an overpriced collector's item. ● 25th - Elvis & The Attractions record a four-song session for BBC Radio 1's *John Peel* show at BBC Maida Vale Studio 4 in London. Produced by Tony Wilson and engineered by Dave Dade, the songs recorded are: *Less Than Zero*, *Mystery Dance*, *Red Shoes* and *Blame It on Cain*. ● 26th - In an attempt to stimulate further interest from the American record company CBS, EC takes his

guitar and practise amplifier along to the Hilton Hotel in London where he performs on the pavement as the company's annual conference breaks for lunch. *Welcome to The Working Week, Waiting for The End of The World* and *Less Than Zero* draw a crowd of cheering conventioners and passers-by. After a confrontation between hotel security staff and Jake Riviera, Elvis launches into *Mystery Dance*. Summoned by the hotel management, the police arrive and accuse EC of busking. "He's not busking, he's just singing in the street," counters Riviera. "You can't stop people from singing in the street!" he yells, as his protégé is asked to move along. Provocatively stepping to one side only to continue singing, EC is finally arrested. Fortunately, the incident makes a favourable impression on CBS A & R man Greg Geller who will eventually be instrumental in signing Elvis to Columbia Records in the USA, but there is embarrassment later in the afternoon when EC appears in court and is found guilty of obstructing the footpath. Unable to produce the £5 fine, he is obliged to ask the magistrate for time to pay which, luckily, is granted, securing his release for The Attractions' London debut at Dingwalls that night. According to *Melody Maker*, the gig is "received with hysterical enthusiasm by a capacity crowd" but Elvis himself is unimpressed at having to play while people are eating and later describes the show as "a disaster." ● 27th - Hope & Anchor, London. ● 28th - Nag's Head, High Wycombe. ● 29th - Polytechnic, Huddersfield.

August 1977

● 1st - BBC Radio 1's *John Peel* show broadcasts the session recorded in July. ● 2nd - Granada TV cameras are present for a show at Eric's in Liverpool. ● *My Aim Is True* enters the UK album chart where it will remain for twelve weeks, reaching a highest position of 14. ● *Sounds* becomes the second of the UK music press majors to carry an interview with EC, this time with a cover shot as well: "I don't care about a lot of things," EC tells Tim Lott. "Making records, writing songs, performing is about all." ● 4th - Mr. George's, Coventry. ● 5th - The Rock Garden, Middlesbrough. ● 6th - Tracey's, Redditch. ● 7th - EC & The Attractions begin a five-week Sunday night residency at The Nashville Room, London. The show is professionally recorded with *Blame It on Cain* and *Mystery Dance* later issued as the b-side of the *Watching the Detectives* single. Another track, *Miracle Man* will appear as the b-side for the USA release of *Alison*. ● 11th - EC & The Attractions venture outside Britain for the

first time, appearing at the Bilzen Jazz & Rock Festival in Belgium. ● 13th - Hope & Anchor, London. ● 14th - The Nashville Room, London. ● 15th - The Affair, Swindon. ● 16th - Elvis Presley dies, throwing a spanner into the works of Stiff's publicity campaign as UK national newspapers the *Daily Mail* and the *Daily Express* cancel planned features on the upstart Elvis and he is dropped from radio play lists. The response at Stiff HQ is typically brazen: "The King Is Dead, Long Live The King" runs the new slogan... ● 20th - Festival appearance in Marseille (France). ● 21st - An estimated 1,000 people turn up for EC's third Sunday concert at the 400-capacity Nashville Room in London. There are eight arrests (five of them journalists!) when police are summoned by workers at the nearby West Kensington tube station and attempt to disperse the crowd. ● 22nd - Castaways, Plymouth. ● The *New Musical Express* publishes that infamous Nick Kent interview: "The only two things that matter to me, the only motivation points for me writing all these songs," opines Costello with a perverse leer, "are *revenge* and *guilt*. Those are the only emotions that I know about..." And that's how the trouble began! ● 25th - EC's 23rd birthday. ● 26th - The Penthouse, Scarborough. ● 27th - JB's Club, Dudley. ● 28th - The Nashville Room, London. ● EC & The Attractions get their first *Top of The Pops* gig as they attempt, unsuccessfully, to resuscitate the *Red Shoes* single by recording a live version at the BBC studios in London. ● 31st - Tiffany's, Edinburgh.

September 1977



SANTANA
ELVIS COSTELLO & THE ATTRACTIONS

PLUS OTHER ACTS TO BE ANNOUNCED
TICKETS £4.00 Inc. VAT

● 1st - EC's first *Top of The Pops* appearance is broadcast by BBC1 TV as he & The Attractions prepare for a gig at the Maniquin Ballroom, Falkirk. ● 4th - The Nashville Room, London. ● 10th - EC & The Attractions appear at Harvey Goldsmith's ill-fated *Garden Party X* at the Crystal Palace Bowl in London where a dismally

low crowd (with few Costello fans, judging by the reaction to his set!) attends an event headlined by Santana. Having originally demanded a "ludicrous" amount of money in order to put the promoters off, Elvis decides to take part when, to his surprise, they agree to cough up a large enough fee to cover recent outlays on new equipment for the Attractions. ● 27th - A busy day as EC records an interview and three-song solo session (*Hoover Factory, You Belong to Me & Radio, Radio*) for Capital Radio and films another interview and live solo performances of *Hoover Factory* and *Watching The Detectives* for the ITV programme *Good Afternoon*. ● UK release of Stiff Records compilation album *Hits Greatest Stiffs*, including *Radio Sweetheart* in a different mix from the BUY 11 single version. ● EC & The Attractions fly to Sweden for an appearance at the Vasterik Folk Festival. ● 30th - As ITV screens the *Good Afternoon* feature back in the UK, EC appears on Swedish TV's *Nojeliv* performing a solo *Watching The Detectives* and fronting a scratch group for *Mystery Dance*. "What's your style - can you describe it?" asks the earnest young presenter. "No, I don't think about trying to describe it," responds EC wearily, "I just play it and other people can say what it is..."

Sources: *New Musical Express, Melody Maker, Sounds, The Face, Record Collector, ECIS, The Observer and Musician.*

Extreme Honey: The Best of the Warner Years

The Bridge I Burned
Veronica
Sulky Girl
So Like Candy
13 Steps Lead Down
All This Useless Beauty
My Dark Life
The Other Side of Summer
Kinder Murder
Deep Dark Truthful Mirror
Hurry Down Doomsday
Poor Fractured Atlas
The Birds Will Still Be Singing
London's Brilliant Parade
Tramp the Dirt Down
Couldn't Call It Unexpected
I Want To Vanish
All The Rage

At press time, the tentative track listing as of course selected by EC himself.

ELVIS COSTELLO

A TO Z

by **Dave Farr**

Part 2 of
a continuing journey
through the
Costello songbook

BEING an idiosyncratic journey through the recorded output of Elvis Costello, bounded only by the order of the alphabet, forming a perpetual circle, with allowance for personal opinion, healthy irreverence, and always a request for further information or correction...



ALL THE RAGE

Perhaps EC's ultimate statement on music critics, professional and amateur, especially those who still are looking for the Angry Young Man to make a reappearance. This song acted as a countermeasure to the nostalgia inevitably invoked by the reunion, on record and on stage, of Elvis and the Attractions. It's one of the more instantly accessible tracks from 1994's *Brutal Youth*, perhaps because of its almost classic rock and roll ballad

feel. The way Elvis counts the song in, the pounded piano chord on the choruses, the very simple playing by the rhythm section (Pete Thomas and Nick Lowe on this track), the double-tracked harmonies on "say goodbye" and "you know why," all give the song an old-time ambiance. Something about that piano chord makes you expect to hear a doo-wop group any minute. Another thing that makes this song so appealing is the way Elvis sings extended vowel syllables in almost every line; rather than stuffing the bars with more syllables than they can hold, Elvis actually has more music than words to play with, and this leads him to stretch a lot of the words out, in an infectious howl.

The steady pace of the verses, propelled mainly by a very loud acoustic guitar in the right channel, is broken up by an electric guitar-dominated bridge which stops and starts the melody, while the vocal line also changes tempo and complexity. As Elvis sings about the criticism he's heard before, the guitar distorts into a din. EC's vocal goes up in pitch before descending again into the chorus with his double-tracked harmony. In the same way, Steve goes from a rising organ in the bridge back to that pounded piano key. Swirling keyboards and wonderful little stinging guitar licks at the end of the last chorus send the song to a false finish, which is followed by loose notes that might have been edited out. This coda, and the feedback left on the second verse, give the song an impromptu feel befitting the count-in intro.

"All the Rage" was a staple of the 1994 tour, though played in a much more dynamic fashion, particularly by Pete and Bruce. EC's vocal was also much more intense live. It was usually done at the start of the final encore, and was given a valedictory introduction, as a song to "say goodnight" with, when it was unclear whether EC and the A's would "ever see you again." How we were to interpret

the lyrics' admonitions at that point, is up to the audience to decide. In 1996, the song was performed once on the Costello and Nieve tour, in Chicago, and this version was preserved on the C & N box set. The rougher edges are smoothed away and the song works surprisingly well as a semi-ballad. Steve strays from the pounding arrangement of the album version, with much softer coloring. On the ensuing summer tour, Elvis continued to play the song solo once in a while, including as the set opener on the first night in Los Angeles, following the Jay Leno "retirement" appearance. In this version, EC changed the lyrics to refer to himself ("The twitching impulse is to speak MY mind," "maybe I will find it," "I murder time and truth."). The meaning of this switch is open to interpretation.

ALL THIS USELESS BEAUTY

Reportedly inspired by a visit to an Italian art gallery, this is one of EC's best compositions, a complex and intelligent lyric set to a simple but lovely melody. The song was originally given to English folksinger June Tabor, who released a version on her 1992 CD, *Angel Tiger*. Tabor's version, while technically admirable, lacks emotional shading. Her vocal tends to stay in the same pitch throughout, and this makes the song more of a formal exercise than an emotional one. Although Tabor vests the chorus with significant invective, the steady tone of her vocal, coupled with the extremely wordy lyrics, made this song appear to be more of a writing exercise than a performance piece.

Elvis first decided to do his own live rendition in November 1994, during the Shepherds Bush residency with the Attractions. Elvis opened the November 18 show solo with this tune. His version there, as well as during the spring 1995 shows opening for Bob Dylan, was a bit more up tempo than Tabor's and, more significantly, altered the pitch at the bridge. After another solo turn at the Meltdown Festival, the song was first given the full-band treatment at the August 1995 Beacon Theater shows. The addition of the band, especially Steve's keyboards, made for a much fuller arrangement. EC's vocal lines were more expansive as well. As mentioned, the lyrics are complex, wordy, and filled with internal rhymes, but the way Elvis sang them was extremely fluid.

The album version, which became the first title track to a Costello album, features Roy Babbington on double bass and Pete Whyman on bass clarinet. Coupled with absolutely lovely keyboard work from Steve Nieve, this is one of the best recordings Elvis has made. It is also one of the premier examples of the kind of music Elvis has been working toward since *Spike*, music that weds rock basics to components of a different genre. A strong melody is carried along by Steve's piano figures, to settle into a chorus highlighted by a very effective clarinet line which repeats the chorus figure beneath EC's voice. Then bass and drums take us back into the pop arrangement. EC himself adds celeste tones to punctuate the second verse; after which the chorus is repeated before powerful drums bring



up a strong bridge, right out of a classic Costello rock ballad, complete with high-pitched vocals (the missing ingredient in the cover version), bass, and keyboards. Steve's organ winds down into a last verse which is very quiet, surrounded by clarinet, only to be hoisted up again by solid drums and another jump in vocal pitch. The song fades out with a kind of chiming sound, a really expert performance.

"All This Useless Beauty" was a staple of the Costello and Nieve tour, and is preserved on the San Francisco CD from May 15, 1996, in a lovely rendition highlighted by Steve's fantastic playing. There is also a completely solo version from the start of the tour available on the KSCA "Live From the Music Hall, Volume 3" CD.

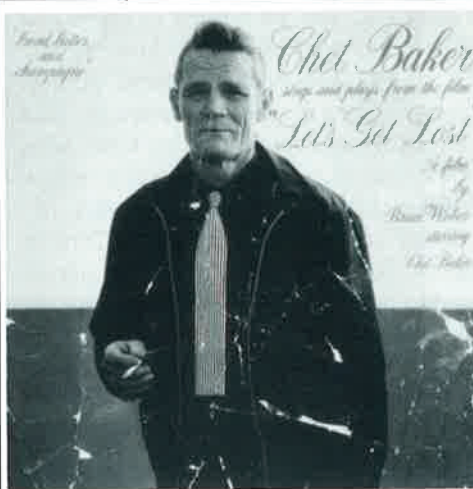
The tune also was performed every night during the ensuing band tour with the Attractions, and was always a highlight, despite its slow tempo and imposing lyrics. Elvis in fact lightened the tone by singing a chorus in Italian, a practice begun on the C & N tour (and included on the two versions mentioned above). The song was released as a single, one of the four July singles in the UK used to promote the album. Another of the four singles, *Distorted Angel*, included a cover of the song by Lush which, although very pleasant to listen to, also fails to capture the emotional essence of Costello's own version.

One other version has been commercially released, on the *A Case for Song* video, and it provides perhaps the quintessential performance. Elvis is in the center of a three-tiered stage, accompanied by the Attractions (positioned below him), the Brodsky Quartet (around him), and the White City Septet (above him), including the aforementioned Babbington and Whyman. This allows for a tremendous mix of Elvis' pop and classical tendencies, as the song is enlivened both by strings and an enhanced version of the official version's clarinet line, and also by the combo sound of the Attractions (listen to Bruce's bass fills at the song's conclusion). The setting is wonderfully symbolic, and one can only hope EC continues to straddle the different musical settings as well as he has here, taking the best from both to create something better.

ALMOST BLUE

On first hearing, there was nothing else like it in Costello's work. "Almost Blue" was premiered live during the "Almost Blue, Almost 1982" mini-tour. The first reaction was that it took some cheek to write a song with the title of the previous LP (a trick Elvis would repeat the following year); the next reaction was that here was a real torch song, a saloon ballad that stood in stark contrast to anything Elvis had sung on stage before. The official recording, released on 1982's *Imperial Bedroom*, verified this impression. This is a song which is more intimate than anything Elvis had released to that point, and it still is one of his most naked songs. It is also a song filled with sadness and regret.

The recording has an amazing immediacy. The sound engineered by Geoff Emerick for *Imperial Bedroom* was sharper and clearer than on any prior EC record, and on this track the instruments, though absolutely minimalist--piano, bass, and brushes on the drums--are right in your face and your ears. Particular praise has to be given to Bruce's three-dimensional bass playing, which provides both melody and percussive rhythm. Steve's piano is also terrific, with a set of figures that never repeats itself. The joining of these two instrumental voices at the beginning of the second verse (after "... red from crying"), as Bruce pushes Elvis' sad wail into the next stanza, and Steve's keyboard notes fall like rain, is unforgettable. Similarly remarkable is Bruce's part during the song's final refrain. Elvis' vocal, while unadorned, is filtered through the influence of the singer who inspired the shape and tone of the song.



Chet Baker's LP featuring "Almost Blue"

In October 1981, Elvis appeared on the BBC radio program, "My Top Twelve," and while picking out his favorite records to showcase, was given a Chet Baker vocal performance of "The Thrill is Gone," a recording he had not previously heard. Soon after, he wrote "Almost Blue" in tribute to the mood of that performance.

Baker sang in the same fashion as he played his trumpet, with long, sustained notes broken up by short words and phrases, and Elvis performs this tune the same way. The lyrics are written to suit this style; most of the words are one-syllable, with a few two and three-syllable words, nothing complicated. Listen to the words and substitute trumpet notes. There is no other reason for "All . . . the...things . . ." to be sung the way it is; it's sung that way because that's where the note climbs. Years later, Baker performed the song in the film *Let's Get Lost*. His version is remarkably similar to EC's vocal, which is more a tribute to EC's skill in writing in Baker's voice than any intimation that Baker was copying the prior record. Baker's version makes a few interesting alterations; in the first verse, he changes "All the things that your eyes once promised," to "All the things that you promised with your eyes." This not only makes for plainer language, but also allows Baker to draw out the "i" sound at the end of the line, the kind of phonic choice a reed player might indeed make. After seeing Baker's performance in the film in 1989, Elvis performed the song with Baker's lyric change for several shows that summer, starting with Montreux, where he dedicated the song to Baker. Baker also repeats the first verse rather than singing the final verse, which may be a matter of choosing plain language over a somewhat confusing line!

Following the release of *Imperial Bedroom*, EC and the A's played "Almost Blue" in most of their concerts in North America. Eventually, it was played as an encore (that tour normally had a 60 minute set and then about 50 minutes of "encores"), to be followed immediately by "Pump it Up." Talk about contrast! Strangely, the song was dropped from the set list for the UK tour in 1982, and was never played live with all of the Attractions again. Elvis continued to perform the song as a solo number, accompanying himself on piano, in his 1984 and 1985 solo shows. In the 1987 solo show, he sometimes made a medley of the song and the R and B ballad "Taxi." By 1989, he had added elaborate instrumental passages to the introduction of the song. (The track was issued as a B-side that year on the "Baby Plays Around" EP, a set of romantic ballads). In 1991, "Almost Blue" was performed with the Rude 5, with Elvis on piano, accompanied mainly by Jerry Scheff's bass, Larry Knechtel's keyboards, and Pete on brushes and a bass drum finish. This version could be quite beautiful and strange, and at times unearthly.

For the *Juliet Letters* tour in 1993, Elvis chose "Almost Blue" as the only one of his old songs to be rearranged for the Brodsky Quartet. Driven mainly by Jackie Thomas' cello, this version featured a rather bitter, almost Brechtian vocal by EC and a

very despairing air. The song was also performed in piano and instrumental versions by The Composers Ensemble in June 1993, at a concert programmed by EC. At 1995's Meltdown Festival, "Almost Blue" was one of the few compositions to merit two hearings. The song was played with the Brodskys and the "Punishing Kiss" band using EC's arrangement for the Quartet, and amplifying that version nicely. But one of the highlights of the festival was the medley, on the final night, of "Almost Blue" and its inspiration, "The Thrill is Gone." Accompanied by Steve Nieve and Marc Ribot, Elvis played electric piano and did a wonderful rendition of both, inserting the standard into the heart of his own composition.

"Almost Blue" remains in the repertoire, having been played with Steve on the C & N tour, and with Steve again during the band tour that followed. It has to be viewed not only as one of EC's standards, but as a standard in the classic sense, a song that should last for ages and be interpreted by many different vocalists. It's too bad that Sinatra never fulfilled EC's wish by singing it, but at least Elvis was able to see the haunting image of Chet Baker, singing this haunting song.

ALMOST IDEAL EYES

The missing song from the *All This Useless Beauty* CD. Of the songs previewed and rehearsed in front of a live audience at New York's Beacon Theater in August 1995, only this track and "Dirty Rotten Shame" failed to make it to the album that followed. Luckily, this one was released as a B-side to all of the July 1996 CD singles in the UK (and on the "You Bowed Down" CD single in the US). It's one of the best B-sides Elvis has ever released, with brilliant lyrics and one of EC's most unusual arrangements. This tune was first mentioned in a sidebar to the Musician interview in 1994, as a song Elvis had written for David Crosby, although Crosby later denied knowledge of it. The Crosby connection makes sense, as the suite-like arrangement brings to mind some of the songs Crosby and his cohorts have been involved with. It was this complex arrangement, with shifts in tempo and structure, that made the song so unusual and so difficult when first aired in concert at the Beacon. The lyrics are really a mouthful, or maybe several mouthfuls, and Elvis had a hard time fitting them all in and finding the right phrasing. Pete's drums were not up-front enough; instead EC's guitar dominated and mostly played rhythm.

The recorded version is an improvement in every way upon the live rendition. The song whirrs to a start, with Steve shifting between synth and piano. Pete's samba beat kicks in loudly, while Elvis does some rare scat singing. You can also hear handclaps and maybe some snapping fingers. EC's guitar is absent until later, when it enters very effectively. Steve's keyboards continue to hop around the channels till the first of the slow verses, not really a chorus but almost a second song built inside the first, as the tempo slows to about a quarter of its beginning, angelic backing vocals rise up, and the synth plays a kind of plucked string sound out of an old Moog demonstration. The bass is more up-front on the second fast verse, while Steve relies more on piano and less on synths; then, after another slow verse, a loud siren screams across the channels and leads to a wild bridge with electric guitar and keyboards working up to a very shrill pitch. The noise recedes for a quiet final verse, with the bass so far removed in the right channel at first that it seems to be coming from a boombox in the corner. The last slow verse ends with a reverb echo followed by Elvis singing great "oohs" in harmony with the backing vocal "ahhhh's," then a multi-tracked guitar rounding it out. A fade out would have been best, but the song comes to a somewhat anticlimactic end.

The music in this track tells a story that tracks with the lyrics. The song fades in, walking toward us the way the "hippy chick" approaches the protagonist in the song. The fast-paced, street-scene tempo of the verses shifts as he looks into those eyes, with the slower verses played in a kind of rose-colored reverie. The music in these interludes reminds one of sappy love scenes or psychedelic montages from 60's movies, with the music rising while the characters stare at each other with stars in their eyes. Of course it is here that Elvis, in a series of great lines, contrasts the fantasy with present-day reality, the 60's with the 90's. The music is revealed to be parody, just as the protagonist's yearnings, in the light of the chasm between what even basic things mean to him versus what they mean to her, are revealed to be hopeless. Still, though the music keeps pulling us back to the frenetic pace of everyday life, the song ends with the girl approaching again.

It is mystifying that this very exciting and interesting track was left off the album, although its absence from subsequent live performances is a bit more understandable. Like some of EC's other great songs, this one is filled with so many great phrases and ideas that they collide. It is possible that further live performances might not have fared any better than those at the Beacon. It took the release of the studio recording to show what a great song this one is.

AMERICAN WITHOUT TEARS

This song was inspired by an actual conversation Elvis had in a hotel lounge (probably in New Orleans in September 1994, although Elvis has also said this took place in Florida!), with two female British expatriates. Elvis takes the facts of that meeting and spins them off into a story of World War II GI brides that turns personal when he connects his grandfather and himself, walking foreign streets, and their shared ties to something or someone across the sea.

The song was premiered on a solo tour of the Far East in the summer of 1985, and recorded that same year with three-quarters of the TCB band: James Burton, Jerry Scheff, and Ron Tutt, in the first session for the forthcoming album. The initial, dirge-like notes lift into a lilting waltz with the clearest vocals Elvis had yet recorded. *King of America* had the clarity of *Imperial Bedroom* in its production style, while at the same time forswearing the earlier disc's phasing or modulation of vocals. The result, on a song like this, is the most naturalistic recording of EC's voice. Burton's guitar in the left channel churns and spirals, driving the song along, while Scheff's bass is strong and solid. A French accordion, overdubbed by celebrated Cajun accordionist Jo-el Sonnier, gives the song its musical heart, a wonderful riff with a sound somewhere between a standard accordion and a harmonica. In the last verse, as the band quiets down, the accordion is still vibrating in the background. EC plays the song out with wordless vocals, a rarity on a Costello record. It's a lovely piece. Listen for the moments in the second and third verses ("returned into the dance hall," "pretend mean more than you.") where the bass line drops back for a beat, leaving a magic, sad space just hanging there.

Elvis hoped to release this track as the main single for *King of America* (with "Don't Let Me Be Misunderstood" as the taster), but his deteriorating relationship with RCA led to the cancellation of those plans. Sadly, no single release ever saw the light of day, although the song was a B-side to the 12-inch version of 1987's "Blue Chair," released to promote the Confederates tour of England (at one point it was to have been the A side).

"American Without Tears" was played live on the 1986 tour, with the Confederates. In LA, David Hidalgo joined EC on stage to

play accordion and provide harmony vocals; in New York, T Bone Wolk played the accordion. In addition, Elvis began to play out the song with a harmonica solo, a previously unheard talent that always made the crowd roar. Toward the tour's end, EC began to play this track and its sequel (see below) solo, back to back, as one long narrative. This continued through the spring solo tour in 1987. He kept it in many of the Confederates' sets in the two tours with the group that same year. In 1989, the song was still part of the solo shows, part of a long and amazing medley with "New Amsterdam" and "You've Got to Hide Your Love Away" (and in one Tokyo show, adding "How Much I Lied," too!) that went on for so long and took so many turns that Elvis would ask the audience, "Now, where was I?" In the summer band tour, a lovely rendition ended the "halftime show" in the Rude 5 concerts, with Steven Soles and Michael Blair joining EC for an acoustic version that ended with the full band returning for the finish, and Elvis shouting "Waltz with me!" over the instrumental passages and dancing around the stage. Unfortunately, the song has only been revived once since 1989, a lovely (fiddle-dominated) version with the "Irish All Stars" at 1995's Meltdown Festival.

Along with "Brilliant Mistake," this number is perhaps the quintessential *King of America* song. It makes use of sounds and playing



styles that had never been heard on a Costello record before; it tells a story in a fashion that EC had not employed before; and it has an old-fashioned swing that one really cannot imagine being played by Elvis Costello and the Attractions. *King of America* was an album which took EC and his music to different places, and this song may be the best example of that.

AMERICAN WITHOUT TEARS #2 (TWILIGHT VERSION)

This unexpected sequel to the KOA album track **cropped up** unannounced in the 1986 tour, during EC's solo shows. Because of the completely different lyrics and slightly altered tempo, it was usually not till the first chorus that the audience realized it was hearing a new version of "American Without Tears." The song was apparently recorded after the 1986 tour, perhaps as late as January 1987, and released late that month as the B-side to the "Blue Chair" single, and was subsequently included on *Out of Our Idiot* and the Ryko re-release of *Blood and Chocolate*. This is one of those instances where Elvis goes into the studio and creates a track by himself, playing all of the instruments and producing his own work. As usually happens when Elvis does this, the track is a fascinating listen, full of quirks and strange combinations that might get lost or edited out in a more formal session.

We start with a tapped piano chord, then Elvis singing an accelerated version of the tune from the original version, with celeste punctuating his echoed voice. A punchy bass joins in on the next

verse, then for each chorus a raucous harmonica combines with marimbas to give the song the feel of a careen through South America. In the following verses, a guitar figure which evokes the "Twilight Zone" theme adds to the dislocated feel of the music. It's a very frenetic and kinetic track, and a great, strange little story which rushes by and begs for repeated listenings. If "American Without Tears" "is a waltz from the war years, this one is bebop, a beat pattern from the late 1950's just before Cuba went Communist.

In 1987 EC continued to play this one live, always solo, and often in tandem with its predecessor. He would often preface, and later interrupt, the song by explaining who the characters were and filling in the story gaps between the verses, or by making topical references to Oliver North and Fawn Hall (which really broke up the song's momentum!). Strangely, his rendition grew more vicious ("Now you don't speak any English, bitch . . ."). At one show in New Orleans, EC did play both songs together with the Confederates, the only full band performance of the tune, which featured a tempo closer to the first song and some rather Dylanesque vocals by EC. No further live performances after 1987 are known.

....AND IN EVERY HOME

This tune was first heard upon the release of *Imperial Bedroom* in July 1982. It is a precursor to EC's later classically-influenced work and his collaborations with the Brodsky Quartet, although much more pop-oriented than most of those compositions. For the first time, Elvis employs an orchestra (40-piece!) to play elaborate orchestral arrangements, written here by Steve Nieve. As Elvis has stated, Steve weaves a patchwork of all kinds of classical and pop allusions. The result is a combination of rock and roll with more refined music, just as the language of the lyrics mixes the studied ("O heaven preserve us . . .") with the colloquial ("she's gonna cop a packet.").

The orchestral work dominates the track, obviously, swirling all around the left and right channels, while Pete's drums and Bruce's bass stay dead center. The rhythm section is very important here in grounding the music and giving it momentum and shape; in fact, Steve's arrangement, while full of lots of filigrees, is very keyed to what the bass and drums are playing. One's impression of the track is as much of the propulsive drums as of the bright horns and strings. It should be recalled at this point that this song was first written as a rock song at a tempo similar to "Pump it Up!" There are moments when the combination of the rock tempo and the orchestra is a great deal of fun, and quite reminiscent of songs like The Beatles' "Penny Lane," or perhaps a George Martin orchestration like "Pepperland." Steve's orchestrations are all vivacious and active, as if this were an overture; all the instruments are used to their brightest effect, and there are no dead spots.

Elvis performed this song live quite often during the 1982 tour, which seems surprising given the arrangement. Amazingly, Steve was able to reproduce many of the orchestral sounds with his synthesizer. It made for a very interesting performance, with the rhythm section laying back more than on the record, Steve accomplishing the impossible by pulling all the various sounds out of his keyboards, and Elvis putting down his guitar and resorting to the kind of hand movements we would not see again until the *Juliet Letters* tour. He was forced to edit the chorus a bit to eliminate the overlapping vocals on the record, which could not be duplicated live. EC continued to do this number into 1983, although it was dropped shortly after the US tour began that year.

It was slightly surprising that this song was not revived for an arrangement by the Brodskys or especially the "Punishing Kiss"

orchestra at Meltdown. Elvis may have recognized that this song was really his first, somewhat tentative stab at mixing pop and classical strains, really more of a Sgt. Pepper pastiche, and would not hold up next to his more serious and advanced work of the 1990s.

ANY KING'S SHILLING

Elvis has written a handful of songs inspired by his family, mainly his grandparents, and they are always among his best. This song is based on an incident in his grandfather's life at the time of the 1916 Rebellion in Dublin. It was premiered as a solo number during the early 1987 shows with the Attractions and Confederates, and was played at a slightly brisker tempo than the eventual recording. Additional solo renditions cropped up during the spring 1987 tour of the US. Elvis was proud enough of the song that he played it live on B.P. Fallon's radio show in May 1987, along with another new number, "Tramp the Dirt Down." A couple of months later, he was invited to join in with a group of Irish musicians led by Donal Lunny for a TV taping of an RTE show called "The Session." Among the four numbers EC arranged for this performance was "Any King's Shilling," which now acquired a traditional Irish musical setting, which of course fit the story of the song perfectly. It was at this point that Elvis added the repetition of the song's first two lines for the coda. In 1988, Elvis sang the song as a duet with Christy Moore when he appeared as a guest at Moore's concert in Dublin. Finally, he recorded the track for *Spike* in that same city.

The version released on *Spike* in 1989 is quite close to the "Session" rendition, and features Lunny and Moore, as well as several notable Irish musicians. The track has a beautiful intro, with the refrain melody played on harp by the Chieftains' Derek Bell. The harp continues to provide the sole support during the first verse, until Uilleann pipes played by Davy Spillane come in at verse's end, with Buell Niedlinger's double bass adding rhythm to the next verse. Sporadic double-tracking of the voice and a low whistle tracking EC's vocal color the second verse and chorus. The refrain ("please don't put your silly head...") is made quite dramatic by drums and the pipes trilling underneath, although the vocals drop back a bit too much here. The instrumental section that follows, dominated by pipes and drums, is very similar to the "Session" version, but slower. EC brings the song to an interesting close by repeating the opening lines, a cappella, and dropping an octave on the last "me," a choice which sometimes strikes this listener as pleasing and sometimes as discordant. The song plays out, unfortunately, without the wordless vocals EC has always sung in live versions of this number.

Elvis' vocal and the instrumentation are stellar; still, the track has problems. For one thing, the pace is too slow, noticeably slower than Elvis had been playing it live. Each line of the song as written is very much a separate line and thought, with no overlap; there is a real space between each line of each verse. The way it is performed here leaves too much space there; it sounds as if the singer is taking a deep breath before each line. It renders the song a bit too formal, and makes it drag a little. A more unfortunate miscalculation occurs in the last verse. The music drops down low; then on the chorus, while Elvis is singing, he speaks the same words in the background, acting out the dialogue of the scene. This spoken word device, although almost unintelligible and buried low in the mix, is distracting and unnecessary. This is a lovely song, almost a lullaby, played beautifully by the musicians, and sung extremely well, but hampered by some of the production choices, which make it a bit more staid than necessary.

"Any King's Shilling" was performed during the 1989 solo

shows in the UK, but has since left the set, aside from a great one-off performance on the "Irish All-Stars" night at Meltdown in 1995, which featured some of the musicians from "The Session."

AUBERGINE

This is EC's first writing collaboration with The Jazz Passengers, a New York-based jazz ensemble currently fronted by Deborah Harry, former lead singer of Blondie. Elvis wrote the lyrics for this track, and the music was written by Brad Jones, the Passengers' bassist. It was apparently recorded at the end of the Costello and Nieve tour in May 1996, and released in February 1997 on the Passengers' *Individually Twisted* CD.

The music is very lively and full of allusions, and its brightness and rhythm mask the seriousness of the lyrics. EC's vocal has to really swing in this track, filled with hopping bass lines and dynamic horn charts, and for the most part it succeeds. Only in the first lines of the chorus do the words and the vocals become a bit jammed up. This is redeemed, however, by the end of the chorus, with some beautiful variation in pitch and perfect double-tracked backing vocals. Surely it's my imagination, but the wavering chorus here, right before the word "aubergine," reminds me very much of my favorite bit in "Baby Pictures," still the loveliest song Elvis has never released.

The song was premiered live at Montreux in 1996, when EC and the JP's performed together. In addition, EC sang it when he joined the Passengers at their Supper Club (NY) show celebrating the CD release in 1997, introducing the number as "Eggplant."

CORRECTIONS AND ADDITIONS: EC's liner notes to the Rykodisc edition of *Blood and Chocolate*, which includes "A Town Called Big Nothing," state that Elvis, not Cait, whispers "Big NOTHING!" throughout the song. Olivier Ridolphi informs me that "After the Fall" was also played in Paris in July 1991.

The 1981 English Mugs Tour

January

- 4 Vancouver, BC - University of BC
- 5 Seattle, WA - Paramount Theater
- 7 San Francisco, CA - Warfield Theatre
- 8 San Francisco, CA - Warfield Theatre
- 10 Los Angeles, CA - Sports Arena
- 16 Minneapolis, MN - University of MN
- 17 Chicago, IL - Uptown Theater
- 18 Cleveland, OH - Music Hall
- 20 Nashville, TN - Vanderbilt University
- 22 Austin, TX - Opry House
- 23 New Orleans, LA - Warehouse
- 24 Atlanta, GA - Fox Theatre
- 25 Chapel Hill, NC - University of NC
- 27 Blacksburg, VA - VPI
- 28 College Park, MD - University of MD
- 29 Philadelphia, PA - Tower Theater
- 30 Philadelphia, PA - Tower Theater
- 31 New York, NY - Palladium

February

- 1 New York, NY - Palladium
- 2 New York, NY - Palladium
- 4 Providence, RI - Ocean State Theater
- 5 Boston, MA - Orpheum, Theater
- 6 New Brunswick, NJ - Rutgers University
- 7 Passaic, NJ - Capitol Theater
- 9 Toronto, ON - Maple Leaf Gardens

In Elvis We Trust: Part One

The English Mugs Tour

A Tour of Transition

IT HAD BEEN MORE THAN TWO YEARS since Americans last saw Elvis and his Attractions on 1979's *Armed Funk Tour*. And odd concert experiences those shows were: furiously-paced 45 minute sets with barely a "Good evening" from the Singer. And before that in 1977-78, the "Angry Young Man" was of course in his prime. Putting this past reputation behind them, the 1981 *English Mugs Tour* was a nice departure from the past and a transition in the live concert career of Elvis and his combo. At the time, a fan was even taken to remark to the *Los Angeles Times*' Robert Hilburn, after seeing the band in San Francisco, "I always liked his music, but now I like *him* too." Sporting a grey suit coat with a mustard-colored ascot, Elvis presented himself in a new serious vein. He and the band had matured even though he would tell NBC-TV's Tom Snyder "that sounds like cheese" in his lone interview of this era.

The tour began January 4th in Vancouver and lasted for 25 dates through February 9th. (See page 14 for the itinerary.) It covered 21 cities with multiple nights in San Francisco and Philadelphia and a three-night extravaganza at the Palladium in New York City. Venues were mostly theaters in the 2000-3000 seat range

Strangely and for reasons still unknown, the tour commenced in advance of the release of the *Trust* LP which did not occur until January 23rd! As a result, the band found themselves plugging an album that no one had yet heard. Recall that Elvis did not tour the States for *Get Happy*. So here we also had the first tour in support of that LP from which we would hear every song shy of "I Stand Accused" and "Riot Act." As for *Trust*, only "Fish and Chip Paper" failed to make the set list on at least one occasion.

Partners in crime for the tour (they even shared the same tour bus) were fellow Brits, Squeeze, sporting a new keyboard player (Paul Carrack, replacing Jools Holland) who every night had fans reminiscing to the strains of "How Long," his 1974 hit with the band Ace. Lead-singer Glenn Tilbrook had also made an appearance on the *Trust* LP sharing lead vocals with Costello on "From a Whisper to a Scream" which they were to perform together live a handful of times on the tour. Following the tour, Elvis would of course produce *East Side Story* which would turn out to be Squeeze's biggest selling LP of all time.

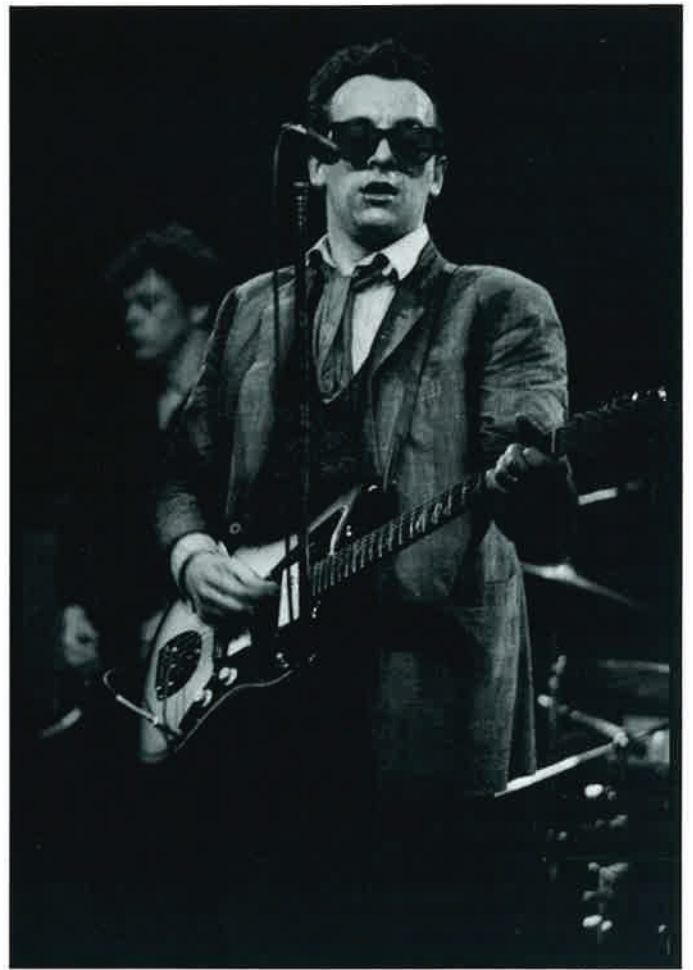
Another surprise on the *Mugs Tour* was the appearance of a fourth Attraction, Martin Belmont from Graham Parker's Rumour and later of Nick Lowe's band. Belmont joined the tour in Austin and stayed throughout, missing only the last show in Toronto, perhaps for lack of a travel visa. He would accompany the band on rhythm guitar each night about halfway through the set. Belmont had recently kept the band from being a trio on the Spring 1980 European tour when Steve Nieve had become seriously hurt in a car wreck while in California. The plan on this tour was to keep Martin in the wings since Steve's wife was pregnant and he was to depart the tour if necessary. (His daughter however would hold out until Valentine's Day.)

The real surprises to the nightly set list were the number of different covers (mostly R&B songs) that the band performed in their entirety. Although *Almost Blue* was about to be recorded, only a cross-gendered version of Patsy Cline's "She's Got You" and "Too Far Gone" were to be found in the set list. The band however did find time while in Nashville for a trial recording with producer Billy Sherrill and the January 20th show at Nashville's Vanderbilt University included John McFee as a special guest on pedal steel and guitar for a special set of country tunes (including "Psycho" and "Different Finger"). January 22nd in Austin also turned out to be a special night as local country-rocker Joe Ely joined in with the band for a set of Hank Williams rockers: "Mind Your Own Business," "Honky Tonkin" and "Move It On Over."

One unique twist for the tour was the darkened-stage Costello & Nieve show opener. Seven shows began with the new ballad "Shot With His Own Gun" while 13 opened with "Just a Memory." The CN trick had been used a few times in the past but now as a somber show opener it really helped set the tone for the evening. At the college shows, possibly due to poor acoustics, EC skipped the CN bit opening with a surprising "Beaten to the Punch" (North Carolina), an "unwaltzed" "New Amsterdam" (Virginia) and the unreleased "Black Sails in the Sunset" (Maryland). "Black Sails," recently popularized on the *CN* box set, was originally intended for the *Trust* LP but did not see its way onto vinyl until 1986 as a B-side. In addition to "New Amsterdam," the tour also included the slow version of "Clowntime Is Over" which featured Steve's church-like organ accompaniment to EC's dramatic vocal. The line "Whoooo's making Lovers' Lane safe again for lovers?" stands out as a vocal high point of the shows.

Finally, still on Costello's mind was the terrible state of American radio. Each time they would play "Radio, Radio," he would often remark about listening to the radio on the tour bus. "Where was the great country music in Nashville, Professor Longhair and Dr. John in New Orleans and even the Allman Brothers in Atlanta?"

In our next issue we take a trip over the pond for the 1981 UK "Tour to Trust."



1981: Elvis Costello & the Attractions / Squeeze

The English Mugs Tour with Their Old Chinas

covers in bold italics

January

February

	4	5	7	8	10	16	17	18	20	22	23	24	25	27	28	29	30	31	1	2	4	5	6	7	9
Shot With His Own Gun (CN)	1			1	1		1									1		1						1	
Beaten To The Punch	2												1							3					
Luxembourg	3			8	6			3				5	6				16					15			
B Movie	4	9		4																				5	
You'll Never Be A Man	5	5	5				9									4									
Love For Tender	6		9																						
New Lace Sleeves	7	7	10	9	8		13	13			15	9	11	13	13	12	12	13	13	12	11	12	14	13	10
Lovers Walk	8	8		10	9		10	14			20	17	19	14	14	13		15	14			13	15	14	11
Black And White World	9		4																						
He's Got You	10	12	15	15	15	10	21	21			17	15	17		18	18	19	19	21	20	14	18	20	16	17
Temptation	11	18	19	12	7		20	19			22	16	16		12	11	15	17	19	17	17	19	21	19	
Big Tears	12		6		12		14	17			12		12	9	9		11	12	12		10	11	13	12	9
The Imposter	13		7		10		7						10	7	6	9	5	5	8	8	7	6	9	8	7
Clubland	14	13	13	13	13			11			9	12	7	6		7	10	10	10	10	9	10	11	10	
King Horse	15	14	16	16	16	11	12	7			19	18	18	12	10	14	13	14	15	13	12	14	16	15	12
Secondary Modern	16	15	17	17	17	12	15	15			21	19	20	15	15	15	17	16	18	16	16	16	17		13
High Fidelity	17	17	18	19	18	4	4	16				20			17	16	18	18	20	19	18	20		20	
From A Whisper To A Scream	18	20		21	21										22		25	23	25	24		25	27	25	24
Big Sister's Clothes	19	19	20	20	20	14		24			10				21	21	14	22	16	23	22	24	26	24	22
Oliver's Army	20						12					10	14		24		23						6		15
Watching the Detectives	21		22		23	15	24				25	23	24		25	22	24	24	26	25	23	28	28	26	25
I Can't Stand Up For Falling Down	22	23	23	23	24	16	25				26		25		26	28				26		27			
Pump It Up	23	25	25	25	25	19	27	25					28		30	23	26				24	29			26
Just A Memory (CN)		1	1			1		1			1	1					1		1		1	1	1		1
Accidents Will Happen		2	2	2	2	2	2	20			2	2	2	2	2	2	2	2	2	11	2	2	2	2	2
Strict Time		3	3	3	3	3	3				3	3		3	3	3				5		3	3	3	3
The Beat		4			4	5	17	5			14	13		11	16					6					
Human Touch		6	8														8								
Possession		10	21																17						
You Belong To Me		11	12	18	19	13	22	23			23	21	22			17	22		24		21	17	22		19
Pretty Words		16				8							3												
Alison		24		24	22	18	26					11	9	8	8	8		11	11			12	11		
Watch Your Step			11		11		19	18			13						6	6	7	7	6	7	7	7	6
Radio, Radio			14	14	14	9		22			16	14	21		20	19	21	21	23		15	23	25	23	21
Help Me			24			17	23					22	27												
Man Called Uncle				5			18													5					
Little Sister				6			16				4									15					
Clowntime Is Over (slow)				7	5		11	6			6	6			5	6	9	9	9	9		9	10	9	8
Two Little Hitlers				11																					
Mystery Dance				22												24				21		26	21		16
Too Far Gone						6	6	9																	
Green Shirt						7	8				7	7		10	11	10				18					
Hand In Hand							5	10			5		4	4	4	5	3	3	4	4	3				5
(I Don't Want To Go To) Chelsea								2			8		15		23	25					13		18	17	14
Opportunity																			5						
Girl's Talk							8					4			7										
Slippin' and Slidin'											18											8			
Motel Matches											24	8	23		27										
This Years Girl													5	5							8				
Peace Love & Understanding													8					7	7				8	6	18
New Amsterdam (rock version)													13			19	20	20	20	22	22	20	22	24	20
Black Sails in the Sunset															1				3						
One More Heartache															28			4	4			5	5		
Walk and Don't Look Back																	26							18	
Red Shoes																			8	6		4	4	4	4
New Amsterdam (CN)																									
Gloomy Sunday																					1				
Need Your Love So Bad																					2				
Stranger In The House																					14	19	21	23	21
Private Number																						4			23

Notes:

(1) 1/27 set list is incomplete

(2) "I've Been Born Again" kicked off "King Horse".

(3) "Detectives" included parts of "Master Blaster".

(4) Martin Belmont joined the Attractions during:

1/23 Girls Talk, 1/24 Temptation, 1/25 PL&U, 1/27 Green Shirt

1/28 King Horse, 1/29 Green Shirt,

1/30, 1/31, 2/1, 2/2, 2/4, 2/5, 2/6, 2/7 New Lace Sleeves

(5) Glenn Tilbrook joined EC for "From A Whisper To A Scream" :

1/10, 1/22, 1/30, 1/31, 2/1, 2/2, 2/5, 2/6, 2/7, 2/9

(6) "Private Number" was also a duet with Glenn Tilbrook.



The Latest EC News

More Awards for Costello

ELVIS COSTELLO RECEIVED THE 1997 SILVER CLEF AWARD for outstanding



Costello

(Reuters)

services to British music. EC was on hand to accept his award at the annual lunchtime charity event held on June 20th at the Inter-Continental Hotel in London. John Lennon, Gary Glitter and

Brit-Poppers Kula Shaker were also honored at the ceremony which raised more than \$450,000 for the Nordoff-Robbins Music Therapy Centre. Yoko Ono attended to accept the late Beatle's award.

According to *Billboard*, Costello praised the charity's work and urged greater recognition of music's value in society by the new UK government. Van Morrison, Eric Clapton, Steve Winwood, Bill Wyman and Peter Dinklage attended the event.

In addition, on May 29th, Elvis received his second Ivor Novello award. The award for "Outstanding Contribution to British Music" was presented to him by singer-songwriter Ron Sexsmith at another ceremony in London. Elvis most recently won *Q* magazine's 1996 "Best Songwriter" award.

Elvis Attends Buckley Memorial

FOLLOWING HIS TV TAPING WITH RON SEXSMITH, Elvis attended the August 1st private memorial service for the late Jeff Buckley at St. Ann and the Holy Trinity Church in Brooklyn, NY, a favorite place of Buckley's where he had played many times in his all too brief career.

Addicted to Noise reported that Costello sang with only piano accompaniment a traditional classical piece that he had planned to collaborate on with the young singer. He

also told the story of meeting Jeff in England (*Meltdown* - see page 3) emphasizing how much he always wanted to work with him.



Buckley with Costello at Meltdown

Bacharach Project in the Works

ALTHOUGH THERE HAS BEEN NO OFFICIAL COMMENT, news keeps leaking out about the upcoming collaborative effort between Elvis Costello and his song writing partner for "God Give Me Strength," the legendary Burt Bacharach.

As reported in *BB11*, EC and BB first met in February in Los Angeles to plan work on their LP together. In May, the pair again met in New York according to *Daily Variety*. Bacharach, however, went on to play some live dates in Europe including a July 1st date at London's Royal Albert Hall which was attended by none other than Mr. Costello.

Burt told *USA Today* this about working on their duo LP with Costello: "Elvis has tremendous dedication to his craft. When he's working, he almost becomes obsessed. That's right up my alley." He also told *Details* magazine about their recording in New York: "We're working on an album. Half of it will be new versions of our old stuff and half will be new stuff we write together." Finally, he told the *New York Times* about working with Elvis in his sun-filled studio on the Pacific: "I met my match as far as obsessing and song writing. Staying up all night and having it wake you up, trying to make it as perfect as you can make it."

According to Bacharach biographer Alec Cumming, "If this collaboration sees the light of day (keep your fingers crossed!), it will be the first full-fledged and ambitious Bacharach release since 1979's (ill-fated) *Woman*."

Sources indicate that Costello and the 69-year-old Bacharach are still writing for the LP. Also, since both are labelless, offers have been put out for a home for the project.

Costello to Appear on Tribute LP's

HAVING PREVIOUSLY GRACED TRIBUTE LP'S for the Grateful Dead, Arthur Alexander, George Gershwin and Kurt Weill (*see further*), Elvis has committed to participate in projects involving the works of two artists whom he greatly admires: Joni Mitchell and the late Gram Parsons.

Expected sometime next year is a Warner Bros. tribute LP to the Canadian singer-songwriter Joni Mitchell for which EC reportedly has narrowed his song selection down to two choices. EC's respect for Joni first became apparent in May 1996 when he tried to cancel his appearance on *Letterman* to perform in Sweden at the presentation of the Polar Music prize to Ms. Mitchell.

Costello recently told writer Bill Flanagan for *Esquire* magazine that he has purchased every Mitchell album since the first and once skipped school to line up for tickets to see her play. He also remarked about her: "It's not just that she has no rivals among female singer-songwriters. She has very few peers among any songwriters."

The Parsons LP is planned for release by Almo Sounds but is still in its infancy. Although a GP tribute LP was issued by Rhino in 1993 (*Commemorative: A Tribute to Gram Parsons*) this one will be special in that its executive producer will be his former singing partner Emmylou Harris. At this point, Costello, Chrissie Hynde and possibly Brian Eno have committed to participate.

Two songs recorded and co-written by GP appeared on Costello's 1982 *Almost Blue* LP of country covers: "I'm Your Toy" ("Hot Burrito #1") and "How Much I Lied." Costello also recently performed "That's All It Took" with Ricky Skaggs on the *TNN* special which was recorded by Gram and Emmylou although not written by Parsons.

EC had the following to say about Parsons' work with Emmylou in the liner notes to a 1982 UK collection simply titled *Gram Parsons*: "If it should fail to move you - then you have a big problem."

"Lost in the Stars" To Get CD Release

ELVIS COSTELLO & THE BRODSKY QUARTET'S VERSION of Kurt Weill's "Lost in the Stars" will finally become commercially available. On August 19, Sony Classical will release worldwide the soundtrack to *September Songs - The Music of Kurt Weill*, which was shown in 1996 as a PBS television special. Promo copies of the CD surfaced in May.

Late Night Talk Show CD's in the Works

THE TREND OF RADIO STATION CD'S of live performances has crossed over to TV. October releases of musical guests from both *Late Night With Conan O'Brien* and the *Late Show With David Letterman* are planned.

The *Conan O'Brien Compilation* on Broadway Video Records / Mercury will include the May 21, 1996 Costello & Nieve version of *All This Useless Beauty*. Likewise, Reprise is putting together a yet untitled Letterman compilation from his years on CBS-TV. With five Costello appearances to choose from, Reprise's Bill Bentley told *BB* that he hopes to include a Costello track (hopefully "God Give Me Strength" with Burt Bacharach) on the first album which will focus on rock acts.

Springsteen Tribute CD To Include EC

ALSO ON THE HORIZON is *One Step Up, Two Steps Back: The Songs of Bruce Springsteen*, a 2-CD set of Bruce Springsteen covers. The first disk will include newly recorded versions of Bruce songs while the second disk will include some recent gems such as Costello's recording of *Brilliant Disguise*, released last year as a B-side. The set will be released by The Right Stuff label on September 23rd which just happens to be Springsteen's birthday.

In other Bruce news, Elvis was spotted attending Springsteen's May 18th solo show in Nice, France. The two were last spotted together in 1987 working together on Roy Orbison's *Black and White Night*.

Attractions Go International

ALL THREE ATTRACTIONS APPEAR on a new CD single by male Japanese recording artist Zenji Nagahata. The disk is entitled *Modernist-Passion Pistol~* (Sony Records) and is credited as "arranged and performed by the Attractions." For the recording, the A's are joined on the two tracks by Steve Donnelly who also worked with them backing John Wesley Harding and Tasmin Archer. Recording took place at London's Abbey Road Studio with pre-production at Pete Thomas' studio also in London.

Another venture for the Attractions was mentioned in an interview with Ariel Rot, former guitarist and vocalist of the Argentinean-Spanish group Los Rodriguez, in the Mexican newspaper *El Financiero*. Rot told the paper: "I am preparing an album

which I will start recording on June 15th with the Attractions, the band who used to play with Elvis Costello, an English band of very fine and really interesting musicians."

In 1989, the Thomas-rhythm section supported Spanish recording artists Duncan Dhu on their Colin Farley-produced double LP *autobiografia* (Sire Records), with Steve Nieve playing on one track. Other UK-rockers guesting on this LP were Bob Andrews, Brinsley Schwarz and Nick Lowe.

Costello Book In The Works

A NEW BOOK ABOUT EC, titled *Let Them All Talk*, is scheduled for publication towards the end of 1997 (or, possibly, in the early Spring of next year) by London's Sanctuary Publishing. Author Brian Hinton has previously written books about Joni Mitchell and Van Morrison for Sanctuary (he clearly gets all the easy subjects!) and it was at his own suggestion that this long-overdue update of the Elvis Costello story was added to his workload. His publishers were discussing possible subjects for a further book last year when Brian thought of EC, having just been particularly inspired by the BBC TV *Later* special which, he felt, encapsulated perfectly the unique musical breadth of its subject's career.

Although the book's title (not the author's choice!) might possibly lead some to expect a kiss & tell exposé from embittered ex-cohorts, Brian is adamant that there will be no question of any attempt to pry too deeply into his subject's personal life. Neither, he tells *Beyond Belief*, is he interested in doing the standard cut & paste rock biog job. "I'm no rock hack," he protests. As a poet and amateur musician himself, he will be aiming to place EC's musical oeuvre (both words and tunes, he was keen to stress) in the context of his life and times, rather than simply to regurgitate previous books and press articles.

Brian spent the early part of the summer "digging the foundations" of *Let Them All Talk*. While working on a synopsis and knocking research materials into shape, he quickly spent his advance for the book (before it had been received!) on plugging the gaps in an extensive Costello collection. Once the preparation work had been completed, the author told us he was looking forward to some 12-hour daily shifts at the typewriter in his "cliff-top garret", with a first draft due at the publishers by the end of August. We hope to have more information on the book's progress in our next issue.

Spice Girls: The Movie

ALTHOUGH WE'RE STILL SHAKING OUR HEADS ABOUT THIS ONE, an Italian newspaper reported that Elvis Costello will donate his acting services by playing a barman in *Five*, the upcoming movie debut from the Spice Girls. The limited budget film is scheduled for a Boxing Day (December 26th) release and Elton John and Jools Holland are also said to have cameo roles.

List'ning to the



The following is a list of Costello songs that readers have heard (or at least think they have heard) in offices, elevators, etc. in a Muzak© version. For the uninformed, Muzak is that industrialized instrumental stuff that we hear as background music to get us through the day or while we are on hold on the telephone.

Alison
American Without Tears
Everyday I Write The Book
I Wanna Be Loved
The Only Flame in Town
Veronica
Watching the Detectives
You Bowed Down

Rhino To Release Costello Covers Compilation

Beyond Belief subscribers Gary Stewart and Andrew Sandoval from Rhino Records have been hard at work. The pair are putting together a yet untitled compilation of previously-released cover versions of Elvis Costello songs. Receiving direction from EC himself, the label hopes to have the release ready for the Spring of 1998.

Rhino has been busy tracking down permission for an initial selection of songs so the track selection is still tentative. *Beyond Belief* was honored to loan Andrew some recordings to help in the track selection and copyright procurement process.

Although no new recordings are planned, the early track list did indicate however that we may see the CD debut of Billy Bremner's "Shatterproof".

Tiny Steps

Trainspotting: EC's version of "But Not for Me," from the 1994 "The Glory of Gershwin" compilation, is heard in the new film, *Hollow Reed*. The Angela Pope-directed film stars Martin Donovan in a harrowing account of a homosexual father's attempt to gain custody rights to his son who is being beaten by his ex-wife's boyfriend. The song is heard in the background while Donovan is seen pondering his fate in the dark. ■ In the April 15 issue of TV Guide (Canada), MuchMusic's Kathleen Rajsp chose EC as her "Sexiest Artist" in a poll of the station's VJ's. ■ Chicago's Old Town School of Folk Music is offering an "Elvis Costello" course. Instructor Jimmy Tomasello will help the class "explore the tunesmith's tunesmith focusing primarily on his masterpiece *Imperial Bedroom* as well as other songs." ■ Prior to the recent general election in Ireland, a radio show quizzed prospective parliamentary candidates to determine their "hipness quotient." First question: "Name an Elvis Costello album." The lone comment of "something about roses" led one of the hosts to remark "The best argument I've heard for not bothering to vote." ■ Heard recently over the P.A.: Collective Soul used "Pump It Up" as they came on stage and Johnny Cash played the *Almost Blue* album before and after his show. ■ **TV Tidbits:** On US TV's *ER*, "Everyday I Write the Book" was heard playing on a jukebox in the closing scene. ■ **Quotable:** In promoting his new LP *Flaming Pie* on which he played most of the instruments, Paul McCartney mentioned Costello's encouragement to him about playing the drums again. In the August *Musician*, Macca quoted Dec as saying: "There are some great drummers who have a feel. There's Ringo and you . . ." Sir Paul also made a similar comment during his May 17th *Town Hall Meeting* broadcast worldwide from London. ■ A story on the Wallflowers' Jakob Dylan in the July *Details* mentions how "He still plays *London Calling* and his Elvis Costello albums on the tour bus." ■ In the June *Uncut*, Counting Crows' Adam Duritz says this: "Elvis Costello is married, supposedly quite happily. And he was the most 'crochetty' ever. But he's found ways to go and things to do that interest him, even if he may not be the centre of the world like he was in 1978." ■ In a recent *Popagenda!* newsletter, singer-songwriter Bill Lloyd (ex-Foster & Lloyd and a *BB* reader as well) selected *Imperial Bedroom* as one of his favorite 15 albums that define his personal

definition of pop. ■ In a Reuters article on Iggy Pop, the Iggyster mentions discussing his new leaning toward Frank Sinatra in his bel canto period (17th-18th century Italian operatic singing). EC then suggested that they team up to start writing some new material in that vein. Stranger things have happened! ■

Covers Corner



On April 21 in Lawrence, Kansas, the Ben Folds Five played a rather surprising cover of "Wave a White Flag," reportedly in response to someone having

thrown a brick through the window of their tour bus the night before. One of EC's "Honky Tonk Demos," his version was released on the *MAIT* reissue.

A new Costello cover could be found on a free CD included with the April 26th issue of *Melody Maker*. *Independent and Still Taking Liberties* (MID FI 001) contains a thrashing industrial overhaul of "Pump It Up" by The Wildhearts. Lead singer Ginger had this to say about their version of the song: "We've been playing 'Pump It Up' live for years now and it was always one of my favourite songs when I was a kid. The idea that there is no real melody and the hook and the riff is really in tune with the new stuff that we're recording at the moment, which is not going to be as melodic." There are now nine bands known to have covered the 1978 classic.

An unexpected pleasant surprise was the appearance of a demo recording of *God Give Me Strength* by Kristin Vigard who "ghost-sang" the song in the *Grace of My Heart* film. This version appears on a promo CD *MCA Soundtracks - Off the Cutting Room Floor* which was made available for a limited time only for a \$50 donation to Santa Monica, CA public radio station KCRW-FM. The connection: the station's Music Director, Chris Doridas was also a music consultant on the film. (Also see *Add to Your Collection* for more info about this release.)

Austin singer-songwriter Kelly Willis is performing "Indoor Fireworks" as an encore number during her current US tour. Kelly told *BB* reader Jeff Pargeon that the band had just learned the song for this tour

and had not yet thought about recording it.

In the CD debut department, Johnny Cash's recording of "The Big Light" (from his 1987 *Johnny Cash Is Coming to Town* LP) is included on a new German compilation entitled *Ring of Fire* (Spectrum Karussell).

On April 10th, Squeeze's Glenn Tilbrook brought his UK solo pub-show to Hollywood's Largo nightclub. Assisted at times by Largo regulars Jon Brion and Aimee Mann, Glenn's night of mostly cover tunes, included his renditions of "From a Whisper to a Scream" and "Alison." A RealAudio version of the former can be heard at <http://songwriting.com/squeeze/>.

Spotted recently on CBC-TV in Canada was a 1996 performance at the Montreal International Jazz Festival by Canadian jazz Band the Holly Cole Trio in which they



performed a version of "Alison."

Out on tour in support of his great new LP, *Other Songs*, Ron Sexsmith paid thanks to EC by including his cover of "Everyday I Write The Book" in his set as an encore. Ron also performed the song on KCRW-FM's *Morning Becomes Eclectic* and a Real Audio version can be found at their web site. Ron told some fans that he is considering releasing his live version as a B-side.

American alt-rockers, Maypole, on tour in the USA opening for Our Lady Peace, are performing a hard, fast version of "Watch Your Step," the first band to cover this tune.

A couple of covers were also heard live down in Texas. Luckenbach's Jimmy Lee Jones was heard singing "Deep Dark Truthful Mirror" while opening for Willie Nelson. Austin power poppers Stretford also include a horn-based version of "Pump It Up" in their live set.

Finally, here is something that has escaped us at *BB* for all these years. In what turns out to be one of the earliest known Costello covers, legendary American blues band the Nighthawks rip through a blistering 1:40 live version of "Mystery Dance" at the El Mocambo. This track was recorded in 1977 and actually predates EC's immortal appearance at the Toronto club. Originally released by Adelphi Records, *Nighthawks Live* is now on CD issued on the Genes label.



Spotlight On New Releases



T+M in the USA: As first reported in *BB11*, on May 13th, John Harle's *Terror + Magnificence* was released in the US.

Terror + Magnificence John Harle
Argo CD 452 605-2
Features lead vocals by Elvis Costello on "O mistress mine," "Come away death" and "When that I was and a little tiny boy."

The US release included a Rykodisc advert in the CD booklet as part of Argo's deal with Ryko in an attempt to attract US Costello fans to the disk. As mentioned in *BB11*, those on a Ryko mailing list, as well as all US *BB* readers, received a special *T+M* promo mailer which included a postcard (above) and a special promo cassette.

Terror + Magnificence John Harle
Argo Promo Cassette SACLON4
Features "Come away death" and "The Three Ravens" from the *T+M* LP.

A full page advert for the LP which prominently featured EC appeared in the June issue of Tower Records' *Pulse*. The July issue of *Esquire* had a full page review of the project by Raymond Tuttle proclaiming "Classical-sax wizard John Harle and Elvis Costello have made that rare thing - a genre-busting CD that succeeds wildly." *Entertainment Weekly's* Steve Futterman also gave the disk an "A" calling Costello's reworkings of Shakespeare "gorgeous."

KCRW Promo: As mentioned in *Covers Corner*, this California public radio station in cooperation with MCA Soundtracks put together a six-track promo CD of alternate versions of songs from recent films. In addition to Ms. Vigard's version of

"GGMS" and tracks by Tom Tom Club, Mama Cass, Semisonic and Hayden, the disk also includes the original soundtrack version of "GGMS" by Bacharach & Costello.

MCA Soundtracks - Off the Cutting Room Floor

MCA Soundtracks CD MCA3P-90047
Includes two versions of "God Give Me Strength": the Bacharach & Costello version and a demo by Kristin Vigard.

In addition, the *Grace of My Heart* film soundtrack is now available in Europe (MCA Soundtracks MCD 11554) and Japan (MCA MVCN-661).

Q Magazine Compilation:

This free 15-track CD with the July issue included a Costello track. But why not the "Cashbox" version we ask?

Splash! 15 thirst-quenching tracks

Q / WEA
Includes "Complicated Shadows."

Burt Comp. From Japan:

An interesting Japanese compilation has been issued which includes EC among 17 Bacharach covers ranging from *Liberace* to *Love*. Also includes The Drifters' original version of *Please Stay*.

Mellow Bacharach Heaven

WEA (Japan) CD WPCR 1202
Includes EC's "Please Stay."

And Now A Jazz Comp.:



A CD produced in conjunction with the 1997 Texaco New York Jazz Festival features the recent Costello/Harry lament. A joint effort by the *Village Voice* and the Knitting Factory it was available for only \$9.99 at Tower Records. Also 10 other tracks including one by the Mingus Big Band.

The Jazz Voice

Knitting Factory CD KFW #212
Includes "Doncha Go 'Way Mad" by the Jazz Passengers featuring Debbie Harry and Elvis Costello.

The JP's LP featuring Harry and Costello, *Individually Twisted*, was also released in the UK on June 30th on Essential records.

Fancy Promo: Out there, but rather hard to find, is a UK double digipak promo in the style of an old Penguin paperback book. On it one will find EC's recent cover of the Sleeper tune originally on *Volume 17*.

Brighton Rock

RCA / BMG CD - RCA sufc003
Includes "What Do I Do Now?" by Elvis Costello.



Special-Elvis Costello (May 20 - MCM Cable TV France) 60 minutes from the July 9, 1996 Montreux Jazz Festival:

Jazz Passengers w/ Debbie Harry

Imitation of a Kiss
Think of Me
The Tide is High
Elvis Costello & the Brodsky Quartet
King of the Unknown Sea
I Thought I'd Write to Juliet
Pills and Soap
I Almost Had A Weakness
Elvis Costello & the Attractions
Distorted Angel/Chelsea/Who's That Lady
You Bowed Down
All This Useless Beauty

Great Performances (May - PBS) First US airing of the 1996 BBC-TV special *Burt Bacharach: This Is Now* (see *BB6*). Surprise was the special after-show airing of a 5-minute documentary on Elvis and Burt recording "GGMS" in New York City.

Monday Night Concerts with Ricky Skaggs (June 9th) Airing of the second part of the February 5th Nashville taping, EC joins Skaggs, Brian Setzer and Marty Stuart for a tribute to Sun Records. He provides lead vocals on Charlie Rich's "Sittin' and Thinkin'" (which he recorded on *Almost Blue*) and joins in on Carl Perkins "Honey Don't."



RTE (June 17 - Dublin) During a phone chat with Sir Paul, hometown listener Elvis calls in to wish Macca a happy birthday.

Morning Edition (July 31 - NPR) Report on *T+M* (only 2,000 units sold) includes a fave review and a brief interview bit with EC mentioning a new "rowdy music" recording ("Pop Life?").

In Print

Magazines:

In Style (May) Photo spread of Sony Records' after Grammys party at the renovated Oscar Hammerstein Opera House includes a snap of Elvis and Bruce Springsteen chatting with Jakob Dylan. The "indie rock guru" told the mag: "I've been nominated three times, but this is the first time I've come out for the event. I'm having a good time."

Also in a piece on how even celebrities need a photo ID to rent videos, Patrick Monroe at Tower Video in Hollywood, CA recalls: "Elvis Costello came in to rent a video, but he didn't have his driver's license. We told him to go and get it. He was, like, 'But I'm Elvis.'"

Pulse (May) Tower Records' mag includes a color photo of Elvis and George Jones in a brief, inaccurate bit about the Ricky Skaggs TV show.

Rolling Stone (May 15) "The Rolling Stone 200", an attempt to list an essential CD collection of the rock & roll era, includes *My Aim Is True*: "Elvis Costello emerges fully formed on his debut - a singular voice." Since the list included many "best-of" compilations, would *Girls!Girls!Girls!* have at least shown some respect for Costello's later work?

Bass Player (June) Marsh Gooch interview with Bruce Thomas touches on his career and work with EC along with the technical side of his instrument. **Watch for a more complete version of the interview in our next issue!**

Mix (June) The Jazz Passengers' *Individually Twisted* is included in the feature "Recording Jazz Combos." Co-producers Joel and Adam Dorn had the following to say about working with EC:

"This is an absolute credit to [Costello's] work ethic, professionalism and brilliance as an artist. We did his vocal on 'Aubergine' and the duet with Debbie in maybe three hours. That was all the time he had. The one day he was supposed to have off he'd ended up doing a special for VH1. He was exhausted from the tour, exhausted from a 15-hour taping, and he was a little rough at first, but then he just knocked it out. Boy, is he a pro." (Joel)

"He's also the only human I've ever seen short out an 87 with his spit. He warned us. He has a gap in his teeth and he said, 'You know, I've got this problem,' and I said

'Yeah, yeah, yeah,' and the next thing, eeeerhh." (Adam)

Q (June) "The Great Q Pop Quiz '97" includes two Costello questions plus a great color photo from 1980.

Record Collector (June) Costello climbs from #53 to #46 in the annual "Most Collectable Artists" poll.

TV Guide (June 28-July 1) The November 13, 1996-episode of *The Larry Sanders Show* (in which EC made a guest appearance selling a "lemon" of a sports car to Larry's sidekick Hank) is #39 in a list of the "100 Greatest Episodes of All Time," a selection of the very best shows in television history. In a sidebar, Costello commented on the program: "I'm supposed to be this racing-car guy, but I didn't even learn to drive a car till I was 35, which I know is completely unbelievable to Americans: Don't you learn to drive when you're, like 9?"



Uncut (June) Debut issue of UK "monthly music and movie magazine" features cover story on the 1979 US tour and in particular, the Columbus, Ohio altercation. Put together by editor Allan

Jones (late of *Melody Maker*) this story is better left alone. As Ray Charles himself said: "Anyone could get drunk once in his life. Drunken talk isn't meant to be printed in the paper, and people should judge Mr. Costello by his songs rather than his stupid bar talk." Perhaps Mr. Jones should also have heeded Brother Ray's advice.

Vanity Fair (June) Elvis is quoted in a Bill Flanagan piece on Joni Mitchell (see *On The Beat*).

Electronic Musician (July) Story and brief interview with Burt Bacharach also includes a detailed analysis of the instrumentation and arrangement for "God Give Me Strength" along with a photo of the pair from the session.

Acoustic Guitar (August) Much belated but favorable review of the no longer available *Costello and Nieve* box set. Does include a newly seen color photo of an acoustic Elvis.

Mojo (August) EC contributes a short piece in memory of Jeff Buckley. "I hope that

people who liked him resist the temptation to turn his life and death into some dumb romantic fantasy - he was so much better than that".

"Alison" is also listed as "bubbling under" in "The 100 Greatest Singles of All Time".

Uncut (August) Editor Allan Jones continues his Costello appreciation by recalling a 1984 interview with Echo & the Bunnymen's Ian McCulloch. Said Ian about Elvis: "'E's really funny, Costello. Rather write a song than 'ave a bevvy. Don't understand it. With Costello, it's like, 'Right - I've got five minutes, what shall I do? Wash me 'air? Nah - I'll write a song.' 'E just knocks 'em out. And he's terrible. 'Ave yer seen him on the telly? All fat and sweaty. Looks terrible. Can't dance, either.'"

Newspapers:

The Independent (June 26) UK newspaper includes a brief interview with EC on the subject of the *Tom Thumb* concert. "I've never written any music before just for the pure pleasure of hearing it with words. It has always been about deeper, personal emotions. This is a completely new experience."

NEW BOOTLEGS

"Live bootlegs can be funny; studio bootlegs are the work of gangsters and thieves."
Elvis Costello

The recent surge in busts of both bootleg manufacturers and retailers has considerably cut back the number of new titles being produced. However, the advent of low cost (around \$500) recordable CD equipment has spawned a new era in bootlegs: limited issue and manufactured on-demand CD-R's. Following hot on the heels of the *Back with a Vengeance* set come two homemade Costello boots, both limited editions of 50.

Tempted to Spit (Rocking Horse) Nicely packaged 2-CD-R set of the September 6, 1996 Osaka, Japan show with the Attractions. Source is a very good audience recording that falters only slightly with less than sufficient volume during the C&N set and during some of EC's between song banter.

Legends and History Collide (Rocking Horse) Another nice 2-CD-R set of a superb audience tape from August 16, 1996 in Detroit. Also includes five bonus tracks from the May 26, 1996 Costello & Nieve show on Long Island.



Costello Specs

The Rise and Fall of (MacManus)

by Richard Arthur and David Pannell

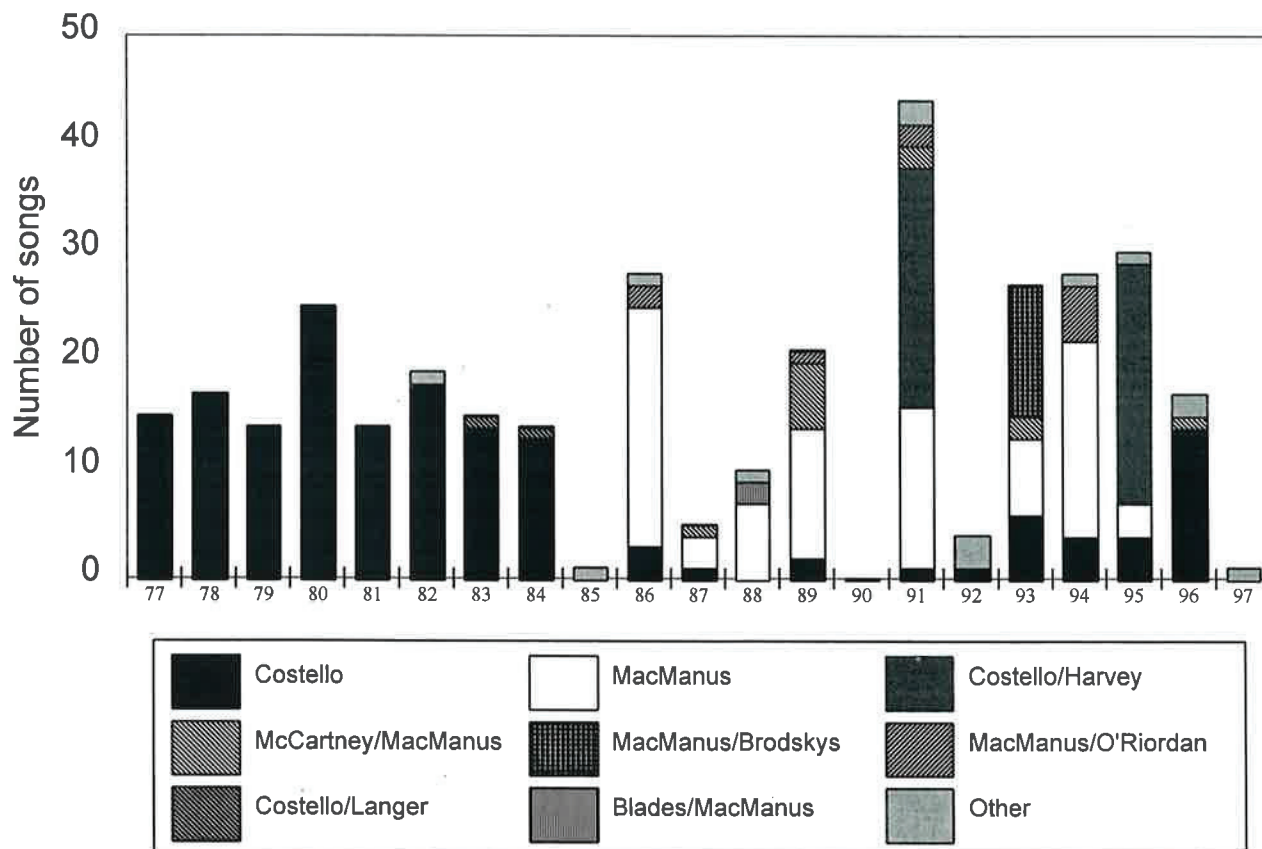
This issue we present the statistics of EC's recording career from the songwriting perspective. The table and graph show how many different songs have been officially released with Declan MacManus or one of his alter egos credited as a songwriter (assisted in some cases by one of a number of partners). Releases by artists other than EC are included even if Elvis hasn't (yet) released the song himself. No song appears twice; songs with both live and studio versions or songs

released by more than one artist get no extra credit. Where EC has subsequently released a song originally performed by another artist, the year of release of EC's version is listed in preference. We have included as separate entries releases by Dusty Springfield ("Losing You" - different title), Roy Orbison ("The Comedians" - different version), Christy Moore ("The Deportees Club" - different version) and EC doing "Deportee" (different title/version) and "The World and his Wife (live)" (radically different version).

The graph below shows the distribution of these releases over time. The year refers to the year of release, not recording. It is interesting that the original professional persona of Costello has returned to the fore after nearly a decade with MacManus in the ascendancy in songwriting credits. It is also noteworthy that if we ignore the two albums written with Richard Harvey and the songwriting relationship with a variety of Brodskys, EC's most prolific partnership has been with Paul McCartney.

COMPETITION: Name the 14 artists who have written exactly one officially-released song in collaboration with EC.

Type of Track	Number
Costello	166
MacManus	87
Costello/Harvey	44
McCartney/MacManus	12
MacManus/Brodskys	12
MacManus/O'Riordan	10
Costello/Langer	2
Blades/MacManus	2
Others	14
TOTAL	349



GLITTER

GULCH

Free Classifieds To Readers

COSTELLO RARITIES FOR SALE

Vinyl, US and foreign items, promos and collectibles available. Please write for details. Rick Howell, 3 Hathorne Crescent, Salem, MA 01970 USA.

50,000,000 ELVIS FANS CAN'T BE WRONG

Looking for a copy of the above vinyl bootleg. Will pay substantial bucks for it! Larry Fessenden, 172 East 4th St. #5F, New York, NY 10009 USA.

COSTELLO ITEMS FOR TRADE OR SALE

I have Elvis Costello articles, posters, 7" singles, etc. that I would like to exchange (or sell) for things about Zappa, Captain Beefheart or for used phone cards. Gogo Krampota, Box 92, 1092 Wien, AUSTRIA

PROMO STUFF (& MORE) FOR SALE OR TRADE

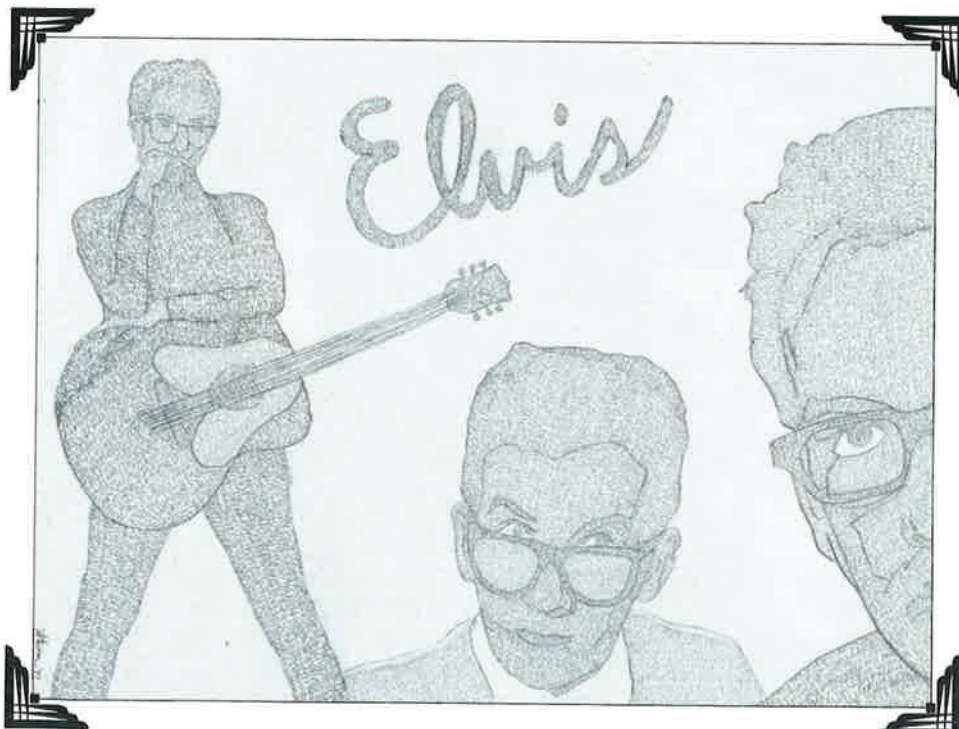
Almost Blue (CHAT 1) autographed LP, *Get Happy* F-Beat promo (2 x 45rpm), Costello/Harle promo postcards, *Everyday I Write The Book* promo vest, 2 1/2 Years Black promo sweatshirt, *The Other Side of Summer* one-sided acetate, *I Stand Accused* and *Radio, Radio* boot CD's, *Twist* LP w/ EC on backing vocals. S. Murphy, 126 The Ridgeway, Romily, Stockport, Cheshire, SK6 3HJ, ENGLAND

RADIO, RADIO BOOT WANTED

I need a copy of the *Radio, Radio* bootleg CD. Loads of stuff to trade. Also need a copy of *It Happened One Night* by John Wesley Harding. Peter Horsted 59 Queenswood Avenue, Wallington, Surrey SM6 8HR ENGLAND.

Framed and Hung Up

Our first winning entry in our art competition is from Alison Castro Munin from Pittsburgh, PA. Believe it or not, her sketch is made entirely from Costello song lyrics. Watch for more fabulous art work from our readers in future issues!



READERS'

CHOICE

Rock & Roll Hall of Fame

In our last issue we asked you the following:

Who should get the honor of inducting Elvis Costello into the Hall at the ceremony in January 2003?

Paul McCartney	28
Nick Lowe	16
Bob Dylan	6
Burt Bacharach	5
Ray Charles	5
Ron Sexsmith	4
Tom Waits	3
Neil Young	2
David Bowie	1
James Burton	1
Rick Danko	1
George Jones	1
Ross MacManus	1
Greil Marcus	1
David Lee Roth	1
Priscilla Presley	1
Steve Stills	1
Pete Townshend	1



Our readers' second choice as presenter, the Impossible Bird, January 1995, with the editor in Austin, TX.

FOR NEXT ISSUE: In light of the talk about the Bacharach/Costello project, what 3 Bacharach songs and what 3 Costello songs would you like to see the duo rework.

BLACK & WHITE WORLD

*This photo was taken August 16, 1991 at
the Pacific Amphitheatre in Costa Mesa, CA
by Kelly A. Swift.*

