



Volume One Number Two

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## Kojak Variety Release & Satellite Broadcast Planned

ICE-The Monthly CD Newsletter had the scoop from the man himself in its March issue and Warners now confirms that *Kojak Variety* will be released on May 9. *Beyond Belief* takes a look back at the recording of this LP and offers a listeners' guide as to where the original versions can be found (see page 13).

But the big news however is the May 17th worldwide satellite radio broadcast from London's Shepherd's Bush Empire to kick off the LP's release. Per Warner's press release, the broadcast will last for one hour and will feature Elvis and the Attractions plus special guests performing songs from the new LP as well as some favorite past hits. An advert in London's *Time Out* included EC's past guitarists James Burton and Marc Ribot as guests. The Attractions and Ribot completed rehearsals for the show in Paris in late March.

Before the show, EC will participate in Warner's *CyberTalk* where listeners can talk to Elvis on-line via their computers. The band is also scheduled to appear on U.S. television's *The Late Show With David Letterman* on May 16th as the show visits London.

EC told *Billboard* "I made this record five years ago, and it always got taken over by more urgent things. When you have new songs, you always want to get them out. There was just never time to release this, but I thought if I've loved some of these songs for 30 years, I can certainly love them for 35 or 40."

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## Back To The Classics: Brodskys in Spain Henry Purcell Tribute Benefit Show With McCartney

After devoting virtually the whole of last year to touring and promoting *Brutal Youth* with the Attractions, Elvis has been able to begin 1995 with a switch of emphasis, turning more of his attention towards the non-rock & roll side of his work.

At the end of January, just as their version of Kurt Weill's *Lost In the Stars* had begun to appear on world television screens in the film *September Songs*, EC returned to the concert hall with his old friends, the Brodsky Quartet, making a timely escape from the rain-soaked British Isles to spend a week delivering *The Juliet Letters* in Central Spain.

Back in London on March 7th, EC attended the critically-acclaimed world premiere of his composition *Put away forbidden playthings* which was performed in concert by the world famous counter-tenor Michael Chance with the viol consort Fretwork as part of the South Bank Centre's Purcell Tercentenary festival *Henry Purcell: The English Genius*.

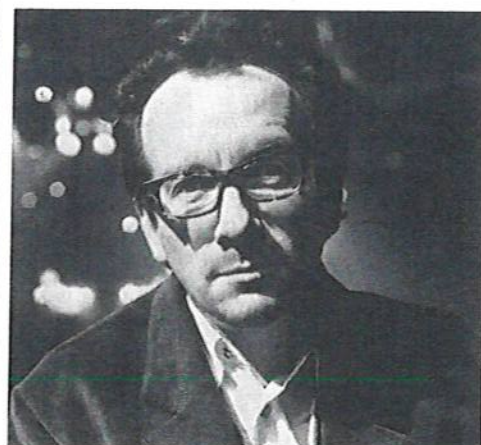
On March 23rd, EC was again reunited with the Brodsky Quartet for an unusual "by invitation only" event at St. James's Palace in London. *Paul McCartney and Friends* was the title given to this concert which was staged in order to raise funds for the Royal College of Music. EC performed three songs with the Quartet followed by his first-ever public appearance with occasional song writing collaborator McCartney in a concert recorded by the U.K.'s Classic FM radio station for broadcast on April 17th.

Amid hectic activity during the first part of the year, preparations continued for the South Bank Centre's annual *Meltdown* festival which takes place from June 23-July 1 with EC as Artistic Director. Among the events planned are a performance of his specially-composed *Overture* by the London Philharmonic Orchestra, a concert with the Brodsky Quartet, a solo recital by Steve Nieve, EC's appearance with the Jazz Passengers and a final evening which features EC with the likes of June Tabor, Jeff Buckley, Patricia Rozario and Fretwork.

More inside *Beyond Belief*!

## Costello Supports Dylan With Solo Spots

EC's fantasy week continued as he flew to Paris the day after performing with Paul McCartney to open a show for Bob Dylan. Less than a week later, he was back with the Dylan tour for three nights at London's Brixton Academy. And two weeks later he surprised everyone when he opened for Bob at a home town gig at The Point in Dublin.



EC's spots were solo acoustic and featured the debut of six Costello compositions, one being *Shallow Graves*, the latest song revealed from the McCartney/MacManus song writing partnership. EC also performed songs he had given away to Aimee Mann, June Tabor, Roger McGuinn and Johnny Cash.

For the last three shows, Costello and Dylan performed a duet on Bob's *I Shall Be Released* joined by the likes of Chrissie Hynde, Carole King and Van Morrison. Full details of the shows are on page 11 while a first hand report on the London shows starts on page 10.

Giles Smith of *The Times* described Dylan's opening night in London as "incredibly, miraculously, just like the sixties: crisp, audible lyrics sung with passion, tact and poise; clear political commitment; a concern by the singer to dwell within the songs and deliver them as if newly written; a deft manipulation of the overpowering noise that can be made using only a voice and six acoustic guitar strings. And then the support act left the stage and Bob Dylan came on".



# Lip Service

## From The Editor

They called it "2 1/2 Years" and it's hard to believe that it ended over 15 years ago. After their first attack on the U.S. at the end of 1977, Elvis & the Attractions came back in early 1978 for some more dates. My personal saga continued as I was lucky to catch one at Rutgers University in New Jersey. They then gave us the *This Years Model* LP and I can still recall the excitement when it first came out, racing to get the import version with the free single of *Neat, Neat, Neat* and *Stranger In The House*.

Later on in 1978 the U.S. was treated to yet another tour, this one the legendary triple bill featuring Nick Lowe with Rockpile and American new wavers Mink DeVille. I have a wonderful memory of hearing EC open up one of his shows at Manhattan's Palladium with a beautiful *Accidents Will Happen* accompanied by only Steve at the piano. EC was just beginning to discover his more sensitive side in concert.

Things kept rolling for EC & the Attractions and after listening to all those Abba records on the tour bus, they were to produce their biggest commercial success in early 1979 with *Armed Forces* and their #2 U.K. hit *Oliver's Army* (censored however from U.S. radio for using that "n-word"). The *Armed Funk Tour* would follow and boy did the sparks ever fly on this tour. The shows were fast and furious and sometimes rather short! In several cities fans were to complain and make a commotion over 45 minute sets. I sure enjoyed what I saw however, traveling to five shows in three states.

Maybe the band had let success (along with some other intoxicants) get to their head or maybe it was just the signal that it was time for all the madness to just slow down. And then that awful incident in Columbus, Ohio when Stephen Stills (or was it Bonnie Bramlett) called Lonnie Donegan a dumb limey twit!

Well it's hard to believe that we survived the first issue! The response to *Beyond Belief* was overwhelming and I want to thank all our readers for their kind words and suggestions. I have tried to personally respond to everyone with notes included with the mailing of this issue and I apologize if I missed anyone. The sheer volume of mail received made this type of response a necessity.

We even heard from EC himself who was "generally pleased" (no more unpublished lyrics, sorry EC) and we look forward to developing our relationships with his office, Demon, Warners and Ryko. All have extended

both their praise and support and we are most thankful for their help.

After putting the first issue to bed, we wondered if there would be enough news and information for the second issue. Boy, were we wrong as it has been a never-ending battle to keep up with the recent flurry of activity and a tough decision to finally quit and go to press. It also seems like there will be more than enough to cover in issue #3.

In order for this magazine to be successful we need to expand our readership and we ask that you please tell your friends and local record stores about us. *Beyond Belief* is also available at a special rate to retailers and those interested should contact me care of this magazine.

As we grow our subscriber base we will look towards enhancing the quality of the magazine as well as providing additional offers to our readers. There are several ideas on the table that are very exciting. In the future we hope to offer more photos and graphics as well.

Once again my thanks go out to all who helped this time. Muchas gracias to Jesse Oronoz for his Spanish and all those who contributed articles and information.

*Beyond Belief* is published four times a year. To receive a copy of the first issue (only a few left at \$6 or £4.50 each) or a subscription for the balance of 1995 (\$8 or £6), send cash, check or money order to either of our addresses. Due to postage costs, readers in Japan and Australia should add \$1 to the cost of each issue.

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You can chat with *Beyond Belief* on-line. To leave an E-Mail message you can reach us at:

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*Below:* This month's feature interviewer, Mark Dittenbir backstage with EC in Minneapolis.



# An Interview With Rykodisc's Jeff Rougvie

## Mark Dittenbir Talks With The Costello Reissues Project Manager

*Long time Costello fan Mark Dittenbir was lucky enough to strike up a relationship with Jeff Rougvie, Rykodisc's project manager for the EC reissue project. What follows is the complete transcript of five telephone interviews Mark had with Jeff.*

*The first part of the interview takes place in late 1993, just prior to the release of the 2 1/2 Years box set.*

**MD:** I've just made up a list of questions about the Costello reissues. We might as well start with some obvious ones. An article in *Billboard* suggested Ryko kind of fell into this project after a rumor started that you had already landed the reissue rights. Is it true Ryko didn't contact Demon until this point or is there another version of the story?

**JR:** We had heard from a variety of sources that the Columbia stock was drying up. I kind of put two and two together and made a phone call to Demon and they told us it was happening and at that time they actually were talking to other people. So we whipped out a proposal and it didn't really look like we were going to get it and then suddenly it became a possibility.

**MD:** Where do you think that that idea germinated, with Elvis or with Jake (Riviera) or somebody else?

**JR:** It's hard to say. I don't know what the determining factor was or what they liked about us over other people. I mean just the history of Rykodisc seems to show that we can successfully market catalog. There are a lot of labels, particularly the majors, that for some reason just can't get noticed with it.

**MD:** Do you know if Warners made much of an overture?

**JR:** I don't know how much of an overture they made. I would assume that they were interested.

**MD:** Yes. It seems like they would be bumming about now.

**JR:** Well, they've got a new record coming. I mean, Warners has been very successful with some catalog stuff. But, obviously their bread and butter is new hits.

**MD:** How did you get the assignment of the project? It's kind of the dream job of any hard core Costello fan.

**JR:** Well I did the Bowie stuff and I was a pretty big Bowie fan but Costello is probably the single most kind of important artist today. Well, I mean of all musicians, Costello has really, really got me into music a lot more than anybody else and I've been collecting his stuff for years. So its kind of logical considering that I've done similar types of projects before and that I was a big fan.

**MD:** Do you have any Elvis boots?

**JR:** Oh, yes. Oh, yes. I've got piles of stuff. You know, I mean, I had seen quite a few shows and have quite a few cassettes and had a lot of vinyl at one point although I pretty much got rid of that stuff and transferred the stuff that I was interested in to DAT and let the rest of the stuff go.

**MD:** The collaboration between Ryko and Demon, is it unique for Ryko to have an arrangement like that or was it a condition that sealed the deal or ....

**JR:** Well, no, I mean dealing with Demon and Jake in a way ..... Jake's got an involvement with Demon so they're very close so ..... it's good for us because even though we're dealing with a manager and a record company, it pretty much just feels like one relationship to me and so its not like I have to do any special copying off for different people or millions of faxes day to day. Whether or not the stuff goes to Demon or Jake, the fact is everybody sees it. So, no, it's great.

**MD:** We heard a rumor that Ryko is producing all the CD's and that Demon is just stamping their label on them, is that true?

**JR:** No, that's not true. Demon is manufacturing all of their parts themselves and so are we.

**MD:** OK. The decision to make the universal versions seems like a pretty obvious and practical way to reissue these things but the bonus tracks are really the thing that kind of lights a fire under the project and makes it different and interesting.

**JR:** Sure.

**MD:** How did the decision to add bonus tracks come about and how are the tracks selected?

**JR:** Well, it was a pretty easy decision to make based on what you can do on CD that you couldn't do on LP, especially like some of the later Costello records that got longer. And you couldn't have had a lot of those tracks, I mean, Elvis talks in the liner notes about *Stranger In The House*, saying that even though they recorded it at the same sessions as *My Aim Is True*, it was just the odd thing out, sound wise.

**MD:** Clearly.

**JR:** And they held onto it. So a lot of things like that happened and now that there are CD's that can handle a lot more stuff, there is an opportunity to put everything in a new perspective and say well this is what the bulk of the album was intended to be and these are just the kind of things that just happened at the same time that weren't necessarily meant to be part of the record, or they would have been part of the record if we had been able to include them but because of time constraints we couldn't. There are a lot of different reasons why things didn't get used or that things did get used. Plus, basically wanting to eliminate *Taking Liberties* and *Out Of Our Idiot* just to keep the whole thing in one place.

**MD:** Kind of bandage them onto all the proper places.

**JR:** Right. And you know as far as how the tracks are chosen between Demon and Ryko and Elvis, we put together lists of what we know is available and Elvis puts together lists of things that he thinks he has or that he has turned up recently or whatever and then we just listen to all this stuff and make decisions.

**MD:** So most of the decisions would you say came from Elvis' direction rather than suggestions or ...

**JR:** Well, we certainly suggest stuff. When we wrote the proposal we put together all the relevant bonus tracks we could think of. Anything, you know what I mean? Just like this is the pool of stuff we know of that ought to be looked at for this thing and obviously we would

like to include every single track there is but .... you know there are a lot of hard core fans of the Bowie stuff that don't really appreciate that the artists ought to have the last word on those things. And there are definitely certain tracks that didn't feel appropriate or that may end up getting used somewhere else but just didn't feel appropriate in the context of the *My Aim Is True* reissue or something.

**MD:** Did you actually have a face to face with Elvis on some of these decisions?

**JR:** Yes, definitely.

**MD:** Can you tell us something about that meeting and how did that come off?

**JR:** It was great. We basically just went through this whole list of potential tracks. It was a very general meeting, actually, but that was part of it and he had a lot of suggestions and then he went back home and had even more stuff.

**MD:** May I ask a couple of more specific questions about specific things on each of the albums? We'll start off with the *Flip City* demos. I think there is only one to be included on *My Aim Is True*. There is another track called *Exiles Road* that was broadcast on a BBC history of Elvis show last year.

**JR:** Right.

**MD:** Elvis has expressed a little disgruntlement that that came out. Is that one of the tracks that was offered up or not? Are there other *Flip City* demos that we don't know of?

**JR:** Well, no actually. You pretty much do know about everything if you know the .... *Our Aim Is True* stuff. Yes, *Our Aim Is True*, that was it. And *Exiles Road*. The *Exiles Road* thing as I understand it is something that I don't think he actually has a problem with, but, he didn't even know that it existed until it was run as part of that show. And so I think there are still some things to be worked out there before that would actually become available.

**MD:** Kind of a similar question with the *Honky Tonk* demos. The six you have used have been the six that are commonly circulated. It has been rumored that there are at least three other *Honky Tonk* demos that are around. Can you shed any light on that?

**JR:** Well, I'm not 100% sure that there are three other *Honky Tonk* demos from the same exact sessions. My understanding of it is that there has sort of been an error in that. That there is some other stuff that was recorded during that time but wasn't necessarily part of the same thing.

**MD:** Yeah, that was for a radio show, Charley Gillette on *Capital Radio*.

**JR:** Yeah .... or maybe it's the other way around. He presented him with some stuff and then he did record some stuff specifically for him. So, considering this is the stuff that was broadcast, my guess would be that this is the stuff that he recorded specifically based on Charlie's reaction to the other stuff. But again, I'm not 100% on that. As far as other stuff from that period, there really wasn't much of a discussion about that on this end. I don't think that Elvis turned anything else up of similar material so if there was another tape it was either lost or he wasn't interested in using it.

**MD:** Let's move on to *This Years Model*. Elvis has often said that that album was patterned after the *Stone's Aftermath*. Any *Stone's* covers or session out-takes of *Stone's* stuff that you are aware of?

**JR:** No, I don't believe so. I don't think they actually did record any stuff and as far as I know he never alluded to that.

**MD:** The *Running Out Of Angels* track was kind of a surprise. Most of the people I have talked to have never even heard of the title. So that was a nice thing to turn up.

**JR:** Yeah, that's probably one of the oddest things in there that definitely hasn't really circulated as a bootleg.

**MD:** In the *ICE* article you detailed some mixing problems on *Armed Forces* that I really didn't follow. Can you better explain that snag for us?

**JR:** Well, I don't know the exact technical specifics of it but somewhere in the process of making the production masters for that record due to some strange machine being used in the process, one channel was never really played back 100% properly and you know when you go from listening to a multi-track in a studio to listening to a record, even on an amazing system, you lose a lot of the detail and I think just the fact that nobody noticed it for so long kind of points out that it wasn't a major difference, but, I believe that you will hear it when you listen to the CD.

**MD:** Yeah. Even the sound quality on the advance cassettes is dramatically different from the U.S. CD's that have been available.

**JR:** Well, although I'm sure that some of this has to do with the original snafu, a lot of it just has to do with Roger Bechirian remastering these things and really doing a great job.

**MD:** How did you convince Elvis to officially sanction the *El Mocambo* thing? He's resisted

live albums for so long and even as late as this spring he was saying that no live stuff was going to be released.

**JR:** Well, I don't know. I think what he wanted was to have something to give away. Initially, one of the ideas was to have all of the reissues be two disc sets. One disc of the album itself and another disc of the bonus tracks, but, the bottom line there was you would end up jacking the price up and it wasn't something we wanted to do. It is something we may do in the future if the number of bonus tracks we have puts us over the capacity of a single CD. We won't lop off bonus tracks just so we can fit everything on one disc and it may very well be like a free CD or a premium or something in that line like we are doing with *El Mocambo*, but, that is something that we will have to address when we get there. So I think it came down to the idea of giving people something for free and that *Mocambo* was just kind of an obvious very legendary thing. So many people have heard that record over the years and so many bootlegs have been made with it and I certainly remember getting my hands on that before I'd heard *This Years Model* and hearing all the new songs.

**MD:** In *ICE* you also hinted that there might be an all live set at some point. Are there any decisions close to being made on that and what kind of material would you have to draw from?

**JR:** Well, obviously a lot of the early stuff was recorded. There were so many radio broadcasts and stuff like that and apparently the whole Albert Hall show was recorded ....

**MD:** With the *Royal Philharmonic*?

**JR:** Right. And I've heard that a great deal of the *King of America* tour was recorded so just right there is a great deal of stuff and I'm sure there's a lot more. Like the B-sides from, where were they from? Was *Watching The Detectives* the one that had the couple of live tracks form the B-sides?

**MD:** Yes, you got it.

**JR:** There's stuff like that and there's stuff like *Neat, Neat, Neat*. They sort of need to find a home. And so obviously the whole live career is very fascinating. Just the changes that he made through the new bands and the new styles.

**MD:** Right. Some of the real highlights of the live shows are the reworked arrangements and the cover versions, like the jazz version of *Detectives* or *Townshend's Substitute*, or even the more obscure covers. It would be nice to see something like that come out.

**JR:** Yeah. I mean that's what I would really like to do. Get sort of the parts of the puzzle that the studio recordings don't show.

**MD:** *Is there a plan laid out for subsequent releases as far as a schedule? Are we going to see another boxed set or are they going to come out as single releases?*

**JR:** Right now there is no other boxed set in the immediate future. I think what you're going to see is that we're going to do two next time, which will be *Get Happy* and *Trust*, as they sort of fit together thematically, and then the original plan was to do *Almost Blue* and *Imperial Bedroom* at the same time, but if that will actually happen or not is a question right now. *Almost Blue* may actually be a stand alone piece. But, in terms of an actual timetable I can't tell you what month these things will come out, but, there is a definite plan to get the stuff out in relatively quick succession.

**MD:** *Is that a year? Two years?*

**JR:** Over the course of a year and some change. I would imagine we may have to go into the beginning of 1995.

**MD:** *Can you give us any inkling what the bonus tracks might be on *Get Happy*?*

**JR:** I can't really say yet, but I know a number of things have been found. Actually for both records. There was actually a question at one point as to not how much had really been recorded, but, how much still existed in somebody's vault. A lot of things turned up recently though.

**MD:** *What exactly is a vault? I think a lot of us have a fuzzy notion of what that might be. Is it a cardboard box? A climate-controlled room? All those things?*

**JR:** It's all those things. It can go from cassettes Elvis may have at home to stuff that's in a climate-controlled Halon gas, high security warehouse. It's all over the place.

**MD:** *OK. I don't think I'll subject you to any more. It's been great to have someone close to this thing offer a little discussion. I really look forward to picking up a box next week.*

**JR:** No sweat. It's been great here too. Actually, the box got pushed back ....it's not out next week as planned. The cover has a die-cut on it and the box company that was making the die-cut had their stamper break the day they got the thing on to run it. Right now I have only a handful of finished boxes .... all the elements are waiting to be together to be assembled .... so I'm just sitting tight right now.

*The second part of the interview took place in*

*early 1994 before the release of *Get Happy/Trust*.*

**MD:** *How are you doing with the box set?*

**JR:** Oh, really well. Great. Things were really flying along until Christmas, since then it's slacked off a bit. We've been really pleased.

**MD:** *Has Elvis had any response to the box set sales or comments in any regard?*

**JR:** No, not really. He's getting ready to go on this new record. That's all I know.

**MD:** *How close are you getting to having *Get Happy* and *Trust* out?*

**JR:** Those will be out towards the end of April.

**MD:** *So sometime after the new record?*

**JR:** Yeah, we're going to put out *G.B.H.* for the first time over here in February.

**MD:** *Then the new album will come out?*

**JR:** Yes, I think in early March and then we're going to have the other two albums toward the end of April and I imagine by then he'll be out on the road.

**MD:** *What special plans do you have for *Get Happy* and *Trust* in terms of bonus tracks, etc.?*

**JR:** Well, *Get Happy* is now 30 tracks. Most of those are B-sides and things people have heard. There are some demos on there too. *Trust* has got a whole bunch of stuff .... some versions of songs that were on the Attractions record and some other stuff that eventually mutated into other tracks. In a week or so a final track list will be set.

**MD:** *I know that a couple of cover versions were recorded for *Get Happy* that weren't on the original release. One was *First I Look At The Purse* and another *Larry William's Slow Down*. Will we get to hear those?*

**JR:** Right now, neither of those are part of it. I have a feeling that those are lost or something. There was some talk about that stuff but the impression was that that stuff doesn't exist anymore anyway.

**MD:** *There were seven or eight tracks circulated among collectors known as the *Get Happy* demos. Are those included?*

**JR:** Well, there are some demo tracks on there but I think there are only going to be two. I don't know what tracks you had your hands on but they're probably some of those.

**MD:** *After these two come out, do you have a map for the rest?*

**JR:** Yeah, I think *Almost Blue* and *Imperial Bedroom* will come out towards the end of

August. We've heard that Elvis might be on the road as long as six months with the new record so it will really be his first proper American tour since 1984. I think. Obviously, he's going to be pretty busy with that so plans beyond that are sketchy.

**MD:** *An Attractions tour at this time is really quite a good tie in, not only for the new record but especially for the reissues.*

**JR:** Oh yeah. It's genius. It works good every way, because the box has made enough of an impact that it sets up the new record and the tour with the Attractions and, you know, I don't know what they will do as far as catalogue is concerned but I imagine after a couple of rehearsals they will be pretty conversant in all the old stuff too.

**MD:** *Have you heard any details regarding the tour? For instance, is Bruce Thomas wheeling along?*

**JR:** Yeah, I believe it's everybody - Bruce, Pete and Steve.

**MD:** *There were rumors that even though Bruce played on the new record that he might not be touring and Nick Lowe might substitute.*

**JR:** I'm not surprised there were the rumors but everything I know says that they will be doing it.

**MD:** *Is there anything crystallizing as far as an all live set or a "bootleg series" at the end of this?*

**JR:** We're really not sure right now but promisingly he gave us five previously unreleased live tracks for *Almost Blue*. The *Almost Blue* bonus tracks actually run longer than the original record.

**MD:** **Almost Blue* is only about 30 minutes long so that probably keeps it on one disc?*

**JR:** Yes it does, just by a hair.

**MD:** *There was a quote attributed to you in the last CD Review speculating on a possible mail-in only collection of B-sides that don't make it onto any of the reissues. Is that a real possibility?*

**JR:** Well there is certainly nothing definite. Speculation is the right word to use. It's like at the end of the Bowie stuff. I would have liked to have wrapped up the couple of B-sides that he didn't want released and made them available to the hard core fans. I don't know how likely that is to happen with Costello either. He's definitely got opinions about all the material and there are definitely things that have been released that I know he's not fond of and he probably won't allow those to come out

here, even though a lot of people are kind of expecting it. Its going to be one of those cases where we have to respect the artist.

**MD:** *I saw a curious little feature in Stereo Review last month. They asked a couple of guys who host a show on the Comedy Central channel to name their favorite album of the moment. The show originates in Minneapolis and one of the guys named King Of America as his favorite. Under each title it gave a catalog number and under King Of America was a Ryko catalog number.*

**JR:** (laughter) Wow - well good for them! I mean, we have given it a catalog number but that's about it. That's bizarre. Somebody's connected.

**MD:** *The King Of America disc hasn't been assembled, has it?*

**JR:** No, I've only assembled up to *Almost Blue*. Beyond that I'm scratching my head, I'm not sure. I have some ideas about things that were plucked for *Imperial Bedroom*. I won't really know much more about that until .... I don't think he's going to have any time to sort out .... right now we want to have *Almost Blue* and *Imperial Bedroom* out together. But, if he's really going to be out on tour for six months I just don't know when the hell he's going to have the time to help put things together.

**MD:** *Imperial Bedroom is a bit longer album. Will you still be able to fit the bonus tracks on one disc?*

**JR:** It depends. You know, I would prefer he doesn't think about the time considerations. I want him just to put the bonus tracks he wants out together and if its longer than one CD we will go to the second disc. I just want to make sure that we release the stuff that he wants to come out and I don't want to cut tracks, as, you know, he's worried about it going over one disc. It's just not really a problem - it would add a little cost to it but not much.

**MD:** *King Of America is even closer to an hour. It's a lot of people's favorite EC record and if any of the reissues was to come out on a multiple disc, I think that's one that many would vote for.*

**JR:** Yeah, I think so too. I know that there is a ton of outtake stuff for that and although they announced at one point that they were going to release it with five extra tracks, I'd bet that he's going to rethink that. I think it's his favorite too, and I think he believes it is also probably the most under-appreciated thing. Even though a lot of people don't like *Goodbye Cruel World*, I don't think he's crazy about that one either.

**MD:** *With Goodbye Cruel World, I think it would be interesting if he comes up with a lot of demo versions as the simpler, more folk-type arrangements would probably serve the songs better.*

**JR:** I know we're going to have a big surprise for everybody with that one. I'm going to keep it under my hat, but we've definitely got plans for that. People won't be disappointed.

*The third part of this interview took place in mid-1994 just prior to the release of Almost Blue/Imperial Bedroom.*

**MD:** *The Almost Blue and Imperial Bedroom releases should be imminent, still set for the end of August?*

**JR:** Yeah, I think we're all set. There were a couple minor glitches in the Demon master tapes that needed to be fixed but I don't think it will throw the schedule off significantly.

**MD:** *The Best Of Collection scheduled for October is a nice surprise to find in your reissue calendar. Will it simply be a reiteration of the previous collection or an update?*

**JR:** We're quite happy about it too. The collection will be an update with tracks pulled from all the back catalog through *Blood And Chocolate*. Even at this late date, we don't have the exact 22 tracks that will be included nailed down. We're still negotiating with Elvis on the track list. He has some "interesting" ideas about things that should be included. So, right now I know there will be 22 tracks but don't ask me exactly which ones they will wind up being.

**MD:** *Will there be any surprises or bonus tracks on the Best Of?*

**JR:** No, there probably won't be any stuff that would be considered bonus tracks. People might be surprised at some of the things that potentially will be left off. For instance, the (Clive) Langer stuff may not be included. Elvis is talking about the possibility of redoing the *Girls, Girls, Girls* collection at some point too. I don't know exactly what plans he would have for that. We'll just have to wait and see.

**MD:** *I'm sure you have had a lot of questions regarding released songs that aren't making it onto the reissues. Any chance of a Ten Bloody Mary's type disc at the end of this?*

**JR:** Actually, Elvis seems to be warming up to the ideas of a "mop-up" disc at the end of this. I think the fact that he's finding that he can't fit everything that he wants to on the bonus tracks has played into this. For instance, the "Barry White" version of *Town Cryer* was supposed to

show up on *Imperial Bedroom* but just wouldn't fit. Also I think he's fielded a lot of questions on tour about where is this and where is that - like *Neat, Neat, Neat* - and it's made him aware there really is an interest in having that stuff out. So, I think we are a bit closer to a release like that than we might have thought a couple of months ago.

**MD:** *There have been rumors about a live bonus disc to be released with Goodbye Cruel World. Any substance to this?*

**JR:** There was some consideration of a live disc called *Hello Cruel World* that would be packaged with *Goodbye Cruel World* but, unfortunately it doesn't look like that's going to happen. There will be some live tracks included on the bonus portion of *Goodbye Cruel World* so I think you will find what Elvis considers the best of the live tracks there. Plus, if there is a "mop-up" disc at the end of this, there will be room for B-sides, etc. on that.

**MD:** *Apparently Demon has plans of reissuing the Best Of video. Does Ryko intend on putting it out in the U.S.?*

**JR:** Actually no. Demon did offer us an option on that release but apparently there will only be a track or two different from the previous collection. From a collector's standpoint, it would be nice to offer something with more substantial differences than the original release. We would have liked to have been able to offer something like that. From a business standpoint it just didn't seem that there would be enough market to break even on a simple straight forward re-release so we passed.

**MD:** *There was an interesting post recently on the Warner Bros. On-Line bulletin board regarding a potential live album for 1995. It suggested that this may be a two disc chronology with selections from throughout EC's career. It even mentioned that some live tapes from Rykodisc were being reviewed for potential use. Any substance to this anonymous post?*

**JR:** Well that would be news to me. Of course, I'm not privy to Warner's plan but I think it's unlikely. I know I haven't been contacted about any live stuff and, for that matter, I don't even possess any live tapes that I could share. So I really have to doubt if that was a legitimate posting. Especially in view of Elvis' feelings about a live recording, I would doubt that there is anything like that imminent from anywhere.

**MD:** *The most surprising news recently has been that Elvis and Jake have severed their management relationship. Any reaction to this?*



**JR:** Well, it is a bit of a surprise that it happened. It's funny to think of them being apart after all this time, but, it's just one of those things. I think it was a mutual decision and there doesn't seem to be any bad feelings going one way or the other. I guess Elvis just feels comfortable that he can handle his own affairs at this point.

**MD:** *Do you see any implications for EC's relationship with Ryko or Warner Bros.?*

**JR:** Oh I wouldn't read anything like that into it. I think Elvis has a strong relationship with Warners. He visited their offices in L.A. and in London, on the tour, which was the first time he's visited in some time, I think, and Warners is releasing a fourth single from the new album, which I think is a sign that things are OK there. As far as Ryko goes, we've pretty much had the loose ends on the reissue project taken care of. There might be a "mop-up" disc after that, but as far as management type of things go, we've been settled for some time so, the split shouldn't have any impact on the Ryko reissues.

**MD:** *Well, keep up the good work Jeff. I think I can say that we're all very pleased with how Ryko, Demon and EC are handling this project. It's better than any box set we could hope for.*

**JR:** Well thanks. We're quite pleased too. We're planning on continuing with *Goodbye Cruel World* and *Punch The Clock* for early 1995. The bonus tracks are set for these and, in fact, are now set for all of the re-releases so we're really looking forward to the coming year too.

*The fourth part of this interview took place in anticipation of the release of Punch The Clock / Goodbye Cruel World.*

**MD:** *Jeff, can you bring us up to speed on the next couple reissues? We've heard that there has been some jockeying on the release dates and the Punch The Clock and Goodbye Cruel World will probably now see the market in early March.*

**JR:** Yeah, that's right. Probably March 7th looks like a pretty solid date now. There are a couple reasons we've been playing with these dates. We had heard that Warners might finally be putting out the Barbados sessions Elvis did a few years back. To avoid having everything come out all at once, it looked like March might be a better time. Now it looks like the "covers" album isn't imminent, but, we're sticking with our March date.

**MD:** *Was there some kind of formal coordination with Warners?*

**JR:** No, it was more of a listening to the

ground type thing. I don't think that there was ever a definitive decision at Warners to put out the "covers" album at this point and I think the uncertainty there probably has more to do with the big changes in Warners' management personnel recently. So, no, it wasn't really anything deliberate and coordinated. But the bottom line is that we're set for March and I don't know what the Warners situation is.

**MD:** *You mentioned that there were a couple of reasons for the delay. Anything other than this Warners premonition thing?*

**JR:** Yeah, there was a more practical reason, too. EC only delivered the liner notes to us in December. He's written some really, really, really long and revealing notes this time around. I think they are the most interesting of the bunch so far. They are so extensive that we've had to figure out exactly how to package them and keep the lyrics intact. In fact, on the cassette versions we're going to have to omit the lyrics from the package, as we just couldn't fold up the whole thing and fit it inside. These notes are just really too good to edit and we wanted to keep them all. EC doesn't pull any punches here and in fact the *Goodbye Cruel World* liners start out with something like "Congratulations, you have just purchased the worst record we've ever made".

**MD:** *You had some cool promotional ideas that didn't get off the ground with the "Almost Almost Blue" and the "Hello Cruel World" discs. Do you have anything planned to punch up the marketing of Punch the Clock/Goodbye Cruel World?*

**JR:** I wouldn't say that we have anything "special" planned. We were disappointed that the *Hello Cruel World* idea didn't pan out. These two albums are kind of interesting in that they are probably the least favorite of the real hard core, committed Costello fans but among the more casual admirers they are probably the best known albums or at least contain some of the songs that had broadest appeal. The fact that those songs are on the albums should appeal in that regard and we think that we've got some real interesting bonus track offerings which will attract the more ardent fans. As far as promotion stuff, we're going to have a six track sampler and also continue with the dual disc, clam-box with the two color inserts. The print ads will be comparable to what we've offered so far, as well. With *King Of America* we're probably going to make a bigger splash with promotion.

**MD:** *Does that mean that King Of America is coming out alone?*

**JR:** No, I didn't mean to infer that. I think that *Blood And Chocolate* and *King Of America*

will be coming out together. That should happen in the early summer but if for some reason that doesn't work out, we will probably wait until fall to put out the pair.

**MD:** *I've noticed that Ryko has plunged into the gold disc market. Should we all start saving now in anticipation of the Costello discs being reissued again?*

**JR:** We've had some discussions about that and there are no plans for a gold disc in the immediate future. It really comes down to the fact that if we were to put out a gold disc we would like it to have some major difference sonically to what we've already put out and I just don't see that happening. The gold disc uses a process called Au-20. Beyond that there may be some sound advantage to the gold finish as a better reflector but I think that it's really a minor factor, if it's one at all. For the Costello reissues, we already used the Au-20 process and I feel that there is really little room for improvement with the present technology. I think the bottom line is that the mastering of an album, or remastering in our case, is really the most important factor and we've had Roger Bechirian doing these for us and I think they are great. We have had some letters and a little bitching about the sound on the reissues. A lot of people think they are a little too bass heavy and even a few people have thought that there has been too much brightness on the high end - essentially that they don't sound like the Columbia vinyl did. Either way, I don't think that we can offer anything with any substantial improvements in sonics with a gold disc for the Elvis stuff right now. I don't think the fact that we put a shiny gold surface will make a substantial difference in the way that things sound. So, unless there is something in the future that allows us to make a real, discernible improvement, you won't see us putting out a Costello disc simply to say that we have one out.

**MD:** *Again, Jeff, thanks for your time and the info. We're all looking forward to March 7th.*

*The fifth and final part of this interview took place after the release of Punch the Clock / Goodbye World just before we went to press.*

**MD:** *Jeff, what's the latest scoop for all us nasty train spotters?*

**JR:** Well there's really not a lot going on from our side right now. We're still riding with *Punch The Clock* and *Goodbye Cruel World* for now.

**MD:** *I guess that means we aren't going to see King Of America and Blood And Chocolate for a bit then?*

**JR:** Yeah, with *Kojak* coming out from

Warners in May, it's probably going to be early autumn before our next pair. We'll let *Kojak* do its thing and then put these out.

**MD:** *How about at least tempting us with the bonus tracks, they've been set for awhile?*

**JR:** Well, we have had them kind of semi-set for some time, but, I don't want to let those lists out yet. Demon hasn't actually signed off on it, and probably won't until we're closer to actual release time, and you never know, there could be some changes before then. Not likely, but stranger things have happened.

**MD:** *You did put out a promo ad quite awhile back that seemed to list every track that was to be included in the reissues, including the King Of America and Blood And Chocolate stuff.*

**JR:** Yeah, well that should serve as a pretty good clue as to what might be included, but like I said, until we have Demon's final stamp.

**MD:** *OK then, how about an update on the "mop-up" disc. Any movement there?*

**JR:** Sorry to say we haven't had any movement there either. We actually just haven't talked about it for awhile. EC has so many irons in the fire right now with *Kojak*, the *Meltdown* thing, shows with the Brodsky's, and maybe even working on a new album, that it's just not really the time to hammer out the details on that. So it hasn't been ruled out but there just hasn't been any discussion either way lately.

**MD:** *Well, it just seems to be a bit of lag time in reissue country!*

**JR:** Yes it is. Touch base with me in a couple of months. I'll probably have something more solid for you then.

*Portions of this interview were previously printed in past issues of the Elvis Costello Information Service and are printed here with the kind permission of interviewer Mark Dittenbir and Jeff Rougvie.*



## Demon Dashes

The next stage of the reissue project will be the release of *King Of America* which has now been pushed back to at least the end of July as a result of Warners' decision to put out *Kojak Variety* in May. As with previous releases, the remastered and repackaged CD will feature extensive liner notes written by EC along with an "extended play" section featuring at least five additional tracks:

*The People's Limousine*  
*They'll Never Take Her Love From Me*  
*Suffering Face*  
*Shoes Without Heels*  
*King Of Confidence*

As we went to press, discussions were still taking place regarding the possibility of including more previously-unreleased material with the album (presumably in the form of a bonus CD) but a final decision from EC on this matter was still awaited.

The reissue of *Blood And Chocolate* is currently set for the end of September and will feature the following six "extended play" tracks:

*Seven Day Weekend*  
*Forgive Her Anything*  
*Blue Chair (single version)*  
*Baby's Got A Brand New Hairdo*  
*American Without Tears (Twilight Version)*  
*A Town Called Big Nothing (Really Big Nothing)*

The release of this album will signal an end to the reissue program for the moment, EC's feeling being that the time has come to close the book on the past at this point. However, many readers will be aware of references in the U.K. magazine *Record Collector* to the possible release of another EC boxed set. Demon has confirmed to *Beyond Belief* that it is currently their intention to produce such a set, with a release date (very) tentatively pencilled in for Christmas 1996. The actual content is far from being decided, but the collection is likely to round up much of the material excluded from the album reissues due to space restrictions or EC's wish not to have endless versions of the same song on one CD. There is, of course, a wealth of interesting live material recorded during the years 1977-87 which will need to be listened to and considered for release. It's a dirty job but someone has to do it!

Keep up the good work in Brentford!

## Words From Warners

Our new friends in Burbank, Richard Kelly and Peter Rauh have been busy with the *Kojak* release and the May 17th worldwide broadcast. News from Warners is spread throughout this issue.

## Ryko Ramblings

The Jeff Rougvie interview brings us up to date with news from the reissue kings but for those GREEN TEETH!

Ryko's green jewel boxes have been cursed since long before the Costello reissue campaign. The special plastic used just doesn't appreciate the jostling of the shipping process and the little green teeth have been prone to breakage.

Although Ryko says the problem has been fixed, there is still some product out there with this tendency to self-destruct. Ryko however will promptly replace your damaged jewel box if you'll post a short note to:

Rykodisc  
Shetland Park 27 Congress  
Salem, MA 01970

*Note From Editor:* I always shake them before I buy to listen for the telltale rattle!

## In The Next Issue:

- \* *Reports on the Worldwide Satellite Broadcast and the Meltdown Festival*
- \* *A look at the McCartney / MacManus song writing partnership*
- \* *More Costello Covers*
- \* *Costello on Laser Disc*
- \* *Questions from our readers*
- \* *The latest up-to-the minute news!*

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# Costello Covers

## Part 1

In these days of tribute records, it is disappointing that the Costello catalog has yet to be honored. However, that is not to say that there is not already a recorded collection of EC's works performed by other artists - it just takes a little bit of work to track them down. In this first of a series of articles on the subject, we will focus on those songs that were specifically written for, with, or given to others, many of which have yet to be recorded or even performed by EC himself.

The first song to fit this description is *That's What Friends Are For*, recorded by 60's British pop star, **Georgie Fame**. Little is known about the background to this recording which appeared on Fame's 1979 U.K. LP of the same name (Pye). The lyrics for this song were included in a *singing dictionary*, the first Costello songbook collection. On the 1989 Rude 5 tour, EC sang a bit of Fame's *Yeh Yeh* in the middle of *Pads, Paws and Claws* and he also has recorded Fame's *Point Of No Return*.

Perhaps the first song specifically given away by Elvis, and in his own words "mistakenly", was *Girls Talk* to Rockpile's **Dave Edmunds** in 1979. EC & the Attractions first performed this number live on the 1978 *Wake Up Canada* tour but left it off *Get Happy* (it was the B-side to *I Can't Stand Up*) after Edmunds took it as a single to #4 on the U.K. charts. It can be found on Dave's *Repeat When Necessary* (Swan Song) and his live 1987 *I Hear You Rockin'* (Columbia) LP's.

Another one that EC gave away initially, to only to record later was *Shipbuilding*, whose music was written by Clive Langer. This song was originally given to ex-Soft Machine vocalist **Robert Wyatt** in 1982 who released it as a single on Rough Trade Records (hit #35 in the U.K.) and later on his *Nothing Can Stop Us* (Gramavision) LP. EC also appeared in Wyatt's video for this song as well.

In 1984, EC wrote a song for Paul Weller protégé **Tracie (Young)**, (*I Love You*) *When You Sleep*, which she released as a single (#59 in the U.K.) and later on her *Far From the Hurting Kind* LP (Respond Records/A&M). As mentioned in the new liner notes to *Goodbye Cruel World*, EC "adapted the music and some of the words" from this song to come up with that LP's *Joe Porterhouse*.

Rockpile guitarist **Billy Bremner** recorded EC's *Shatterproof* and in 1984 released it as a single and on his *Bash!* LP (Arista). The recent

*Punch The Clock* reissue has given us EC's 4-track home demo of this song.

**Nick Lowe** was first to record EC's *Indoor Fireworks* on his 1985 LP *Rose Of England* (F-Beat/Columbia). Elvis of course included his version a year later on *King Of America*.

In 1987, EC began several co-writing ventures, the most notable being with Paul McCartney. This relationship will be the subject of a future *Beyond Belief* article.

A chance meeting with Don Was at L.A.'s Tower Records led to the writing of "the Drifters-sounding" *Shadow & Jimmy* which would appear on Was (Not Was)'s 1988 LP *What Up Dog* (Phonogram/Chrysalis).

Later in 1988, Elvis teamed up with salsa star and Panama presidential candidate, **Ruben Blades** for two songs on his *Nothing But The Truth* LP. EC and Ruben co-wrote *The Miranda Syndrome* and *Shamed Into Love*. EC's liner notes for the *Punch The Clock* reissue note that some of the lyrics for *The Miranda Syndrome* came from 1981's *Town Where Time Stood Still*. *Shamed Into Love* has been performed live solo by EC.

EC's prolific co-writing in 1988 continued with *The Other End (Of The Telescope)* written with 'Til Tuesday's **Aimee Mann**. This track appeared on that band's swan song LP *Everything's Different Now* (Epic) with EC adding backing vocals and was performed live by Elvis on the 1989 U.S. solo tour. Aimee and Elvis first met back in 1986 when she and then mate, **Jules Shear**, were guests at the 1986 Spectacular Spinning Songbook show in Boston. Just last year, EC and Aimee co-wrote another song, *World's Great Optimist* that she has performed live but has yet to record.

In 1990, **Johnny Cash** actually recorded a song that EC wrote for him (unlike 1994's *Complicated Shadows*). *Hidden Shame* can be found on *Boom Chicka Boom* (Mercury) and was performed by EC & the Rude 5 live in 1991. It was even the opening song for the tour's first show in Santa Barbara.

A song that also seems to belong in this article is *The Comedians* which Elvis especially rewrote for **Roy Orbison**, changing both the tempo and lyrics. It was first performed live in Roy's *Black And White Night Live* (Virgin) 1987 video special in which EC was a participant. It later appeared on Roy's posthumous 1989 *Mystery Girl* (Virgin) LP.

Also in the vein of reworked songs is Irish-folk singer **Christy Moore's** version of *The Deportees Club* from his 1989 *Voyage* (Warners/Atlantic) LP. This reading is similar to the solo reading by Elvis on the *Goodbye Cruel World* reissue.

*You Bowed Down*, perhaps the best Byrds-clone song ever, was written especially for

**Roger McGuinn's** 1991 comeback LP, *Back From Rio* (Arista). EC also sang background vocals on this track and this song was also played live with the Rude 5 in 1991.

In order for this listing to be complete, at this point it is necessary to include *It's Not Too Late*, a song credited to H. Burnett, B. Neuwirth, D. MacManus that appeared on **T-Bone Burnett's** 1992 LP, *The Criminal Under My Own Hat*. EC reportedly added the bridge to this song.

In 1992, *I Wonder How She Knows* was recorded by blues legend **Charles Brown**. This track appeared on Charles's *Someone to Love* (Bullseye Blues) LP and Charles got co-writing credit for this reworking of a song EC had written earlier. EC and Charles shared the bill at Slim's in Mill Valley, CA in a show put on by the world-renowned Village Music record store in 1989 at the end of EC's solo tour.

A year later in 1993, the original version, shorter and slightly different, appeared on a live LP *Love For Sale* (Demon) by Irish singer **Mary Coughlan** under the title *Upon A Veil Of Midnight Blue*. Mary is also known to Costello fans for her duet with EC on *Mischievous Ghost* from the 1991 *Bringing It All Back Home* compilation LP of Irish music.

One of EC's oddest collaborations is *Miss Mary*, written with and performed by Italian singer **Zucchero** on his 1992 *Miserere* (London) LP. This one literally came out of nowhere and some of you may have heard of the "Joe Cocker-like" Zucchero when he performed at Woodstock II.

British folk legend **June Tabor** is the recipient of two Costello songs written especially for her. *All This Useless Beauty* can be found on 1992's *Angel Tiger* (Cooking Vinyl) LP and *I Want To Vanish* on 1994's *Against The Streams* (Cooking Vinyl) LP. EC chose to perform both of these songs live opening the 11/18/94 and 11/25/94 London Shepherd's Bush Empire shows, respectively.

The last song to note is *Punishing Kiss* written by Elvis and wife **Cait** for Robert Altman's film *Short Cuts* (soundtrack on Imago). The song is performed by **Annie Ross & the Low Note Quintet** in character in the film, albeit for only a few seconds, while a full version is found on the LP. Ms. Ross is of the famous Lambert, Hendricks and Ross song writing team.

Final mention however should be made of the *Now Ain't The Time For Your Tears* LP that Elvis and Cait supposedly wrote in a single weekend for "pop-nymphet" **Wendy James**. To date, five of the ten songs on this LP have been released in demo form as B-sides by Elvis and one can only hope that some day we will get to hear them all.

# Being For The Benefit Of The Royal College Of Music

On March 23rd, EC was among the performers invited to appear at a special fund-raising concert for London's Royal College of Music. Billed as *Paul McCartney And Friends*, the event was staged at St. James's Palace before the College president Prince Charles and an invited audience of 300 people, each of whom was expected to make their own donation (unofficially reported to be a minimum £250 per head) to College funds.

After the concert had opened with a premiere of McCartney's classical piano piece *A Leaf* and contributions from Willard White and Sally Burgess, EC appeared with the Brodsky Quartet to perform three songs, two from *The Juliet Letters* and, at Paul's request, their arrangement of the Beach Boys classic *God Only Knows*. Following this, EC returned with Macca himself and, both strumming acoustic guitars, they performed a very successful duet version of their song writing collaboration, *Mistress And Maid* (from Paul's *Off The Ground* LP). Although the duo had originally planned to do just the one song together, a spontaneous suggestion from Paul

resulted in the welcome addition to their set of an early Lennon/McCartney original - *One After 909* (from the *Let It Be* LP). Following EC's departure, the Brodsky Quartet returned to accompany Paul as he closed the show with his own set of Beatles' numbers.

Speaking to journalist Bill Flanagan who was covering the event for *Billboard* magazine, EC could not resist pointing out the ironies inherent in responding to an invitation from the Palace to help plug a financial gap created by government cutbacks. "To be honest," said EC, "when I was asked last year to play the Prince's Trust Concert I said, 'Maybe when it's a republic here I will.' But I don't care. It's more important that the college keeps going, and if this helps, great. It's sort of ironic that untrained or half-trained musicians end up coming to help, but that's what we've got to in this country. If it takes picking the pockets of a few court people, so be it. If the Prince turns up and brings his pals along and they dig deep in their pockets, then they all go up in my estimation." The cost of staging the concert was underwritten by the U.K. independent

classical radio station, Classic FM, who broadcast a recording of it on April 17th (see *Radio Radio*) which is expected to be syndicated to radio stations around the world during the coming months.

On the day before the concert itself a full rehearsal was staged in a small recital hall at the Royal College Of Music. This too was recorded, partly as a backup for the radio transmission and, partly with a view to a possible album release on the EMI Classics label. McCartney told *Billboard* that a decision on the latter would depend largely upon public reaction to the concert and subsequent radio broadcast. "If everyone is so pleased with the performance that people are clamoring for it, then we'll think about releasing it," he said in typically noncommittal fashion. (Paul will need to hurry to beat the bootleggers!)

From a fund-raising point of view, the evening was a great success with a reported £70,000 having been raised for the College. Oh, and just in case you were wondering, the answer is no! Elvis somehow didn't get around to meeting up with the Prince on the night.

## Declan & Jimmy In London - Lorenzo On The Scene

The rumours were buzzing that Declan MacManus would finally be on the same concert bill with the legendary Robert Zimmerman in London at the end of March. I called Robbie (the tour manager) and got a "Yes, it is true and it's not sold out yet." Unfortunately for me, a brief mention of EC's appearance in *Q* magazine led to the remaining tickets selling out before I secured some. I therefore left for London hoping that Robbie could come through for me.

Having arrived in London, a phone call from Robbie came to ensure that I was on the guest list. I then began the nightly ritual of walking to the Russell Square tube to take the Piccadilly line to Green Park, then the long walk to catch the Victoria line to its end in Brixton where I was barraged by the ticket "touts".

I arrived at the venue just before the 6:30 opening time to find a queue of Dylan fans waiting to get in. The guest list entitled me to a seat in the roped-off VIP section in the right of the seated balcony. The venue was an old hall similar to the venues EC played during the recent U.K. tour, with an open floor. I passed the time waiting for the show to begin by checking out the tacky faux Italian villa deco architecture of the balcony.

Promptly at 8:00 the lights went down and EC strolled onto the stage in his now customary

orange/red shirt and vest from the *Brutal Youth* tour strumming his vintage Martin acoustic guitar. As he would each night, EC began with a new number *It Started To Come To Me* which was followed by *Clown Strike* sounding much different, stripped of its Attractions' accoutrements. Before playing the song he wrote for Johnny Cash, EC promised "to try and keep tonight a surprise" and during *Complicated Shadows*, his guitar solo consisted of his scat singing "ba ba baba bom". After dusting off the old chestnut, *Riot Act*, EC performed his exquisite song written for June Tabor, *All This Useless Beauty* which he followed with another *Brutal Youth* song, *Kinder Murder*, a song which lost none of its bile performed solo.

After yet another new song, *Little Atoms*, EC looked at his watch declaring "I have to keep my eye on the time as support acts have to be punctual". *Indoor Fireworks* was then followed by a McCartney song that EC helped finish titled *Shallow Graves*. The regular set finished with the now classic *Deep Dark Truthful Mirror* and the newest song for June Tabor, *I Want To Vanish* which EC prefaced with this warning: "I'm going to sing one more song for you and then let the games begin!"

After receiving a rousing send off from the

crowd, EC returned for an encore of *Tramp The Dirt Down* with an admonition to the crowd: "I thought I would never have to sing this song again, but I'm going to sing it one more time because bad things keep happening. And as you know, if you wish hard enough things will get better. At least that's what they tell me at Disneyland!" And a warning to the wise during the song: "The wicked witch may be gone, but it's still the same old lies". Bob's set was brilliant but no duet with EC this night.

It's first row balcony again for the second night and EC begins promptly at 8:00 with the same three songs but with more rhythmic guitar playing and some slight variation. EC changes the set with *Let Him Dangle*, the rarely performed *Crimes Of Paris* and another new song, *It's Time*. He returned for the encores with a surprising rendition of *Just About Glad* and finished again with *Tramp The Dirt Down*.

At the end of Dylan's set, an extra microphone stand is brought out for the final encore. Instead, EC joins Bob at the same microphone for a stunning duet of *I Shall Be Released* as they alternate verses and sing the chorus together with the audience going mental! As the song ends, Jimmy gratefully acknowledges his new found friend with an enthusiastic "Elvis Costello!". A great gig!

CONTINUED ON PAGE 17

# Live Dates

## Spain with The Brodsky Quartet

January 23 Albacete-Paraninfo de la Universidad  
 January 24 Cuenca-Auditorio Municipal  
 January 26 Toledo-Salon de Caja Rural  
 January 27 Ciudad Real-Teatro Quijano  
 January 28 Guadalajara-Edificio de Servicios Multiles

## Paul McCartney and Friends

March 23 London-St. James's Palace

## Support for Bob Dylan (solo acoustic)

March 24 Paris-Zenith Theatre  
 March 29 London-Brixton Academy  
 March 30 London-Brixton Academy  
 March 31 London-Brixton Academy  
 April 11 Dublin-The Point

# Setlists

## March 23 London

With the Brodsky Quartet:  
 I Almost Had A Weakness  
 The Birds Will Still Be Singing  
 God Only Knows

With Paul McCartney (on acoustic guitars):  
 Mistress And Maid  
 One After 909

## March 24 Paris

**It Started To Come To Me**  
 Clown Strike  
 Complicated Shadows  
 Riot Act  
 All This Useless Beauty  
 Kinder Murder  
 Little Atoms  
 Indoor Fireworks  
 Shallow Graves  
 Deep Dark Truthful Mirror  
 I Want To Vanish

### Encore:

Tramp The Dirt Down

## March 29 London

**It Started To Come To Me**  
 Clown Strike  
 Complicated Shadows  
 Riot Act  
 All This Useless Beauty  
 Kinder Murder  
 Little Atoms  
 Indoor Fireworks  
 Shallow Graves  
 Deep Dark Truthful Mirror  
 I Want To Vanish

### Encore:

Tramp The Dirt Down

## March 30 London

**It Started To Come To Me**  
 Clown Strike  
 Complicated Shadows  
 Let Him Dangle  
 All This Useless Beauty  
 Crimes Of Paris  
 Indoor Fireworks  
 Little Atoms  
 It's Time  
 Deep Dark Truthful Mirror

### Encore:

Just About Glad  
 Tramp The Dirt Down

### Duet With Bob Dylan:

I Shall Be Released

## March 31 London

**It Started To Come To Me**  
 The Other End (Of The Telescope)  
 Complicated Shadows  
 Deep Dark Truthful Mirror  
 You Bowed Down  
 Little Atoms  
 Poor Fractured Atlas  
**Distorted Angel**  
 Poisoned Rose  
 Man Out Of Time

### Encore:

Shipbuilding  
 Tramp The Dirt Down

### With Bob Dylan, Carole King and Chrissie Hynde:

I Shall Be Released  
 Rainy Day Women Nos.12 & 35

## April 11 Dublin

**It Started To Come to Me**  
 The Other End (Of The Telescope)  
 Complicated Shadows  
 All This Useless Beauty  
 Deep Dark Truthful Mirror  
 Little Atoms  
**God Give Me Strength**  
 Shallow Graves  
 Indoor Fireworks  
 Clown Strike  
 Shipbuilding

### Encore:

Tramp The Dirt Down

### With Bob Dylan, Carole King and Van Morrison:

I Shall Be Released  
 Rainy Day Woman Nos.12 & 35



# Add To Your Collection

## Spotlight on New Releases

**Elvis Costello's Kojak Variety** (Warner Bros)

U.K./Europe

CD 9352-45903-2

MC 9362-45903-4 WE491

LP (possible at press time)

United States

Advance CD 2-45903-A

Advance MC 4-445903

CD 2-45903

MC 4-45903

Promo MC 4/2-45903 (6-track sampler of song clips to promote 5/17 broadcast)

Canada

CD (not yet available)

MC (not yet available)

Japan

CD WPCR 258

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

**Punch The Clock**

U.K.

CD Demon DPAM 9

United States

CD Rykodisc RCD 20279

MC Rykodisc RAC 20279

**Goodbye Cruel World**

U.K.

CD Demon DPAM 10

United States

CD Rykodisc RCD 20280

MC Rykodisc RAC 20280

**Punch The Clock/Goodbye Cruel World**

CD Rykodisc RCD 20279/80 ADV

Double-CD promo with EC button.

**Punch The World**

CD Rykodisc VRCD 0279/80

Promo sampler with *Everyday I Write The Book*, *Shipbuilding*, *Shatterproof*, *The Only Flame In Town*, *I Wanna Be Loved* and *I Hope You're Happy Now*

**Some other recent releases:**

**CD Singles**

Australia

"Some People Never Lose Their Cool-Tony Bennett In Concert With The Ralph Sharon Trio"

Four-track promo with *They Can't Take That Away From Me* from *MTV Unplugged*.

Austria/Europe

*They Can't Take That Away From Me* (with

Tony Bennett) b/w *I Left My Heart In San Francisco* / *Steppin' Out With My Baby*  
Columbia 660831 2

Taken from *MTV Unplugged* with a nice picture cover of Elvis & Tony

Japan

*Sulky Girl* (single version) / *Puppet Girl* / *Basement Kiss* / *We Despire You*  
Warner Bros WPCR 176

This single is the planned *Brutal Works* release (Warner Bros WPC R88) less *Idiophone*, *A Drunken Man's Praise of Sobriety* and *Do You Know What I'm Saying*

**Compilations**

U.K.

***The Best Punk Album In The World ... Ever!***

CD Virgin VTDCD42

MC Virgin VTDMC42

Twin CD/Cassette compilation includes (*I Don't Want To Go To*) Chelsea

***The Awards 1995***

CD Columbia MOOD CD 39

MC Columbia MOOD C39

This 2-CD/Cassette compilation has 37 tracks featured in the 1995 *Brit Awards* and includes the full version of *Sulky Girl*. The insert booklet includes a small color photo of EC from the *Brutal Youth Tour*.

***More from Japan:***

This one was released in September 1994 and nearly got away from us. Thanks to U.K. subscriber Stan Pearce for spotting this one.

**Malice And Magic**

CD WEA Japan PCS-141

18-track promo featuring songs from throughout EC's Warners catalog: *The Other Side Of Summer*, *Couldn't Call It Unexpected No. 4*, *Georgie And Her Rival*, *Invasion Hit Parade*, *So Like Candy*, *Jacksons*, *Monk & Rowe*, *Taking My Life In Your Hands*, *Pony St.*, *Sulky Girl* (album version), *You Tripped At Every Step*, *13 Steps Lead Down*, *London's Brilliant Parade*, *Veronica* (demo version), *Chewing Gum*, *Satellite*, *Coal-Train Robberies*, *Tramp The Dirt Down*, *Baby Plays Around*.

Also the following were reissued on CD. Thanks to Masanori Saito.

**Spike**

CD Warner Bros WPCR 351

**Mighty Like a Rose**

CD Warner Bros WPCR 352

# New Bootlegs

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

*Beyond Belief* does not condone the manufacture, sale and purchase of unauthorized recordings. Nonetheless, we sure like listening to them! Here are some recent releases with some comments simply to advise the consumer.

**Under The Influenza (Kiss The Stone)** A good quality recording of the 11/16/94 show from Glasgow Barrowlands taken from the BBC Radio FM broadcast. Well worth the effort to have a digital copy of *Complicated Shadows*, one of EC's new tunes. The title alludes to EC's health during this leg of the tour and the effect on his voice is apparent. This disk also includes the two songs performed on *The Danny Baker Show* on 11/26/94. Great packaging with nice color photos.

**Live At Glastonbury, England, June 1994 (Festival Music)** This 2-CD set is a nicely packaged set taken from a fairly clean audience tape of the complete 6/25/94 festival-length show. But the real highlight of this set is the high-quality recordings of the four songs performed by the band on BBC radio on 4/20/94.

**I Never Talked To Jim Reeves (Flip Discs)** A 2-CD set featuring the complete 11/27/94 show from the Apollo Theater in Oxford. This very good quality audience tape also includes 13 other bonus cuts from the London Shepherd's Bush Empire shows on 11/4, 11/11 and 11/25 including the new songs, Wendy James cuts and EC's solo version of *I Want To Vanish* written for June Tabor.

**So Like Candy (Rag Doll Music)** This one comes via Japan and it is a good sounding audience tape of the 5/27/94 show in Minneapolis. Cover is a great backstage photo of the band.

**Brilliant Parade (My Phenix Co.)** Another soundboard tape surfaces, this one also comes via Japan from the 9/22/94 show at Tokyo's Kosei Neukin Hall. As expected the quality is brilliant and the show is memorable for its inclusion of *Brilliant Mistake*, *You'll Never Be A Man* and *Little Triggers*.

**No Dancing (Joker)** A reissue of *Angry Young Sod* coming from an FM broadcast from Cleveland's Agora Theater on 12/5/77.

# Kojak Variety The Originals

Seeking out the original versions of songs which Elvis Costello chooses to cover can often be a rewarding experience for music lovers. Throughout his career, Elvis has delighted in drawing attention to some of the more obscure material around and, even where the original artist is fairly well-known, the chances are that EC will polish up a neglected gem from some forgotten corner of their output rather than go for the obvious stuff. The release of *Kojak Variety* will once again have many fans scouring the reissue catalogues with furrowed brows, so to assist you, *Beyond Beliefs* resident CD bore presents a guide to unearthing those original treasures.....

Screamin' Jay Hawkins' typically insane composition *Strange* was originally the B-side of his 1964 U.S. single *The Whammy* on the Roulette label. EC performed the song regularly during the 1991 Rude 5 tour, and Hawkins himself re-recorded it for his 1993 Straight/Bizarre album *Stone Crazy*. But if you want the original, grab a copy of Demon subsidiary label Edsel's excellent CD retrospective *Portrait Of A Man: A History Of Screamin' Jay Hawkins* which, very conveniently, came out earlier this year.

Another staple of the 1991 tour was Willie Dixon's *Hidden Charms* which was recorded by the mighty Howlin' Wolf and issued as a single in 1963 on the Chess label. As far as we're aware, the only U.K. release to boast this track is Charly's 7-CD set *The Complete Recordings 1951-67*. Wolf's recording also can be found on the 1988 2-CD set *Willie Dixon: The Chess Box* on MCA which is frankly, just too brilliant for words. Strangely enough *Hidden Charms* was the title of Dixon's 1991 T-Bone Burnett-produced LP but this album did not include the song.

Although fortunately never taking it to such extremes as Michael Jackson, EC has never made any secret of his fixation with The Supremes. *Remove This Doubt*, the B-side of Diana and the gals' 1964 smash *Baby Love*, represents his first released recording of one of their songs. EC is not known to have ever performed this song live, however he did take along a scratched vinyl copy of the 1967 album *The Supremes Sing Holland/Dozier/Holland* to play the song on BBC Radio 1's Andy Kershaw show back in 1989. Motown has made this LP available on CD but sadly it is

very hard to find.

Elvis performed Bob Dylan's *I Threw It All Away* regularly at his 1984 solo shows, and resurrected it for some of his solo sets on the 1986 *Costello Sings Again* tour, most notably in New York with a pointed dedication to CBS Records. Dylan's original version is widely available on the Sony/Columbia "mid-price" reissue of his 1969 *Nashville Skyline* album.

Little Willie John's original version of *Leave My Kitten Alone* was a U.S. R&B hit for the King label in 1959. It currently can be found on Charly's 1987 U.K. reissue *Grits And Soul* and on Rhino's 1993 *Fever: The Best Of Little Willie John* in the U.S. The song was also recorded by The Beatles during the 1964 *Beatles For Sale* sessions but never appeared on the finished album. Fab Four aficionados who don't dabble in the bootleg market can look forward to finally hearing it on the "rarities" boxed set compiled by George Martin which EMI will be releasing in the next year or so. Elvis performed the song live with the Attractions in 1986, invariably dedicating it to his newly-wed "kitten from County Clare". It appears in a live version from the 5/17/86 "wedding-day" performance at Self-Aid on the Irish version of the *Live For Ireland* LP (in lieu of *Many Rivers To Cross* on the U.K./U.S. version of the LP). This song was also featured live in shows with the Confederates, Rude 5 and on the 1989 solo tour.

One of the highlights of the 1991 Rude 5 tour was the show-stopping reading of Mose Allison's *Everybody Cryin' Mercy*, a withering assault on hypocrisy which couldn't have been better-timed with memories of the Gulf War still fresh in people's minds. Bonnie Raitt recorded the song for her 1973 Warner Bros. album *Takin' My Time*, but Allison's original can be found on Atlantic Jazz's 1988 U.S. compilation *The Best Of Mose Allison* along with the great *Your Mind Is On Vacation*, a song which EC has performed in concert with the Confederates.

Cilla Black's *I've Been Wrong Before* is regularly cited by its composer Randy Newman as a personal favorite among other artists' versions of his songs (his views on EC's effort are so far unreported!). Cilla's Parlophone single reached #17 on the U.K. charts at a time when Newman had yet to start his own recording career and can be found on the 1991 EMI compilation *The Best Of The EMI Years: Cilla Black*. Dusty Springfield also cut a version of the song which these days can be picked up on Pickwick's 1989 budget U.K. compilation *Love Songs: Dusty Springfield*. As far as we are aware, EC has not performed this one in concert.

Little Richard cut his self-penned *Bama*

*Lama Bama Loo* as a comeback single for Specialty on his brief return to the label, following a self-imposed abstinence from "the devil's music", in 1964. It can be heard, sounding fresher than ever, on Ace's 1986 U.K. compilation *22 Classic Cuts* although serious Richard buffs will no doubt have it on the same label's incredible 6-CD set, *The Specialty Sessions*. In the U.S., look for Rhino's 1985 release *Little Richard's 18 Greatest Hits*. It's a brave man who attempts to cover a Little Richard song, but EC and the Rude 5 worked up a memorably rocking version for their 1991 tour.

When Elvis & the Attractions made a belated appearance in support of the doomed British coal miners' strike at London's Logan Hall in early 1985, they brought a tear to many an eye with their poignantly defiant version of Bill Anderson's *Must You Throw Dirt In My Face?*. This song was originally recorded by the magnificent Louvin Brothers for Capitol and gave them their final U.S. country chart hit in 1962. The beautifully affecting original version can be heard on a 1993 single-CD compilation *Capitol Country Music Classics: The Louvin Brothers* on Capitol/EMI or, if your budget allows, on the stunning 8-CD box set *Close Harmony* from Germany's king of the reissue labels Bear Family. Elvis and the Rude 5 took their radically reworked version out on the road during the 1991 *Come Back In A Million Years* tour.

James Carr recorded the definitive version of *Pouring Water On A Drowning Man* for the Memphis-based Goldwax label in 1966. It can be heard on the U.S. compilation *The Essential James Carr* which was issued by Razor & Tie earlier this year. This Baker/McCormick composition was also notably recorded by Percy Sledge in the 60's and was criminally excluded from his recent Rhino/Atlantic collection *It Tears Me Up*. EC featured it regularly in his Confederate shows of 1986-7 as well as on the U.S. leg of 1991's Rude 5 tour.

The oldest song on *Kojak Variety*, by some distance, is Ray Noble's *The Very Thought Of You* dating from 1934 when Al Bowlly recorded it with the Ray Noble Orchestra. The song has gone on to become a true standard with countless versions by the likes of Nat "King" Cole, Frank Sinatra and Tony Bennett along with a number of rather forgettable efforts. Bowlly's original can be found on several collections, the best of which is probably EMI's *The Very Thought Of You*. EC performed a memorable version of this song with Chet Baker at a 1986 London concert that was released on the video *Chet Baker Live At*

CONTINUED ON PAGE 14

# Those Eternal Questions

## Questions From Readers

The first question this issue comes from fellow contributor Dave Pannell from "down under":

*Do you own the famous (infamous?) BUY 20DJ promo of Watching The Detectives? I don't but I have a hunch that the edited version on this promo is the same as the one on BUYIT 239, the 4-track 12" EP. Is this true? The version on this EP clocks in at just over 3 minutes. If this is true, it will relieve my completist streak of the frustration of not owning this single EC track.*

I have turned to my good friend Lorenzo for help on this one as he is the master collector and is owner of a copy of BUY20DJ. Dave's assumption is correct and the version that appeared on the 1985 Stiff reissue is the same as on the 1977 promo. Although the label on BUY20DJ lists the time as 3:44 just like the regular issue for BUY20, it also runs just over three minutes by deleting the last verse.

Brad Kearns from Oregon asks:

*I have seen a few references to an album by a group called Twist that is supposed to include a guest appearance by Elvis. Can you fill me in on this item?*

The album you're referring to is called *This Is Your Life*, and was released in the U.K. by a group called Twist in 1979 (Polydor 2383552). The group consisted of Pete Marsh, who wrote most of the material and presumably sang the songs as well; Steve Corduner, Wims, and Andy Pask. This is an album of 12 songs, including 2 covers, very much a late 1970's (dare we say it) new wave type sound, with literate, alienated lyrics performed by some rather angry young men.

The sleeve thanks Steve Nieve for playing keyboards; there is no keyboard player listed in the group, so any playing on the album (on the cover of *Can I Get A Witness*, for example), must be Steve's. And it thanks Elvis Costello, along with Jimmy Edwards, for supplying backing vocals. I must confess I have strained to hear Elvis' dulcet tones in the background and the only song that seems to have Elvis singing on it is one called *Ads*. Four or five other songs feature backing vocals, some in a very "Costelloish" style (the title track, for instance), but I can't make out Elvis' voice. In

any event, we're definitely talking "cameo" here.

Roger Bechirian, who worked as engineer on many of Elvis' early records and who has been remastering the Rykodisc reissues, was co-producer of the LP, and I presume that this fact, along with Steve's involvement, brought Elvis in on a break.

I also have one single from the album, the title track (Polydor 2059156), which was advertised by the record store as having EC on backing vocals, but although it sounds very *Armed Forces* - like, I don't think so. I'd be curious as to what happened to Pete Marsh, and the other members, if anyone knows.

John Policano from New York asks:

*What are the lyrics to the last verse of Poor Napoleon?*

In one of the more frustrating episodes of my lyric sheet and liner note reading career, the lyric book for *Blood And Chocolate* managed to leave out the words to the final verse of my favorite song on the album, *Poor Napoleon*. If any of you ever saw this song in concert, suffice it to say that you would have little luck picking up the words at that point!! I am hoping (are you listening, Demon and Rykodisc?) that the forthcoming reissue of *B&C* will restore the missing verse to the booklet. In the meantime, I will give you my guess as to what is being said...corrections and suggestions are always welcomed.

*So goodbye, little schoolboy  
You'd better learn some self-control  
Did she mess up your hairstyle  
Pour scum in your begging bowl?  
Poor Napoleon....!*

I know that it doesn't sound like "goodbye" on the CD, unless "goodbye" has 3 syllables, but it does sound that way in live performances, for example the BBC broadcast from November 1986. I've also never been sure about the word "scum", sometimes it sounds like "scorn", but that makes less sense. I feel pretty good about the rest of it. But in the words of Randy Newman, "I've been wrong before."

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

Byel

Dave

Dave can also be reached directly on-line at [XprtWrites@aol.com](mailto:XprtWrites@aol.com).

## KOJAK VARIETY FROM PAGE 13

Ronnie Scott's. The song reappeared during the 1991 Rude 5 tour when its abbreviation to "TVTOY" on EC's handwritten set lists caused many to wonder if he was preparing to unveil a new song about television!

Jesse Winchester's *Payday* was a highlight of the 1986-7 Confederates shows and was also played solo on EC's 1987 U.S. college tour. Winchester's own version was originally issued on his 1970 Robbie Robertson-produced album *Jesse Winchester* and these days can be picked up on the compilation *The Best Of Jesse Winchester* issued on the U.K.'s See For Miles label in 1991 (but is sadly not on the U.S. Rhino compilation of the same name).

On the 1986 *Sings Again* tour, EC would occasionally seat himself at the keyboard and deliver a heartbreaking solo version of Bacharach & Hilliard's *Please Stay*. The song was originally a U.S. hit for The Drifters in 1961 and can be found on Atlantic's 2-CD set *Greatest Hits And More 1959-65* and on Rhino's 1993 release, *The Very Best Of The Drifters* in the U.S. The song enjoyed something of a vogue among English groups during the mid-1960's with versions by Zoot Money & The Big Roll Band (featuring future Police guitarist Andy Summers) and The First Gear (featuring the guitar work of Jimmy Page). Most successful was a haunting Joe Meek-produced single by The Cryin' Shames which reached #26 on the U.K. charts in 1966.

Written by Rogers & Ahlert, *Runnin' Out Of Fools* was the title track from a 1964 album by Aretha Franklin on Columbia which is rated as a highlight of her pre-Atlantic years. It is currently available in the U.K. on the 1991 Pickwick/Sony budget compilation *Greatest Hits: Aretha Franklin (1960-65)* and the 1993 Columbia/Legacy 2-CD set *Jazz To Soul*. Elvis performed it live on the U.S. leg of his 1984 solo tour and also with the Confederates during the 1986 *Sings Again* tour.

Finally, we come to the only track on the album which has seen previous release. EC's version of The Kinks' *Days* was issued on the soundtrack LP for Wim Wenders' film, *Until The End Of The World*, in 1991. Elvis previously performed a duet version with Chrissie Hynde at the Royal Albert Hall AIMS concert on 2/28/88 released on video in the U.K. and laser disc in Japan. The song was also featured regularly on the 1989 solo tour. The Kinks' version dates from 1968 when as a single on Pye it reached #12 in the U.K. charts. It is available on numerous compilations including in the U.K., Castle Communications' *The Kinks: The Complete Collection* and in the U.S. you should find the great 2-CD compilation, *The Kink Kronicles* on Reprise.



# On The Beat

## The Latest EC News

### Kojak Variety At Last

The second week in May sees the end of a long-running saga when Warners finally release *Elvis Costello's Kojak Variety*, the album of cover versions which EC recorded more than five years ago in Barbados. For a number of reasons, finding an appropriate date to issue this record has proved more difficult for EC and his record company than was originally envisaged. The unexpected flowering of *The Juliet Letters* intervened to cause a postponement of its intended release as the follow-up to *Mighty Like A Rose* (an album whose recording *Kojak Variety* actually pre-dates). Following the collaboration with the Brodsky Quartet it was felt that the next release should be a "proper" Elvis Costello album, with the result that the "covers" record was once again shelved until *Brutal Youth* had seen the light of day. Strangely, *Kojak Variety* owes its existence to the success of the single *Veronica* in 1989. Following this rare hit on both sides of the Atlantic, EC was offered a budget by Warners intended to allow the recording of some B-side material for the next single. Realizing that for what it would cost to cut one song in Los Angeles or London, he could record a full album at a less expensive studio, Elvis decided to use the Warners' cash to assemble a hand-picked team of musicians for two weeks of recording work at Eddy Grant's Blue Wave Studios in St. Philip, Barbados during the spring of 1990.

Discussing the personnel employed on the *Kojak Variety* sessions in the March 1995 issue of *ICE* he explained that "For the first five days the musicians were James Burton on guitar, Jerry Scheff on bass and Jim Keltner on drums (the nucleus of the 1986-7 Confederates). The keyboards throughout were played by Larry Knechtel. At the weekend we were joined by Marc Ribot and Pete Thomas. On Saturday and Sunday we cut a few sides with Pete and Jim sharing one dismantled drum kit and Marc and James trading guitar parts. For the second week, Marc and Pete took over the guitar and drum roles." The songs chosen for inclusion on the album range from 1930's to 1970 vintage, but the vast majority of them originate from the 1960's. Elvis has even talked of doing a "volume two" companion album which would update the story with a selection of his favorite songs from 1970 onwards, but it may be a while before such a project reaches the recording studio, let alone your local record store.

### Punch The Clock/Goodbye Cruel World

The Demon/Rykodisc reissue project continued with the worldwide release of remastered versions of the two albums *EC & the Attractions* recorded in 1983 and 1984 under the production of Clive Langer & Allan Winstanley. *Punch The Clock* and *Goodbye Cruel World* were both released with the bonus tracks as expected and readers and fans are listening with their headphones on.

Noticed in the remastering process were a softening of the keyboards on *Get Yourself Another Fool* and a slight "tape glitch" at 0:59 of the live version of *Everyday I Write The Book*. Also worth noting is that EC's version of Richard Thompson's *Withered And Died* now has the dubious distinction of being a "hidden track" as it is uncredited on *GCW*.

As to the live versions appearing on both disks, their locations are uncredited. However, following the lead as reported in the December issue of *ICE*, the four live tracks from *Goodbye Cruel World* do in fact come from the April 28, 1984 show at San Francisco's Warfield Theater. The live "Merseybeat" *Everyday I Write The Book* and the live acoustic *The World And His Wife* are from London's Royal Albert Hall on December 24, 1982.

### Critics Acclaim Purcell Commission

"One of the three most terrifying and thrilling moments of my life" is how EC described being in the audience to witness the world premiere of his composition *Put away forbidden playthings* during a concert given by Michael Chance and the viol consort Fretwork in the Purcell Room at London's South Bank Centre on March 7th. *Put away forbidden playthings* is a setting by Elvis of his own text for four viols and countertenor and was commissioned along with works by other contemporary composers as part of the SBC's tercentenary festival, *Henry Purcell: The English Genius*, the idea being that each should respond to the *Fantazias* written by Purcell in 1680. In the program notes, EC describes his piece as having been written in two sections with an instrumental introduction returning at the end of the second part, a song for countertenor with a lyric which "laments the interrupted access to the musical possibilities of Purcell's time."

The work drew fulsome praise from the press. In a review headed "Costello takes true aim at Purcell", Hilary Finch of *The Times* (London) wrote that he "showed a disarmingly sensitive and confident command of both voice and viol" adding that "he had done his homework, too, and nostalgic echoes of Purcell echoing Dowland echoing Byrd were skillfully and affectionately assimilated into a compact,

bluesy, Janus-faced love song." *The Daily Telegraph's* piece was headed "Costello delights with a viol sound", Geoffrey Norris describing EC's effort as the loveliest of the new works and noting that it "begins with deceptively simple upward scales, then nods toward the sort of harmonic surprises Purcell sprang, and has at its centre a ballad to lyrics of Costello's own, playing on words and alliterations, again in the manner of Purcell. This seemed a genuine homage." Meanwhile *The Observer's* Andrew Porter felt that *Put away forbidden playthings* was the only one of the new pieces which "seemed fully imagined for the medium and lovingly composed".

As well as attending the concert, EC took part in a "round-table discussion" which, according to the *Telegraph*, "boiled down to Nicholas Kenyon asking each composer why they liked Purcell and what they hoped to achieve by writing for viols - with varying degrees of illumination in the answers."

### Spanish Tour With The Brodskys

At the end of January, Elvis and the Brodsky Quartet spent a week touring central Spain as part of a cultural and educational program funded by the Junta de Comunidades de Castilla-La Mancha. Driving well over 600 miles in six days, they gave five performances of *The Juliet Letters* (or *Las Cartas A Julieta*) their collaborative effort last performed at the 1993 Brighton Festival in England.

The concerts, which took place as part of a series called *Grandes Conciertos 1995*, were well-received by audience and critics alike. The encore sections of the shows included Paul Cassidy's arrangement for string quartet of EC's *Pills And Soap* as well as a new Michael Thomas composition. A special program was produced for the tour which featured a Spanish translation of *The Juliet Letters* album liner notes plus the English lyrics.

Just before the concerts, EC held a press conference in Toledo where the dates were announced. EC discussed his theories on pop music noting that English-speaking people are afraid of music sung in a different language. He spoke of his love for Spanish classical music and said that the January shows were added since the 1993 Spanish shows were so well-received. On a final note, EC said it was very possible that the Attractions might tour Spain this year, which based on his current plans now seems rather unlikely.

### Under New Management

Following EC's split with long time manager Jake Riviera last September, it was announced that he intended to look after his own affairs. Elvis began the year as player-manager with the able assistance of Ms. Gill

# On The Beat

## (more)

Taylor. Gill is no stranger to the world of Costello having previously assisted Mr. Riviera at Riviera-Global. The new organization is called By Eleven (or is it BUY 11) and we wish them well in their new venture.

### The Best Of 1994

The end of year accolades are in and sadly, *Brutal Youth* did not fare well. Here are some spottings:

*Q* - made top 50 list but not in select top 10.  
*Mojo* - Listed as #19 out of 25.

*Los Angeles Times* - Missed the Top 10 list but was mentioned as reviewer Chris Willman's choice for best album of 1994. (Yeah Chris!)

*The Village Voice* - Listed as #31 out of 40.

### Music Awards

Elvis lost out at the 1995 Brit Awards in the Best Solo Male Artist category to Paul Weller. However, in the U.S., EC sort of won a Grammy Award when Tony Bennett's *MTV Unplugged* won Album Of The Year. Elvis fondly recalled the Bennett show in U.K. newspaper *The Observer* recently. "It was great singing with him, but what was even better was sitting in the audience watching him. I found that concert very moving. I was close to tears at the end of *It Had To Be You*, which I found extraordinary because it was a professional engagement and I never expected to be so deeply affected".

### O.J. & David Letterman

With all of the U.S. caught-up in the O.J. Simpson trial, David Letterman's comic Top-10 List frequently is O.J.-related. The list of March 9, 1995, *Top Ten Signs You're Watching Too Much Court TV* ended with a surprise as Paul Shaffer & The CBS Orchestra went into a version of *Watching The Detectives*. This was rather fitting since the last few weeks of the trial had been filled with testimony of the detectives on the O.J. case.

### EC on the Internet

Those of us who are "wired" on-line have a place to hang-out and chat about EC. There is a Costello mailing list on the Internet in which subscribers can post questions and comments that are E-mailed to all subscribers of the list. This Internet feature is available through most commercial services including *Prodigy* and *America On-Line*. To subscribe send this note (not subject line) "subscribe costello-1" to "majordomo@rain.org". To get a digest version of the mailing list and cut down the message traffic in your mailbox send

"subscribe costello-1-digest".

For "surfers" of the World Wide Web, a Costello Home Page, chock full of great Costello goodies is also maintained by *Beyond Belief* subscriber Mark Schnitzius. The page can be found at:

"http://east.isx.com/~schnitzi/elvis.html"

Finally, a few FTP (File Transfer Protocol) sites are also maintained for EC where you can find lyrics, guitar chords and a discography.

### Tiny Steps

The recently opened Hard Rock Casino in Las Vegas is using "rock star" casino chips billed as "from Elvis to Elvis". \* Duran Duran's new LP of cover versions *Thank You* was finally released in April and includes their version of *Watching The Detectives*. Chris Willman wrote in the *L.A. Times* "and if Elvis Costello hated Linda Ronstadt's covering his material, Duran's dumbed-down *Watching The Detectives* may suggest to him four even more suitable candidates for lake dragging". \* From the April issue of *ICE*, Polygram is releasing *18 Original Hits By 18 Unoriginal Artists*, an anthology of alternative acts covering Polygram Publishing material which will include EC & The Brodsky Quartet's version of Jerome Kern's *They Didn't Believe Me* from the *Live At New York Town Hall* promo. \* Aimee Mann is reported to have dropped the newly-penned Costello song, *World's Great Optimist*, from her next LP \* Jazz artists Hillary James and Bob James include a version of *Baby Plays Around* on their new *Flesh And Blood* LP. Bob is a Grammy-winning pianist and Hillary is his vocalist-daughter. \* The Attractions recently spent some time in the studio with Michael Hutchence, lead singer for INXS. \* Chicago readers should check out local band Fitz of Depression who include some EC numbers in their live set.\*

# Upcoming Live

May 16 *The Late Show With David Letterman*, London Studios-South Bank

May 17 Shepherd's Bush Empire, London  
*Worldwide satellite broadcast to kick-off Kojak Variety with the Attractions and special guests James Burton and Marc Ribot*

### **At London South Bank Centre's Meltdown Festival:**

June 23 The Jazz Passengers with Deborah Harry & Elvis Costello  
June 24 *Celluloid Meltdown* (music-related films selected by EC including the world premiere of *Tom Thumb* with music by EC)

June 25 Composer's Ensemble (with works by EC)

Elvis Costello with Bill Frisell, The Fairfield Four and Steve Nieve  
June 28 Steve Nieve (solo piano)  
Elvis Costello & The Brodsky Quartet

June 29 London Philharmonic Orchestra (selections by EC including the world premiere of his own orchestral overture)

July 1 Three Part Song Ensemble: June Tabor, Patricia Rozario, Michael McGlynn, Jeff Buckley, Elvis Costello & Fretwork

July 28-30 Cambridge Folk Festival, U.K.

*Elvis has been confirmed as a participant.*



# Radio Radio

**March 5-19 - The Road Goes On Forever (BBC Radio 1)** Weekly 3-part documentary series with interview clips from EC and Bruce Thomas who also reads an excerpt from *that book*.

**April 15 - Private Passions (BBC Radio 3)** EC guests on new series discussing his favorite music.

**April 17 - Paul McCartney & Friends (Classic FM)** Edited broadcast of the March 7th concert at St. James's Palace including EC performing *I Almost Had A Weakness / The Birds Will Still Be Singing* with the Brodsky Quartet and *Mistress And Maid* with Paul McCartney.

**May 14 - Celebrity Choice (Classic FM)** EC is scheduled to guest and will talk about and select his favorite music.

## Television

**In the U.S. on the boob:**

**The Music Of Kurt Weill: September Songs (January 1995) PBS** This video tribute included EC & the Brodsky Quartet's reading of *Lost In The Stars*, a song they performed together in their encores to *The Juliet Letters* concerts. Elvis and the Quartet recorded their piece in Canada in January 1994. No word yet on a planned audio or video release of this show.

**The History Of Rock 'n' Roll (March 1995) Syndicated** This wonderfully produced epic documentary featured two brief interview snippets with EC in its *Britain Invades, America Fights Back* segment in which he discussed his influences. He also was featured prominently in the *Punk* segment where snippets of *Alison* from his first TV performance ever on Granada TV and the historic *Less Than Zero/Radio Radio* from *Saturday Night Live* were shown. This series is available on VHS video from Time Life Video (1-800-846-3843) and can also be found in the stores (a laser disc may be forthcoming as well).

**The Brit Awards (April 1) ABC-TV** This rebroadcast of the recent U.K. awards show included a piece on last year's legendary performer, Van Morrison, which included a short tribute by EC among others.

**In the U.K. on the telly:**

**The O'Zone (January 13) BBC 2** Included an interview with EC recorded in Dublin plus clips of *I'm A Secret Lemonade Drinker*, the early 1970's TV ad featuring a young EC and his dad.

**Fantasy Football League (January 20) BBC 2** Included an appearance by Elvis as a guest manager to discuss his team's performance. Recorded the day before.

**The Late Show (March 8) BBC 2** Special feature on Irish musician Donal Lunny including a contribution from EC.

**Fantasy Football League (April 17) BBC 2** EC returns to the couch, struggling to get a word in edgeways as the majestic Alan Hansen dominates proceedings with typical authority.

**And finally to Holland for this one:**

**The Right Note (February 6 & 27)** Dutch TV broadcasts this documentary on song writing which includes comments by EC plus acoustic performances of *Stranger In the House*, *I Want You* and that song's inspiration, Neil Young's *Down By The River*. Recorded November 1994 in Dublin.

## In Print

**Some recent articles about EC:**

**Musician (January 1995)** EC reviews Peter Guralnick's book on Elvis Presley, *Last Train To Memphis: The Rise Of Elvis Presley*

**VOX (January 1995)** Features a Patrick Humphries review of *The Very Best Of* video with two photo clips off the screen.

**ICE - The Monthly CD Newsletter (March 1995)** ICE gets the scoop on the May 9 release of *Kojak Variety* and features comments from EC in which he explains the origin of the tracks selected for the LP.

**Q (March 1995)** A feature on photographer Ian Dickson includes a full page casual shot of EC from 1977.

**Billboard (April 1, 1995)** Bill Flanagan covers the *Paul McCartney & Friends* show, chats with both EC and Macca and attends the rehearsal as well.

**Billboard (April 15, 1995)** EC and Warners' Peter Rauh discuss the upcoming release of *Kojak Variety*.

**Mojo (May 1995)** Color photo of EC and Dylan on stage at London's Brixton Academy.

**Classic FM (May 1995)** Cover shot and 2-page interview with EC.

**DECLAN & ZIMMY FROM PAGE 10**

The guest list is full for the final night and I'm left to deal with the touts and quickly get the price down from £100 to £45 for a ticket. I rush in taking a place in the stalls dead center between the stage and the soundboard.

Again EC starts at 8:00 with the same opener but the surprises start with *The Other End (Of The Telescope)* and then *You Bowed Down*. New songs include *Poor Fractured Atlas*, "a song I wrote about the guys who go out in the woods at night and shoot one another with paint guns" and *Distorted Angels*, "this is the season of Lent and there is a bit of Catholic guilt in this song".

EC is in great voice finishing the regular set with *Poisoned Rose* and *Man Out Of Time*. The encores feature *Shipbuilding* and once again, *Tramp The Dirt Down*.

At the end of Dylan's set, two extra sets of microphones are brought out as EC and Jimmy are joined by Chrissie Hynde and Carole King on backing vocals. An even more stunning version of *I Shall Be Released*, with Elvis and Bob obviously having a lot of fun, finishes off with a "high five"! The audience is nuts and won't leave without another song. The evening is finished off with a rambunctious *Rainy Day Women Nos. 12 & 35* with everyone in the house joining in on the refrain "everybody must get stoned"! EC & Jimmy exit the stage laughing and smiling obviously pleased with their performance. Rumour has it that they may be writing together already.

### BACKSTAGE CHATTER:

Expectant mother Jackie Thomas and beaming father Paul Cassidy of the Brodsky Quartet spoke about January's Spanish tour for which Paul had written a new arrangement of *Pills & Soap*. Also said that Michael Thomas had written a new song with EC and they were very excited about the upcoming *Meltdown* when they will perform alone and with EC. \* Elvis spoke of his recent appearance with Macca and noted that *Mistress And Maid* was originally written as a duet and that *One After 909* was an off-the-cuff call by Paul. \* A planned gig at L.A.'s House of Blues to launch *Kojak* was called off by EC as it was turning into too much of a non-musical affair. \* EC mentioned that the "new" songs in the solo set were in fact old songs never before played live. \* Dave the sound engineer raved about the recent Paris rehearsals with the Attractions and Marc Ribot and noted that on 5/17 Steve will play acoustic grand piano. The show will focus on *Kojak* and other covers. Dave is also listening to live tapes from November for a possible live LP. Other plans include some Euro-festivals this summer, recording in the fall but no U.S. shows this summer as was once rumoured..





# Costello Specs #1

with David Pannell

This is the first of a regular series of short articles for the unhealthy obsessive EC fan. We will be looking at the amazing body of Elvis releases from a statistical perspective. In this issue we examine the number of tracks released of different types over time. The tracks include all official album tracks, singles, B-sides, CD reissue bonus tracks, promo only releases and collaborations on which Elvis shares the lead vocal. Totals for the 18 years up to the end of 1994 are shown below.

Type of Track	Number
Studio original	266
Studio cover version	59
Live original	26
Live cover version	18
Instrumental	32
Remix / edit version	17
Total	418

The graph below shows the distribution of these releases over time. The year refers to the year of first release, not the year of recording. Each track only appears once in the graph, not once for each time it was released in different formats or different albums. The graph clearly shows a number of trends which will not come as a surprise, but also some trends which you may not have expected. In the "expected" category, you can see the following:

\* There was a consistent stream of new material released from 1977 to 1984.

\* In the decade from 1984 to 1993, there was a lull in the release of tracks on average every two years.

\* When Elvis is productive, he is incredibly productive. Apart from the five "silent" years ('85, '87, '88, '90 and '92), a quiet year sees the release of at least 20 new tracks ('77, '78, '79, '83, '84, '89). Busy years are the most common, with from almost 30 to over 50 tracks in seven years ('80, '81, '82, '86, '91, '93, '94).

\* Over time there has been an increase in the proportion of EC's output consisting of things other than studio-recorded vocal tracks.

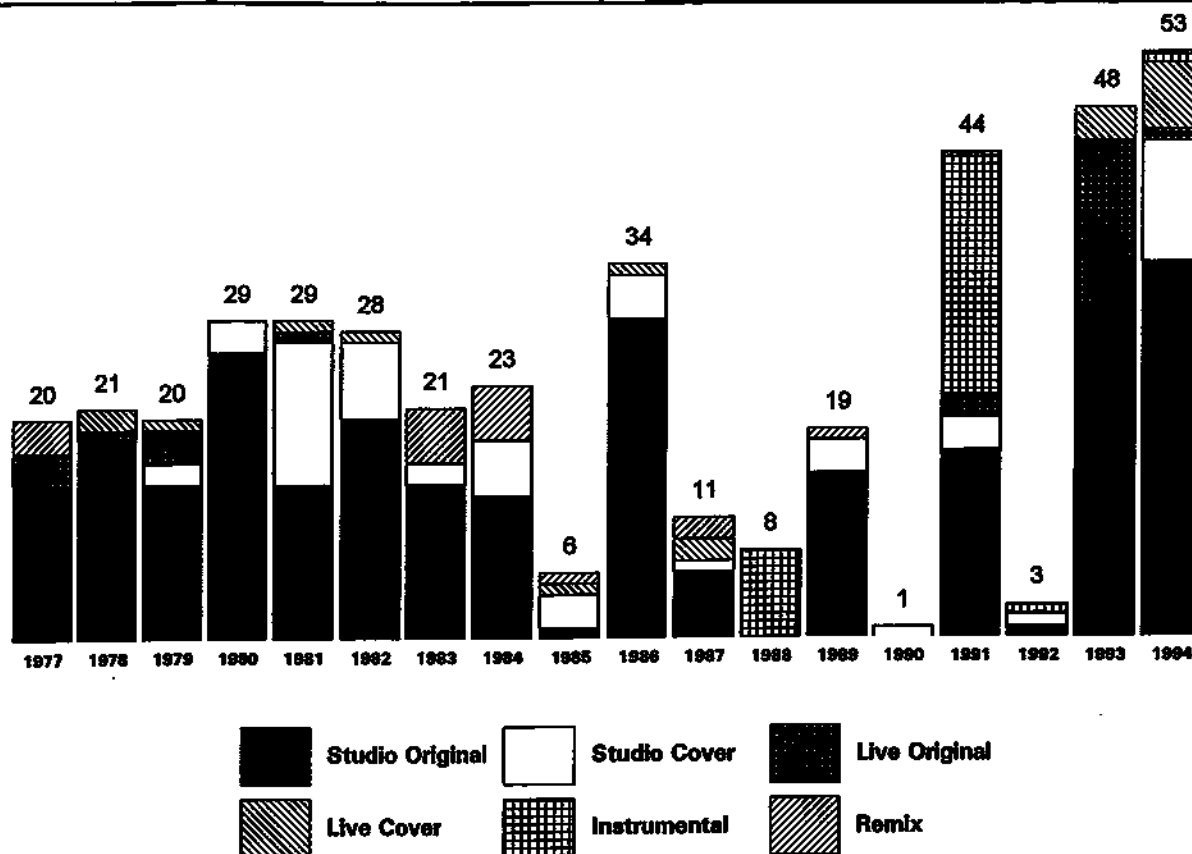
There are some less obvious points which may have escaped the notice even of unhealthy obsessives:

\* There has not been a year when no new track became available. 1990 was close with *That's How You Got Killed Before* with the Dirty Dozen Brass Band being the only track released.

\* Despite the silences in 1990 and 1992, the '90's have had the highest average release rate of any part of EC's career. This however has much to do with bonus tracks on reissues and *El Mocambo* but nonetheless 1994 was an outstanding year in both quantity and quality.

## WIN A FREE PROMO CD FROM RYKODISC !

Our friends at Rykodisc have made available a copy of the *Punch The World* promo CD sampler that will be awarded to the first reader to correctly identify the nine non-album tracks released in 1986. Please reply to Mike Bodayle c/o this magazine.



# Readers' Choice

The votes are in and here are the current EC-faves of our readers. Vote for your 10 favorite Costello songs and 5 favorite Costello albums. Rather than focusing on your all time best, vote for what you've been listening to lately. *Beyond Belief* will keep a running tally of the votes and yours will remain counted until you update. Keep those letters and E-Mails coming!

## TOP TEN SONGS

1. *No Action*
2. *All The Rage*
3. *Kinder Murder*
4. *I Want You*
5. *Sulky Girl*
6. *Beyond Belief*
7. *13 Steps Lead Down*
8. *New Lace Sleeves*
9. *You Tripped At Every Step*
10. *Deep Dark Truthful Mirror*

## TOP FIVE ALBUMS

1. *Imperial Bedroom*
2. *Get Happy*
3. *King Of America*
4. *This Years Model*
5. *Brutal Youth*

Don't forget to submit (or resubmit) your faves in time for the next issue. This time also include one choice each for:

*Best Cover Song By EC*  
*Best Album Sleeve*  
*Most Treasured Rarity*  
*Most Desired Rarity*  
*Least Favorite LP*

# Glitter Gulch

## Free Classified To Readers

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

**THIS SPACE COULD BE YOURS!**  
**PLEASE SUBMIT A FREE CLASSIFIED FOR THE NEXT ISSUE**

**WANTED! REVIEWS OF KOJAK VARIETY FROM LOCAL PAPERS & MAGS!**

Please submit (originals not photocopies preferred) to Mike Bodayle c/o this magazine and receive a compilation of all submitted.

**SPECIALIZING IN COSTELLO COLLECTIBLES FOR OVER 14 YEARS**

Please send long SASE or IRC. NEAT NEAT NEAT, Dept. EC, 1324 Norwood Rd., Monroeville, AL 36460 U.S.A.

**LOOKING FOR DAT TRADERS**

Have lots to trade: Beatles, McCartney, Costello, Minneapolis shows, R.E.M., Texas, U2, Simple Minds, etc. Can anyone from U.K. / Scotland help with Texas, Trashcan Sinatras, Blue Nile, Simple Minds? Dan Timmons, 2824 Alabama Av. S., St. Louis Park, MN 55416 U.S.A.

**HEY TAPE TRADERS!**

I'm looking for stuff by: Jeff Buckley, Phranc, Jonathan Richman, The Bobs, Moxy Fruvous, some guy called Elvis and lots more. Your list gets mine. David Gofstein, 8120 N. 32nd Ave., Phoenix, AZ 85051 U.S.A.

**WANTED!**

EC & Brodsky Quartet *Live At Town Hall* CD and Costello book *So Far*. Also looking for Los Lobos, Jason & the Scorchers and Talking Heads collectibles. Per Aschmann, Andalsvej 7, 7300 Jelling, DENMARK.

**COSTELLO TAPES WANTED!**

Looking to increase my Costello tapes collection (especially FM broadcasts). Have tapes to trade as well as some by Springsteen, McCartney, U2 and more. Tom Friedrich, 4911 Manchaca Rd. #112, Austin, TX 78745 U.S.A.

**YOUR LIST GETS MINE!**

Live tapes wanted to trade. Sheik Khan, 22 Vine Road, Green-Street-Green, Orpington, Kent, BR6 6DT, U.K.

**WANTED: COSTELLO RECORDINGS & MEMORABILIA**

Will pay excellent prices or trade. Stan Pearce, 17A Southview Ave., London NW10 1RE, U.K.

**FOR SALE: VARIETY OF COSTELLO ITEMS**

Mostly U.K. Ideal for U.S. collector wanting to collect all the classic singles, etc. All must go, any reasonable offer accepted. Send SAE (U.K.) or IRC (ROW) for list. Gary Holmes, 4 Alberta Walk, Durrington, West Sussex BN 13 2BQ, U.K.

**EC LIVE TAPES TO SWAP!**

Send your lists/interests. Colin Wilkinson, 16 Maryville Road, Liverpool L18 0HQ, U.K.

**FOR TRADE!**

Long list of Costello items. Your list for mine, Stefano Parisi, Via Emilia Est 4, 28010 S. Nicolo, Italy.

**WANTED!**

Audio/video of July & November 1995 U.K. tours. Will Munro, 114 Oxlease, Witney, Oxon, OX8 6QU, U.K.

**LARGE COSTELLO COLLECTION FOR SALE!**

Over 200 seven inch singles and twelve-inches for sale. Send your want list. Ricky Fary, 1 Farm Lane, Eatontown, NJ 07724, U.S.A.

**COSTELLO WANTED!**

Tapes of 1995 shows, rarities, cover versions, production work and Attractions solo efforts. Your list gets mine. Olivier Ridolphi, 22 Rue Gralien, 67200 Strasbourg, FRANCE

# ELVIS COSTELLO



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Rykodisc's acclaimed re-release series continues with **PUNCH THE CLOCK** (originally released in 1983) and **GOODBYE CRUEL WORLD** (1984). Both albums were produced by UK hitmakers Clive Langer and Alan Winstanley, and feature a punchy, accessible sound that yielded several of EC's most popular singles. And, of course, all those extras you've come to expect: digital remastering, in-depth liner notes by Elvis himself, and lots of Extended Play tracks including previously unreleased or rare b-sides, outtakes and live recordings!

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