

New LP In Final Stages For May Release

In January, Elvis Costello & the Attractions booked additional studio time in Dublin to put down the finishing touches and handle the final mixing of their new LP. Warner Bros. is now on a tentative schedule for a May 7th release in both the U.K. and the U.S.

The February issue of U.K. magazine *Vox* reported *A Case For Song* as the working title however that has apparently been abandoned and the collection is currently untitled. As covered in *Beyond Belief* #4, the new release will consist primarily of songs EC has written for other artists and has not himself recorded. Elvis and the band previewed the songs in "open rehearsals" at New York City's Beacon Theater in August. At press time however, the final track selection had not yet been decided. A list of the possible tracks are ranked by our readers as their favorites in this issue's *Readers' Choice* found on page 20.

Little other news has surfaced about EC's recording efforts. The November 14th issue of *Billboard* however reported that The Voice Squad was doing sessions with Elvis. They consist of 3 singers (2 tenors and a bass) that specialize in a cappella singing in the folk tradition and previously sang with EC on *Full Force Gale* from *No Prima Donna*, the Van Morrison tribute LP.

At this juncture, a brief summer tour after the LP's release remains very likely.



EC To Appear On Donal Lunny's Celtic Collection

Elvis Costello will join the likes of Kate Bush, Sinéad O'Connor, Christy Moore and Neal & Tim Finn on a collection of Irish music being put together by Irish musician Donal Lunny. The LP will be called *Common Ground (Celtic Voices)* and will feature a vocal performance by EC on the traditional number *The Night Before Larry Was Stretched*.

The album will be available sometime after March in a worldwide release by EMI's Premier Records label. Lunny has previously worked with Costello on the *Spike* LP and in a 1987 Irish television appearance on RTE-TV's *The Session*.

Costello Sings Again !

*10 Years Later:
A Look Back At This Historic
Concert Tour
Part 1 - The U.S.*

Costello & Eno Collaborate For The X-Files



The *Los Angeles Times* reported that EC has teamed with Brian Eno on a spooky track titled *My Dark*

Life for the upcoming compilation of new original songs written for and inspired by *The X-Files* television program. The David Was-produced album also includes a contribution by R.E.M. No release date has been scheduled and in keeping with the show's theme, the project has been quite secretive.

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LIVE!

Brodskys In Bristol

Nieve In New York City

Meeeting Of Masters In Stockholm



LIP SERVICE

From The Editor

ELVIS COSTELLO REPENTS! That's how the cover of the September 2, 1982 *Rolling Stone* magazine read as EC granted Greil Marcus his first full interview in several years. The title was meant to be a reflection of his retreat from the days of "revenge and guilt" or at least the public's perception of such.

My personal travels with Elvis were his three Texas shows on the summer of 1982's *Imperial Bedroom* tour. The shows were a further reflection of what I had briefly seen on New Year's Eve 1981: a well-paced show that showcased the band and EC's vocals in sharp contrast to the earlier "punk/new wave" inspired performances.

Watching EC sing songs like *And In Every Home* or *Kid About It* sans guitar helped foster the critical emphasis on his lyrics and song writing that led to the Cole Porter comparisons. *Imperial Bedroom* added respectability to EC's career in the sense that it clearly brought his composing talents to the forefront. While Elvis tried to shy away from the overblown accolades, he nonetheless must have been pleased to have shed the "angry young man" image.

What a sharp contrast there was from his early beginnings to his *Entertainment Tonight* and *MTV* interviews where he sat drinking a cup of tea using his hat as a tea cozy! In the end however the Porter comparisons etc. went a little too far and the lack of a hit single may have caused the change in direction for EC's next step (i.e. Langer / Winstanley).

Looking forward to the upcoming LP, the reappearance of Geoff Emerick as co-producer with EC makes me think back to *IB*. It will be interesting to see if the songs receive the lavish touch we saw on that LP.

It's hard to believe that we have completed our first year! *Beyond Belief* continues to expand its readership and we appreciate everyone's support. As we eagerly look forward to a new LP and hopefully a tour, I also hope to meet many of you in person.

Please help spread the word and as we grow you have my commitment towards improving the quality of this publication.

Subscriptions

Beyond Belief is published four times a year. A one-year subscription is \$16 or £12. Please send cash, check or money order to either of our addresses. Please make checks payable to "Mike Bodayle" in the U.S. or "Mark Perry" in the U.K. Japan and Australia please add \$1 to the cost of each issue and order through Mike.

Subscribers please check your mailing label to see when your subscription runs out as a "P5" means that you are paid through this issue.

Back Issues

#1 (February 1995) - Debut Issue! *Brutal Youth* tour report and set lists. \$6/£4.50.

#2 (May 1995) - Interview with Ryko's Jeff Rougvie. Dylan & "Royal" McCartney concert reports. Costello covers & *Kojak* originals. \$5/£4

#3 (August 1995) - Full *Meltdown* report. *Kojak Variety* live from London. *CyberTalk* interview with EC. Roskilde Festival. \$5/£4

#4 (November 1995) - Rehearsals at New York's Beacon Theater. Cambridge & Edmonton Folk Festivals. McCartney & MacManus. Covered by Costello. \$5/£4

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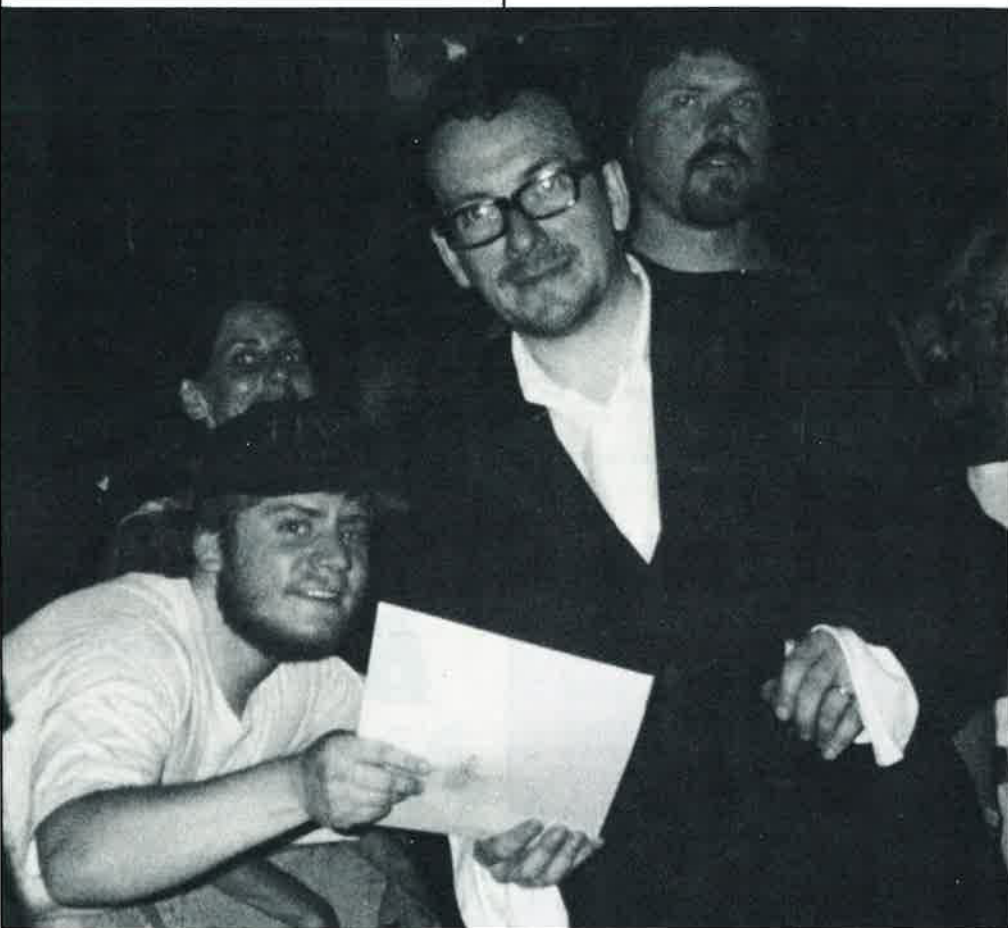
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Special Thanks: Alan Price at Demon, Peter Rauh and Richard Kelly at Warners, Jeff Rougvie at Rykodisc and Gill Taylor at By Eleven Management.

Below: *BB*'s first subscriber, Aaron Yarlas gets EC to sign his mag outside the Beacon.



To The Editor

BEACON THEATER

I did manage to get to New York for 3 of the 5 Beacon Theater shows and I was mightily impressed. The new material is very strong. EC keeps topping himself. It's unreal. The way EC and Steve have fleshed out *Poor Fractured Atlas* from its humble beginnings at last November's Shepherds Bush Empire show was fascinating. The melodramatic ending with the repeating of "a woman wouldn't understand it" growing in intensity was spine-tingling. The groove of *It's Time* was very compelling with EC's requisite "lobster-reddening" of the face and "stand-on-the-tip-toe" delivery for the high notes. I still haven't come down from it yet. *Little Atoms* ensnared me despite the couplet "If you don't like my song / Then you can just go to hell / I don't care if I'm right or wrong / Or if my typewriter can spell." being among the most pedestrian of his canon. That lame lyric didn't seem to fit in with the rest of the song, but maybe it's a work in progress?

Mark Smith
Beverly Hills, CA

THAT DAY IS DONE

Somewhere back in high school (class of '83) a friend of mine turned me on to the music of Elvis. His music has remained a constant fixture in my life ever since. However, my friend moved away, leaving me with no one to share this music.

In 1989, I met this dude named George Cahal on the way to some concert with a common friend. Sitting in the back seat on the way to the show (I believe it was a James Taylor concert) we began discussing what bands we were into. Neither of us could believe it when we stumbled upon our common interest in Mr. MacManus. We were soon roommates and best friends. We both went together to our first Costello show at the Woodlands Pavilion on the *Brutal Youth Tour*. What took us so long to go see him is beyond me. However, I am glad we did because George soon afterwards developed lymphatic cancer and passed away this past February. Getting to see this show is a great memory.

With his passing I thought that I would once again be stuck with no one to share my interest with until when I went into Waterloo Records here in Austin to pick up the latest Grateful Dead release. I was browsing around on the magazine stand when I stumbled across your publication. I almost yelled out in the store! There is someone in Texas who

shares my awe over the words and music of *Beyond Belief*, etc. And to top it off, someone with growing worldwide connections of like-minded people. Thanks!

John Rankin Smith
Austin, TX

BUFFALO THANKS

Thanks for rekindling my fire for the music of Elvis Costello. I purchased *My Aim Is True* as soon as it came out (*Miracle Man* was actually the first song I heard) and was fairly obsessive about bootlegs, singles, concerts until I got married and started a family in the mid-80's. Since then, I've always purchased the major releases but haven't seen a live show since The Coward Brothers era. (EC hasn't played Buffalo since 1978 and trips to Toronto and Rochester (NY) aren't as easy as they used to be.)

The timing of this newsletter and the reissue series (bought 'em all) have gotten me so interested again, I've listened to the entire collection again, purchased a bootleg (you were right about *Buddy Holly On Acid*), sought out singles and I even watched my video tapes of EC on *Saturday Night Live* and *Letterman*. Keep up the great work!

Nick Zelasko
Buffalo, NY

MELTDOWN SURPRISE

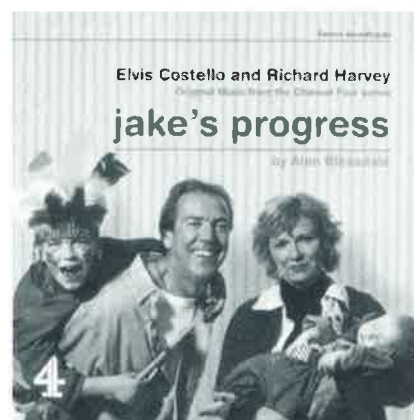
To reiterate what Paul Gritton said (*To The Editor - BB#4*) this was a truly exceptional experience with EC enjoying himself so obviously and this feeling brimming over to add to the atmosphere. I went five times and each day was totally different. At "half-time" during the Brodskys concert on the 28th, I bumped into EC's father, Ross MacManus. I said "Hello Mr. MacManus, how are you?" to which he replied "Is that my little boy out there?". I went on to congratulate him on his rendering of *Georgia* which I have on video. He told me that "they" have just asked him to record with his son, adding "why have they waited until now?". I certainly look forward to hearing the result of this family collaboration!

Albert Freer
Kempston, Bedford (U.K.)

A long list of thanks goes out to all those who helped in providing information for this issue: Ellen Druda, Aaron Yaras, David Jacobson, Bill Brown, Janet Katowitz, Phil Dennison, Roger Goodgroves, Ted Mills, Mark Schnitzius, Mark Bartlett, Alan Ramsey, Elizabeth Blakesley, John Foyle, Lars Andersson, Andrew Neumeyer, Richard Arthur, Bruce White, Nick Zelasko, and anyone else I forgot!

Jake's Progress

Following their success with 1991's *GBH*, the BAFTA award-winning team of Elvis Costello and Richard Harvey was reunited to compose the music for Channel 4 TV's production of *Jake's Progress*, broadcast in the U.K. as six weekly episodes between October 12th and November 16th last year. Once again, this compelling series was written by EC's friend Alan Bleasdale who defined it as an "exploration of what parents do to children and what children do to parents". Described as "grotesquely overlong" by one critic, the total running time of some eight and a half hours did, at least, provide Messrs. Costello and Harvey a broad canvas for their witty and imaginative score.



To accompany the series, Demon Soundtracks issued an album: *Original Music from the Channel 4 series Jake's Progress* on November 6th, featuring music recorded with orchestras of varying sizes between July and September 1995 at two London studios (Snake Ranch in Chelsea and Angel in Islington). Perhaps the most interesting inclusion for Costello fans is *Grave Dance*, used to accompany one of the most violent sequences in the series, and featuring Elvis himself cutting loose on electric guitar, accompanied by Pete Thomas' drums on a track recorded by Dave Zammit (who many readers will have seen manning the soundboard at EC's live shows).

Reading between the lines, it would appear that EC's hectic schedule prevented him from being as closely involved as he might have wished with the project. Certainly, he was absent from the producer's chair this time, with Harvey (who also orchestrated and conducted) and Austin Ince supervising the sessions.

The soundtrack CD is available by mail order from Blackmail, P.O. Box 9, Brentford, TW8 8BR, England, priced at £10.99 (U.K.) or £12.99 (ROW).

Elvis & The Brodskys In Bristol

by **Ton Baars**

**St. George's Brandon Hill
Bristol, England November 7**

Although a projected second 1995 tour of Spain with the Brodskys was eventually canceled, Elvis was reunited with the quartet in November when he stepped in to replace another of their artistic collaborators, the composer, Mervyn Africa, for a one-off concert at St. George's Brandon Hill in Bristol. The venue, a converted church building, is famous for its excellent acoustics and is used regularly by BBC Radio 3, who record a weekly programme there. The size of the hall, combined with the fact that tickets had been on sale for a while before EC's participation was advertised, meant that seats for Costello fans were in short supply. This fact did not deter Beyond Belief's intrepid Dutch correspondent Ton Baars, who, ticketless, set off across the Channel for a concert which had been sold-out many weeks earlier.



After spending a few days in London sampling the delights of the National Gallery and catching a fine show by John Wesley Harding at the Garage, my friend and I set out for Bristol in the hope that the impossible would become possible. Having been directed out of our way to a totally different St. George's by a helpful local, we finally arrived at the venue, a beautiful church building in the university area of the city, and began the search for tickets. It didn't seem the sort of place that would be crowded with ticket touts, so we retired to a local pub to wait for the box office to open. "Now we wait for the miracle to happen," I remarked to my friend, who merely observed that it was strange for a non-believer to be anticipating a miracle. However, not all miracles are the work of God. When we got back to the church I was greeted by a call from my English friends who

brought good tidings. It seemed that the manageress at St. George's was keeping two tickets spare for "emergencies" and she had kindly agreed that two ticketless voyagers from Holland came under that category.

I don't have to tell you how happy I was! St. George's Brandon Hill is a wonderful place, the old church now being used for small concerts of the classical variety. The audience sits on the original wooden benches and there is a small decorated balcony supported by white columns on three sides of the hall. The compact raised stage is overlooked from the rear by a large altarpiece with its painting depicting a religious story. Having found my seat and had a good look at the surroundings, I retired downstairs to "The Crypt" for a fix of coffee with, among others, Elvis himself. Surprisingly for an event where tickets were in such short supply, the hall remained

sparsely populated right up to the scheduled starting time. Then we found out why all the best seats had shifted so quickly as a large contingent of sponsor's "suits" finally tore themselves away from a private reception and filled up the front rows.

Deliver Us and *For Other Eyes* were, predictably, the opening numbers. They were played without amplification, and from my seat (eighth row) the sound was fine, although I would guess

that people in the back balcony might have had difficulty hearing Elvis's voice properly. After the opening, he addressed himself to the audience, playing on the fact that we were "in church". He referred to latecomers "finding their way to their pews" and did an entertaining impersonation of the priest who had conducted the service the last time he was in church (when he was aged 14, so he claimed). This consisted of a mumbling address, during which the only audible words were in admonition at the size of the previous week's collection!

Elvis seemed to be in fine form, responding to the challenge of this largely uncommitted audience by introducing many of the songs with entertaining and informative anecdotes, and by exaggerating his stage movements and facial expressions. Occasionally, the strain of projecting the songs without amplification

could be heard in his singing, with a certain huskiness creeping in and out like bad radio reception from time to time. This was particularly noticeable during the first half of the show, so maybe the old tonsils just need a little bit longer to warm up these days!

Naturally, the show was filled with letters to Juliet, interspersed with treats such as *King*

*Deliver Us
For Other Eyes
King Of The Unknown Sea
Almost Blue
Romeo's Seance
The Letter Home
She Moved Through The Fair
This Offer Is Unrepeatable
More Than Rain
I Though I'd Write To Juliet
Pills And Soap*

*Harold In Islington
They Didn't Believe Me
I Almost Had A Weakness
Skeleton
Who Do You Think You Are?
This Sad Burlesque
Jacksons, Monk & Rowe
The Birds Will Still Be Singing
God Only Knows*

*Why?
Lost In The Stars*

Taking My Life In Your Hands

*I Almost Had A Weakness
(reprise)
Favourite Hour*

Of The Unknown Sea and *She Moved Through The Fair* (only the second time I had heard the Brodskys and Elvis perform this one live). With *The Juliet Letters* being performed "out of sequence" it is sometimes possible to hear different aspects of these songs. I noticed for the first time that *This Offer Is Unrepeatable* closes with Elvis singing three times in a row "this offer is unrepeatable" thereby doing what all those letters in your mailbox are doing: repeating the unrepeatable. It was there all the time, but I had not noticed it before tonight. The last two songs in the first half

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December 19-20

Steve Nieve Live



Steve Nieve's solo performances at the Knitting Factory in downtown Manhattan coincided with the first blizzard of the 1995 winter, on December 19 and 20. While fighting gusts of 30 mph trudging through the slushy Soho streets and battling a bad chest cold, I began to question my devotion to music, but I wasn't about to lose my chance to witness this rare event. Steve Nieve hadn't played a concert in New York in six years. (I had never seen him play solo before.)

Only a handful of people showed up for the late show on Wednesday, the 20th. Fewer than 15 people had trickled into the "Main Space" of the Knitting Factory, a small, cold, high-ceilinged room. I found a seat in the otherwise unoccupied front row, directly in front of the piano (enabling me to set my beer on the stage).

shouting across the hotel room on the back of *This Years Model*, capering in the video for *Oliver's Army*, or shaving his head and calling himself "Maurice Worm."

With a somber expression, Nieve set about coaxing sonorous, pastoral music from the Baldwin grand. The opening piece was the first of several extended piano pieces which Nieve would play during the evening, clearly far from the mode of the three-minute pop tunes he so deftly embellishes for Elvis. Though one could tell that Nieve had an extensive repertoire of keyboard tricks up his sleeve, his playing always veered towards the simple and tasteful.

Certainly here was a person who knew the value of a well-placed sixth in the upper register. Indeed, while touches of Chopin and Tchaikovsky shone out at times, the model

that Nieve returned to again and again was the spare, elegant sensibility of Satie.

Nieve introduced the second piece as *In The Blue Hour*, thanking all present for coming out on the "coldest night of the year," in a voice so soft and subdued he seemed to speak without exhaling.

For the third piece, Nieve asked if anyone had filled out the forms that had been left on the chairs. Each piece of paper had a drawing of a piano keyboard with the request that people select and number six notes on it. He collected these slips and selected one at random.

After considering the notes for a few moments, he began to improvise on the set of six notes. Unlike a jazz pianist, who might improvise variations on a melody while playing chords with the left hand, Nieve produced a quite coherent, structured improvisation with a lot of parallel movement in the hands, lasting a few minutes.

For the second improvisation, after looking through all the entries, he selected my six notes. (I had the odd but quite gratifying

sensation of hearing my name spoken by Steve from the stage.) Since the six notes I marked formed a series of fourths, Nieve had a lot of leeway to improvise, and produced a propulsive piece.

Nieve followed with three pieces based on melodies familiar to owners of *Keyboard Jungle* and *Playboy* (his two Demon Records releases). He expanded and extended *Ethnic Erithian*, *Man With A Musical Lighter*, and the newly re-christened *Page Two Of A Dead Girl's Diary*.

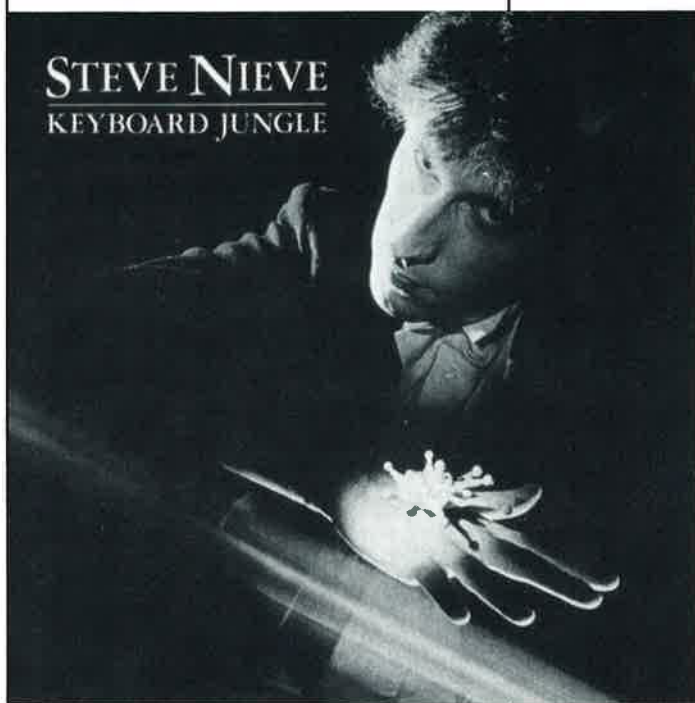
He concluded with another improvisation based on an audience suggestion, then went into a version of the traditional folk melody, *Black Is The Color Of My True Love's Hair*, that finished with Nieve, singing the verse. He sang in a voice so breathless and ethereal that it took a moment to locate the source of the sound.

Like Checkpoint Charlie, Nieve didn't "crack a smile" until the very end of the show, when he seemed to be sharing a private joke with someone in the audience. He came back on and announced, "I've taken a couple of melodies from my friend Elvis and screwed them together." He announced that the piece was called, *Shot With His Own Green Shirt*, and indeed, he managed to put together the burbling sinister 16th notes of the *Armed Forces* staple with the starkly dramatic octaves of the *Trust* tour show-opener. While successfully entertaining, a Costello fan might have hoped for a bit more from Nieve, perhaps the florid reading of *Accidents* from *Live At Hollywood High* or that fantastic new arrangement of *Temptation* that opened the Beacon shows in August. Then again, it was Nieve's show, not an Attractions set, so one imagines Nieve probably wanted a break from pounding out *Pump It Up* night after night.

He concluded by singing a more straight-forward song, *Pieces Of You*, with lyrics about a person wanting to eat the fingernail pairings and sloughed-off skin of a lover, rather reminiscent of Robyn Hitchcock. Despite the small turnout, the audience reacted in an overwhelmingly favorable way.

Afterwards, at the bar, I managed to chat with Nieve for a few moments. When asked about the names of the pieces, he said that they didn't really have titles yet. He

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In an informal gesture, Nieve walked to the stage through the audience, a glass of (I presume) red wine in one hand. Dressed in a pair of charcoal-gray jeans and a plain black pullover, Nieve sported short hair, unlike his appearance at the Beacon Theater with Elvis and the Attractions in August, and he again wore his glasses. He looked rather like an English professor, and I had difficulty associating the person who seated himself at the grand piano with the Steve Nieve pictured

Meeting Of Masters

By John Everingham
January 6th

Berwaldhallen
Stockholm, Sweden

The 6th January is the thirteenth day of Christmas and the official end of Christmas in Sweden. This was the occasion for a concert with a difference, with a meeting of different branches of music which would prove to be an unusual mix, but one which was highly appreciated by the capacity audience. Sweden's Radio Symphony Orchestra performed along with special guest soloists Elvis Costello and Anne Sofie von Otter, a mezzo-soprano of renown. Two concerts were held in this "one-off" series: one matinee at 4 pm and the evening show at 7:30 pm. The two

provided three different mood pieces from Rosenberg's *Orfeus In Town*.

Next up the compere, who was to provide the link between artists and the radio voice, in describing Elvis said that all one could say was that "Elvis Costello is Elvis Costello", and that he had no singing voice but boy, could he sing! This and the appearance of Elvis on stage with folio under arm was greeted warmly by a rather mature audience, largely unfamiliar with the work of this man. Elvis was very nervous and immediately grabbed the microphone "to say a few words to calm

my nerves". He explained that what they were doing in mixing music formats which were traditionally separated, had never been done before.

The opening number was *Upon A Veil Of Midnight Blue*, from an arrangement by Bill Frisell. Elvis's voice gained in strength after the opening bars, and we were treated to

accompanied only by the pianist. This was the beginning of the more light-hearted and enjoyable section of the concert. Next up, Elvis joked with the audience that he thought they had been invited to sing Christmas carols.



shows were the same in content and format.

Trettondagjul, as this end of Christmas is called in Swedish, was dark and cold outside when everyone started arriving. The location for this Meeting of Masters was Stockholm's Berwaldhallen (a concert hall owned by Sweden's Radio P2) for the second of these concerts was to be broadcast live throughout Sweden. In keeping with the venue's recording and broadcast usage, it was very austere but functional, with microphones, speakers and lights hanging at strategic locations from the ceiling in the hexagonal room and with extremely good acoustics throughout.

The first show started a few minutes late, in what was to prove a trial run for the later broadcast concert. The show opened with Stravinsky's *Feu d'Artifice*, op. 4 performed by the Orchestra alone. This was followed by Strauss's *Zueignung* with Anne Sofie as soloist. The concert to this point was a little disappointing with the performances lacking any bite or conviction. The orchestra then

a very good demonstration of his vocal characteristics with good backing from the orchestra. The massed strings, brass and percussion for the next performance was arranged by Elvis's old colleague Richard Harvey and provided a new and interesting dimension to *The Birds Will Still Be Singing*. This was obviously a lot heavier and more powerful than the familiar backing provided by the Brodsky Quartet, but was also in perfect balance with Costello's voice. Both of these brilliant performances were received enthusiastically by the audience.

The closing number of the first half was a spirited *La Valse* from the orchestra, showing a little of what they were capable of. The program showed only one more solo spot to come from Elvis, which was rather disappointing for the 445 SEK (\$55) required for the ticket. But surprises were in store. A piano was set up in the interval and von Otter and Costello appeared on stage together taking turns to sing verses of *Autumn Leaves*,

Feu d'Artifice	SRSO
Zueignung	ASO/SRSO
Orfeus In Town	ASO/SRSO
Upon A Veil Of Midnight Blue	EC/SRSO
The Birds Will Still Be Singing	EC/SRSO
La Valse	SRSO
Autumn Leaves	EC/ASO (piano)
Baby It's Cold Outside	EC/ASO (piano)
Without A Song	EC/ASO (piano)
Masquerade	SRSO
Speak Low	ASO/SRSO
Lost In The Stars	EC/SRSO
I Am A Stranger Here Myself	ASO/SRSO
Trettondagsafton ur Romerska fester	SRSO
My Ship	EC/ASO/SRSO
Every Time We Say Goodbye	EC/ASO/SRSO

SRSO	Sweden's Radio Symphony Orchestra
ASO	Anne Sofie von Otter
EC	Elvis Costello

The version of *Baby It's Cold Outside* was a great blend of their two voices. Elvis quipped "It might be cold outside but it's certainly hot up here," mopping his brow with a handkerchief. *Without A Song* was again a joint offering from the two vocalists, both providing sparkling performances. Elvis by this stage had developed a great rapport with the listeners.

Elvis's next appearance on stage was after the Symphony had performed *Masquerade*. Both he and von Otter entered with Elvis taking a chair while Anne Sofie sang *Speak Low*, the first of a bracket of songs from Kurt Weill. The two singers then exchanged positions for Costello to deliver a beautiful rendition of *Lost In The Stars*, with a wonderful sustained vibrato note at the end. Breathtaking! The show was finished with a song from von Otter and the closing number from the Orchestra.

During the closing bows, flowers were presented to von Otter, Costello, the conductor

CONTINUED ON PAGE 7

were linked together, and with good reason. *I Thought I'd Write To Juliet* was followed by a surprise *Pills And Soap* featuring a remarkably powerful vocal finale.

After a break spent discussing the first half and topping up our caffeine levels, we returned to the hall to hear the Brodskys open the second part of the show with the wonderful *Harold In Islington*. Towards the end of this instrumental tune, Elvis's head could be seen peering around the stage door, waiting for his cue to reappear. He introduced *They Didn't Believe Me* with typical irony, referring to the year 1914 when millions of soldiers (including his own grandfather) marched off to their deaths, "... on the other hand, Jerome Kern wrote this song, so it wasn't all bad...". As usual, *I Almost Had A Weakness* and *Jacksons, Monk & Rowe* proved to be big crowd pleasers, Elvis introducing the former by referring to his performance at St. James's Palace in March where the song scored a big hit with the only other person there working under an assumed name (Prince Charles!).

Michael Thomas's great new song *Skeleton* was another highlight, while *This Sad Burlesque* was introduced as having been written during an "election disaster" (perhaps to the discomfort of one or two in the sponsors' seats). *God Only Knows* featured a great mock-virtuoso intro from Michael Thomas while *Taking My Life In Your Hands* climaxed with an extraordinary vocal explosion from Elvis. *Weakness* was of course, reprised during the encores, this time featuring the singer "dancing" with one of the romanesque columns at the side of the stage! As the musicians returned for the last time, Elvis said he had enjoyed himself so much that he was thinking about going to church more often. Me too, if the preacher is called "Costello" and he sings hymns like *Favourite Hour* which closed this concert so memorably.

Looking back, the evening was special not so much for the actual content of the show but more for the unique location and the relaxed nature of the performance. As Elvis pointed out, this was only the third time that they had performed without any amplification (really *unplugged*, to use a popular current phrase!). The road back to Holland on the following day was not as hard as the road to Bristol, mainly because of the great memories of a show which might be my last sight of Elvis for a very long time. But that's another story...

Beyond Belief wishes Ton luck in his upcoming around-the world bicycle journey.

graciously, however, borrowed my notebook and jotted down a few of the titles of the older themes that he played. He did mention that these shows resembled the ones he had played at the Meltdown Festival in England. Asked if he was going to tour elsewhere, he said he had organized the shows himself, and he was looking for a circuit of similar places to play. Just then, a photographer hustled him off before I could ask about the latest Costello album, or how other people could put themselves on his mailing list. Nevertheless, the show was a great pre-Christmas gift from Steve Nieve to the handful of New Yorkers who braved the cold.

Tom Chao formerly wrote about music for the Los Angeles Reader. He has seen Elvis Costello perform live, with and without the Attractions, over 20 times since 1980.

New Nieve Projects

In a recent phone interview with New York freelance writer Helene Stapinski, Steve told of an upcoming record project. He said "I've co-written a couple of songs with Elvis, including *Lesson In Cruelty* (premiered at *Meltdown*). I'm hoping to do a record with various people I've collaborated with. So *Lesson In Cruelty* will be on that record. Just piano and voice." As to who else will be on the record, Nieve added "Chris Difford (Squeeze) and I did a bunch of songs. And Suggs from Madness, we collaborated. And other people, but I'm still waiting for their reply, so I don't want to mention them yet. I've done a couple of songs with Marc Almond which will be featured on his next album."

Steve also added: "I'm writing a work for the stage for something called *The Parasite*. I've made a half-hour meltdown of the thing and sent it to various people. I plan on doing that next year."

and the lead violinist. Elvis seemed slightly bemused by this. Two encores followed as the audience demanded that the performance not end. We were treated to two more duets from the vocalists: *My Ship* and *Every Time We Say Goodbye*. These two really captivated the audience and wound up what had been a really memorable night.

But not for me. I still had the second concert to see. This proved to be even better than the first, with the initial jitters removed by the matinee concert, and with the concert being broadcast live, everyone really gave brilliant performances. Magic was in the air, with the audience being a mix of symphony orchestra fans and Elvis fans, the latter mainly confined to the cheaper seats upstairs and behind the stage. Another full house immediately took to Elvis with his warm banter and wit. From the front row I was able to see how hard these performers work. The dramatic songs were even more so, with the stand out performances for me being *Lost In The Stars* and the second encore of *Every Time We Say Goodbye*, where Elvis sadly dabbed the corners of his eyes with a hanky. The audience would not let the performers leave, with so many curtain calls that I lost count.

In all, the Meeting of Masters was a very enjoyable and unique experience. I'm glad to have been there.

COMPETITION!

In this issue's contest we have two *Juliet Letters* U.S. promo CD samplers for the first reader from each side of the Atlantic who can tell us where and when EC & the Brodsky Quartet premiered *The Juliet Letters*.

10 lucky readers received a copy of the U.S. 9-track promo sampler *Magic And Malice* courtesy of our friends at Warners. The winners were the first to notify us by mail that the title of this CD comes from a line in *The Other Side Of Summer*. (Actually the song refers to "malice and magic".)

In the U.S. congrats to Tom Freidrich (Austin, TX), Ken Bays (Morgantown, WV), Andrew Neumeyer (Valley Village, CA), Bob Starkey (New Haven, IN) and Connor Ratliff (Jefferson City, MO).

On the other side of the pond (all in the U.K.) CD's went to Colin Wilkinson (Liverpool), Mike Halliday (Bradford), Chris Wright (Cornwall), Andrew Moorhouse (Rochdale) and David Best (Birmingham).

Congratulations to our winners!

Costello Sings Again - Part I

A Look Back 10 Years Later by Mike Bodayle

It's hard to believe that it was 10 years ago when Elvis Costello staged what many believe to be one of the most artistically creative tours in rock history. The 1986 Rolling Stone Magazine Critics' Poll even went so far as to select it as "Best Tour" for 1986. (Although Bruce Springsteen won the Readers' Poll in the same category without even touring!) EC had released two LP's in 1986, *King Of America* and *Blood & Chocolate*, and chose to promote them by taking two bands on the road with him, *The Confederates* and *The Attractions*, who respectively were for the most part linked to each LP. EC chose to play multiple nights at plush sit-down (except for Chicago) theaters in major cities. We were treated to "Greatest Hits" and "Blood And Chocolate" nights with the Attractions and, nights with the Confederates which gave us KOA tracks and some nifty covers, some which later made it to *Kojak Variety*. In between we were treated to solo spots debuting several new songs as well as Coward Brothers sets featuring T-Bone Burnett in Beverly Hills and New York City. But most of all this tour will be remembered for the "Spectacular Spinning Songbook", a wheel full of song titles which audience members got to spin to chart the course of the evening's music. These nights also featured celebrity guest hosts which often led to some exciting musical collaborations.

In this first part of this series we will look at the U.S. shows, with the European dates to follow next issue.

Beverly Hills, CA Beverly Theater

October 1 *Attractions (w/ Request Spot)*
October 2 *Solo / Confederates*
October 3 *Confederates*
October 4 *Spinning Songbook*
October 5 *Attractions (B&C)*

Things began in posh Beverly Hills at what last time I visited was nothing more than a hole in the ground on Wilshire Blvd.! The 1,372 seat theater sold out all five nights in a mere 6 hours. These shows drew national attention, garnering a review in the national daily *USA Today* as well as a full page feature in the December 4 issue of *Rolling Stone*. However, local press coverage of the event would also stir some interest.

Opening night was a greatest hits and "request" affair that also featured the Attractions running through three KOA tunes which they didn't record: *Lovable*, *Jack Of All Parades*, and *I'll Wear It Proudly*. The request spot however lacked any organized method of securing fans' suggestions as EC simply fumbled through scraps of paper that fans handed to him. This led *Los Angeles Times* critic Robert Hilburn to comment in his review about how this approach lacked the true spontaneity of an "on-demand" request. The paper ran daily coverage of each night and also did a story on artists banning photographers from shows and included a sketch of a rather young-looking EC!

In response to Hilburn, a huge EC supporter over the years, Elvis would fire back from the stage turning on the "request" sign saying "I know what happens when I do that. I get a bad review from Robert Hilburn". He also defended his not allowing a sea of photographers to disturb the audience and joked that the *Times* sketch "obviously was drawn from memory". All in all EC may have overreacted to what was generally a favorable review from Hilburn.

The second night would feature EC's first regular performance with a band other than the Attractions. He opened with a solo spot in which we heard the first of several new "piano ballads" (*Forgive Her Anything*), the newly reworked *Deportee* and two first-time covers (The Hollies' *King Midas In Reverse* and The Psychedelic Furs' *Pretty In Pink*).

Before the Confederates' debut however we were treated to a Coward Brothers set in which Howard & Henry (Elvis & T-Bone Burnett) did some of their familiar tunes before getting the crowd to sing *Twist And Shout*. The Cowards would only play here and in New York where T-Bone would also join

from the LP joining in with the band for backing vocals on *Lovable* and on accordion for *American Without Tears*.

The penultimate night gave us the first look at the "Spectacular Spinning Songbook". EC took to the stage entering the theater by walking down the main aisle, acting out the part of his alter-ego, "Napoleon Dynamite". He would use this guise to refer to himself in the third person as he introduced the evening's festivities. After an opening *Tokyo Storm Warning*, we then met the tuxedo-clad "Mr. Xavier Valentine" (EC's bodyguard Paddy) who helped select and escort the lucky "wheel-spinners" to the stage.



the Confederates on guitar.

The Confederates' debut was a brief ten-song set which served as a prelude to their featured status on the third night. This collaboration of players from the KOA album (Burton, Scheff, Keltner and Froom) would change somewhat over the course of the tour (see chart on page 9). The selections included most of KOA as well as several covers, many of which wound up on *Kojak Variety*. David Hidalgo, from local faves Los Lobos, also joined the band to reprise his performances

The wheel itself was a twelve-foot contraption covered with red and orange banners listing 38 different song titles. Spinners would get to hear their selections on stage either in the "Society Lounge", a table and chair where they could drink Gatorade, or in a "go-go" cage where they could dance along (though few did). All in all, the wheel provided for great entertainment although EC would soon learn that taking on spinners one at a time tended to drag things on a bit.

"Wheel-night" in Beverly Hills was a hard

act to follow as EC had the luxury of two outstanding guest hosts. X's John Doe (photo below) and Tom Waits were both very entertaining MC's and also performed duets with EC (The Troggs' *Wild Thing* and the old chestnut *I Forgot More Than You'll Ever Know*, respectively). In between all of the action, a "station break" offered a three-song set by EC and 3/4 of The Bangles as a sharp acoustic quartet (The Beatles' *Yes It Is*, The Bangles' hit *If She Knew What She Wants*, and Costello's *Next Time Round* graced with some lovely harmonies).

guest host. Huey also played harmonica with EC & the band in a version of Sonny Boy Williamson's *Help Me*. This night would also feature two different versions of *Detectives* (one reggae-flavored) since it came up twice on the wheel. Another wheel selection came up "Ferry" which EC introduced as a "medley of the golden hits of Bryan Ferry". Actually it was a great blending of Gerry & The Pacemakers' *Ferry Cross The Mersey* and *Tiny Steps*.

The final night had the Confederates augmented by noted local saxophonist Steve

joined The Confederates (he would remain for the balance of the tour) and uniquely layered his sound into the music, notably reprising the marimba sound from his performance on *Misunderstood* from KOA

On the last night in Chicago, EC was to remark "They lied to us when they told us this was a theater!". The lack of floor seating at the Riviera made for a very different set of shows. For "wheel-night" EC was also reduced to using a few of the Chicago Bears football players (Ken Margerum and Keith Van Horne) to help out with the wheel instead of a musical guest.

One of the cover songs on the wheel, Daryl Hall's *Dreamtime* was passed over by EC, perhaps it was unrehearsed or just a joke on how Hall's song seems to borrow from *Accidents*. A rare treat however that did come up on the wheel that we did get to hear was a great reprise from the *Stiffs Tour* of the Bacharach & David classic *I Just Don't Know What To Do With Myself*.

The closing B&C night would include The Attractions' first live crack at *Next Time Round*.



The final night also went out with a bang as *Blood And Chocolate* night also featured special guest Tom Petty in which they played Petty's *American Girl*, a wheel-number that never came up, The Byrd's *So You Want To Be (A Rock & Roll Star)* and *What's So Funny (About Peace, Love & Understanding)*.

San Francisco, CA Warfield Theater

October 8 *Attractions (B&C + Requests)*
October 9 *Spinning Songbook*
October 10 *Solo / Confederates*

After a couple of nights off, the show headed up the coast to San Francisco. Making the trip with Elvis was his new bride, Cait O'Riordan, who at times during the tour could be found in the "go-go" cage as one "Kitten McCracken". Cait would also don her bass (the instrument she once played in The Pogues) for *Poor Napoleon* as she did on opening night in Frisco. This Attractions' show of B&C hits and fan requests was somewhat similar to the final Beverly Theater show.

The Spinning Songbook the next night featured former member of Clover (EC's band for *My Aim Is True*), Huey Lewis as special

Douglas. The night's solo interlude also featured the debut of the second "piano-ballad", *The Last Time You Were Leaving Me*.

Chicago, IL Riviera Theater

October 12 *Solo / Confederates*
October 13 *Spinning Songbook*
October 14 *Attractions (B&C)*

Performing in Chicago, EC would remark about the strain on his voice from being out on the West Coast. EC's solo portion of the show on opening night again included the background of his "World Of Travel", a slide-show which he used to inject some humour into the festivities. In Chicago, he included shots of the Windy City along with photos of many famous paintings. One such work was Picasso's *Three Musicians* which he introduced as a photo of The Attractions.

In the first night's solo segment, Elvis again performed the never-released *The Last Time You Were Leaving Me* on the piano as he did at the last Frisco show, this time however dedicating it to Cait, who was traveling and would not catch up with the band until New York City.

In Chicago, percussionist Michael Blair

Boston, MA Orpheum Theater

October 16 *Spinning Songbook*
October 17 *Solo / Confederates*
October 18 *Attractions (B&C)*

The festivities in Boston began with a "wheel-night" featuring the then-celebrity

The Confederates

James Burton	Lead Guitar
Mitchell Froom (ex.PH)	Keyboards
Jim Keltner	Drums
Jerry Scheff	Bass
Michael Blair (CH on)	Percussion
T-Bone Burnett (BH & NY)	Guitar
Benmont Tench (PH)	Keyboards
David Hidalgo(BH)	Guitar/Accordion
T-Bone Wolk (NY)	Guitar/Accordion
Steve Douglas (SF)	Saxophone
Ralph Carney(NY & PH)	Saxophone

couple of Jules Shear and Aimee Mann who wore country & western outfits and playfully pretended to be "crackers" from Louisiana. Mann & Shear would also return the next night without their disguises and EC was able

to reprise *If She Knew What She Wants* with its songwriter Shear after having performed it with The Bangles who had made it a hit.

Boston Celtic basketballer and well-renowned Grateful Dead fan, Bill Walton, was one of those to give the wheel a spin and rested his 7-foot plus frame on the stage in the "Society Lounge" to hear *Mystery Dance*.

The solo spot the next night featured a strange moment when EC was able to honor a request for *Shipbuilding* only after consulting with a fan in the front row about the lyrics he couldn't recall. A solo version of *Tokyo Storm Warning* also got us an explanation of just exactly what "God-Jesus Robots" are (a Japanese toy that answers your questions of fate). We heard Richard Thompson's *The End Of The Rainbow* and EC also performed a rare version of *Shoes Without Heels* and the never-recorded *Having It All* (the third "piano-ballad") which was written for and failed to make the *Absolute Beginners* film soundtrack.

Things wrapped up in Boston with *B&C* night and a rocking evening from the beginning *Tokyo Storm Warning* to the finale of *Poor Napoleon*.

New York, NY Broadway Theater

- October 21 *Attractions*
- October 22 *Solo / Confederates*
- October 23 *Confederates*
- October 24 *Spinning Songbook*
- October 25 *Attractions (B&C)*

"And I won't quit 'till I'm a star on Broadway". These lines from the famous Drifters song made their way into *Clubland* as EC celebrated his move uptown to 53rd and Broadway. (*Detectives* would also get a taste of Gershwin's *Lullaby On Broadway*.) This 1,800 seater, used mostly for stage plays, sold-out all five nights in an incredible 30 minutes!

Things on Broadway began with a Wednesday-night greatest hits package and Thursday's mini-Confederates performance was laced with a twelve-song solo set and the "right-coast" Coward Brothers set.

In his solo set on the second night, EC would also make reference to New York City as he dedicated Dylan's *I Threw It All Away* "to some friends of mine in a big black building uptown" (his soon-to-be ex-label, Columbia Records).

For the NYC shows, the Confederates were again supplemented by a saxophone player (this time Ralph Carney) and were joined by T-Bone Wolk (Hall & Oates band) for a few numbers as well, including the

accordion duties on *American Without Tears*.

After Thursday night's full Confederates' show in which we heard a first time cover of Buddy Holly's *True Love Ways*, EC, Cait and T-Bone all went to the late show at The Bottom Line in Greenwich Village to catch Buster Poindexter & His Banshees Of Blue. Buster (a/k/a David Johansen of New York Dolls fame) had recently been getting a lot of attention for his entertaining and campy show and was without a doubt a great choice to MC "wheel-night" on Friday.

Apparently a last minute replacement for Daryl Hall, Buster ably handled the compere duties, although one or two of his jokes may have fallen flat on the audience. He was assisted by the great and vivacious Soozie Tyrell who would also join Buster and the Attractions for a rendition of *Hit The Road Jack*, one of the highlights from their Bottom Line set.

Comic-magicians, Penn & Teller, followed Buster on stage as hosts with Penn acting a rather sinister role, demanding Elvis play a Prince song (he did, *Pop Life*) and a Springsteen song (he didn't). While Penn came across as very threatening, it was obvious during the closing *Pump It Up* that he was a fan and simply playing a part.

On the final *B&C* night a great surprise was a cover of Abba's *Knowing Me, Knowing You* and *Hand In Hand* made it into the set for the first time.

Philadelphia, PA Tower Theater

- October 27 *Confederates*
- October 28 *Spinning Songbook*
- October 29 *Attractions (B&C)*

After the usual pre-show playing of *Big Nothing* from the not yet released *Straight To Hell* soundtrack, the Philly shows began with a Confederates' night and with a new face in the band. Keyboardist Mitchell Froom left to meet a production commitment and was replaced by Benmont Tench from Tom Petty's Heartbreakers.

Fans in Philly also received a special treat in between wheel spins on the second night, as EC gave us a trilogy of *Hoover Factory*, *Shot With His Own Gun* and *Shipbuilding* backed only by Steve on the keys. These three numbers brought the total to over 125



different songs performed in the 22 U.S. shows.

The U.S. leg of the tour concluded with the standard closing song *Poor Napoleon*, followed by the ear-splitting "white-noise" feedback emitted from EC's left-behind guitar that sent us all out for the quiet of the streets.

Zimmy On Elvis

This comes from a syndicated interview by John Dolan of the Ft. Lauderdale Sun-Sentinel:

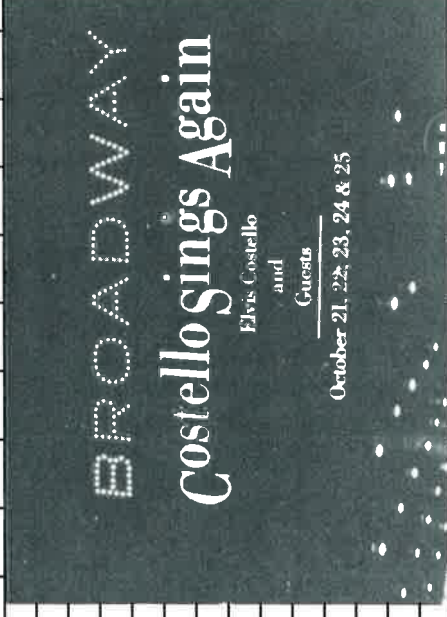
Q: Across the Atlantic is a fellow named Elvis Costello, who, after you, takes a lot of shelf space by my stereo. Both of you are prolific, turn out distinctive albums each time, have great imagery, a lot to say and so on. Is there any reason that in all the years I've never seen your names or faces together?

A: It's funny you should mention that. He just played four or five shows with me in London and Paris. He was doing a lot of new songs, playing them by himself. He was doing his thing. You sorta had to be there.

Costello Sings Again - U.S. Tour - October 1986

THE ATTRACTIONS	Beverly Hills				San Francisco				Chicago				Boston				New York City				Philadelphia			
	1	2	3	4	5	8	9	10	12	13	14	16	17	18	21	22	23	24	25	27	28	29		
Accidents Will Happen	1			16						7				19	1							11		
No Action	2									16				2	7									
Beyond Belief	3			17	17					15				16	13				13			16		
This Years Girl	4																			11				
Shabby Doll	5					4				4				3	3			2			3			
Watching The Detectives	6				12	5	2/18				3			4	4			20	3	14	4			
Love Field	7																							
Honey Are You Straight?	8				9	11	7				5			6	5				7		8			
You Belong To Me	9			12			5				6			7	6					15				
New Lace Sleeves	10					10					11			11	8				9		12			
Green Shirt	11					8					2									12				
Kid About It	12				14	7					10			9					6		7			
Lovable	13									2														
Lipstick Vogue	14				16	16					17			15	12				12		15			
Watch Your Step	15			4							14													
Red Shoes	16				2	2				19				22	2			18	2		16	23		
Alison	17			17		22				9				20	18			4			17			
Everyday I Write The Book	18			20			6														13			
Uncomplicated	19			15	19		22				20	22		14	11			8	11		6	14		
Jack Of All Parades	20										7			13	10				10			13		
Lip Service	21									10		6						3						
I'll Wear It Proudly	22																							
Don't Let Me Be Misunderstood	23					23																		
Mystery Dance	24			3						21	22	7										2		
Pump It Up	25			21	24	24	24			24	21	23		24	21			25	22	20	26			
Tokyo Storm Warning				1	3	3				1	1			1					1		1			
(I Don't Want To Go To) Chelsea				2								1			17									
Temptation				5							8	18												
Miracle Man				6			16																	
Strict Time				7			17											6						
Motel Matches				13						18														
Pop Life				14																3				
Less Than Zero				18			4			6		3						24		7				
Leave My Kitten Alone					1	1					9	21		18	16			5	19		22			
The Beat					4	13				20		14								4				
Home Is Anywhere You Hang Your Head					5	15					16			21	19				18		21			
I Hope You're Happy Now					6	14	1				15			10	9				16		19			
Man Out Of Time					7	20				5		2						17						
Blue Chair					8	9	9				12			12				19			10			
Ferry Cross The Mersey / Tiny Steps					10	12	3			11		15						15						
Battered Old Bird					11	6					4			5					4		5			
Suit Of Lights					13																			
Crimes Of Paris					15									8								6		
Clubland					18	18	19				18	16			14				14			17		

	1	2	3	4	5	8	9	10	12	13	14	16	17	18	21	22	23	24	25	27	28	29
I Want You					20	19					19			17	15				15			18
Poor Napoleon					25	25					25			25					23			27
High Fidelity							8			17		5										
What's So Funny						21	23			22	23			23	20			22	21		19	25
Radio Radio							20			23	24	24						7	20		18	24
Secondary Modern										3		4										
I Just Don't Know What To Do										8												
Next Time Round											13	17					16					
Big Tears												19										
American Girl																		14	8		5	9
Hand In Hand																			17			20
Knowing Me, Knowing You																						
King Horse																						
Hoover Factory																						
Shot With His Own Gun																						
Shipbuilding																						
GUEST SPOTS																						
Wild Thing (John Doe)				8																		
Yes It Is (Bangles)				9																		
If She Knew What She Wants (Bangles)				10																		
Next Time Round (Bangles)				11																		
I Forgot More (Tom Waits)				19																		
What's So Funny (Tom Petty)					21																	
American Girl (Petty)					22																	
So You Want To Be A R&R Star (Petty)					23																	
Help Me (Huey Lewis)							21															
What's So Funny (Shear & Mann)												20										
What About Love (S&M)													20									
If She Knew What She Wants (S&M)													21									
Hit The Road Jack (Buster Poindexter)																		21				
SOLO																						
Girls Talk	1																	10				
King Midas In Reverse	2						12									6						
Green Shirt	3	11						16					19			3				3		
Only Flame In Town	4						10		12	12		9			11					21		
Worthless Thing	5							4					3		4					4		
Heathen Town	6	10						3					4		5					5		
Almost Blue	7																12					
Forgive Her Anything	8																13					
Deportee	9							5				11			8					7		
Kid About It	10																					
Inch By Inch	11								13	13						12				20		
American Without Tears #2	12	12					13	6	4			12				7				6		
Alison	13								18				16									
Pretty In Pink	14						14		17			13				10				19		
I Want You	15								3													
Party Girl			13															12				



	1	2	3	4	5	8	9	10	12	13	14	16	17	18	21	22	23	24	25	27	28	29
Little Palaces			14					19	20			10	25				17			22		
Riot Act						14		17	15	14			23					13				
Radio Sweetheart							11					8				9		9		17		
Yes It Is							15															
Tokyo Storm Warning								1	1				1			1				1		
Suit Of Lights								2	2				2			2				2		
The Last Time You Were Leaving Me								18	19													
You Little Fool									16									11		18		
Shoes Without Heels													5									
Having It All													17				15					
Just A Memory													18				14					
The End Of The Rainbow													22									
Shipbuilding													24									
New Amsterdam / Hide Your Love Away																	11		8			
I Threw It All Away																	16					
COWARD BROTHERS																						
Ragged But Right		16														13						
Ring Of Fire		17														14						
Tom Dooley		18														15						
She Thinks I Still Care		19																				
Twist And Shout		20														16						
THE CONFEDERATES																						
The Big Light		21	3					10	8				9			20	2			10		
Don't Let Me Be Misunderstood		22	18					22	24				28			27	28			33		
Mind Is On Vacation / Your Funeral		23	22					25	28				32			26	27			32		
Lovable		24	20						25				29			17	23			28		
American Without Tears		25	19					23	27				31			22	21			26		
Sally Sue Brown		26	16					21	22				27				19			24		
Pouring Water On A Drowning Man		27	21					24	26				30			24	25			30		
Payday		28											34				24			29		
That's How You Got Killed Before		29	1/25					7/26	5/29				6/33			25	1/29			9/34		
Sleep Of The Just		30	26						30				35				30			35		
Our Little Angel			2					9	7				8				4			11		
It Tears Me Up			4					11	9				10			18	5			12		
Only Daddy That'll Walk The Line			5					12	10				11				6			13		
Poisoned Rose			6					13	11				12			21	8			14		
King Of Confidence			7						12													
I'll Wear It Proudly			8					14	13				14			19	9			15		
Riverboat (We Got Love)			9					15	14				15				10			16		
Indoor Fireworks			15						21				26							23		
Running Out Of Fools			17						23								3					
Glitter Gulch			23														26			31		
Brilliant Mistake			24					8	6				7			23	22			27		
Indoor Fireworks								20									18					
Stranger In The House													13				7					
True Love Ways																	20			25		

The Reissue Program in Review

By David Pannell and Richard Arthur

The reissue program is over, so it is time for an unhealthy obsessive's overview of the whole series. The first positive point was the sound quality, which was a substantial improvement, especially compared to the original U.S. CD's. Secondly, the liner notes, although rather disappointing for the first few reissues (with an imbalance in the attention given to the extended play bands and the albums proper) improved thereafter to be a really positive feature of the series. Then there were the extended play bands. Table 1 shows the break down of these into previously released and unreleased tracks, as well as the number of proper tracks and remixes which were not reissued. These non-reissued items have been allocated, fairly subjectively, to albums from the period when they were recorded. As well as these previously-released-but-not-reissued tracks, there are at least two unreleased songs whose release was expected but did not occur (*Having It All* and *King Of America*).



Costello Specs

Table 1. Number of tracks on reissued Costello CD's.

CD	On original release	Extended play, previously released	Extended play, not previously released	Total on reissue	Previously released but not reissued	Remixes not reissued	Total not reissued
MAIT	12	3	7	22	7	3	10
TYM	12	3	3	18	1	1	2
AF	12	9	0	21	0	1	1
GH	20	9	2	31	1	0	1
T	14	2	7	23	0	0	0
AB	12	4	7	23	6	0	6
IB	15	6	3	24	3	0	3
PTC	13	3	4	20	1	5	6
GCW	13	4	6	23	1	4	5
KOA	15	3	8	26	5	0	5
B&C	11	6	1	18	2	3	5

This reallocation of old B sides, etc. to their "home" albums was of some interest but for us unhealthy obsessives, the real attraction of the reissue program was the inclusion of 48 previously unreleased tracks (apart from *El Mocambo*). Table 2 shows a break down of these new tracks. Because of their substantial differences we have counted *The World And His Wife* (live) and *Deportee* as new originals.

Table 2. Previously unreleased tracks on reissued Costello CD's.

CD	New versions of old covers	New covers	New versions of old originals	New originals	Total new tracks
MAIT			2	5	7
TYM			2	1	3
AF					0
GH			2		2
T		3	1	3	7
AB	3	3	1		7
IB			1	2	3
PTC			1	3	4
GCW		1	4	1	6
KOA	2	3	1	2	8
B&C				1	1
Totals	5	10	15	18	48

Five albums had six to eight new tracks. Of these, arguably the most interesting and enjoyable were on *Trust*. The most disappointing reissue was undoubtedly *Armed Forces*, with not a single new track. On the plus side, at least there are no previously released tracks from the *Armed Forces* period which missed the reissue, but it would have been nice to have some unheard live versions, as on later releases. This inclusion of many previously unheard live tracks on the later reissues was a clear trend. Whereas for the first five we got *El Mocambo* and *Hollywood High* (welcome, but well known to us all), after *Trust* we heard 17 new live tracks on four of the six reissues. It seems as if the release of *El Mocambo* opened a valve somehow, making EC more comfortable with live releases, culminating with the *King Of America* bonus CD and *Deep Dead Blue*, both wonderful. Hopefully this new attitude to live releases will facilitate the early release of the mooted boxed set.

THOSE



ETERNAL QUESTIONS

Questions From Readers

Another one of those readers named anonymous asks this issue's feature question:

Q With Marc Ribot and James Burton recently joining the Attractions for the special Kojak-shows, what other artists have appeared on-stage with the band, either planned or unplanned?

For this one, I'll have to establish ground rules, to keep the column from going on and on. Besides the Attractions, I won't be discussing members of officially billed alternate bands, such as the Confederates or the Rude Five. Nor will I be talking about Elvis guesting at someone else's gig (maybe another column). What I want to address is guest appearances by singers or musicians during Elvis concerts.

The October-November 1977 *Stiffs Tour* tended to feature much overlap between backing bands. As a result we know that on some nights, when Elvis played extra long sets due to the illness of Wreckless Eric, some of Eric's band members joined the Attractions on stage. These included Davey Payne on sax, Denise Roudette (of *Roadette Song* fame), and Stiff artist Larry Wallis. The version of *Neat, Neat, Neat* that appeared as the B-side to *Stranger in the House* was from one of those nights. It's Payne you hear on sax. On occasion, Rockpile's Terry Williams also played drums alongside Pete Thomas.

Martin Belmont, of The Rumour and various other groups, has been a frequent Elvis guest star, as far back as 1978. He appears on the *Live At El Mocambo* CD, and made the occasional appearance at U.K. shows in 1978, 1979, and 1981. In the spring of 1980, Steve Nieve was injured in an auto accident and Belmont stepped in as the third Attraction for a tour of Europe in April and May. Belmont also toured with Elvis in January and February of 1981, appearing midway through the show and staying to play guitar for the rest of the set.

Speaking of injuries, Bruce Thomas' severe hand injury in April 1978 necessitated a series of replacement bass players for the Attractions. Nick Lowe of course came in to fill in on the remaining U.K. dates, as well as the late Phil Lynott of Thin Lizzy. As the

U.S. tour began, John Ciambotti of Clover, who played bass on *My Aim Is True*, stood in for Bruce, until he returned early in the tour.

John McFee, another Clover member who played guitar on *MAIT*, was added to the lineup for the *Almost Blue/Almost 1982* tour. He played pedal steel and electric guitar during the country part of the set and reprised some of his *MAIT* guitar parts during the encores. McFee had performed a similar feat at Elvis' 1979 Palamino Club appearance in Hollywood, CA.

Opening acts sometimes reappeared during EC's set, especially if they were old mates like Nick Lowe or Dave Edmunds. Nick often performed a mini-set during the encores of EC's 1978 shows when Rockpile was the opener, and Nick performed duets with EC in the encores of solo shows in 1987 and 1989 when Nick opened the shows. Nick has also often come out for a duet if he was in town. Edmunds used to appear for encores in U.K. shows in 1978 (London Dominion) and 1979 (Cardiff).

The 1981 U.S. tour featured Squeeze as the opening act, and the encores usually included EC and Glenn Tilbrook duetting on *From A Whisper To A Scream*, and at one show, a cover of *Private Number*. Tilbrook, Chris Difford, and Gilson Lavis, all of Squeeze, were joined by Nick Lowe to back Elvis in 1989 for encores at his London and some European solo shows as a kind of superstar skiffle group.

Paul Carrack, on tour as part of Nick Lowe's band in 1984 when they opened for EC and the A's, was called out to supply backing vocals on *The Only Flame In Town* at a few shows late in the tour.

There also have been many guest stars hopping out for a duet with EC over the years, many of whom performed in the Spinning Songbook shows, as guest comperes. The 1986 *Costello Sings Again* shows paired EC up with David Hidalgo of Los Lobos, John Doe of X, Tom Waits, The Bangles (3 of them anyway), Tom Petty, Huey Lewis, Aimee Mann, Jules Shear and Jackson Browne (in Stockholm). Other guest duet partners have included Sam Moore in 1984, Lou Ann Barton that same year, Joe Ely in 1981, Andrew Schofield (acting buddy from *Scully*) in 1986 and Cait O'Riordan herself, also in 1986.

In the same vein, Robert Cray came on stage in 1986 at the Werchter Festival to contribute his guitar to *Help Me*.

Elvis has occasionally added extra musicians to alter the band's sound. The TKO Horns (or the Imperial Horns, as the first incarnation was known) and Afrodiziak

augmented The Attractions on the 1983 *Punch The Clock* tours on horns and vocals, respectively. But there have also been appearances by Steve Douglas and Ralph Carney on sax as part of the Confederates shows (Carney is heard on the *Live On Broadway 1986* bonus CD), and Gary Barnacle on saxophone in the 1984 tour (not to mention a wonderful flute solo on *Shipbuilding!*)

Finally, there are the stranger occasions, such as in 1983 when Elvis had someone play the didgeridoo on *Pump It Up*, while comedian Lenny Henry ran around on stage in a gorilla suit. This was unfortunately not taped for theatrical release.

Andrew Goldenberg from Bloomfield, N.J. asks:

Q Has Elvis ever performed *Sleep Of The Just* live?

This song was performed rather frequently in 1986 and 1987. Elvis used to close the Confederates shows with it in 1986 and early 1987, and on the Australian tour in 1987. It was also done sometimes solo in 1987 and as late as 1989.

Ron Arfin from New City, N.Y. also had this one after reading BB#4:

Q I am not familiar with EC's cover of Richard Thompson's *The End Of The Rainbow* from the "It's A Live In World" compilation. When was this album released; is it still in print; is it a tribute; is it available on CD; and do you have any idea where I can get a copy?

This song was released on the double LP *It's A Live-in World*, which was a charity album released in the U.K. on EMI in 1986, and credited to the Anti-Heroine Project. The royalties went to Phoenix House, a drug treatment organization. Other artists on the LP include Paul McCartney, Ringo Starr, Eurhythmics, and Wham! This hasn't been put out on CD, to my knowledge, nor has the EC track been re-released. One reason may be that Elvis is not happy with the track. He donated a solo version of the song to the album, and the producers apparently added backing vocals and bass! I doubt very much that this is in print anywhere, but collectors may have it. The catalog number is AHP LP1, on EMI. It was also released on a promo 45 single with two other tracks from the LP (EMI PSR 491).

Dave

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



New Release:

Elvis Costello and Richard Harvey
Original Music from the Channel Four series
Jake's Progress
U.K. - CD Demon Soundtracks DSCD14

Reissue:

Party Party
Germany - CD Spectrum Music 551440-2
This "Original Movie Soundtrack" reissue series makes EC's title track available on CD for the only time other than its Japanese release.

Special Promo:

Deep Dead Blue
U.S. - Warner Bros./Nonesuch PRCD 6383
Cardboard die-cut cover promo is the only U.S. release for this one.

Compilations:

18 Original Hits 18 Unoriginal Artists
U.S. - Polygram PMP 011
Promo sampler includes *They Didn't Believe Me* from the Live At New York Town Hall promo.

CD Review's Holiday Music Sampler
U.S. - December 1995 - CDR 1295D
Includes *St. Stephens Day Murders*

CD-ROMs:

MTV Unplugged
U.S. - Viacom Newmedia
This interactive disk for your computer includes info about EC's 1991 appearance in its database but no Costello video clips.

Surf This Disc

Rykodisc/Hannibal/Gramavision VCDR 9501
This promotional sampler of the entire Ryko et al catalog features an EC timeline, album reviews, photos plus sound & video clips.

Upcoming Releases:

May 7 - New LP with the Attractions

Spring 1996 - *Tom Thumb* - Rabbit Ears Radio production with music by EC and narration by John Cleese. CD, cassette and video releases have been delayed by distribution problems.

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 and sale of unauthorized recordings. Nonetheless, we sure like listening to them! Here are some recent releases with comments for the consumer.

Things have been slow in the bootleg department as busts of dealers in the U.S. continue. Very little new product is surfacing these days and some planned titles may have been lost in the chaos.

Radioactivity (Gold Standard) This disk features the early show and part of the late show as they were broadcast from EC & the A's sets at San Francisco's Old Waldorf Theatre on November 15, 1977. Nice clean FM sound from EC's U.S. debut performance reportedly taken directly from the radio station's tapes.

Crawling Through The U.S.A. (Flashback) Includes the March 3, 1978 broadcast from C.W.Post on Long Island, N.Y. (missing the last song) plus seven tracks from the February 7, 1978 Berkeley, CA show. Both are FM with the former of a much better quality.

Supportive Measures (Caucasian) Clean-sounding audience tape of the March 1995 solo shows at Brixton Academy opening for Dylan. Includes the complete March 30th set plus four others from the 29th. As a bonus you also get two of the encores with Bob from the 31st plus one from the April 11th show at The Point in Dublin.

Jesus, This Is Elvis (Kiss The Stone) Another release of the 5/17/95 FM broadcast plus *Bama Lama Bama Loo* from *Letterman* the night before.

Still Missing In Action:

I Did Talk To Bob Dylan Said to contain the best of EC's three-nights opening for Jimmy at London's Brixton Academy 3/29-31/95.

With A Little Bit Of Costello:

Oobu Joobu (Yellow Dog) The double-CD for Shows #16 & #17 features portions of McCartney and MacManus's performance of *One After 909* and EC & The Brodsky Quartet's *God Only Knows* from the March 23, 1995 benefit show.

Covers Corner

Some items from readers to pass along:

Covered By Costello:

Reader Bill Aho from Santa Barbara, CA, tells us that *Somebody's Back In Town* was recorded by The Willburn Brothers who co-wrote the tune.

Costello Covers:

Reader Bob Knopick from Stratford, CT alerts us to two covers of Costello songs that we missed. Singer Karen Farr performs *Riot Act* on her 1993 *Sistine* LP (November) and Irish band The House Band include a Celtic-version of *Sunday's Best* on their 1991 *Stonetown* LP (Green Linnet).

Also a correction to last issue in that the Little Feat spin-off band that recorded *Pump It Up* was The Bluesbusters on their now out-of-print LP, *This Time* (Landslide).

Costello Covers (Live):

Finally, a new category for EC songs that other artists have performed live.

Richard Thompson - *Pump It Up*
Rachel Sweet - *Alison*
Darden Smith - *Alison*
Suzanne Vega - *Beyond Belief*
Julie Adams - *Stranger In The House**

*On *Mountainstage* radio program

Please let us know of any other Costello songs that you have heard others perform live that they have not recorded and released.

Next Issue!

👉 The new album and all that there is to tell you about it!

👉 The *Costello Sings Again* tour -Part 2 of this feature follows the European dates of this landmark tour.

👉 And of course all your other favorite *Beyond Belief* features and surprises!

Upcoming Concert:

April 27 - EC & the Brodsky Quartet
Tivoli Festival
Copenhagen, Denmark



The Latest EC News

Another Cash Covers Costello

Following in the footsteps of her dad and step-sister (Carlene Carter), Rosanne Cash has released a cover of a Costello song. Her new career-spanning collection *Retrospective* includes her version of *Our Little Angel* among a few songs she recently recorded. The new recording also features a guest vocal from Irish folk-singer Paul Brady.

In concert recently, Rosanne introduced the song by saying that she'd been doing the song live for several years and decided to send a tape of her version to Elvis. She was nervous about his reaction because "you know his reputation". Rosanne said she got a lovely note back from him saying how much he liked her version but that he'd like it even better if she'd put it on record!

Georgia

A new film also includes a cover of an EC song. *Georgia*, the story of two musical sisters, features actress Jennifer Jason Leigh's version of *Almost Blue*. This tale of two singing sisters marked Ms. Leigh's debut venture into singing. Her choice of this song was inspired by hearing Chet Baker's version in his *Lets Get Lost* documentary, which she viewed while researching her role as a junkie. Ms. Leigh also won Best Actress at the Montreal Film Festival for her role in the movie which also took the Best Film Award.

Tribute Tape

They came together from across the globe to share their enjoyment and interpretations of EC's music. In late September it was proposed to the members of the EC Internet list that a fitting tribute to the list's namesake would be for list members to record their versions of The Man's songs and compile them on to a cassette for list members' enjoyment. Support for the idea was quick and enthusiastic and a volunteer team of list members was established with assigned duties varying from submitting names for the tape, compiling submissions, creating artwork for the cassette cover, and establishing and implementing a tape tree for disseminating the finished product.

Then a World Wide Web site (<http://www.rain.org/~geoff/tribute.html>) was

created for participants that contained updates, artwork submissions and a list of song contributors. While there are far too many names to mention, those who carried on administrative duties to make the project a reality reflected a depth of talent, skill and selfless devotion typical of the Costello community in cyber space.

By late fall the name results were tallied and the tribute tape project had a name that perfectly reflects the wit and sense of fun that characterizes the Costello Internet list: *Brilliant Mistakes*. A few controversies cropped up along the way, of which the two most notable were: 1) should attempts be made to get a copy into Costello's hands, and 2) should the tape be made available to those outside the Costello Internet list. A true model of democracy in action, it was determined that yes, efforts would be made to get a copy to the list's namesake.

Reactions to the second proposal were mixed, but after a lot of discussion among list members, project coordinator Bruce White decided that the project was first and foremost for fun and therefore, respecting the wishes of some of the shyer contributors to the tape, the end result would not be made available outside of the list members

Over the next few months, tapes came in from as far away as Australia, with songs representing the breadth and scope of EC's compositions from throughout his career. A few oddities emerged, perhaps most notably a version of *That's What Friends Are For*, a song included in *The Singing Dictionary* that few, if any, have actually heard.

When the project was initiated over 50 people signed up as contributors; ultimately the completed tape had fewer than half that number of people contributing over two dozen songs, in styles ranging from serious solo acoustic numbers to lighthearted doo-wops. All song contributions featured a commitment to doing Elvis' songs "right". The end results are to be compiled and disseminated sometime in early 1996.

Second Nature

A new band of interest to Costello fans recently made their debut appearance at The Bottom Line in Shepherd's Bush, London. Second Nature features Liam MacManus on drums, Ronon MacManus on vocals and 12-string guitar, Keiran MacManus on keyboards, Ruairi MacManus on lead guitar and Matthew MacManus on bass. The first four are EC's step-brothers while Matthew is his son. We wish the new band success and have heard that EC has listened to and likes their demo tape.

Gothenburg Opera

The Gothenburg (Sweden) symphonic orchestra recently performed an opera at The Small Theater that included music and lyrics from *The Juliet Letters* tied to Leos Janacek's *Intimate Letters*. This production featured a string quintet backed by 11 figures.

The story in the opera was based around Janacek's book of letters to a young girl with whom he was in love while both were married. It seems that tragically, on the weekend that they went away to finally consummate their affair, Janacek caught a chill, got pneumonia and died!

David Crosby & Almost Ideal Eyes

Beyond Belief recently asked David "on-line" why he didn't cover *Almost Ideal Eyes*, the song that EC had written for him which was recently heard for the first time at the Beacon Theater. David replied: "I had no idea Elvis ever wrote a song for me. What makes you think he did?"

Although he didn't get another chance to reply back, we told Mr. Crosby about EC's comments about this song which most definitely was written in his style. Crosby and Roger McGuinn (who recorded the song EC wrote for him, *You Bowed Down*) were on *America On-Line* promoting their involvement with the new *Forrest Gump* CD-ROM. Maybe we started something here?

Free As A Bird?

Several of you nasty little train spotters out there believe that EC can be found in the computer-animated collage video for the reunited Beatles' new single. Was that bespectacled fellow sitting at a typewriter (the "Paperback Writer") Elvis?

Tiny Steps

In this year's *The Q Awards*, the British magazine "short listed" "King Of America and other reissues by Elvis Costello" for 1995's "Best Compilation". The winner was the *Help* benefit CD that by chance featured Suede's version of *Shipbuilding*. * The return tour of Spain with The Brodsky Quartet mentioned by EC in his interview with *Record Collector* was canceled. * Speaking of *Record Collector*, a listing in the October issue includes the 1991 Blue Aeroplanes' LP *Beatsongs* amongst EC's production credits (as a co-producer with Larry Hirsch). This fact is nowhere to be found on the LP's credits. Any help on this one out there? * A character in a recent U.K. short movie, *The Coriolis*, was spotted wearing an EC & The Rude 5 T-shirt. * In the U.S. on Fox's *Mad TV*, a skit on ticket scalpers mentioned EC

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Television

In The U.K.:

Frank Skinner Show (BBC 2) Brief interview with EC's dad Ross MacManus which included the *R White Lemonade* advert sung by Ross with a young EC on backing vocals.

Below: Bodayle & Cardenas with Big Ross



The AIMS Gala (U.K. Gold Satellite)

Rebroadcast of the February 20, 1988 acoustic appearance of EC & Chrissie Hynde, which included the two songs on the commercial video release: The Kinks' *Days* and Burt Bacharach's *Windows Of The World*. Will we ever see the third song they performed? (The Beatles' *There's A Place*).

Egos & Icons (VH1) A 90-minute special which included the previously aired Canadian show plus some videos tagged on to the end.

In Both The U.K./U.S.:

No Turn Left Unstoned (U.K.: Channel 4 / U.S.: VH1) Documentary on the Pretenders featuring several EC interview snippets of praise for Chrissie Hynde. He also mentions offering to play on their first record (*Stop Your Sobbing* produced by Nick Lowe) not knowing if the band was any good. Regardless, EC said he arrived at the studio after they had finished recording.

In The U.S.:

Rock & Roll (PBS) Another documentary series whose "Punk" segment featured only a brief EC clip of *Detectives (Top Of The Pops)* during an overblown segment on reggae's influence on punk.

8-Track Flashback (VH1) This David Cassidy-hosted "oldies" show followed Abba's *Dancing Queen* video with some commentary by Elvis. "Abba seems kitschy now, but I always liked their 'Rachmaninoff-like' piano frills which I borrowed for *Oliver's Army*".

In Print

Magazines:

Irish Music (October) Singer Ronnie Drew of The Dubliners discusses the tracks on his new solo LP which includes EC's *Dirty Rotten Shame*. He mentions having Elvis come over to his house to explain what the song was about ("an old man with a great anger inside that he can't express") and the reason behind certain lyrics.

Record Collector (October) Second part of career retrospective interview with editor Peter Doggett not found on the recent bonus disk that came with the *B&C* reissue. Also includes some more comments from EC in a tribute to Jerry Garcia.

ICE-The Monthly CD Newsletter (November)

The *CD Watchdog* column discusses the lack of separation between the *KOA* LP and bonus tracks on the reissue disk with input from reader T.J. Young. The burst from *Sleep Of The Just* into *The People's Limousine* was reported by *ICE* to the folks at Ryko and Demon who seemed relatively unconcerned.

Q (November) Article on *Protest Songs: How To Change The World In 10 Records* pays homage to Robert Wyatt's version of *Shipbuilding*. Wyatt commented on receiving a tape from EC: "When I played it, all I could hear was the melody. It was so good I'd have sung it if the lyrics had been a page from the phone book." On EC's production of his vocals for the record Wyatt added: "He knew his onions. He was dazzling company, a great conversationalist, completely free of rock narcissism, but shy about the specifics of the song's meaning. In fact, I don't think we ever discussed it."

Comments were made by the other two artists who have covered the song as well. Tasmin Archer noted how she liked the song's "jazzy chords; they sounded very Billie Holiday to me". Suede's Brett Anderson concluded with "It's the best protest song of its time".

Rolling Stone (November) EC sends a letter to the editor correcting his quote in tribute to Jerry Garcia. "I actually said Jerry sang with the 'author's voice', not the 'awfullest voice' Is there even such a word?" (Signed "Love, Elvis Costello, Dublin, Ireland).

Guitar World (December) Special Alternative Guitar Issue gives the guitar tabs and basslines for *Alison*.

ICE-The Monthly CD Newsletter (December)

In a rather tacky response to his letter in the November issue, T.J. Young is told to "get a life".

Modern Drummer (December) Interview with Pete Thomas conducted during Beacon Theater stand. Pete discusses his start as a drummer and with EC as well as his session work and the 1986 split between Elvis and the Attractions. He picks the following as the EC tracks he is most proud of: *Accidents Will Happen*, *Two Little Hitlers*, *How Much I Lied* and *Beyond Belief*.

Newspapers:

Independent (U.K. October 8) Feature *How We Met* centers on EC and Chrissie Hynde. Chrissie recalls how in 1978 Nick Lowe produced The Pretender's first single *Stop Your Sobbing* in the middle of one of EC's sessions and how Elvis contributed an idea for the track. Both recalled Chrissie's singing on the first *Specials* LP which EC produced as well as their 1988 AIMS Gala appearance together. Elvis also mentioned her "coolness" when they recently shared the stage with Bob Dylan in London last March.

USA Today (U.S. October 27) In a feature cover story on the upcoming Beatles' releases, guess who is included amongst Elton, Clapton and Weller as a replacement Beatle if they decide to play live?

Books:

Spin Alternative Record Guide (Vintage Books) Writer Bill Wyman covers the entire Costello catalog giving high marks to the first three LP's and *IB* while heaping little praise on the Warners years. To quote Mr. Wyman: "No serious student of music will deny him (Costello) a place in the music's (punk) handful of most talented and potent performer-artistes; yet in this pantheon he will always be the least full-bodied, least influential, and perhaps most disrespected".

MTV Unplugged (MTV Books) This elaborate book gives us a single page on EC's 1991 performance and talks about how "the show went on" despite Jane's Addiction canceling their taping. Also contains full set list and two color photos.

Rolling Stone: Images Of Rock & Roll (Little, Brown) Includes a two-page black & white 1977 Anton Corbijn photo of EC spread across a hotel room bed in Amsterdam, clutching his guitar which is plugged into a portable Vox amp.

Fan Flashback- Phil Dennison

January 18, 1980

Back in the late autumn of 1979, when I was a first year undergraduate at the University of East Anglia, the *New Musical Express* ran a competition, in conjunction with Oval Records, with the first prize being Elvis Costello's legendary *Honky Tonk Demos* tape. This was advertised as being the actual tape sent to Charlie Gillett and played on his Radio London show *Honky Tonk*. The competition consisted of a series of multiple choice questions and a tie-breaker slogan. There were runner-up prizes advertised of five copies of an LP on Oval Records called *Honky Tonk Demos*. The LP did not feature Elvis, but contained tracks by other artists

to be my only my third Elvis gig. My brother Mike and I made our way to the Clarendon Hotel and found the upstairs ballroom labeled as a private function hosted by Riviera Global, so clearly we were in the right place. The warm up entertainment was courtesy of the Wild Wax disco, a fine assortment of records to accompany the consumption of the free buffet.

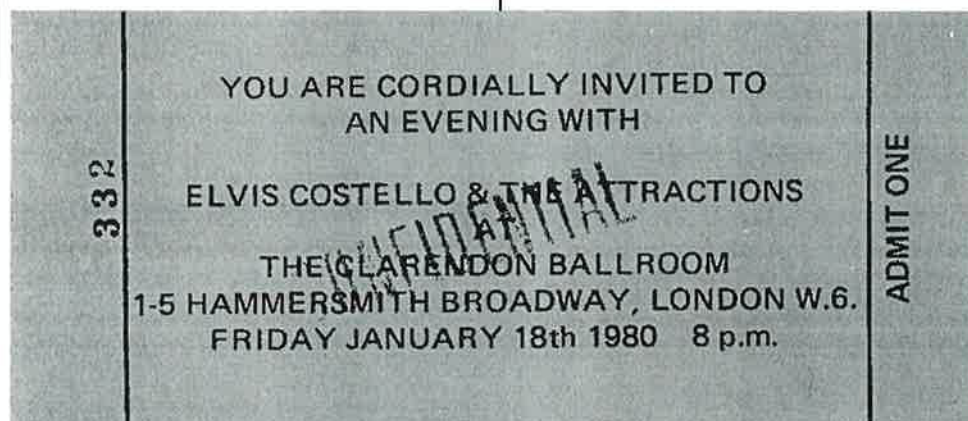
Elvis and the Attractions later hit the stage and played a storming set, mixing old favourites with tracks from the yet to be released *Get Happy*. Introducing *Accidents Will Happen*, Elvis welcomed everyone and quipped "Welcome to the Paul McCartney is innocent party". If memory serves correctly this was soon after Paul had been caught in possession of cannabis by Japanese customs.

Elvis was very affable, introducing most of the new songs, and joking that *Love For Tender* was a famous Elvis Presley song. I

alternative prize would be devised for those unable to travel to London. (*Note from editor:* our own Mark Perry received a copy of the U.S. promo *My Funny Valentine* red-vinyl single). The show coincided with the resolution of the legal problems resulting from the takeover of Radar Records by WEA, and so was swiftly followed by the release of *I Can't Stand Up For Falling Down* on FBeat, and the kick off of the *Get Happy* tour, which conveniently for me, took place at UEA, Norwich on February 29, 1980.

Set list:

I Stand Accused / The Beat / Accidents Will Happen / 5ive Gears In Reverse / (I Don't Want To Go To) Chelsea / Girls Talk / Human Touch / Lipstick Vogue / Green Shirt / The Imposter / Oliver's Army / I Can't Stand Up For Falling Down / Alison / Possession / High Fidelity / Love For Tender / Watching The Detectives / You Belong To Me / Mystery Dance / (What's So Funny 'Bout) Peace, Love And Understanding / Pump It Up (with Martin Belmont on guitar)



who'd been helped by their tapes being aired on the programme, such as Dire Straits and Graham Parker.

I can't remember the details of the questions, or my effort at a tie-breaker, but the answers were no problem for a keen fan. The following week the *NME* printed a column explaining that the demo tape prize had been withdrawn following protests by Elvis and Jake Riviera about giving away a tape of unreleased material not intended for public consumption. The article went on to say that thanks to Elvis and Jake, an alternative and equally special prize would be offered. This new prize turned out to be two tickets for "An Evening with Elvis Costello and the Attractions at the Clarendon Ballroom, Hammersmith Broadway, on 18th January 1980", together with a copy of the single of *Talking In The Dark / Wednesday Week* (RG 1), which appeared in my mail around Christmas time.

Consequently, on the Friday in question I skipped a lecture in order to catch a train to London eagerly looking forward to what was

think this was probably only the second time the band had played live after recording *Get Happy*, following the Kampuchea benefit on December 29th, which probably explains their top form. Things climaxed with Martin Belmont joining on guitar for *Pump It Up*. The show was reportedly recorded, though all that has emerged is an audience tape from which some tracks were included on the vinyl bootleg *Deluxe*.

The concert finished reasonably early for the benefit of those with traveling to do, and the band mingled with the crowd signing autographs in a very friendly manner. Also meeting their fans were Nick Lowe, his then wife Carlene Carter, and Dave Edmunds. A fine evening's entertainment was had by all. The attendance was probably in the region of 300 to 400, and I don't know if that was all the entrants to the contest, or all with correct answers. At one point Elvis asked how many people got all the questions right, so perhaps all entrants to the competition were invited.

The invitation letter suggested that an

Elvis On-Line

Internet Mailing List

costello-l-@rain.org

To subscribe send E-mail "subscribe" to costello-l-request@rain.org

The Elvis Costello Home Page:

<http://east.isx.com/~schnitzi/elvis.html>

Selected as one of the "Top 5% of The Web" by Point Survey.

#RedShoes- Internet Relay Chat Channel:

<http://www.efn.org/~patrickl/irc.html>

Now a 24-hour chat-line open for fans to talk about EC.

Internet Newsgroup:

alt.fan.elvis-costello

TINY STEPS

FROM PAGE 17

and his tour "after KOA came out". * A recent World Wide Web site (<http://euphony.com/euphony/articles/43/Folk/EdmontonFolkReview-GP.html>) features a review of EC's appearance at the Festival as well as a sound snippet of EC's introduction to *All This Useless Beauty*. * The dust cover of Greil Marcus' new book *The Dustbin Of History* includes a quote from EC. * A cassette copy of EC's January 27, 1994 interview on National Public Radio's *Fresh Air* is available for \$9.95 plus shipping & handling. Call 1-800-934-6000. *



READERS' CHOICE

Here are your choices from the new songs premiered at the Beacon Theater that may make up the next Costello LP. The percentage of votes for each is indicated. Readers picked 3 favorite songs.

FAVORITE SONG

1. Little Atoms (17%)
2. Distorted Angel (13%)
3. It's Starting To Come To Me (11%)
4. Complicated Shadows (10%)
5. It's Time (9%)
6. God Give Me Strength (8%)
6. I Want To Vanish (8%)
8. All This Useless Beauty (5%)
8. Poor Fractured Atlas (5%)
10. Other End (Of The Telescope) (4%)
11. Shallow Grave (3%)
11. Why Can't A Man Stand Alone? (3%)
13. You Bowed Down (2%)
14. Almost Ideal Eyes (1%)
14. Puppet Girl (1%)

SINGLE

1. You Bowed Down (25%)
2. Complicated Shadows (18%)
3. Little Atoms (14%)
3. Other End (Of The Telescope) (14%)
5. Distorted Angel (11%)
5. It's Time (11%)

OPENING SONG

1. It's Starting To Come To Me (37%)
2. Little Atoms (17%)
3. You Bowed Down (10%)
4. All This Useless Beauty (7%)
4. Complicated Shadows (7%)

CLOSING SONG

1. I Want To Vanish (33%)
2. It's Time (17%)
3. Distorted Angel (13%)
4. Other End (Of The Telescope) (10%)
5. All This Useless Beauty (7%)
5. Why Can't A Man Stand Alone? (7%)

For next issue send us your 10 favorite artists other than Elvis Costello!

GLITTER

GULCH

Free Classifieds To Readers

Beyond Belief is looking for contributions for future issues. Ideas for future stories regarding the past, present and future career of Elvis Costello are welcome and all news items are greatly appreciated. Deadline for the next issue is April 15, 1996. Please contact Mike Bodayle c/o this magazine. Also please submit your free classifieds for the next issue.

DEEP DEAD BLUE

U.K. CD still in original shrink wrap available for sale/exchange. Non-U.K. live CD preferred but all offers considered. Also have some *Meltdown* mini-programmes if any completists are interested in trading photocopied interviews. Clive Williams 5 Marylands Avenue Hockley Essex SS5 5AQ U.K.

FOR SALE - WORLDWIDE COSTELLO COLLECTION

Send SAE or IRC for list to Steve Grafton 32 Mt. Pleasant Terrace Southville, Bristol, Avon B53 1LF U.K.

COSTELLO CLEARANCE

Need to sell my entire collection (almost). Write for list. Paul Benny 45 Garden Road Knutsford Cheshire WA16 6HT ENGLAND

HELP ME!

Veteran tape trader with 650+ hours needs to build on a very small Costello collection. Your list gets mine. John Rankin Smith 10,000 N. Lamar #2101 Austin, TX 78753 U.S. (512) 873-8152.

STILL DESPERATELY SEEKING!

Costello Completist looking for: Warners/Nonesuch U.S. *Deep Dead Blue* promo, Warners special *Kojak* promo, German *Kojak* sampler, Japanese *Bama Lama Bama Loo* and German *Georgie & His Rival*. Mike Bodayle 110 Granburg Circle, San Antonio, TX 78218, USA

Mr. James Burton

As reported in *Beyond Belief* #4, James was seriously injured in an unfortunate accident and it is uncertain as to when he will be able to work again. He is still experiencing a great deal of pain and cannot walk without crutches. He receives therapy on his foot daily which is quite expensive and will continue indefinitely. A medical fund has been established for James whose medical costs incurred have already exceeded \$100,000 with no insurance to cover. If you wish to contribute, checks should be made to:

JAMES BURTON
P.O. Box 51475 c/o Sylvia Corley
Jacksonville Beach, FL 32240



LOOKING FOR TOWN HALL CD DOWN UNDER!

If there is an extra CD of EC & the Brodsky Quartet's *Live At New York Town Hall* promo about I am very interested in acquiring one. Andrew McHugh 24 Corinna Ave. Dan Park SA 5041 AUSTRALIA

CD'S WANTED

Looking for CD bootlegs of EC as well as *Live At New York Town Hall* promo (state price). Many rarities to trade including autographed singles, Japanese 12" singles, etc. Also see my ad in *BB#4* regarding *Meltdown* tapes, Was I the only one to tape it (digitally)? Albert Freer 22 Lovat Walk Kempston, Bedford MK42 7LX U.K.