

## EC & Attractions Set For Live NYC "Rehearsals"

EC & the Attractions will be conducting "open rehearsals" when they take up a five-night residency at New York City's Beacon Theater on August 2, 3, 4, 6 and 7. EC told *Beyond Belief* that he is borrowing an idea from Charles Mingus and will be trying out songs for the new LP he will then record with the Attractions. With a little "tongue-in-cheek", EC said "if people are looking to hear the old favorites and are disappointed, we'll just give them their money back!"

EC told David Okamoto of *ICE-The Monthly CD Newsletter*: "The next record I'm going to do is sort of the mirror of [*Kojak Variety*] in that it's going to be a collection of songs that I've written for other people. We have about 40 songs to choose from, and I would say half of the repertoire that is under consideration has been heard before in one form or another. But the other half hasn't been heard".

Speaking to *Arena* magazine's Mark Edwards EC added: "The shows I did with Bob Dylan recently were the beginning of the process. I was doing 12 songs a night. We're going to play them during a week of shows at the Beacon Theater in New York, which we're going to record. If we feel we can improve them in the studio, we will, but we might get lucky and get something in the heat of the moment".

The show was advertised in a very cryptic ad in NYC's *Village Voice*, penned by EC himself, donning his managerial hat!

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## Kojak Variety: World Tour In A Day And On-Line Interview

The United States and some of the world were treated to a "not-so-live" tape-delayed radio broadcast from London that was dealt a severe blow from EC's sore throat. A full report on the concert can be found on page 3.

After the show EC chatted with fans "on-line" courtesy of Warner's *CyberTalk*. A full text of this interview starts on page 13.



## King Of America Plus Bonus Live Disc

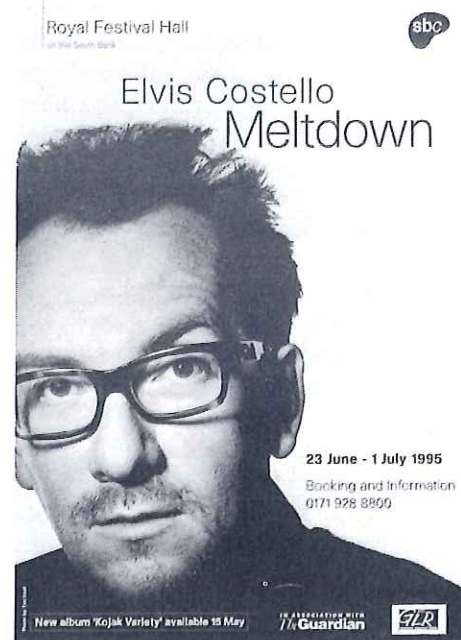
On July 31st, Demon will re-release *King Of America* in "strictly limited" editions on CD, LP and Cassette. Rykodisc will follow in the U.S. on August 8th. This new edition will feature the original album and Extended Play tracks, plus bonus live recordings from 1986.

The CD will contain two discs, the first featuring the original album and the Extended Play tracks, the second featuring the live recordings. The LP will contain two discs, the first featuring the original album, the second featuring Extended Play tracks and the live recordings. The Cassette will be a special long play tape (the first cassette reissue from Demon). After the initial pressings the LP and Cassette will be deleted and the CD will be replaced by a single disc edition featuring the original album and the five Extended Play tracks.

A list of the Extended Play and live tracks can be found in the *Label Reports* section of *On The Beat*.

## It's A Meltdown On The South Bank! Festival A Triumph

The London South Bank Centre's third annual *Meltdown* festival proved to be the most successful to date. *Beyond Belief* was on the scene and expands to 24 pages this issue to give you full details of a week of fun and surprises under EC's musical direction that starts on page 4.



## Elvis Costello's Roskilde Special '95

Perhaps still weary from wrapping up a week at *Meltdown* the night before, Elvis took the stage on Sunday July 2nd several times at the annual Roskilde Festival in Denmark. As Elvis mentioned from the stage at *Meltdown*, he performed with the Jazz Passengers, The Brodsky Quartet and the Attractions!

The Attractions for this date once again included James Burton and Marc Ribot (who was also on the scene at *Meltdown*) thus putting together a set which included numbers from *Kojak Variety*.

*Beyond Belief* offers a full report on this unique show billed as *Elvis Costello's Roskilde Special '95* on page 11.





## LIP SERVICE

### From The Editor

Following my heart and searching for greener pastures, I moved from New Jersey to Texas in 1980. In addition to all the usual things, part of my adjustment of course included tapping into the music scene and supporting my Costello habits. The once easy chores of buying new releases, locating imports and following concert tours all required additional efforts the first time around.

In 1980 we saw the release of *Get Happy* and remember how the import vinyl LP was a must as the U.S. pressing suffered from "low fidelity"? This would also be the first album without a tour on U.S. soil. Was it the "incident" or just a break in the action? Although I was only a half-day's drive from the August *Heatwave* show in Canada, a break from my honeymoon was out of the question.

The following year, still not fully "connected" to the music scene, I recall my surprise when I called one of those recorded "concert lines" and heard that EC & The Attractions would be playing in Austin in January. The *English Mugs* tour made its lone Texas stop and was also instrumental in helping me discover both Squeeze, the support act, and Joe Ely, EC's special guest that night.

Over the next few years I would relish the fact that I left what I perceived to be the music capital of the world, New York City, for a place just 70 miles away from my favorite musicians' then fave city in the U.S.A., Austin, Texas. At the time it was even rumoured that EC & Nick Lowe thought of opening a studio there!

The work on issue #3 was to be easier having two behind us, however once again the volume of EC-activity made things somewhat hectic. Our subscription base continues to grow and I again ask you to help spread the word to your friends and record shops (retail rates are available!). Hopefully many of you are finding your first issue of *Beyond Belief* as a result of our mailing through the folks at Demon/Blackmail for whose cooperation we are truly in debt. A heap of thanks to Alan Price for his help.

### To The Editor

#### DYLAN SHOWS

I was lucky enough to see Elvis at the second Dylan gig in Brixton. For various

reasons we arrived late, some 10 minutes before EC was due on stage, and had to contend with a queue of around 1,500 people waiting to get in. I was devastated. It would have killed me to know that Elvis was playing while I was outside queuing to get in, so in the end I had to give someone in the queue £10 just to let me in. He could see the sweat on my brow and desperation in my eyes, but the bastard still took the money! It was worth it though. The highlight was the duet between the two great men on *I Shall Be Released*. It brought tears to my eyes.

Trevor Tall  
Great Missenden, Bucks, U.K.

#### SHEPHERD'S BUSH 5/17

How disappointing it was to see EC's show at the Shepherd's Bush Empire spoiled by yet another of those wretched sore throats. It seems that every time he announces a concert will be broadcast or recorded, Elvis is struck down by some problem of this nature. My sympathy for his plight on this occasion was somewhat diluted though when I learned that he screamed his way through *Bama Lama Bama Loo* - twice - for the benefit of TV shows on the day before the Shepherd's Bush gig. Far be it from me to kick a man when he's down, and I know he was only doing his best to honour his commitments in trying circumstances, but maybe he could have taken a bit more care to ensure that his voice was in the best possible condition for the concert, even if it meant he was for once unable to appease the great god television?

Name Withheld

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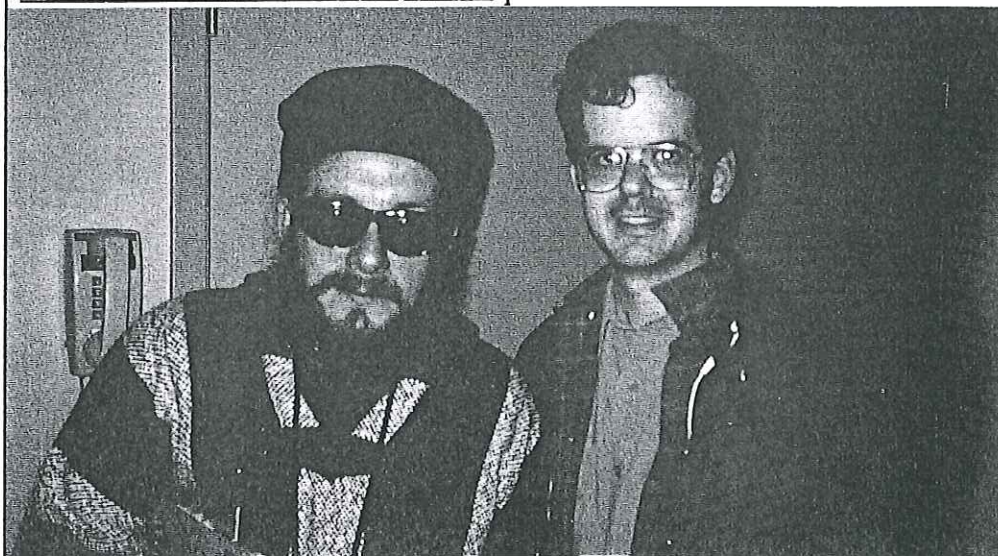
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**Below:** The *Eternal Question* man, Dave Farr backstage with his subject in August 1991. Dave is on the right!





# Kojak Variety At Shepherd's Bush

**Costello Again Falls Victim To "King Hoarse" by Mike Bodayle**

Something of a parallel can be drawn to the limited tour for *Almost Blue*, EC's other "covers" LP, in which Costello and the Attractions performed only a handful of shows and on the *Russell Harty* television program. Recognizing the appeal to only a select portion of his audience, EC and the powers that be again chose a "cost-effective" approach in trying to bring *Kojak Variety* out to the masses.

In 1982, the Attractions were augmented by the Royal Philharmonic Orchestra for a special *Almost Blue* show at the Royal Albert Hall. This time the special guests would simply be two of the key players from the *Kojak* LP, the "ad hoc" guitar army of country-legend James Burton and "avant-gardist" Marc Ribot.

**"Have pity on the hoarse, but willing singer. Listen to the guitar at least."**

**Costello from *CyberTalk***

As reported in the last issue, rehearsals were held in Paris in late March. The band then rejoined forces the night before the May 17th Shepherd's Bush Empire show to film appearances on U.S.'s *The Late Show With David Letterman*, by chance filming that week in London, and also on the U.K.'s *Later With Jools Holland*. Watching these performances it is apparent that EC may have blown out his "interview-weary" voice performing *Bama Lama Bama Loo* on Letterman as his singing on the Holland show was noticeably strained.

At the Empire the next evening, after an enjoyable opening set by folk-instrumentalist Sharon Shannon and her band, which featured a guest spot from *Spike* alumnus Donal Lunny, EC greeted the crowd alone to "try and work out my voice". The three songs we got here seemed to work out just fine but the "rock 'n roll crooning" that would be required of EC tonight to do justice to *Kojak* just would not be there.

The surprise of the solo set was *God Give Me Strength*, co-written with Burt Bacharach (see *On The Beat*). Although the song worked well solo, it begs for a proper arrangement and the final version of this one is much anticipated. The snickers from the crowd when EC mentioned Burt were reminiscent of his past mention that *Just A Memory* was written for Dusty Springfield. It seems some of his

audience sometimes mistakes the varied nature of EC's musical associates with his knack for humor. *Complicated Shadows* was nice and EC's comment about "the only guitar solo you'll hear from me tonight" during the "ba ba baba bom's" was a foreshadowing of those "great guitars" to come.

Through the course of the evening we would hear the entire *Kojak* album with two from *Almost Blue* thrown in to spotlight Mr. Burton's prowess. Rounding out the set list, the show would close with the rather predictable and "radio-friendly" *Alison* and *Pump It Up*. EC's hand-written set list (see right) however seemed to call for more near the show's end (note the 's) although his raw voice probably brought things to an earlier halt than was planned.

Nursing his throat throughout the evening from an "I ♥ Tea" mug, EC surely gave it his best attempt. But as tapes of the live broadcast will forever reveal, EC once again fell victim to his "broadcast jinx" that had previously befallen him in November at Glasgow, for 1991's *MTV Unplugged* and as far back as 1981's George Jones TV special for which he had the mumps. This evening's broadcast was touted by EC as going out to the U.S. although it went to several other countries, but surprisingly not to the home turf of England.

## EC's Solo Set:

### *Girl's Talk*

### *Complicated Shadows* *God Give Me Strength*

While EC was not at his best, the Attractions and guests were in fine form. Steve, with his new "long locks", spent most of the night banging away at an acoustic piano, drawing some "double-takes" from Burton as he stole the moment on several occasions. The Thomas-rhythm section also had no trouble adapting to the twin guitars. EC played rhythm guitar most of the night letting Burton and Ribot carry the load.

Ribot joined the band from the start although he seemed trapped on stage most of the evening by a wall of amps and monitors. Burton got the deserved star treatment and was brought in a few songs later, ready for a workout on *Tonight The Bottle (Let Me Down)* on his "red-hot" guitar.

## Costello's hand written set list:

? ? ? ? ? ? ? ?  
STRANGE  
REMOVE THIS DOUBT  
HIDDEN CHAINS  
EVERYBODY'S CHANGING MY MIND  
TONIGHT THE BOTTLE LET ME DOWN  
I THREW IT ALL AWAY  
I'VE BEEN WHAT BEFORE  
RUNNING OUT OF FUEL  
LET'S MY KITTEN AROUND  
VERY THOUGHT OF YOU  
POURING WATER ON A DROWNING MAN  
MUST YOU THROW DIRT IN MY FACE  
BAMA LAMA LAMA LOO  
— DADS —  
PAYDAY — PLEASE STAY  
WHY DON'T YOU LOVE ME  
? ? ? ? ? ?  
A. ——— Pump

As for the songs themselves, the band really hit the mark on the difficult *Remove This Doubt*, EC flubbed the lyrics at the start of *Pouring Water On A Drowning Man* and Costello did a Sinatra imitation performing *The Very Thought Of You* clutching a drink in his hand. Despite his vocal limitations Elvis gave *Alison* a nice tender treatment, stepping further and further away from the mike during the final refrains, trying hard to fight with both his weakened vocal cords and cat-calls from the crowd. The song also was embellished with the now-usual Smokey Robinson medley and a few lines of *Clowntime Is Over*. *Pump It Up* was memorable for its great out-of-character thrashing guitar "solo" from James Burton.

Backstage after the show, although in a good mood, EC was disappointed with the evening, feeling he missed out on a unique opportunity to sing at his best with this special band. Spotted backstage at the show were Chris Difford of Squeeze, Michael Thomas of the Brodskys and celebrity couple Jamie Lee Curtis and "Nigel Tufnel" (Christopher Guest). §



# Elvis Costello's Meltdown Festival

*A Trainspotter's Delight by Dave Farr*

The final week of June saw Elvis Costello take one of his most ambitious steps yet, as he served as artistic director for the third annual *Meltdown* festival at the South Bank Centre in London. Elvis selected the acts appearing at the beautiful arts complex, which consists of three interlinked performance halls and a film theatre on the south bank of the Thames, accessible via a walk across Hungerford Bridge.

The first night of the festival featured a concert in the 3,000-seat Royal Festival Hall by **Jazz Passengers**, the **Rebirth Brass Band**, and **Afro Blok**. Guesting with the Jazz Passengers were **Deborah Harry**, once of Blondie, and Elvis himself.

## Friday June 23rd: Royal Festival Hall

### with Jazz Passengers:

Think Of Me  
Swim To Me  
Man Out Of Time  
God's Comic  
Li'l Darlin'  
The Tide Is High (backing vocals)

Saturday the 24th was a day of films chosen by Elvis, screened in the National Film Theatre. Elvis also was publicly interviewed by the *Guardian* newspaper, and the animated film *Tom Thumb* with a score by Elvis was previewed.

On Sunday June 25th, the **Composers Ensemble** played the 350-seat Purcell Room, delivering a mix of contemporary and classical works for strings, piano, and voice. This program was similar to the one they presented in 1993. Soprano **Mary Wiegold** sang EC's *The Trouble With Dreams*, and then Elvis himself came on stage to close the show with a lovely version of the Kinks' *Waterloo Sunset*.

## Sunday June 25th: Purcell Room

### with Composers Ensemble:

Waterloo Sunset

The highlight of the nine day festival occurred next that Sunday night, as Elvis delivered a brilliant, versatile set with special guests in the 900-seat Queen Elizabeth Hall. He opened with a solo set of six songs, a truncated version of the show he played as Bob Dylan's opening act. He was in great voice. Particularly sharp were *It Started To Come To Me*, and *Complicated Shadows*.

Elvis left the stage after bringing on the **Fairfield Four**, a legendary gospel quartet. These gentlemen performed about six numbers which were entertaining if a bit similar.

Next, Elvis returned with guitarist **Bill Frisell** for some amazing numbers, including *Weird Nightmare*, never before performed live, the rarely done *Shamed Into Love*, and a new song co-written with Frisell entitled *Deep Dead Blue*. Elvis' only accompaniment was Frisell's versatile electric sound, which rang several changes on the familiar licks and phrases of songs like *Love Field* and *Baby Plays Around*. Wildest of all, however, was an almost balladic *Poor Napoleon*, which even allowed yours truly to finally hear those last lines (it's "scorn" after all!).

Elvis then brought **Steve Nieve** out for another round of amazing duets. In addition to what you might expect (*Shot With His Own Gun* and *Just A Memory*), Steve presented a new, delicate arrangement of *Temptation* for piano (!) and also a song co-written by Elvis and Steve called *Lesson in Cruelty*. They also performed *Poor Fractured Atlas* and a show stopping version of *God Give Me Strength*, the Costello-Bacharach collaboration, which for the first time seemed complete, and which made several musical references to the Bacharach sound. Elvis sang his heart out on this one.

A noticeable aspect of the shows was the mutual admiration between Elvis and Steve Nieve. Elvis made a point of mentioning arrangements done by Steve, having him come out for bows, shaking his hand, etc, and treating him not as a sideman but a fellow artist. It was very nice to see.

But there was more, as for the encores, after a version of *Shipbuilding* with Steve, Elvis brought the Fairfield Four out again to accompany him on the Van Morrison song *Full Force Gale*, which actually bettered the version on *No Prima Donna*, and to round off the show, a more gospel-tinged *That Day Is Done*.

This was one of those showcase concerts Elvis occasionally puts on to remind you of the range of his talents. It was remarkable.

## Sunday June 25th: Queen Elizabeth Hall solo acoustic:

It Started To Come To Me  
All This Useless Beauty  
Complicated Shadows  
Indoor Fireworks

Little Atoms  
Deep Dark Truthful Mirror  
**with Bill Frisell:**

Weird Nightmare  
Poisoned Rose  
Love Field  
Shamed Into Love  
Gigi  
Poor Napoleon  
Baby Plays Around  
Deep Dead Blue

### **with Steve Nieve:**

Shot With His Own Gun  
Temptation  
Lesson In Cruelty  
Just A Memory  
Poor Fractured Atlas  
God Give Me Strength

### **encore with Steve Nieve:**

Shipbuilding

### **with The Fairfield Four and Steve Nieve:**

Full Force Gale (*a cappella*)  
That Day Is Done

Monday night, the **Brodsky Quartet** performed a fine set in the Queen Elizabeth Hall. Elvis was in attendance (as at all the shows) but did not perform.

On Tuesday, **Bill Frisell** played a solo set and then was joined by his trio. (I missed this show, but he played a Costello tune, an instrumental *Sweet Pear*.)

Wednesday night June 28th was the next big night for Costello fans. Elvis was part of Radio 3's In Tune interview show from 5:15 to 7:30 pm, in the foyer of the Queen Elizabeth Hall. Host Natalie Wheen played selections from CD's such as *The Juliet Letters* and also featured live performances by some of the festival acts, such as Anuna and Moondog. Elvis was interviewed for about 10 minutes and used quite a bit of his time to promote a concert added at the last minute when a scheduled act (Pakistan's Sabri Brothers) were forced to cancel. The Celtic vocal group Anuna had been scheduled to play in concert with the Sabris but instead Elvis stepped in to the breach along with several noted Irish musicians. More on that later.

During the interview, Ms. Wheen commented on EC's "lust" for music. He responded that he felt "lust", generally. He also told the listening audience that all of the people in the foyer including himself and the interviewer were naked. Ms. Wheen said that



would certainly get people to come down to the South Bank.

**Steve Nieve** played a one hour solo piano recital in the Purcell room, including songs from his *Keyboard Jungle* CD (recently reissued by Demon with bonus tracks), and a vocal performance. Steve also had the audience select six random notes on a keyboard diagram and then had these collected by the ushers. He then improvised songs from the notes chosen. This resulted in the highlight of the evening, the instantly famous *Six Ways To Kill Sullygirl*.

Next up was a two part performance by Elvis, the first half of which followed on from 1993's *Juliet Letters* performances. **Elvis and the Brodsky Quartet** performed four songs from *The Juliet Letters*, along with the *Town Hall* encore pieces, plus *King Of The Unknown Sea* and a fine new Michael Thomas piece entitled *Skeleton*. Most interesting however was the opener, an arrangement of *Pills And Soap* by Paul Cassidy. Elvis also informed the audience that he had received a note from Prince Charles following the March 23 benefit at St James's Palace, in which the Prince confided that the character of the eccentric aunt in *I Almost Had A Weakness* had made quite an impression on him!

For the second half of the show, the Brodskys were augmented by a conductor, french horns, clarinets, trumpet, flute, and double bass. This mini-orchestra played new arrangements of Elvis tunes, as well as a marvelous version of Weill's *Lost In The Stars*.

They opened with an instrumental version of *Stalin Malone*, prior to Elvis taking the stage. Elvis stood off to one side and crooned, with a microphone, and between verses the ensemble would play. It was reminiscent of the January 1982 performance with the RPO, in that at first listen the arrangements were more interesting than thrilling. You would hear EC do these excellent vocals on some great songs, and then in between there would be variations on the tunes that really were no improvement on the originals. I think we need to hear them a few more times to appreciate them; whether the recording Elvis made of this show will ever be released is of course anyone's guess.

Some of the songs worked very well, for example *Upon A Veil of Midnight Blue*, Elvis' first performance of this song, was brilliant. (He also took time to explain why this song exists in two versions, the other being Charles Brown's *I Wonder How She Knows*....it seems that Charles was a stern editor of Elvis' lyrics!) Also notable were *Having It All*, (the song that never gets released but continues to be part of the repertoire after 11 years!!) and a delicate version of *London's Brilliant Parade*. A fine version of *Favourite Hour* closed the set.

The audience seemed a little bemused during this second half, and to me Elvis seemed a bit disappointed with the results of this set. It was certainly intriguing and risky. I would have preferred the more stripped down sound of the Brodskys on these new arrangements, however. Still, it is difficult to assess something like this on one listen.

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**Wednesday June 28th: Queen Elizabeth Hall with Brodsky Quartet:**

Pills And Soap (arr: Paul Cassidy)  
King Of The Unknown Sea (arr: Michael Thomas)  
I Almost Had A Weakness  
Skeleton (arr: Michael Thomas)  
They Didn't Believe Me  
Romeo's Seance  
More Than Rain  
Jacksons Monk And Rowe  
The Birds Will Still Be Singing  
God Only Knows

**with the "Punishing Kiss Band":**

Stalin Malone (instrumental)  
Long Honeymoon (arr: Steve Nieve)  
New Lace Sleeves (arr: Paul Cassidy)  
Almost Blue (arr: EC)  
London's Brilliant Parade (arr: Michael McGlynn)  
Having It All (arr: Michael Thomas)  
Upon a Veil of Midnight Blue (arr: Bill Frisell)  
Punishing Kiss (arr: EC)  
Lost In The Stars  
Shipbuilding (arr: Clive Langer)  
Favourite Hour

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Thursday, the **London Philharmonic** performed a concert programmed by EC, including the world premiere of his first orchestral work, *Edge Of Ugly*. As Elvis noted in the programme, this was a modest piece, only about three minutes long, but it was fun while it lasted. Guest conductor **Gunter Schuller** forced Elvis to come onstage for a bow, and Elvis seemed a bit embarrassed. The remainder of the program included a beautiful rendition of Bernard Hermann's *Taxi Driver* overture.

As mentioned earlier, the concert Friday night changed to include **Elvis and the "Irish All-Stars"**, including Donal Lunny. The main part of the show was a very inspired performance by the Celtic vocal group **Anuna**. These singers were my favorite non-Elvis artists of the festival. They did some wonderful a cappella singing. At one point they did what I think McGlynn called "cacophony" singing, where a series of singers would sing the same phrases each one beat or so later than the previous singer, creating this wonderful echo

effect. They also positioned themselves offstage, around the hall in the stalls, and sang from there. They were very impressive.

After Anuna's initial set, Elvis came on accompanied by Lunny (bouzouki), Nollaig Casey (fiddle), Ronan Browne (pipes), Stephen Cooney (guitar) and Seamus Begley (accordion).

EC played an acoustic guitar. The opener was the never before performed live *St. Stephen's Day Murders*, from the Chieftains' *Bells of Dublin* CD, which was given a great slow acoustic performance ending in a spirited reel. It was a very amusing rendition. Next the band did a polka, with EC furiously strumming the guitar and stamping his foot. The audience clapped along. Then they did *Any King's Shilling*, in the style of the version on *Spike* and as it was performed on the July 1987 *Session* TV show, which introduced EC to several of the band's members.

After another fine set from Anuna, Elvis and the All-Stars returned to do *American Without Tears*, with Irish instrumentation. Very effective. After another spirited Irish reel, Elvis sang *Tramp the Dirt Down*, again in the style of the *Spike* rendition. For an encore, Anuna backed Elvis on a beautiful a cappella version of *She Moved Through the Fair*. Elvis said he had planned to do this with the Brodskys Wednesday but moved it to Friday once that show was set up. Then the entire ensemble did an instrumental piece with Elvis stage left strumming and stamping. It was a great bonus to see this unexpected show.

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**Friday June 30th: Queen Elizabeth Hall with "The Irish All-Stars":**

St. Stephen's Day Murders  
Any King's Shilling  
American Without Tears  
Tramp The Dirt Down  
She Moved Through The Fair

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Saturday night concluded the festivities with a very long concert dedicated to "The Song." The show started nearly an hour late and ran for almost four hours with intermissions. Elvis played master of ceremonies, introducing the acts and song titles. This was an eclectic mix of contemporary songs and very old songs from composers like Purcell. In addition to Elvis, **Mary Wiegold** from the Composers Ensemble, **Michael McGlynn** (the leader of Anuna), **Patricia Rozario**, **June Tabor**, and **Jeff Buckley** performed.

June Tabor opened with a set with her band. Then the singers rotated through a diverse set of pieces which included two Costello co-compositions written to music by John Woolrich of the Composers' Ensemble. Rozario sang *Punctured Dreams*, and Mary



Wiegold sang *Malicious Observer*, the newest Costello work premiered, with lyrics reacting to coverage of the Oklahoma City bombing. The lyrics were printed and handed out in that night's programs, and Elvis took the unusual step of reciting them prior to the performance of the song.

Jeff Buckley performed *Corpus Christi Carol* in his beautiful falsetto, and Elvis kept expressing awe over Buckley's voice. Elvis himself performed his Purcell tribute, *Put Away Forbidden Playthings*, with **Fretwork**, a viol consort. Next he did a very old song (centuries old) called *Can She Excuse My Wrongs?*, backed by Fretwork and the Composers Ensemble. It was very effective.

*Meltdown* was the first time I'd seen Elvis refer to lyric sheets. He had what he called the "Meltdown Songbook" which he would carry on stage, much like the folio he had for the *Juliet Letters* shows. As the last few shows went on, he would refer to the fact that we were getting near the end of the *Meltdown* songbook now.

He would set the lyrics on a lighted stand nearby and read from them. During Saturday's final show, a roadie kept moving the stand back and forth as singers changed, and when Elvis came out it was moved away then back...Elvis said this was the "modern ballet" portion of the concert. Finally as he came on for his penultimate segment, the stand was too close and he tried to move it without success and finally he just intentionally knocked it over with a loud crash, sending the reading lamp flying as well. He said he had been wanting to do that for a long time.

The final part of the show left the classical field for a more cabaret type style, as Tabor, Buckley, and Costello rotated through three song sets, backed by Tabor's band or Steve Nieve and Marc Ribot. Tabor did some torch songs, Buckley did some more rock-styled numbers accompanying himself on electric guitar. He did the Smiths' *Boy With The Thorn In His Side*.

Elvis took up the acoustic, backed by Steve and Ribot, and did a very nice version of *I've Been Wrong Before*, from *Kojak Variety*. Next was a gorgeous rendition of *My Funny Valentine* ("a song I recorded in 1978 while the Attractions were down the pub") while Steve and Marc Ribot backed him up. Then Elvis moved to an electric piano for Rodgers and Hart's *Glad To Be Unhappy*, a great old tune I'd never heard of.

As the end of the last show neared, EC announced he would be playing Roskilde the next afternoon, if anyone wanted to travel to Denmark. He also said he was gratified with the audience reaction, calling it the best

reception he had had in London in a long while.

For Elvis' final set, he returned to the electric piano and did a tremendous medley of *Almost Blue* and *The Thrill Is Gone*, arranged by Steve. *The Thrill Is Gone*, as sung by Chet Baker, was the inspiration for *Almost Blue*, and the two songs melded beautifully. Then he took his guitar and said he was going to do a song that has stuck by him all these years, and did *Alison*, accompanied still by Ribot and Nieve.

Finally Elvis came back for his last performance of the festival, accompanied only by Steve, and did a great rendition of *I Want To Vanish*.

This last show was a little long, but extremely interesting...it met its goal of illustrating by example that there have been great songs written in the past few years and also 400 or 500 years ago, and that good songs are good songs, whatever their vintage or style.

#### **Saturday July 1st: Queen Elizabeth Hall with Fretwork:**

Put Away Forbidden Playthings  
with **Fretwork and Composers Ensemble:**

Can She Excuse My Wrongs  
with **Steve Nieve and Marc Ribot:**

I've Been Wrong Before  
My Funny Valentine  
Glad To Be Unhappy  
Almost Blue / The Thrill Is Gone  
Alison

with **Steve Nieve:**

I Want To Vanish

All in all it was a trainspotter's delight: dozens of songs never performed live before, unreleased songs, previously unheard collaborations or arrangements. But it was also a reminder of the depth and breadth of EC's talents and his musical tastes. For many years now, Elvis's music, and the music of others which he has brought to my attention, has added color and spirit to my life. This festival, on a public scale, and on a private one, was a celebration of that spirit. ♪

### **Elvis On-Line**

#### ✉ **Internet Mailing List (New Site!):**

costello@en.com

To subscribe send E-mail "subscribe" to costello-request@en.com

#### ✉ **The Elvis Costello Home Page:**

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

#### ✉ **#RedShoes - Internet Relay Chat Channel:**

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

Chat live with EC fans on Sundays at 4:00 pm, 9:00 pm and 11:00 pm EDT

#### ✉ **Internet Newsgroup:**

alt.fan.elvis-costello

# **Meltdown 95**

## **"Music For A While..."**

**by Mark Perry**

The final week in June saw the culmination of perhaps the most ambitious project in EC's career to date as the third annual *Meltdown* festival took place under his typically uncompromising artistic direction at London's South Bank Centre. In his programme notes EC called it "a celebration of contemporaneous music... music from near and far, from now and then, both entirely new and extremely old. Happening now..." adding that he hoped to attract both the committed and the merely curious. Thankfully, EC's faith that both artists and audiences would be capable of responding to his uncomplicated agenda of music without frontiers was amply rewarded with a week of constantly thrilling and surprising music, mostly full concert halls, and even some glorious summer weather into the bargain. It was left to one or two carping critics, determinedly manning the musical barricades, to provide the only sour notes of the week. On a personal level, EC demonstrated his remarkable versatility, performing over 60 songs in a variety of musical settings over the course of the festival (although even this remarkable achievement was deemed egotistical rather than artistically courageous in some quarters - welcome to England!).

**FRIDAY 23rd JUNE** In the end, talk of bringing traffic to a halt on Waterloo Bridge and musical frolics on the Thames came to naught. Indeed, approaching the Royal Festival Hall across Hungerford Bridge in bright sunshine on the opening night, you would have been hard pushed to discern any trace of festival atmosphere. The only signs of *Meltdown* were the odd leaflet or poster and the sight of RFH staff staggering around with piles of the outsized festival programme (featuring a reproduction of his head, which EC later joked, was virtually large enough to induce an out-of-body experience!). Inside the spectacular 3,000 seat hall, the low-key atmosphere persisted, with the only acknowledgment of the festival being the discrete projection of the word MELTDOWN on to the ceiling above the stage. Clearly, the intention was to let the music do the talking, and at just after 8pm it began to do just that as the members of the Rebirth Brass Band from New Orleans shuffled out unannounced, launching into an infectious version of Fats Domino's *I'm Walking*. There



was an audible groan of disappointment when Rebirth departed after only a couple of numbers but the momentum was ably maintained by the sensational Afro Blok whose colourful massed ranks of drummers stretched across the width of the stage as they powered out an awesome rhythm. In an early demonstration of the *Meltdown* spirit, the first half of the concert concluded with both bands joining together ("uniting the sound of three continents!"). As the interval drew to a close, the eerie disembodied voice of our Artistic Director could be heard over the p.a. introducing the next act. Out trooped the Jazz Passengers (accompanied by Marc Ribot) with an air of studied cool, opening with an instrumental overture presumably designed to tease the hordes of photographers who had swarmed to the front of the stage like a race of strange sea-creatures washed in on the tide. As the second number (*Imitation Of A Kiss*) began, the snappers got what they wanted in the form of a spectacular entrance by the star of the evening - Miss Deborah Harry - whose appearance was memorably described by one writer as that of an "affluent blue mermaid". The warmth of her welcome seemed actually to unnerve her for awhile, but she was soon into her stride and virtually stole the show from that point on with a captivating performance. The entrance of the Artistic Director himself was delayed until the fourth song when he strode out to sing a couple of the Jazz Passengers' own compositions - *Think Of Me* and *Swim To Me* - before taking on the band's intriguing reconstruction of *Man Out Of Time*, complete with an unnerving speeded-up chorus. Happily, Elvis was in fine voice from the start and appeared relaxed and confident. Even he was eclipsed though by Deborah Harry's return to the stage for a spellbinding reading of *Angel Eyes*, the high point of the evening for me. Later, Elvis reappeared to perform the JP's arrangement of *God's Comic* and a swinging *Li'l Darlin'*. If he was seeking an omen for the week ahead, it came during the former when, having mistakenly described God as "reading a cola of a mystery brand," he paused only momentarily before ploughing on with the inevitable "drinking an airport novelette" which when you think about it, almost improves on the original lyric! The biggest cheer of the night was reserved for the encore when a meandering instrumental intro from the band suddenly crystallized into *The Tide Is High*. EC joined in on the backing vocals and clearly, the rhythm section at least, were happy for this song to go on all night. "Go home!" Elvis yelled at the crowd as he pretended to drag the musicians away from their instruments. A great end to a marvelous

opening night!

**SATURDAY 24th JUNE** The second day featured some unusual and diverse events. From 10am to 4pm in the RFH's Chelsfield Room, aspiring songwriters were put through their paces by EC, composer John Woolrich and Mary Wiegold of the Composers Ensemble in a workshop focusing on the skills of song writing. Participants were divided up into groups, each of which spent the day writing their own song with help and demonstrations from the professionals. According to our resident songsmith (more in *BB#4*), it was an instructive and enjoyable day with Elvis at one point prevailed upon to sing part of *Favourite Hour* accompanied by only a piano.

Meanwhile, the nearby National Film Theatre's *Celluloid Jukebox* season of music-related films had been hijacked for the day by *Meltdown*. Elvis Costello's *Celluloid Meltdown* featured a whole day of films selected by EC. These were *Straight No Chaser/Sevillanas* (two documentaries on Thelonus Monk), *A Hard Day's Night*, *This Is Spinal Tap*, and a late-night showing of the Marx Brothers' *Duck Soup*. At 1pm, Elvis himself popped across from the RFH to take part in *The Guardian Interview With Elvis Costello* conducted by Adrian Wooton, head of the British Film Institute on the South Bank. This proved to be a thoroughly entertaining hour or so with Elvis relaxed and eloquent as he discussed film and video in relation to his own work, the discussion illustrated by film extracts which included Mick Jagger's riveting *Memo From Turner* in Nicholas Roeg's *Performance*, promo videos for *Oliver's Army*, *New Lace Sleeves*, and *So Like Candy* (during which EC hovered beside the screen in order to point out the introduction of a pig into the proceedings!), excerpts from *Stardust* and *No Surrender*, and, finally the opening few minutes of Tim Gabon's dissolve animation *Tom Thumb* which had, we were told, only arrived at Stansted Airport late the previous night. And if that wasn't enough we got to hear EC impersonate Joe Brown, and a demonstration of his backing vocals on the *Secret Lemonade Drinker* TV ad!

In the evening Marc Ribot and pianist Keith Tippett staged *Music Out Of Film*, with Ribot's contribution being to play live guitar over the recently-completed recording of his new soundtrack to the cult science-fiction film *Aelita Queen Of Mars*. Tippett performed an improvised solo set to several short animated films by Wladyslaw Starewicz. (Sadly, Steve Nieve's planned performance of his score for the film *Berlin Symphony Of A City* was dropped from the *Meltdown* schedule).

**SUNDAY 25th JUNE** Day Three began with an early-evening concert titled *Waterloo Sunset* by the Composers Ensemble in the intimate 350-seat Purcell Room. The music was programmed by Elvis himself and was almost identical to the concert given by the ensemble at London's Conway Hall in 1993. Highlights included John Woolrich's gorgeous arrangement of *Don't Talk (Put Your Head On My Shoulder)* and Mary Wiegold's beautifully judged performance of the Brahms *Ophelia Songs*. As the closing piano notes of Hugo Wolf's *Alles endet* sounded, singer Stephen Richardson walked slowly from the stage, reaching his front row seat just as the final note was played. At this point, from the rear of the hall, came the sound of heavy footsteps on the floor boards as a casually-attired Elvis made his way to the stage to close the concert with a moving rendition of the geographically appropriate *Waterloo Sunset*.

The action switched to the beautiful 900-seat Queen Elizabeth Hall for the first time later that evening as EC and friends presented a concert titled *Old Flowers In New Dirt* which was judged by many to be the highlight of the festival. Elvis opened proceedings with a truncated version of the solo sets during his support slots on the Bob Dylan tour, his performance gaining in momentum with each number and culminating in the remarkable new song *Little Atoms* (with perhaps, an appropriate message to the festival's critics: "*If you don't like my song / Then you can just go to hell!*") and an astonishingly forceful *Deep Dark Truthful Mirror*. Next up were the self-styled "oldest teenage group in the world", The Fairfield Four. Movingly attired in a combination of work overalls and dinner jackets, the members of this remarkable veteran gospel quartet took to the stage exhibiting varying states of physical mobility, but threatening to turn the hall into the "Queen Elizabeth First Baptist Church" for the evening. By the time they closed their rousing set with a spine-tingling version of *Crying In the Chapel* they had more than succeeded, departing to a prolonged ovation from the "congregation". EC returned to the stage for the next section of the concert, a collaboration with guitarist Bill Frisell who had arranged a commendably imaginative set of songs specially for the occasion. Weaving a fragile electrical spell around the likes of *Weird Nightmare*, *Poisoned Rose* and *Shamed Into Love*, Frisell really controlled this part of the show, adding delicate harmonic phrases here, injecting tension with a run along the bass strings there, while Elvis, often visibly counting the beats for his cue, sang just beautifully. A noticeable feature of his singing throughout the week was



how much more physical it became once he was freed of his guitar, both in terms of moving his body to help reach a particular note and in his more confident use of gesture and facial expression to enhance the meaning of the songs (although many of us could have lived without the suggestive rubbing at the tops of his thighs as he delivered the line concerning the removal of stockings during *Poor Napoleon!*). As well as reworked obscurities from the Costello catalogue, the pair also performed a tear-jerking version of *Gigi*, Lerner and Loewe's title track from the 1958 musical, and a song whose quality seemed to surprise even Elvis himself. The excellent Frisell/Costello co-composition *Deep Dead Blue* suggested that there is a lot more worth exploring in this musical partnership. "Follow that!" I remember thinking as Frisell departed, and to Steve Nieve's credit, he did just that as he and Elvis conjured up a set every bit as memorable as anything that had gone on before on this extraordinary night. *Shot With His Own Gun* and *Just A Memory* were perhaps predictable selections for this piano/vocal duet, but both were performed magnificently, as was Steve's reworked arrangement of *Temptation*. However, the highlight of this section was the debut of the stunning Costello/Nieve composition *Lesson In Cruelty*, a song concerning a father watching his daughter grow up which had the tears streaming down my cheeks. Elvis elected to play up the humorous aspect of *Poor Fractured Atlas* with his comical expressions, but what struck me most was the work which Steve had put in on his part since the pair first performed it in a very basic form at Shepherd's Bush Empire last November. EC's voice was exhibiting a few signs of roughness by now, but he put his all in to a show-stopping rendition of his transatlantic co-composition with Burt Bacharach *God Give Me Strength*, before he and Steve encored with *Shipbuilding*. Unbelievably, there was still more to come as Elvis and Steve were joined by The Fairfield Four for a gospel-tinged finale comprising Van Morrison's *Full Force Gale* and *That Day Is Done*.

The concert had long over-run the scheduled starting time for the Composers Ensemble's late-night presentation of pop songs "remembered" by contemporary composers in the adjoining Purcell Room, so many of us were obliged to creep shamefacedly into the hall as the musicians prepared to premiere *Zilver*, a new work by last year's *Meltdown* director, the Dutch composer Louis Andriessen. Fourteen minutes of this impenetrable minimalist piece represented something of a culture shock but those who stuck it out were rewarded with Thomas Ades's

explosive reworking of the Madness tune *Cardiac Arrest* which saw the highly-rated young English composer joining in enthusiastically on piano. Simon Bainbridge's arrangement of the beautiful *Disney Girls* was also memorable, although Bruce Johnston would no doubt have been interested to see it listed as a Brian Wilson composition.

**MONDAY 26th JUNE** Early arrivals at the Queen Elizabeth Hall on the Monday night were greeted by a foyer performance of a work composed by 120 visually impaired children during a day-long workshop organized as part of the Royal National Institute for the Blind Music Day. Tonight's main concert was given by The Brodsky Quartet and, in a sense, represented *Meltdown 95* returning to its roots with the inclusion in their programme of Shostakovich's *Quartet No.8*. It was during the Brodsky's Shostakovich cycle, performed in the same hall six years earlier, that they first met Elvis, a meeting which not only sowed the seeds for their *Juliet Letters* collaboration but also set in motion the chain of events which would lead to Elvis being invited to direct the SBC festival.

**TUESDAY 27th JUNE** On Tuesday it was the turn of pedal steel guitarist B.J. Cole and his Transparent Music Trio to hold court in the QEH foyer. Later, the self-effacing bespectacled figure of Bill Frisell returned to the *Meltdown* stage, performing the opening part of his set solo before being joined by Ron Miles (trumpet) and Eyvind Kang (violin) for the debut of the Bill Frisell Trio whose wildly eclectic repertoire included an arrangement of EC's *Sweet Pear*. Audience members filing out of the hall at the end were handed sheets of paper announcing a change to the *Meltdown* schedule in the form of an extra appearance by Elvis with an "All-Star Irish Band" at the Friday night concert in the place of Pakistan's

Sabri Brothers, one of whose members had, sadly, been involved in a car crash.

**WEDNESDAY 28th JUNE** On Wednesday, BBC Radio 3's *In Tune* took over the QEH foyer for a live early evening broadcast, and those of us able to arrive in time were given a real treat as host Natalie Wheen (see photo with Elvis below), admirably calm and professional in fairly chaotic circumstances, presented a diverse collection of interviews, recorded music and live performances from the likes of London Saxophonic, Anuna and Fretwork. We also got a first glimpse of blind composer Louis Hardin or "Moondog" thumping a big bass drum to conduct London Saxophonic through his own infectious *Paris*. Elvis arrived straight from rehearsals to give a brief interview which he used to promote the amended Friday night concert, staying to watch excellent performances by Anuna and Fretwork (the latter playing an instrumental version of his *Put Away Forbidden Playthings*).

The radio broadcast was drawing to a close as we made our way into the Purcell Room for Steve Nieve's solo piano recital. Understandably, Steve appeared nervous at first, hiding behind a fringe of overflowing dark hair as he hunched over the keyboard, mumbling into a microphone which he would only notice was not working halfway through the set (and which he continued to "use" thereafter!). Once he got his hands on the piano keys though (and his inch-thick soles on the pedals!) he held the audience spellbound. Highlights included a delicate, haunting piece written, he said, during a stay at a French abbey and a thunderous version of the now retitled *Page Two Of A Dead Girl's Diary*. Laced throughout the performance were a remarkable series of improvisations based upon six-note sequences submitted and titled by the audience





members on specially prepared forms picked up in the foyer (the first sheet he used had been specially "commissioned" from EC himself. Steve calling the piece *The Musical Director!*). Surprisingly, he closed his set by singing an arrangement of an old folk tune *Black, Black, Black* in a faltering, strangely affecting style. The encore with guest Marc Ribot was slightly delayed as the embarrassed guitarist, muttering darkly to himself, struggled to get his guitar equipment working properly before finally the pair were able to close the recital with a hypnotic co-composition *Dreams Of The Lumiere Brothers*.

never really appearing comfortable with the arrangement thereafter. It was a reminder of just how close to the wind he was sailing on occasion. We also got to hear the full version of *Punishing Kiss* (restoring the disconcerting interlude section discarded from Hal Wilner's *Short Cuts* soundtrack), *Upon A Veil Of Midnight Blue* with an introduction from Elvis revealing how there came to be two versions of this song in existence (it seems that Charles Brown, who cut it as *I Wonder How She Knows*, was a rather severe editor of EC's lyrics!) and Clive Langer's new arrangement of *Shipbuilding* during which the band got to

performance. The remainder of the concert included Bernard Hermann's *Taxi Driver Suite* (with saxophonist Martin Robertson), Duke Ellington's *Night Creatures* and score for *Anatomy Of A Murder* (featuring the Night Creatures Band - a special recreation of the Ellington 20-piece swing band) and Korngold's *Violin Concerto* performed by Alex Balanescu.

Over in the Purcell Room, Irwin Chusid was hosting *Reckless Nights And Turkish Twilights*, the first of two late-night presentations in his evangelical campaign on behalf of the music of Raymond Scott (the man whose music was adapted for use in Warner Bros. music director Carl Stalling's cartoon scores). It was a concert which Elvis was at pains to recommend to anyone who would listen throughout the week, and with just cause. Chusid was aided by slides and film clips, and most of all by Dutch band The Wooden Indians who brought the wonderfully infectious music to life as Scott's ghostly image gazed down on them from the screen suspended above the stage. I'll guarantee that this was the first time that Daffy Duck has received an ovation in the Purcell Room!

**FRIDAY 30th JUNE** Sadly, EC's original plan to contrast religious music "from two ends of the world" was wrecked when the Sabri Brothers were forced to cancel. Instead, he decided to switch the focus of the evening's concert firmly towards Ireland, the contrast now being provided by punctuating the haunting spiritual sound of the vocal group Anuna with some highly secular bursts from a hastily-assembled (and hastily-named!) "All-Star Irish Band". "The Band" as Elvis preferred to call them, were put together following an emergency phone call from the Artistic Director of *Meltdown* to his old chum Donal Lunny the previous weekend and were still rehearsing their act on the afternoon of the show. Somehow, it was in keeping with the spirit of the festival that these inauspicious circumstances should give rise to one of the best concerts of the week. Anuna, under the direction of the witty Michael McGlynn, were an absolute revelation, opening the proceedings by filing into the auditorium from the side doors and gradually filling the hall with a beautiful, swelling, Gregorian chant. Their entrance at the start of the second half was even more sensational, as the ladies from the choir circled around the aisles, performing a mesmerizing piece called *Jerusalem* where the singers would each repeat the same phrase at apparently random intervals creating a wall of sound to make even Phil Spector sit up and take notice. It was breathtaking stuff. Messrs. Costello and Lunny meanwhile, assisted by Nollaig Casey (fiddle), Ronan Brown (pipes),



Next stop was the QEH for the intriguing two-part *Punishing Kiss* concert, the first half of which featured Elvis and the Brodsky Quartet performing excerpts from *The Juliet Letters* alongside numbers featured during the encore sections of their 1993 tour. Notable additions to the repertoire were Paul Cassidy's stirring arrangement of *Pills And Soap*, which drew a rapturous response from the crowd, and a new Michael Thomas song *Skeleton* sung beautifully by Elvis. After the interval things really took off with the quartet extended to an 11-piece band by the addition of french horns, clarinets, trumpet, flute and double bass. Conductor Diego Masson led them through a swinging *Stalin Malone* before Elvis reappeared for a constantly fascinating second half comprising songs from the Costello catalogue arranged by a variety of composers. Elvis stood away to one side of the stage, caressing and moving around his microphone stand crooner-style as he delivered towering performances of *New Lace Sleeves*, *Almost Blue*, *Having It All*, and especially, *Lost In the Stars*. Only Michael McGlynn's reworking of *London's Brilliant Parade* failed to hit the mark, with EC fluffing the words early on and

stage their own cacophonous war sequence to great effect. The evening closed with the arrangers being called to the stage to take their deserved bows before a poignant version of *Favourite Hour*.

**THURSDAY 29th JUNE** This was another busy day, with the action returning to the RFH where the London Philharmonic Orchestra gave two performances of music selected by EC. The first at 1pm, was a children's concert titled *At The Movies* featuring John Williams' themes from *Superman* and *Star Wars* alongside some Carl Stalling cartoon music. Later the Angell Piano Trio performed in the foyer as the audience filed into the Festival Hall for the evening's main event, Gunther Schuller conducting the LPO in another concert with a strong cinematic theme. It opened with the world premiere of Elvis's first orchestral piece, a modest three-minute overture titled *Edge Of Ugly*. "Think of it as my thumbprint on the festival programme or someone tuning in a radio until they find something they want to hear," ran EC's programme note, and he had the good grace to look slightly embarrassed when Schuller insisted he come take a bow after the



Stephen Cooney (guitar) and Seamus Begley (accordion), held their end up well in such daunting company. "I thought as it was the hottest day of the year we'd open with a Christmas song", joked EC introducing his first-ever live performance of *St. Stephen's Day Murders*. A terrific slow acoustic version followed which burst into a frantic instrumental *Banish Misfortune* at the end. Next, they were off into a fierce polka with EC strumming frantically on acoustic guitar. "I feel better for that!" he gasped when it was over, expressing surprise that it had taken him 40 years to discover the joy of performing music from his Irish heritage. The enjoyment of all concerned was further illustrated by a marvelous, rough-edged rendition of *Any King's Shilling*, the sheer spontaneity of which, for me, far eclipsed the recording on *Spike*. In the second half, they returned to deliver similarly exhilarating versions of *'American Without Tears* and *Tramp The Dirt Down*, with a rollicking Irish reel sandwiched between them for good measure. For the encores, Elvis joined Anuna and ulieann piper Brown for a truly spooky *She Moved Through The Fair* (arranged so he said, in 20 minutes by Michael McGlynn that very afternoon) before joining the entire 26-piece cast as they romped through a number whose title escaped me. Fittingly, it was left to Anuna to close the show alone, and insomniacs were able to catch the last part of Irwin Chusid and The Wooden Indians reprising their *Reckless Nights...* presentation in the Purcell Room.

**SATURDAY 1st JULY** And so we reached the last day, approaching the SBC for the final time with heavy hearts. Soon it would be back to the real world and the magic of *Meltdown* would be just a receding memory. The mid-afternoon concert was in two parts, the first featuring the remarkable saxophone talents of John Harle, whose treatment of a 12th century piece *Sederunt Principes* for soprano (Sarah Leonard) alternating with several instrumentalists and solo saxophone provided another of the festival's outstanding moments. Harle led the legendary Moondog by the hand across a cluttered stage at the start of the second half and seated him by the large bass drum which he used to conduct the members of the London Brass and the London Saxophonic through a hugely entertaining set of his own compositions. The most memorable for me was the joyous *United Nations Waltz* before which the composer solemnly informed us he would be employing the services of an old sock stuffed with a thousand pistachio shells!

The evening concert, billed as *The Song*, began over an hour late due to the complexities of the sound check and would not finish until just before 1am after an epic four hours

(including two intervals). This ambitious presentation began with a set from June Tabor titled *Never Did Run Smooth* which, despite a good start with Richard Thompson's *The Great Valerio* and some fine singing, proved ultimately disappointing due to a rather bland selection of songs (including an excruciating "parody" *Send In The Cones* from the pen of the annoying Les Barker). After the interval a variety of performers filed on stage for *Flow My Tears*. In his role as master of ceremonies, Elvis gave a brief introductory talk, before retiring to a seat at the side of the stage where the singers waited like examination candidates for their turn. The instrumental accompaniments were provided by Fretwork and members of the Composers Ensemble (including for tonight Ian Belton on violin). I don't know whether it was a deliberate ploy on EC's part, but the stage set up seemed designed to bring out the competitive edge in the singers and they seemed to spur one another on with a series of tremendous performances. Highlights included soprano Patricia Rozario's beautiful renditions of William Byrd's *Ye Sacred Muses* and Purcell's *Music For A While*; Michael McGlynn's own arrangement for voice, Irish harp and viols of *Bryd On a Brere* (superbly sung after taking time out to criticize EC's pronunciation of the title!) and best of all Jeff Buckley's unearthly falsetto versions of Britten's *Corpus Christi Carol* (unfortunately marred by the clicking cameras of a couple of insensitive photographers) and Purcell's *When I Am Laid In Earth*. Believe me, nobody wanted to follow this boy to the mike! Elvis was shaking his head in amazement and had wisely programmed an instrumental Purcell Fantasia next to ease the tension. Two John Woolrich settings of lyrics by EC were featured: Patricia Rozario reprised her 1993 Conway Hall performance of *Punctured Dreams* (first part of the still uncompleted *Songs And Broken Music* project) and Mary Wiegold sang *Malicious Observer*, after EC had taken the unusual step of reading aloud the moving lyric, written in reaction to press coverage of the Oklahoma City bombing. Elvis's own contribution was to sing his composition *Put Away Forbidden Playthings* with Fretwork, and, after he had lost patience with an intrusive music stand and sent it crashing to the floor, a lovely 16th century song by John Dowland *Can She Excuse My Wrongs?* during which he couldn't resist a little clowning around as the instrumental section switched back and forth between Fretwork and the Composers Ensemble players.

The final part of the concert, *Glad To Be Unhappy*, revolved around three singers: EC (performing in a trio with Steve Nieve and

Marc Ribot), June Tabor and Jeff Buckley. Tabor redeemed herself with a smolderingly sensual reading of *You Don't Know What Love Is*, while Buckley borrowed Ribot's electric guitar for a fabulous solo version of *The Boy With The Thorn In His Side*. Having earlier delivered a terrific *My Funny Valentine*, Elvis finished the show in tremendous style, seated at the electric piano for the Rodgers & Hart classic *Glad To Be Unhappy* and a great medley of *Almost Blue/The Thrill Is Gone* before taking up his acoustic guitar to finish with a song which he said had stuck by him down the years, *Alison*. Now the closing stages were upon us and EC made a brief speech thanking everyone involved in the festival, "It's been... pretty fucking amazing actually," he concluded, emotionally before he and Mr. Nieve encored with *I Want To Vanish* (which had us all in tears again). Closing his *Meltdown* songbook for the final time, EC hugged Steve warmly and strode briskly from the stage. The deserved standing ovation petered out more quickly than it might have done if so many of us had not been wondering how the hell we were going to get home at such a late hour! §

## Elvis In-Concert Collection

In this issue of *Beyond Belief*, subscribers will find the first in a series of cards featuring EC in concert. In time we hope these cards will build up into a unique collection. To this end we are asking for your help. If you have taken any photos at a concert and have any recollections of the event, please submit c/o the Editor. This will be a unique way of sharing our experiences and an opportunity for you budding photographers to get published!

Photos can be black & white or color and can be prints or transparencies (no negatives please) and will be returned upon request.

## Next Issue

★ Reports from the New York City shows at the Beacon Theater

★ EC at the Cambridge & Edmonton folk festivals

★ The look at the McCartney / MacManus song writing partnership we promised last issue plus a history of EC and The Beatles

★ More on *Meltdown*

★ The songs that Costello has covered

★ Questions, releases, news and more!

**Watch for Beyond Belief #4 in early November!**



## Meltdown Snippets

♫ A number of the festival concerts were professionally recorded, including all of EC's own appearances. *Beyond Belief* understands that, while Elektra Nonesuch are considering some sort of release from the EC/Bill Frisell collaboration, the remainder of the shows were preserved for EC's "personal archive" with no current plans for commercial release.

♫ In 1996, the Brodsky Quartet will tour the U.S. and Europe with mezzo-soprano Anne-Sofie von Otter performing a programme of old and new works for string quartet and voice. Among the new works will be a piece specially commissioned from EC.

♫ The Gothenburg Opera will stage an independent semi-theatrical presentation of 12 pieces from *The Juliet Letters* by other performers in their experimental theatre space this Autumn.

♫ Steve Nieve is currently writing a long piece of music to a text by Muriel Teodori which, he says, "could be a musical if it's not bad, and an opera if it's good."

♫ Replying to an audience question at his NFT interview, EC implied that his musical theatre piece which was to have been staged at Nottingham Playhouse was on hold indefinitely.

♫ According to EC, John Woolrich is still awaiting two texts from him in order to complete their *Songs And Broken Music*.

♫ During their joint performance, EC mentioned that *Deep Dead Blue* was only one of several pieces which Bill Frisell submitted for him to consider adding words to.

♫ In keeping with EC's own wishes, copies of the *King Of America* reissue CD were on sale at Farringdon's in the RFH foyer throughout the festival, well in advance of the album's official release date.

♫ Also on sale at the festival was a fabulous over-sized *Meltdown* programme (at only £2) which featured commentary from EC about the week's events to come as well as lyrics to some of the new compositions.

♫ When introducing *Lesson In Cruelty*, his collaboration with Steve Nieve, EC mentioned that they had in fact written two songs together, both of which would be performed that week. One appears to have been missing.

## Elvis Costello's Roskilde Special '95

July 2nd, the last day of this year's Roskilde Festival, scheduled Elvis Costello as host of a 1995-anniversary, five-hour special show. The scene was set at the "green" tent in the afternoon. Love and the special festival odour were in the air. Hangovers were seeking cure and the fans were ready.

The show was to feature the "Man" as well as guest artists. Would barriers be broken down musically, as we were to be treated to jazz-Latin, chamber music, R&B, country and rock n' roll?

The first part introduced Debbie Harry with the Jazz Passengers setting up a jazz-Latin mood. Elvis joined the band and sang *Just Because Of You* before the thunder broke loose with a very recognizable *Man Out Of Time*. Costello's part of this concert ended with a magnificent duet with Debbie on a rearranged Blondie-hit, *One Way Or Another*.

It was obvious that Costello felt at ease with these jazz ballads as we knew that already from his stints with Chet Baker, Count Basie and Tony Bennett.

The next part of this event introduced the Brodsky Quartet. Their kind of music is normally miles beyond the capacity of the prototype Roskilde festival-goer, and you could tell the Brodskys were amazed and relieved at the extent to which the music was greeted by the audience. This music is unique and as always it was well received.

After the intro *Deliver Us*, EC & the Quartet played *Pills And Soap*, *I Almost Had A Weakness*, *Almost Blue*, *They Didn't Believe Me*, and *Romeo's Seance* which included hilarious sneak attacks on the microphone by Elvis. As always, the musicians tried to have fun during and between songs.

EC then did his arrangement of Tom Waits' *More Than Rain* and the Thomas's had their familiar showdown in *Jacksons Monk And Rowe*. Next followed *The Birds Will Still Be Singing* and the concert ended in a splendid *God Only Knows* by Brian Wilson (The Beach Boys). Ear-deafening applause followed - this mood was obviously suitable for the Roskilde hangovers. As an encore we got *Lost In The Stars*.

All in all a great concert, played more

loosely than normal, owing to the special conditions in the tent. Luka Bloom, a fine Irish singer entered the stage next, but didn't feature any Costello appearance.

At 8 o'clock, EC & the Attractions took off with *Accidents Will Happen*, *Just About Glad*, *Honey Are You Straight Or Are You Blind* and *Clown Strike* which included a great keyboard-guitar chase. In fact, Steve Nieve was the true attraction of this night playing with all his mighty power and mastery, filling in, soloing and most of all, shining. *Watching The Detectives* was fired at the audience before Costello welcomed us to this third part of the show.

Introducing Marc Ribot, the band started on the *Kojak Variety* material. In this writer's opinion, these songs really took life on stage; *I've Been Wrong Before* followed by *Strange* with Steve pumping at the keys and a great Ribot solo. *Hidden Charms* showed the musicians just bursting with the joy of playing. *Deep Dark Truthful Mirror* was then delivered as the masterpiece it is.

Turning the concert a bit to the country side, EC introduced James Burton and he instantly added his dynamic approach to the already steaming band. *I Threw It All Away* was treated softly and delicately. Till the last minute it was hoped that Dylan would turn up as a guest since he was at Roskilde this day as well. Alas he didn't turn up.

Building up with *Leave My Kitten Alone* and *Pouring Water On A Drowning Man*, the show culminated in *Bama Lama Bama Loo*, at which point the whole tent was rocking and rolling. It was a showstopper and the band left the stage and returned without Burton and Ribot.

First encore included *Less Than Zero* and *13 Steps Lead Down*, the latter evolving into a frenzied tour de force. Next we were treated to *You Belong To Me*, an audience favorite.

The second encore included Ribot and Burton again. *Why Don't You Love Me Like You Used To* and a medley consisting of *Alison / Tracks Of My Tears / Clowntime Is Over* were next, leaving a bit of space for audience participation which is nice for those of us in the audience! Finally of course, *Pump It Up* was a great climax.

The whole show worked well and led us through the career of Costello. Musical barriers were broken or bent and a piece of rock history was written. Who else would dare (and be able to) set up a show like this? §

*Super special thanks go out to Per Aachmann for this report.*



# Costello Covers

## Part 2

### Unsolicited Versions

This time out we will "cover" the unsolicited versions of Costello songs recorded by other artists. By "unsolicited" we mean that EC was not necessarily involved with the song being recorded. Excluded from this article are foreign language and "live-only" versions which we will save for a future issue. Most of the songs listed are now quite hard to come by and few have made it to CD. *Beyond Belief* continually seeks out and welcomes any additions to this list.

The first recording to fit this category is reported to be a version of *Alison* by the unknown **Barry Christian** issued as a promo single by Mercury in 1977, yet to be heard by this writer's ears.

In 1978, after the initial success of *My Aim Is True*, a soon-to-be forgotten female new-wave vocalist, **Dyan Diamond**, recorded *Mystery Dance*, which was released by MCA as both a single and on her LP, *In The Dark*. Ms. Diamond was produced by the legendary West Coast-Svengali, Kim Fowley.

Later that year, EC was covered in a big way as **Linda Ronstadt** recorded *Alison* which David Geffen's Asylum released as a single and also as part of her multi-platinum *Living In The USA* LP. The "Queen of L.A. Rock" would again cover EC who in 1980 referred to her recordings of his songs as a "waste of vinyl". More recently however he has admitted that the royalties did provide some financial fuel for his creativity at the time.

Stiff recording artist, **Rachel Sweet**, then a 16-year old out of Akron, Ohio, expressed her liking of both EC and country music by including *Stranger In The House* on her 1979 *Fool Around* LP. On her tour for this LP, Rachel also included *Alison* in her live set.

Also in 1979, the soon-to-be Mrs. Nick Lowe, **Carlene Carter**, recorded *Radio Sweetheart* for her second LP, *Two Sides To Every Woman* on Warner Bros.

A recording that slips into this category is EC's inclusion on his hero **George Jones'** 1979 Epic LP *My Very Special Guests* which included their duet of *Stranger In The House* (also released as a single in the U.K.). Shortly thereafter, EC and the "Beef Curtain" (Messrs. Hiatt, Lowe, Nieve and P. Thomas) would also appear on Jones' television special for the LP, even though EC was stricken with a case of the mumps!

Last to jump on the Costello-bandwagon in 1979 were Southern-rockers **Outlaws** who covered *Miracle Man* on their Arista LP *In The Eye Of The Storm*. For those who just couldn't get enough, a live version of the song also appeared on a *Live Sampler* promo in 1980.

Peter Noone of Hermans Hermit's fame recorded a version of *Green Shirt* with a group called **The Tremblers** on 1980's Johnston/CBS *Twice Nightly* LP.

**Linda Ronstadt** struck again in 1980 this time with three songs on her Asylum LP, *Mad Love*. Her "new-wave" LP recorded with L.A. band, The Cretones, included *Party Girl*, *Girl's Talk*, and *Talking In The Dark*.

*Green Shirt* was covered again in 1980 by U.K. pop band, **Hot Chocolate** on their RAK album, *Class*.

A 1981 BBC Radio 1 concert by Paul Young's old band, **Q-Tips**, featured a version of *High Fidelity*. The original release was entitled *Comeback Live* and was later reissued in 1991 on CD under the nondescript title, *BBC Radio 1 In Concert*.

At the height of the rockabilly revival in 1982, **The Shakin' Pyramids** recorded a "snappin'" version of *Just A Memory* that was a U.K. single and part of their *Celts And Cobras* LP on Virgin.

In that same year, the same song was recorded by its inspiration, **Dusty Springfield**, on her Casablanca LP, *White Heat*, under the title however of *Losing You*. This version includes the missing "I count the pages" verse that EC performs live which he reportedly sang to her over the telephone. In checking the bins, don't confuse this with *Losin' You* which appears on some of her "best of CD's".

In 1983, Dutch singer **Mathilde Santing** recorded an English-version of *Hand In Hand* which was a Dutch single on Megadisc.

Singer **Marti Jones** showed her fondness for EC by recording *The Element Within Her* for her 1985 A&M LP *Unsophisticated Time* and *Just A Memory* for her 1986 A&M LP *Match Game*. In concert, Marti would often perform these songs back-to-back, paying compliment to their composer.

Showing that Costello songs have no musical boundaries, in 1986, reggae-artist **Winston Reedy** released a 12-inch version of *Everyday I Write The Book* on Priority Records in the U.K.

In 1987, **Johnny Cash** recorded *The Big Light* for his *Johnny Cash Is Coming To Town* LP on Mercury. Big John actually premiered his version of this song on the U.S. television show, *Austin City Limits* and later lip-synched it on *Solid Gold*, another U.S. show.

U.K. duo, **Everything But The Girl** did

their first of two Costello covers, *Almost Blue* as the B-side to a 1988 CD-single for *I Always Was Your Girl* on Blanco y Negro. In 1992, they would also include *Alison* on their *Covers* EP issued by Blanco y Negro in the U.K. and Atlantic in the U.S.

1988 saw the release of *Satisfaction*, a film about an all-girl rock band. Led by that former *Family Ties* star, **Justine Bateman & The Mystery** can be found performing *Mystery Dance* in both the film and on the AJK Music soundtrack. As the film quickly hit cable TV, EC needed it during his 1989 solo tour and he also reminded us that Julia Roberts portrayed the bass player in the film!

In 1989, just prior to his death, **Chet Baker** again made one of EC's dreams come true when he recorded a vocal performance of *Almost Blue* for the soundtrack of his biopic *Lets Get Lost* on BMG.

Later in 1989, back when vinyl was still regularly released, **Todd Rundgren** included his version of *Two Little Hitlers* as a bonus track on the CD and cassette versions of his *Nearly Human* LP on Warner Bros. (See EC's comment in the *CyberTalk* interview.)

1992 was the year for **Pump It Up** as it was recorded by both U.K. band **Exodus** on their Capitol LP *Force Of Habit* and by U.S. grunge rockers **Mudhoney** on the Caroline compilation *Freedom Of Choice* and later on the Fox Records soundtrack to the film *P.C.U.* for which Mudhoney also cut a video. (Along with Robert Wyatt's *Shipbuilding*, the only "Costello-cover" videos.)

Island Record's 1993 compilation covers LP, *Peace Together*, included two Costello compositions, *Peace In Our Time* by **Carter** **The Unstoppable Sex Machine** and *Oliver's Army* by **Blur**.

Irish-singer **Mary Coughlan's** 1993 Demon live LP, *Love For Sale*, not only included an unrecorded EC tune (see *BB* #2) but it also features her version of EC and wife Cait's *Baby Plays Around*.

In 1993, **Tasmin Archer** released her *Shipbuilding* EP on EMI (U.K.)/SBK (U.S.) which contained the title track plus *Deep Dark Truthful Mirror*, *All Grown Up* and *New Amsterdam*. (See *BB* #1 for "Tasmin & The Attractions".)

Last year saw the release of an accordion version of *Pump It Up* by **Those Darn Accordions!** on their Flying Fish Records LP *Squeeze This!* (You'll love this one!)

And finally to bring us up to date, as reported in *BB* #2, in 1995, jazz-artists **Hillary James & Bob James** recorded a version of *Baby Plays Around* and new-wave style-boys **Duran Duran** included *Watching The Detectives* on their covers LP.



# Cyber-Talk™

May 17, 1995

A few hours after the concert at the Shepherd's Bush Empire, EC took part in an interactive interview on-line with his computer-accessible fans. At about 2am London time, EC fielded questions from subscribers to both the *America On-Line* and *Compuserve* on-line services. What follows is the complete text of each, unedited and "un-spellchecked", doctored only to delete questions that were not answered and format things a little better.



## America On-Line:

**Max Warner** : Elvis is "Elvis UK"

**BostonBri** : Will you come to the US again this year?

**ElvisUK** : Yes. We're vcoming to NY in early August for 5 nights at the Beacon. For more info, check the WBR forums.

**Max Warner** : All the dates are posted in the Warner section of AOL

**Razzberrie** : what is your favorite cover on the Kojak Variety album?

**ElvisUK** : I've Been Long Before.

**Cirena1** : Elvis! I love your music. Always wanted to know if there was a story behind "Any King's Shilling" and "Last Boat Leaving"? Do they reference real events?

**ElvisUK** : They relate to my grandfather's experiences.\$

**GlennW395** : It may be obvious, but I give up...What does "Kojak Variety" stand for?

**ElvisUK** : Ask the German press!

**ALLEN4BAS** : Elvis looking forward to seeing you in NY again. Any tour dates set yet?

**ElvisUK** : No.

**RebR2** : Elvis, tell me about the Liverpool school of the arts. How involved are you?

**ElvisUK** : I will wait until further info is available but hope to perform there soon.

**LAWW DOGG** : I missed seeing you in Atlanta at a local music shop by a few minutes....how much do you spend on vinyl these days????

**ElvisUK** : More than is sensible.

**BFOLeary** : Elvis, is the truly great love song a dying art?

**ElvisUK** : No! Not around here.

**PersFave** : Elvis, are you producing any new bands? You turned me (and others) on to great acts like the Specials and the Pogues in the past...?

**ElvisUK** : NOT at the moment. Send tapes to Warner bros.

**Max Warner** : Hes Kidding, trust me!!!

**JT1957** : Elvis, what do you and Dave Letterman talk about during commercial breaks?

**ElvisUK** : Worldwide Pants.

**ALLEN4BAS** : Great shot on Letterman last night, was that Mark Ribot on guitar?

**ElvisUK** : Yes.!

**ButtScout** : how do you view the audience (stage and general listeners)? My brother used to say how Nick Lowe thaught his audience was foolish and sappy for buying into his music.

**ElvisUK** : With a long telescope!

**KenBays** : Elvis, how did you go about choosing the songs you picked for Kojak Variety?

**ElvisUK** : I tried to get out of a long shadow.

**Scrawler** : Why did Steve Nieve want to be called "Maurice the Worm" on Goodbye Cruel World?

**ElvisUK** : His name is Maurice Worm.

**CityFolk1** : Hey Elvis---Heard any good records lately?

**ElvisUK** : Yes. Ron Sexsmith.

**Vicki30** : Elvis, what is your best advise for young musicians trying to "make it" today?

**ElvisUK** : Speak loud and carry a big stick.

**Duke Horse** : Elvis, I know this is probably a tough question to answer, but which of your OWN albums do you find yourself listening to most?

**ElvisUK** : I don't listen to my own albums, really.

**KateSp** : Are you ever going to release that non album track from Brutal Youth "Do U Know What I'm Saying. You should play it live, it is beautiful.

**ElvisUK** : If you want it.

**Kaveperson** : How did falling in love change your life, and your views thereon?

**ElvisUK** : None of your business!

**Nikfus** : Elvis, is your relationship with WB as satisfying as it could be? Answer truthfully now, the eyes of the world are upon you!

**ElvisUK** : Oh come on! Stop screwing around Danny!\$

**Phranky** : Elvis, any future work with Macca lined-up?

**ElvisUK** : Watch this space re Macca.

**DSWANSON** : What's this Bon Jovi business?

**ElvisUK** : AS the Rolling Stones said, "No Expectations."

**LaurenO** : "Once I saw you do 'Yes It Is' by the Beatles. Did you ever record it for a possible Ryko re-release

**ElvisUK** : No. I never recorded it.

**MichaelHJ** : "Imagination is a Powerful Deceiver" (1974, Flip City Demos) was a great song -- did you ever perform it live?

**ElvisUK** : No. Not since 1974.

**BMF Afro** : Did the Hells Angels really do security at your old shows?

**ElvisUK** : Apart from now?

**Robin tmb** : You said in the sleeve notes for Goodbye Cruel World that it was your worst album. Looking back, would you still agree with that?

**ElvisUK** : But that was only yesterday

**JohnRC123** : What does your reading material consist of these days?

**ElvisUK** : "Last Train To Memphis" by Peter Guarlnick, high fidelity by Nick Hornby.

**Matt0627** : Any future acting plans? Loved you on Larry Sanders. Or are you leaving that to Sam Phillips?

**ElvisUK** : What can I say? I'm sexier than Bruce Willis.

**Ebg1** : Elvis...you were great on Tony Bennet's Unplugged album. Did you enjoy doing it?

**ElvisUK** : Yes, He was wonderful, soulful singing with the voice of experience.

**RMed1** : Elvis, What are your musical influences?

**ElvisUK** : Have you got a book and a big pencil?

**DTMartucci** : <--Looking Italian too. 'Idiophone', BY B-side, strays dangerously close to jazz. Any plan to tackle a full blown jazz project?

**ElvisUK** : Not dangerously enough I would say. See "meltdown".

**MBart1** : Where did the alias "Napolean Dynamite" originate?



**Max Warner** : He's a Man Called Uncle

**Vicki30** : Elvis, If you could change places with any musician living or dead, for one day.... Who would you choose and what day of their life would you want to live?

**ElvisUK** : Madonna. Today.

**MMLukeJ** : How many Fender Jazz's do you own?

**ElvisUK** : Two.

**Musegurl1** : On "Deep Dark Truthful Mirror," what is the bit about the butterfly on the monkey's paw about? I love the song...but it makes me curious....

**ElvisUK** : It's a true image from a nature film.

**Rob of NJ** : what is your favorite Shakespearean tragedy?

**ElvisUK** : MacBeth.

**MttCosII** : How did you choose the name Costello?

**ElvisUK** : It's my great grandmother's name.

**Abbeynorm** : What Beatle album is your favorite

**ElvisUK** : Revolver.

**Horansky** : When you're writing a song, which comes to you first, lyrics or music?

**ElvisUK** : Purple.

**BNorwood1** : If you ever lost the ability to do music you liked, what else would you do?

**ElvisUK** : Become a lifeguard!

**Bhgarrett** : Other than your opening sets with Dylan, what was the last concert you attended?

**ElvisUK** : My own.

**Walkercla** : Have you got a renewed sense of your own songwriting voice since doing this album of cover songs?

**ElvisUK** : I always have a renewed sense of my songwriting voice.

**FISTMAGNET** : Would you ever wear velcro onstage?

**ElvisUK** : Not consciously.

**MSR716** : Elvis...is the glass half empty or is it half full? And of what?

**ElvisUK** : What is half?

**ID4** : Do you hang out with any other celebs regularly?

**ElvisUK** : Only Princess Caroline.

**Max Warner** : Elvis, do you watch the X-Files?

**ElvisUK** : Yes. It's Wonderful!

**Max Warner** : We will take about 3 more questions, then run and turn on the RADIO!!!

**MARKDP** : What's more satisfying...a great night of making music or a great night of making love?

**ElvisUK** : Isn't it the same thing?

**HappyPhon** : Are you excited for tonight's concert?

**ElvisUK** : My raw throat as you will hear is the only route to the highlights of tonight's show. my apologies to the squeamish

**Max Warner** : Last question...

**SaphireDr** : How many pairs of red shoes do you own and do you always wear them to perform?

**ElvisUK** : Only on my head!

**Max Warner** : Elvis... we love you. Any closing comments for all the fans.

**ElvisUK** : Have pity on the hoarse, but willing singer. Listen to the guitar at least. Blame too much "real talk" !!!!!

**Max Warner** : Goodnight everybody.

### Compuserve:

(1-2,elvis costello) hey everyone Hello everyone. Let's get things started. come on, Glenn, start moderating.

(1-16,Glenn) Welcome! Elvis Costello...is here tonight! to answer your questions depending on where you are on the planet..you either just heard or will hear EC and the Attractions perform on the Radio... but Elvis is here live... thanks for coming EC...how was the show?

% Moderator recognizes 12 [100435,3076] Elvis Costello

(1-12,Elvis Costello) raw throat, great guitar, wonderful audience

(1-16,Glenn) how long ago did you get off stage?

(1-12,Elvis Costello) 3 hrs

(1-16,Glenn) thanks...let's get to the fans...

% Question from DUBLIN, OH: [70004,1733] lee p. what's your favorite beatles songs and what are your general views on Lennon?

(1-12,Elvis Costello) "I'll Get You"...

% Question from WAYNE, NJ: [73171,1520] Chris Traynor Hi Elvis!! I'm a big fan (seen you live many, many times). Thanks for all the great songs and memories. I'm also a big Los Lobos fan. Do you still keep in touch with David Hidalgo (King of America) and do you follow their music?

(1-12,Elvis Costello) No but I hope to in the future

(1-16,Glenn) back to Lennon for a sec..was he influential to you at all?

(1-12,Elvis Costello) I do follow his music

(1-16,Glenn) ok..

% Question from CHERRY HILL, NJ: [71560,135] Brian Samelson 1986, Tower Theatre, 3 night-stand - probably the best

concert(s) ever - have you given thought to this type of format again in order to cover the large array of material?

(1-12,Elvis Costello) Yes. Watch this space..

(1-16,Glenn) hahaha

% Question from EDISON, NJ: [74074,2321] God's Comic Elvis, My favourite album is "Punch The Clock", but I read somewhere that you didn't like it. If it's true, can you tell me why?

(1-12,Elvis Costello) It was the eighties, what can I tell you!

(1-16,Glenn) that pretty much sums it up

% Question from WHITE PLAINS, NY: [74740,3140] Marla Lewis Elvis, can you tell us something about your songwriting process?

(1-12,Elvis Costello) Pass

(1-16,Glenn) does that mean...never mind. pass it is

% Question from GOLETA, CA: [71064,734] Ronald Perry Many have compared you to John Wesley Harding, Joe Jackson, Graham Parker, Billy Bragg. Any opinions on these artists? Are the comparisons apt?

(1-12,Elvis Costello) They're all fine gentlemen

% Question from LOS ANGELES, CA: [102030,1410] Paul Elvis, I loved Juliet Letters. Question: how come you've been writing songs lately from the point-of-view of the other side of life: death. Do you know something we don't and should we be concerned?

(1-16,Glenn) Now what if he says "yes"?

(1-12,Elvis Costello) NO! Don't be concerned

(1-16,Glenn) thank god

% Question from PHILADELPHIA, PA: [71005,2772] Jen Travis Did you ever want to be anything other than a musician?

(1-16,Glenn) here's an easier one.

(1-12,Elvis Costello) A coalman

(1-16,Glenn) for ya :) oh... nice working conditions ! attracts the best of 'em

% Question from COLUMBUS, OH: [72172,677] Steve Gynn Greetings from Columbus, Ohio.....Elvis country.....have you been doing work with other artists?

(1-12,Elvis Costello) Yes

(1-16,Glenn) now that really really sums it up. very tidy answer.

% Question from GOLETA, CA: [76421,1565] Rick and Marty How long do we have to wait for another album of original material?

(1-16,Glenn) could this be a "Kojac Variety" segue? er Kojak

(1-12,Elvis Costello) Early next year

(1-16,Glenn) crisply responded.

% Question from LOS ANGELES, CA:



[73113,2214] **Andrew Neumeyer** I am fascinated by the two different versions of "American Without Tears." What motivated you to write two sets of lyrics for this song? What do you see as the connection between the two?  
(1-12,Elvis Costello) I was imagine that there should be more of a story at the end of a 12 inch disk

% **Question from WAYNE, NJ:**  
[73171,1520] **Chris Traynor** Elvis .... can you tell us a little about your son? How old is he now? Is he still in school? Does he have any strong musical likes/dislikes?

(1-16 Glenn) nice question there Chris  
(1-12,Elvis Costello) He's 20 and his musical tastes are his affair and I love him  
(1-16,Glenn) as every Pa should

% **Question from CONCORD, CA:**  
[73052,1075] **Robert B. Gilmore** Elvis-did you literally compose the tune to 'Couldn't Call it Unexpected' from birds arranged on the high wire, or were you just referring to the Steve Allen idea about that?

(1-12,Elvis Costello) Who is Steve Allen?  
(1-16,Glenn) HaHAW So that means... well we figured it out

% **Question from FT. LAUDERDALE, FL:**  
[72717,1627] **Gary Swing** what's on your cd/tape player right now? or the last thing you popped in?

(1-16,Glenn) probably Steve Allen I'd venture. it's where he gets all his good stuff  
(1-12,Elvis Costello) I think it was London Calling

% **Question from NEWPORT BEACH, CA:**  
[71020,1747] **Billy Martin** How did you choose the songs for your new album?  
(1-12,Elvis Costello) I tried to get out of a longer shadow

% **Question from NEW YORK, NY:**  
[76071,460] **Soretta** Are the Nieves related to each other? And is there any more collaborations with Nick Lowe in the works? Thanks for all the great music!

(1-16,Glenn) BTW I Tried To Get Out Of A Longer Shadow.. use that.

(1-12,Elvis Costello) I don't understand the last question

(1-16,Glenn) any more collaborations with Nick Lowe in the works is the question

(1-12,Elvis Costello) Not presently

% **Question from PHILADELPHIA, PA:**  
[71203,3213] **David M. Berk** I would like to know how you originally became involved with the Attractions, why you broke up with them and then got back together with them for Brutal Youth.

(1-12,Elvis Costello) An advertisement in a music paper...too many miles...the right songs  
(1-16,Glenn) in order with feeling and all that.

% **Question from NEWARK, NJ:**  
[74747,311] **Steve Warshaw** I've been a big fan since "Armed Forces" and I've always wondered.... why did you choose the name "Elvis Costello?"

(1-12,Elvis Costello) It came to me in a vision

% **Question from CHERRY HILL, NJ:**  
[73554,3221] **Steve Patrick** On your lyrical storylines, are they inspired by actual events, or an active imagination. e.g. Georgie, Veronica, Miss Macbeth. and please fill in the blank "ultraviolet perfect \_\_\_\_\_"

(1-16,Glenn) or just more visions?

(1-12,Elvis Costello) dental work ga

(1-16,Glenn) dental work...does that help clear your vision then?

% **Question from VANCOUVER, BC:**  
[74071,2577] **leora k.** what's nick lowe doing

w/ all that money from the bodyguard sdrk?

(1-16,Glenn) hehehe ask Nick.

(1-12,Elvis Costello) None of your business!

(1-16,Glenn) next

% **Question from MADRID: [100041,2712]**  
**Nico Knapp** I never heard any of your records conciously. Where should I start?

(1-16,Glenn) oh boy... Hi Nico. she can't say hi back.

(1-12,Elvis Costello) Try listening to them unconsciously starting now

(1-16,Glenn) but she is trying to feverishly. got that unconsciously starting then.

% **Question from BOSTON, MA:**  
[73060,2103] **Neal Stockwell D.M.**, you are one of the very greatest contributors to the arts. Thank you! A live album maybe?

(1-16,Glenn) no response needed

% **Question from BRUSSELS:**  
[100346,1357] **Anthony & Alison Mc** Hi Dec, any chance of you playing a covered arena in Belgium and not the mud bath that we call Werchter?

(1-12,Elvis Costello) Yes

(1-16,Glenn) now that's good news A&A

% **Question from KNOXVILLE, TN:**  
[76172,3517] **Vince** Hi Elvis, read any good books lately? Always interested in recommendations from people whose tastes I admire.

(1-16,Glenn) I like that question. but who cares? EC

(1-12,Elvis Costello) Last Train to Memphis, Peter Guarlnick and High Fidelity, Nick Hornby

% **Question from FAIRFAX, VA:**  
[74213,3652] **D. Madigan** Which is your favorite EC & Attractions (or "solo") album?

(1-12,Elvis Costello) Imperial Bedroom - today

% **Question from TORONTO, ON:**  
[72520,2247] **Ian Heppell** EC: Your liner notes (e.g. Rykodiscs, Kojak) are a joy to read, and a major incentive (one of may) to buy the re-issues: do you find them hard work, and will your next album notes be more verbose than Brutal Youth (please).

(1-12,Elvis Costello) If you please!

(1-16,Glenn) we please. ANd Ian begs. actually grovels.

% **Question from FAIRFAX, VA:**  
[75600,747] **Jim Wilson** I still believe Imperial Bedroom is your best work. Have you ever though about getting back together with George Martin?

(1-12,Elvis Costello) I worked with George Martin on 'The Glory of Gershwin' for the first time. I WILL be working with Geoff Emerick for the first time since 'Imperial Bedroom' this summer





(1-16,Glenn) wow hey Elvis... do you still play on occasion with Chris Difford and Glen Tilbrook?

(1-12,Elvis Costello) Yes!

(1-16,Glenn) the Squeeze guys? Lately? ok. thanks

% Question from SANTA CRUZ, CA: [74223,3370] Tony J. Britton Elvis, in your song "White Knuckles" on TRUST, can you please tell me the rest of the following line, "He needs alot, the ? Thinking of ? spoiled all? Thanks for your time! You were great on Letterman!

(1-16,Glenn) he's pretty good on CompuServe too!

(1-12,Elvis Costello) Consult the 'singing dictionary'

% Question from NEW YORK, NY: [70426,123] Larry Pink Declan; will you be writing with Paul McCartney again or was it not a good experience?

(1-12,Elvis Costello) It was agood experience - and maybe sometime in the future. Ask about Prince!!

(1-16,Glenn) mmm... a good segue into this one

% Question from NEWPORT BEACH, CA: [72623,52] Jason Stewart I have all the albums...blah,blah,blah. Is there any question that you wish that someone would ask you?

(1-16,Glenn) what about Prince? thanks Jason.

(1-12,Elvis Costello) Go ahead.....

% Question from SAN RAFAEL, CA: [76550,2540] John Hanley, Jr. Elvis, what did you think of Mccartney's Oratorio piece?

(1-12,Elvis Costello) It's beautiful!!

(1-16,Glenn) indeedy

% Question from HARTFORD, CT: [72754,1277] Richard Garmon Your career has taken many of the same paths as another British singer/songwriter, Joe Jackson. What is your opinion of his body of work, and have the two of you ever considered a collaboration?

(1-12,Elvis Costello) pass on that one

% Question from SANTA CLARA, CA: [72233,3511] Collins M. Robert what do you think about radio today?

(1-16,Glenn) here ya go. no person to insult. just an entire media.

(1-12,Elvis Costello) It is still night here!!

(1-16,Glenn) mmmm that may explain that a little differently than I might have expected.

% Question from PHILADELPHIA, PA: [71005,2772] Jen Travis Many of us really like the acoustic tracks included on some of your remastered albums. Do you plan to do any more of this kind of music?

(1-12,Elvis Costello) There is a very good

chance.

(1-16,Glenn) good.we like it.even unconsciously

% Question from WAYNE, NJ: [73171,1520] Chris Traynor Is there any chance that you'll release (on CD) the great live version of "Tomorrow's Just Another Day" that you performed with Madness? It's one of my favorites!!!

(1-12,Elvis Costello) It's a Madness track - it's for them to release

% Question from CLEVELAND, OH: [75452,636] Raymond J. Paganini How did it feel to be on an American Talk Show in London (Letterman)?

(1-12,Elvis Costello) Ask about Richard

(1-16,Glenn) ok. what about... er... um... Richard?

(1-12,Elvis Costello) Richard who?

(1-16,Glenn) there ya go. I knew that was coming. I set em up he knocks em down.

% Question from MONTREAL, PQ: [75242,2345] Scott Robinson Are you pleased with the composing you did with Paul Mccartney and do you intend to continue writing with him.

(1-12,Elvis Costello) Yes & Yes

(1-16,Glenn) now does Paul plan on writing with you? never mind

% Question from COLUMBUS, OH: [70004,1064] Michele Kinnamon Hello...I hear you're doing a show with Ray Davies next month? Where, what, why? Also, what is your favorite Kinks song (I know you covered "Days"--great choice, BTW). Cheers, then.

(1-12,Elvis Costello) No show with Ray Davies plnned but you never know. 'See My Friends' is my favourite

% Question from BRUSSELS: [100346,1357] Anthony & Alison Mc Hi Dec, what is your favourite Dublin pub? Can we buy you a drink sometime??

(1-16,Glenn) hard to pass that up.....

(1-12,Elvis Costello) The Dockers - Maybe!

(1-16,Glenn) mmm a maybe is the most positive answer we've ever had from a celeb.. alert the other medias!

% Question from MINNEAPOLIS, MN: [75031,2700] teej Is it true that your next album will feature 40 (!) songs? Also,do you foresee a collaboartion with Tom Waits?

(1-12,Elvis Costello) It will be chosen \*from\* 40 songs. I look forward to seeing Tom soon.

% Question from VALLEJO, CA: [102061,2705] brian What did you think of Todd Rundgren's version of "Two Little Hitlers", speaking of cover versions.

(1-12,Elvis Costello) It's wonderful

% Question from MERRIMACK, NH:

[75250,3562] philip I love Bruce Thomas's bass lines, did you write them or colaborate ? Also, Have you ever performed with your Dad? (1-12,Elvis Costello) A mysterious combination. Yes.

% Question from CONCORD, CA: [73052,1075] Robert B. Gilmore What are the Crimes of Paris?

(1-12,Elvis Costello) Ask my grandfather (1-16,Glenn) who plays with his son... who plays with his son.. etc

% Question from WESTPORT, CT: [76703,441] Andy Your B-Sides are the geratest. Anything special with Kojak?

(1-12,Elvis Costello) Pass

(1-16,Glenn) pass it is everything is special on Kojak.

% Question from CHERRY HILL, NJ: [71560,135] Brian Samelson Impressions on the Crash Test Dummies, with whom you toured last year?

(1-16,Glenn) looks like another pass... mmm? hehe

% Job 4 [71036,1303] David Rauh - Is this richard?

(1-12,Elvis Costello) Very deep!

% Question from GOLETA, CA: [75542,1366] Catherine R. Finch elvis any chance foe a ryko cd of tracks not on current ressuess,and can we hope for a double disc king of america?

(1-12,Elvis Costello) Yes - you can hope!

(1-16,Glenn) yes hoping... is something that is hard to deny especially on request. now EC we do NOT want to miss the radio show here and you do not want us to. How much more time do you have to spend with us here?

(1-12,Elvis Costello) a few more questions

(1-16,Glenn) ok... lemme get some.

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## Spotlight On New Releases

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

#### U.S. Promos:

CD Special Version (not gold discs as was reported) Warners inserted 100 (of 200 pressed) hand-numbered versions of *Kojak* randomly in stores which include *Step Inside Love and Sticks And Stones* (previous U.K. B-sides) as bonus tracks. Anybody find one?

*Words And Music* CD Promo (will not happen)

#### U.K./ Europe

LP (no vinyl released)

CD Promo PROP13 / 9362-45903-2

Canada (catalog numbers now available)

CD CDW 45903

MC 24 59034

### Promotional CD Singles

#### United States

*Pouring Water On A Drowning Man*

PRO-CD-7584

#### Germany

*Pouring Water On A Drowning Man / Hidden Charms / Days*

PRO-6037

#### Japan

*Bama Lama Bama Loo*

PCS-170

### CD Promo EP

#### U.K.

*The Costello Show: Selections from King Of America*

EC PROMO3

Includes *King Of Confidence* (previously unreleased) *Indoor Fireworks* and *Brilliant Mistake* from upcoming reissue.

### Compilations

#### U.K.

*Every Song Tells A Story* (w/ Alison)

CD Polygram TV 525 170-2

MC Polygram TV 525 170-4

*Into The Eighties* (w/ I Can't Stand Up)

CD Global RADCO 9

MC Global RADMCO 9

*Teenage Kicks* (w/ Pump It Up)

CD Polygram 525 338 2

MC Polygram 525 338 4

## 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 some comments to the consumer.

Sweetwater: Elvis Costello And Jerry Garcia (Moonlight) From EC's 4/24/89 solo show at Sweetwater in Mill Valley, CA. This party for famed record store Village Music also includes EC with Mr. Garcia as well as with some of the Confederates. Soundboard tapes of this show have been around for a while and the poor sound on this CD leaves us no better off. The photos of Elvis and Jerry were lifted from their March 1991 interview with *Musician*.

Plugging The Gaps (Tone) Here's one that's not going to make the record folks happy as it contains 21 tracks "pirated" from official releases; B-sides and one-offs from over the years. *Beyond Belief* wanted to keep opinions out of this column but here we feel compelled to say "let's wait for the Demon/Ryko 'mop-up' disc" or get a tape from a collector. Nice color photos though.

Elvis Costello Live Unapproved (Mojo) An Aussie grab bag of songs from 11/23/86 previously heard in much better quality on the *This Is Tomorrow* boot. Even has extra annoying crowd noise dubbed in between songs.

Stuffed Again (Planet) This one falls into the bootleg reissue category as the third CD to feature the Flip City demos previously released on *Aim To Please* and *The Flip City Demos*. It misses one track but also includes 11 BBC session cuts all but one of which had appeared on the *Radio, Radio* boot.

### *Heard about but not yet heard:*

Going Stateside (Insect/Hawk/Octopus) This recording is reportedly from the 5/13/94 *Brutal Youth* show at the Universal Amphitheater and has yet to surface.

No Title Yet (Yellow Dog) A boot of the recent 3/23/95 *Paul McCartney & Friends* benefit show from St. James's Palace is said to include Macca & EC's version of The Beatles' *One After 909* that was not broadcast on the radio.

## Costello On Laser Disc

### *A Complete Discography*

Any collector will tell you, a video isn't safe until you've found it on laser! Discs are just catching on in the U.K. and there are currently no EC titles available (they'd be PAL anyway, not compatible in the U.S.). Japan goes wild over lasers and many music titles (including some EC) can only be found as imports (NTSC and pricey!). Here's what's out there:

The Best Of Elvis Costello And The Attractions (CBS Fox 7092-80) U.S. The original video collection which is now out-of-print. Includes all the videos through *Goodbye Cruel World*. The recent *Demon* reissue which included *Don't Let Me Be Misunderstood* was not released on disc.

The Juliet Letters (Warner Reprise Video 9 38340-6) U.S. / (Warner Music Vision WPLP-9098) Japan This collection of mostly lip-synch performances and interviews includes a bonus track, *The Letter Home*, not found on VHS.

Freedom Beat Artists Against Apartheid UK (Pacific Arts Video Records ID5303PA) U.S. Compilation from the 6/28/86 benefit show at London's Clapham Common features a solo *Don't Let Me Be Misunderstood* from EC.

A Black & White Night - Roy Orbison & Friends (HBO Video ID6571BH) U.S. 9/30/87 TV special from L.A.'s Ambassador Hotel in which EC joined Roy's all-star backing band on guitar, organ, harmonica and vocals.

The Aims Gala (Videoarts VALJ-3304) Japan 2/20/88 benefit concert at the Royal Albert Hall in London includes EC and Chrissie Hynde on acoustic guitars performing Bacharach's *Windows Of The World* and Davies' *Days*.

Put It There- Paul McCartney (Polygram Music Video 081 649-1) U.S. Macca documentary includes tidbits of EC demoing *My Brave Face*.

Rolling Stone Presents Twenty Years Of Rock & Roll (Toemii Laser Vision TOLW13036) Japan Includes a healthy chunk of EC & The Attractions performing *Radio Radio* on the 10/26/78 *Top Of the Pops*.

Weird Nightmare: A Musical Tribute To Charles Mingus (Pioneer PILJ-1127) Japan Documentary on the making of the LP includes great interview and recording footage of EC.

Poguevision-The Pogues (Warner Music Vision WML5-7015) Japan Compilation includes EC's cameo in *Pair Of Brown Eyes*.



# Kojak Variety

## Critical Comments

Overall the critical reaction to *Kojak Variety* was somewhat favorable, however there were dissenters in the pack. Coming on the heels of cover albums by Annie Lennox, Duran Duran, Gloria Estefan, Luther Vandross and Jeff Healey, EC's knack for picking the unfamiliar really seemed to work to his advantage. Here's what some had to say:

Matty Karas of the **Asbury Park Press** wasn't too flattering referring to the LP as "either an expensive throwaway, a gigantic missed opportunity or both".

**The Atlanta Journal-Constitution's** Steve Dollar placed \*\*\* ½ on the LP calling it EC's "most enjoyable album in a decade" and closing with the compliment on EC's singing "Who said crooning was dead?".

U.S. industry mag **Billboard** as usual kept things neutral but said it "shows another side of a brilliant, multifaceted artist".

In **The Boston Globe**, Steve Morse said "Costello's raw, idiosyncratic voice and inimitable phrasing breathes life into each of these songs, with the exception of Holland/Dozier/Holland's *Remove This Doubt*. It's a soul tune that eludes his grasp. Otherwise, this disc is a labor of love and genius".

U.S. mag **CD Review** gave it 6 out of 10 on both performance and sound quality. Reviewer Dan O'Kane calls it a "low-key affair, for serious Costello fans and fellow music archivists".

Mark Caro gave it \*\* (fair) out of \*\*\*\* (excellent) in the **Chicago Tribune**. Caro felt the record to "suffer from the same fussy slickness that marred his *Mighty Like a Rose* album" and lamented that some songs were "overly polite and superficial compared to the searing renditions he was performing live".

June's **CMJ New Music Monthly** covers *Kojak* and Steve Ciabattini notes "an earnest song writing perfectionist proving that they don't write 'em or play 'em like they used to".

Robert Wilonsky in the weekly **Dallas Observer** sees it as "like a musician seeking to rediscover a lost passion" and "driven by soul instead of the puny black heart that made *Mighty Like A Rose* so unlistenable".

**Details** magazine's Rob Sheffield put 7 out of 10 on *Kojak* calling it "the best album Elvis has released in years, because he never lets himself have such a good time singing his own songs".

The debut issue of Virgin's new music magazine **Encore** touts *Kojak* as its feature review and Patrick Humphries gives it an overall 12/15 with \*\*\*\* out of \*\*\*\*\* for performance and \*\*\* against last LP. He called it "versatile and varied" but felt "it would have been preferable if Costello had sifted these songs out as bonus tracks and B-sides, and gone back in refreshed to tackle a new selection of covers from a position of strength".

**Entertainment Weekly's** Dimitri Ehrlich gave *Kojak* a B- clamoring "only a few cuts make sense for Costello's bristly idiosyncratic vocalizing" and slaps *Bama Lama Bama Loo* as "geeky".

In the probably partial **Huh** magazine, a Warners publication, Steve Holtje goes for 8 out of 10 writing "most such collections only interest manic fans of the artist involved - this one's for everyone who likes music of strong character".

**The Jersey (N.J.) Journal** wasn't so kind calling the songs "stiff and forced; stilled and empty, cheap and sloppy". Reviewer Jim Testa added that "his vocals just aren't captivating enough to carry an entire album's worth of obscure songs".

**The Guardian (London)** gave it \*\*\*\* (excellent) out of \*\*\*\*\* (indispensable) commenting "Costello proves a masterful interpreter." Getting a bit carried away however, they added, "The alchemy worked here suggests that he ought to do more covers and fewer of his own".

**The Times' (London)** David Sinclair declared "Costello's Aim Is Skew". He said "although undertaken in a spirit of enthusiasm and adventure, there is a curiously reductive quality to Costello's performances .... you hum it mate, he'll play it".

Ira Robbins (of *Trouser Press* fame) wrote in **Newsday (Long Island, NY)** "leave it to Elvis Costello to find something special in the increasingly futile refuge of the all-covers album".

**The Los Angeles Daily News'** Dan De Luca pegged it with \*\*\*½ claiming that "obscure oldies don't work the same magic in studio versions as they do in surprise encores".

Jean Rosenbluth of the **Los Angeles Times** gave it \*\*\* (good) out of \*\*\*\* (excellent) noting that "*Kojak* is so lovingly crafted and cunningly executed that the only real disappointment is the absence of a butchered *Rio* or *Girls On Film* to pay back Duran Duran for the group's recent assassination of *Watching The Detectives*".

**Melody Maker's** Andrew Mueller in a mixed review says "It takes a gigantic ego to even consider making records like this, and yet larger talent to make records like this that

work. In both areas, Elvis Costello has been in a league of one for a mighty long time".

In the **Miami Herald**, Howard Cohen notes "the concept conjures up images of Costello, the music fan, excitedly playing DJ for a few friends in his basement - and it's a fun ride".

Paul Du Noyer in June's **Mojo** states: "Costello's way of getting inside this material is remarkable".

German magazine **Musik Express Sounds** offered up only \*\* out of \*\*\*\*\* pondering whether "Elvis Costello finds himself on the threshold of a sentimental mid-life crisis".

Amy Raphael in **New Musical Express** gave it only 5 out of 10 commenting "the fact that he can do cover versions better than most doesn't make *Kojak Variety* a success, it simply means the competition is weak".

**The Newark (N.J.) Star-Ledger** gave it \*\*\* stating "Costello rarely tries to reinterpret the songs. He comes off more as a fan than an artiste, breezing through the songs with a group of top-notch musicians".

Jim Farber of New York's **Daily News** gave it only \*\* remarking that "Costello's liner notes wind up communicating more emotion and intelligence than most of the music".

In a **New York Times** review of the slew of recent covers LP's, Stephen Holden saves his praise for *Kojak* calling it "playful, understated and charged with rock-and-roll energy".

Craig Tomashoff in **People** magazine says that the LP "leaves you feeling that you've had the great luck to catch him at some dingy, out-of-the-way nightclub where's he's shown up unannounced to jam".

In **The Providence Phoenix**, Gary Susman calls EC "a skillful vocalist and an impassioned performer of other tunesmiths' songs" and regards his voice as "a robust instrument of striking control and versatility".

Writing for Tower Record's **Pulse** magazine, Scott Schnider places \*\*\*\* (highly recommended) out of \*\*\*\*\* (buy two) on *Kojak* denoting "smart and soulful interpretations".

It was \*\*\* (good) out of \*\*\*\*\* (indispensable) from **Q** magazine's Phil Sutcliffe who adds "Costello could be the man to mount the bar stool on a smoky club stage set and sing the great songs of the last 40 years the way Sinatra might have if he'd been born to the rock'n'roll generation".

**Request** magazine from Musicland record stores features a not-so-fond piece from Burl Gilyard in which he states "while *Kojak* offers a half-dozen strong performances, the net addition to the Costello canon is only slightly more than zero".

The venerable **Rolling Stone** finally got  
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# THOSE



## ETERNAL QUESTIONS

### Questions From Readers

This time (from an anonymous reader) we look at the flip side of the question we pondered in our first issue, that is:

**What songs has Elvis released but never performed live?**

The truly amazing thing is how few songs Elvis has NOT done live, considering the number of songs he has put out there. Now, as usual, I get to set my own ground rules, so I am not going to include B sides or extended play tracks from the reissues, just the regular album tracks. Hard to believe, but from all those albums only three songs, to my knowledge, have not been played on stage at some point!

Every song from the first six albums has been performed live, even though a few of them were rarely done (for example, *Senior Service*; *White Knuckles*; *Sunday's Best*.) The first song that has never made it onto a set list is *The Loved Ones*, from *Imperial Bedroom*. The reason for this may be pretty obvious....the heart of the song is its overlapping vocal lines, impossible to reproduce on stage without lots of help or a substantial rearrangement. It was once reported that Elvis played a version of this tune at a sound check in December 1981, and that it was a longer version with extra lyrics! However, this is unfortunately not confirmed. Any information would be appreciated.

The next song to stay unsung is *Love Went Mad*, from *Punch The Clock*. At the time of the album's release, some interviewers were fond of this song and its "luck with a capital F" line, but Elvis seemed to be downplaying the song's stature even then. I just don't think he cares much for it. It would be easy enough to reproduce on stage. We may have to chalk up its absence to the *Seconds Of Pleasure* curse, as this is one of the songs that sprang from the bones of that sadly unperformed tune.

Finally, the only tune since *Punch The Clock's* release to NOT be played live at some point is *Eisenhower Blues*, the rather shaggy cover tune from *King Of America*. Although the track is obviously more of an out take than anything else, it's surprising it never cropped up during a long, loose Confederates show or a club date like the Mill Valley performance in 1989. Perhaps Elvis sees this as a one-time thing, which wouldn't work without Ray Brown and Earl Palmer playing along. One thing's for

sure, if Elvis tried to reproduce the screams from the recorded version, he could say goodbye to his voice for the rest of the tour.

It's tempting to include songs from *Ten Bloody Marys* and *Out Of Our Idiot*, but I'll stop here (although even then, only six songs from those 2 CD's remain unplayed live). It really is incredible that Elvis and his band mates have played 98 percent of his recorded material live at some point. It almost makes going to multiple shows rational!

Richard Arthur from Leicester, U.K. and DRLUTHER from the info superhighway ask, respectively:

**Where do the Stiff singles reissues with the "LYN" etching in the runoff groove come from? and How do you tell the original Stiff releases from the reissues?**

This is a collecting question which I turned over to our editor who responds:

In 1979, Stiff released its first 20 singles in two box sets, the second featuring EC's four releases. The singles in this set, also sold individually, can be distinguished from the original releases by the "LYN-####" etching plus a rounded versus an angular cut at the top of the sleeve. To confuse matters even more, in 1983, Stiff released *Elvis Costello Grab 1*, a plastic package of the four singles this time with a small rounded cut on the sleeve and different groove etchings. Got all that?

#### Follow Up:

With regards to last issue's question about the lyrics to *Poor Napoleon*, reader Craig Smith from Ludlow, MA wrote that EC told him in 1989 that the lyric was "scorn", not "scum" as suggested. Craig adds "Imagine being so full of scorn you could actually POUR it out? Great line." Thanks Craig. (Also see my *Meltdown* article.)

Bye!

Dave

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

## COMPETITION!

For this month's competition we'll follow Dave's lead - name the six tracks from *Ten Bloody Mary's* and *Out Of Our Idiot* that EC has never performed live. The first to respond correctly will receive a collectable *Kojak Variety* promo sampler cassette courtesy of Warners.

Congratulations to last issues winners Timothy E. Young and Terry McCabe (it was so close I've called it a tie) who both correctly identified 7 of the 9 non-album tracks released

in 1986: *Black Sails In The Sunset* / *Get Yourself Another Fool* / *Baby's Got A Brand New Hairdo* / *End Of The Rainbow* / *I Hope You're Happy Now (acoustic)* / *Don't Let Me Be Misunderstood (live)* / *Seven-Day Weekend*.

Both missed out only on two that stretched the point a bit: *Watching The Detectives (demo)* - from the NME *Dancing Masters* cassette and *I Want You (7-inch single edit)*. The lucky winners each receive a *Punch The World* promo CD from Rykodisc.

### KOJAK VARIETY

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around to reviewing it in June slapping only \*\*½ (between fair and good) out of \*\*\*\*\* (classic) on it. Richard C. Wallis calls it "more like the product of careful plotting than careful inspiration".

It was \*\*\* ¾ from Jim Beal, Jr. of the *San Antonio Express-News*. Beal notes "Costello is doing something too few poppers and rockers do these days - offering pure emotion in songs he obviously loves".

The *San Francisco Examiner & Chronicle's* Joel Selvin awarded *Kojak* \*\*\*\* saying "what emerges most from this laudable archeology expedition is Costello's own passion for the music. It's contagious".

"Costello's *Kojak Variety* Misses Mark" was how Kevin O'Hare of the *Springfield (MA) Union News* saw it, giving the LP \*\* ½, feeling that the LP was "sitting in the can" for four years for a reason and slugging EC's taste in selecting songs.

*Stereo Review* magazine featured *Kojak* in its "Best Of The Month" section and writer Parke Puterbaugh called it "something special: oxymoronic as it sounds, it's the most original album of covers ever made".

Ross Fortune in *Time Out* boldly states "the greatest living Englishman suppresses a grin and gets all low-down and moody with an album of 15 covers that is genuinely enjoyable and hugely impressive" and adds that the LP "includes some of his best ever singing".

Only \*\* out of \*\*\*\* from *USA Today's* Edna Gundersen who boldly said "his toothless version of *Bama Lama Bama Loo* could be a karaoke outtake".

*Vox's* Michele Kirsch pegged it 8 out of 10 saying "most of it sounding very credibly like Costello's own stuff: hardly the point but it doesn't hurt".

And finally a \*\*\*\* award from John Lyons in the *Winnipeg Free Press* although Lyons finds it not as likeable as *Almost Blue*. ¶

**For a compilation of all of these reviews plus some Kojak interviews, send U.S. \$10 or U.K. £9 to Beyond Belief to cover printing and mailing costs.**





## The Latest EC News

### London Lighthouse Benefit

Here's one that almost got away unnoticed. On April 2, EC gave a performance of his *Put Away Forbidden Playthings* with Fretwork at the Ian McKellen Hall at the sixth series of Sunday afternoon concerts to raise funds for the care of those affected by HIV and AIDS.

This was only the second time this piece, written for the Purcell tribute (see *BB* #2), was performed live and the first time by Costello.

### Italian Travels

EC began a brief promotional visit to Italy with a live appearance on *Football Italia*, broadcast on U.K. Channel 4 TV from Genoa. He mentioned that while home in Ireland he regularly watches Italian football on RTE TV on Monday nights.

matches. But it actually was one guy, probably the promoter, who had lit a four-foot match".

Former Band-guitarist Robbie Robertson followed EC's set and the two performed a duet on the now-familiar *I Shall Be Released*. Also on the bill were Radiohead and EC mentioned that he got a chance to thank lead singer Thom Yorke for selecting his *I'll Wear It Proudly* as the "record that changed his life" in the June issue of *Q* magazine.

### Bacharach & Costello

A dream came true for EC as he got the opportunity to write with the legendary Burt Bacharach for the upcoming Alison Anders film *Grace Of My Heart*. The film is loosely based on the Brill Building, the 50's-60's New York pop music factory instrumental in the careers of Phil Spector, Carole King, Neil Diamond, Bacharach and others. Many of the movie's original songs pair Brill-era composers with current artists.

EC told *Arena* that he penned *God Give Me Strength* trans-Atlantic by faxing his sheet music to Burt and singing into his answering machine! Elvis has since performed this tune on three occasions now: in Dublin on the Dylan tour, at Shepherd's Bush on 5/17 and recently

Grammy ceremony in Los Angeles, where the Attractions were nominees for *Best New Act*. The award that night went to A Taste Of Honey, performers of the culturally enriching disco smash *Boogie Oogie Oogie*, and Costello's faith in shiny ornaments altered for ever more. He would be justified in modifying his position slightly now".

### Kojak On The Charts

Sales for *Kojak Variety* were slim as probably was expected with the LP entering the *Top 200* of the U.S. *Billboard* charts at #102 (misspelled as *Kojak Varieties*), dropping to #139 the second week, then spending its third and final week at #199. (Sales at the time were reported as only a dismal 23,000.) In the U.K., the album debuted in the top 30 list at a more respectful #19, dipping to #24 the second week before disappearing.

### Warners' Promotion

In addition to the May 17th event (concert broadcast and on-line interview) and the items noted in *Add To Your Collection*, Warners also had a few nifty ways of promoting *Kojak Variety*.

The April 29th issue of *Billboard* featured a *Kojak* Lollipop advert on its back cover. As far as promo goodies there was a cardboard stand-up and yes - a *Kojak* Lollipop. The rest was to be found on-line.

First to happen was a site on the Internet's user-friendly World Wide Web address (<http://www.addict.com/ATN/adverts/Warner> /April) where the color LP cover, two black & white promo photos and 45-second excerpts of *Hidden Charms*, *Everybody's Crying Mercy* and *The Very Thought Of You* could be found.

The Warners On-Line site on *America On-Line* also offered 30-second sound clips of *I Threw It All Away*, *Must You Throw Dirt In My Face* and *Pouring Water On A Drowning Man* as well as downloads of the album cover and a promo photo. Also accessible through AOL were the album credits and liner notes.

By the way, there are no plans for a video from *Kojak*.

### Bruce On Bruce

Attractions bassist Bruce Thomas has published his third book, a biography of the late martial arts expert and actor Bruce Lee. The book, *Bruce Lee: Fighting Spirit*, was published late last year by Frog, Ltd. In Berkeley, CA. He recently did a radio interview while in Berkeley to promote the book.

After writing *The Big Wheel* about life on the road with the Attractions, Bruce published *The Body Of Time*, a book dealing in part with the philosophy of martial arts. Thomas trained with the late *kung fu* master Derek Jones at his school in London.



The highlight of EC's trip however was a live televised appearance on May 1 in front of an estimated 350,000 people at a May Day festival at the Piazza San Giovanni (St. John's Palace) in Rome. Sharing a bill with several other artists, EC performed a solo acoustic *Radio Sweetheart/Jackie Wilson Said* followed by *Please Stay*.

EC told *Beyond Belief* of the amazement of playing in front of such a large crowd. "I thought that the *Jackie Wilson Said* bit would be a good one to get the crowd going and it did. However I couldn't believe it when during *Please Stay* it looked like everyone had lit

at the *Meltdown* festival.

### Ivor Novello Awards

Not only did EC win a prestigious award for *Outstanding Contemporary Song Collection*, but he actually attended the ceremonies May 22nd at the Grosvenor House in London's Park Lane for the 40th annual celebration of excellence in the pop industry.

*The Independent* noted "Elvis Costello (movingly introduced by Alan Bleasdale) revealed that his general reluctance to attend awards ceremonies had its source in an incident early in his career when, under record company pressure, he attended (*ed. did he really?*) a



### September Songs

*The Music Of Kurt Weill: September Songs* featuring EC & The Brodsky Quartet's *Lost In The Stars* was shown recently in Japanese movie theaters. The picture below is from a set of postcards sold at the film.



### Tiny Steps

The recent *Paul McCartney & Friends* benefit show from St. James's Palace (see *BB* #2) was unsuccessfully touted to US radio stations - not enough interest. The only CD release so far from the show has been a CD single of Macca's piano composition *A Leaf*. \* The April 29 issue of *Billboard* reported that *Oobu Joobu*, a 13-part Westwood One radio series on Paul McCartney will run this summer. The show will include never-before heard recordings and will feature several guests including EC. \* Original music for the recent Channel 4 (U.K.) television feature *The World Of Lee Evans* was done by Attraction Steve Nieve. \* Motley Crue member Nikki Sixx posted the following message on his band's "on-line" board - "We did a killer version of *Pump It Up* by Elvis Costello today ... if it sticks around we'll probably play it live this summer". (We can't wait!) \* Martin Belmont, former guitarist for The Rumour (with and without Graham Parker) and Nick Lowe, as well as a guest Attraction on the 1981 Trust tours, has released his first solo record, *Big Guitar* on Demon. This mostly guitar record features Pete Thomas on drums. \* U.S. Indie band, The Heatworms have written a song about EC entitled *Little Hands Of Concrete* which can be found as the B-side to their debut single *Thanks For The Headache* on Darla Records. \* The latest issue of the *Elvis Costello Information Service* reports that EC considered

and rejected Brendan O'Brien (Black Crowes, Aerosmith, Stone Temple Pilots, Pearl Jam) as producer for his upcoming album. \* In a recent *USA Today* article on musicians and multimedia, EC was quoted saying "technology can be the enemy of imagination; that's *can* be, not always. It's completely a new world to me. I got out of computers to get into music." \*

## Radio Radio

### **In the U.S.:**

May 17 - London's Shepherd's Bush Empire One hour of the concert was broadcast to radio stations in the U.S. on tape delay. Omitted from the show were EC's solo set, *Strange, Tonight The Bottle Let Me Down, I Threw It All Away, Days, Payday* and *Please Stay*.

June - Rabbit Ears Radio (National Public Radio) This series began its second season with the premiere of *Tom Thumb*, a children's story read by actor John Cleese with soundtrack music composed by Elvis Costello. Expect future releases on CD, cassette and video, featuring a separate "music-only" track.

June - Oobu Joobu (Syndicated) The second installment of Paul McCartney's radio series included a healthy portion of his & EC's demo to *The Lovers That Never Were* as well as chat about writing with Declan.

### **In the U.K.:**

May 5 - Alive In London (Virgin Radio) EC appeared on this London-only station for an interview and solo acoustic renderings of *I Threw It All Away* and *Please Stay*.

May 25 - Soundbite (BBC-1) Included a recently-recorded interview with EC.

June 1 - Hotline (Ireland - 2FM) Brief impromptu interview when DJ Tony Fenton spotted EC shopping at Dublin's HMV store where he was broadcasting live.

June 28 - In Tune (BBC-3) Natalie Wheen interviewed EC for 10 minutes during this special broadcast from *Meltdown*.

## Television

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

The Late Show With David Letterman (May 16) CBS-TV Filmed at the South Bank London Studios, EC & the Attractions (with

Ribot and Burton) performed *Bama Lama Bama Loo* in front of the famous Mr. Penniman. Broadcast on U.K. Sky TV the next night and on the BBC the following week. The night before, Dave's first show of a week in London, included his house band playing *Pump It Up* during a London tour segment.

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

Later With Jools Holland (May 26) BBC-TV Filmed right after the Letterman show, the boys gave us three numbers, *Bama Lama Bama Loo, I've Been Wrong Before* and *Leave My Kitten Alone*. Recorded May 17, EC also gave a brief interview seated at the piano with Jools.

The Big Breakfast (May 22) Channel 4 Morning show featured a brief interview with EC and James Burton filmed prior to the May 17th show.

Old Grey Whistle Test (June 16&17) VH1 Rebroadcast featuring the *Accidents Will Happen* promo video.

### **And finally from Italy:**

Live from Piazza San Giovanni (May 1) Broadcast of EC's brief solo appearance plus an interview.

## In Print

### **Some recent articles about EC:**

Dallas Morning News (May 7) Fabulous syndicated interview by David Okamoto discussing *Kojak* and covers of EC's songs.

The Guardian (May 12) London newspaper features an interview and full page color photo.

New Musical Express (May 20) Great *Kojak*-flavored interview with EC.

Billboard (May 27) Includes a report on the 5/17 worldwide radio broadcast.

Time Out (May 31- June 7) The London weekly includes the full text of Alan Bleasdale's speech introducing EC at the recent Ivor Novello awards.

Crossbeat (June) Japanese mag features great new color photos of EC and an article (or interview?) that you can't read!

ICE-The Monthly CD Newsletter (June) Okamoto shares some more of his chat with EC focusing on the next LP.

Q (June) Several EC items as usual: Great song-by-song *Kojak* commentary with a fab color photo plus a color photo with Macca and the Prince. Special section on *The Record That*



*Changed My Life* has EC selecting David Ackles *Down River* and Radiohead's Thom Yorke picking EC's *I'll Wear It Proudly*.

Mojo (June) Column on EC's selections for his April *Private Passions* BBC radio 3 spot plus a full page *Kojak / Meltdown* advert and a live 1994 photo in the TV listings for upcoming *Later With Jools Holland* TV appearance.

Sunday Times - London (June 11) *Meltdown*-centered interview in *Culture* section with EC on its cover.

TV Guide (June 24-30) *What I Watch* has EC picking his favorite U.S. TV programs (*The Simpsons* and *The Late Show With David Letterman*) and claiming the title of his latest album "came to me in a non-Telly-vision".

Alternative Press (July) 10th anniversary issue includes *Blood And Chocolate* in list of *The 99 Best Albums Of The Decade*.

Musician (July) This special 200th issue includes short excerpts from EC's three past interviews with the mag plus a new color photo from the 1994 interview photo session.

Musician (August) Bill Flanagan visits with EC and Macca at the St. James's Palace show. Not to be missed! Features great color photos.

Arena (Summer Issue) Great interview with EC with full-page photo.

**In case you missed out, Q, Mojo, ICE and Musician all sell back issues.**

## Upcoming Live

July 28 Cambridge Folk Festival, U.K.

August 2,3

4,6,7 Beacon Theater, New York, NY

August 10 Edmonton Folk Festival, Canada

## Label Reports

### Demon:

As we went to press in mid-July, EC was in Dublin rehearsing new material with the Attractions as Demon HQ readied itself for the long-awaited release of the new edition of *King Of America*. Regarded as something of the jewel in the crown of the Costello-catalogue, the album had at one point been slated to open the reissue campaign. Now the company are hopeful that it might even achieve a chart

position and are preparing a strong media and sales push for the release. As a further enticement to purchasers, the initial 40,000 CD's will feature the bonus live disc along with 2,000 LP's and 5,000 cassettes.

*Blood And Chocolate* is scheduled for release on September 4 and since this will bring the reissue campaign to a close, Demon is hoping to mark the occasion with something special. A possibility is the inclusion of another bonus disc, this time featuring a new interview.

Finally, the EC box set is still just a dot on the horizon. The official word is that a collection of live material will almost certainly happen, but it is impossible to put on a date until EC can find the time to begin the lengthy process of track selection. There will definitely be no release this year and even next year looks doubtful. As the man himself told *Ice* in June: "The timescale on it could be next week or it could be as long as *Kojak Variety* took to get out, or longer. I've put it off so much..."

### Rykodisc:

The Ryko Internet site on the World Wide Web (<http://www.shore.net/~rykodisc>) gives August 8 as a release date for the *King Of America* reissue and September 5 for *Blood And Chocolate*. Ryko plans to issue the bonus discs along with *Demon*.

Folks in Minneapolis are so anxious for EC to proceed with the live box that they have even laid out a proposed track selection. Jeff Rougvie told *Beyond Belief* that they didn't want to see this project wind up forever stalled like the planned Neil Young retrospective.

### Warner Bros:

All is quiet now in Burbank until the next LP as *Kojak* has calmed down. (ed. Is it time to start thinking about the *Spike* reissue?)

### Here are the King Of America bonus tracks:

#### Extended Play Tracks:

People's Limousine (*The Coward Brothers* single)

King Of Confidence (*previously unreleased*)

They'll Never Take Her Love from Me (*B-side to The Coward Brothers* single)

Shoes Without Heels (*B-side to Blue Chair 12-inch*)

Suffering Face (*previously unreleased*)

Live From The Broadway Theater, New York City with The Confederates 10/23/86:

That's How You Got Killed Before

The Big Light

It Tears Me Up

The Only Daddy That'll Walk The Line

Your Mind Is On Vacation / Your Funeral My Trial

That's How You Got Killed Before (Reprise)

## Brilliant Mistake

In his recent interview with *New Music Express*, EC mentioned performing a Clive Langer-arrangement of *Shipbuilding* the March 23 *Paul McCartney & Friends* performance with The Brodsky Quartet. fact was excluded from all accounts of performance including our report in *BB #2* honestly is something we still question.

Reader Dennis Farren noted that Liverpool 11/29/94 set list in *BB #1* sh include *I Want You* and *This Year's G* openers and that *Chelsea* was preceded *Clubland*.

Not really a mistake, but an addition to issue's *Best Of 1994*. Ira Robbins of *New* (Long Island, N.Y.) also picked *Brutal Y* as the best LP of the year.

### CYBER TALK

### FROM PAG

% Question from TOWSON, 1 [76544,2443] Carolyn Hurwitz did yc Paul write the music for the choru "Veronica" ("Do you suppose...etc.")? (song.

(1-12,Elvis Costello) Paul wrote the b and changed vital parts of the verse and c (1-16,Glenn) collaboration it is.

% Question from GOLETA, [76421,1565] Rick and Marty Any f works or concerts with the Brodsky quart (1-12,Elvis Costello) This summer in Lo (1-16,Glenn) ah...good update there.

% Question from WINTER HAVEN, [76645,661] Dean Nederveld Saw your : at Chastain Park in Atlanta. Are you plar a US tour? If so, please go back to Fox The Drove from Tampa,FL to see you perform could hardly hear!

(1-16,Glenn) aw..

(1-12,Elvis Costello) Let's hope so

(1-16,Glenn) Allright! now..

(1-16,Glenn) we're going to open the flc end it... Elvis: you can: a: Hang out and out a few moew questions... b: exit gracefc c: combo. at any rate thanks very muc coming this eve..

(1-12,Elvis Costello) a

(1-16,Glenn) !! cool OK gang I'm goi open the floor, oh yeah thanks Warner I and the Recording Industry Forum.

**Note From Editor: More questions foll but none were answered.**





## READERS' CHOICE

The votes are in again and here are our readers' current faves. Submit (or resubmit) your favorite songs and albums focusing on what's been on your CD player.

### TOP TEN SONGS

1. *Beyond Belief* (6)
2. *Kinder Murder* (3)
3. *I Want You* (4)
4. *New Lace Sleeves* (8)
5. *King Horse*
6. *No Action* (1)
7. *Sulky Girl* (5)
8. *Oliver's Army*
9. *All The Rage* (2)
10. *Riot Act*

### TOP FIVE ALBUMS

1. *King Of America* (3)
2. (tie) *Imperial Bedroom* (1)
2. (tie) *Brutal Youth* (5)
4. *Get Happy* (2)
5. *Trust*

### READER'S SPECIAL

**Best Cover Song By EC: (What's So Funny About) Peace Love & Understanding**

**Best Album Sleeve: Trust**

**Least Favorite LP: Goodbye Cruel World**

**Most Treasured Rarities:** *Armed Forces* reel-to-reel tape, *Live At Town Hall* promo CD, *Alison* on black & white vinyl, EC CHAT 1 (*Almost Blue* interview LP), "Costello-label" *This Years Model*, *My Aim Is True/This Years Model* picture disc, sealed 8-track tape of *Taking Liberties*

**Most Desired Rarities:** *Watching The Detectives* BUY20DJ single, *Party Party* on CD, *My Aim Is True* dart board and song-spinner, EC CHAT 2 (*Imperial Bedroom* interview LP), *Timothy White's Rock Stars* (1989 interview LP)

**For next issue pick two choices each for:**

*Favorite Costello Concert*

*Most Treasured Live Tape*

*Best Song To Open A Concert With*

# 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 October 15, 1995. Please submit to Mike Bodayle c/o this magazine.

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

#### ROLLING STONE MAGAZINE

For a listing of every EC article, concert review, record review or advert ever published in *Rolling Stone* just send a SSAE to Howard Fields, 25 South First Street, Bergenfield, NJ, 07621 U.S.A.

#### WANTED: COSTELLO RECORDINGS & MEMORABILIA

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

#### WANTED

A copy of *So Far*, tapes of Malmö 11/85 show with The Pogues and other 1985 concerts, live video tapes. Have a few live audio tapes for trade as well as articles from Polish and British press. Write to: Jacek Ratajczyk, Gornoslaska 79/45, 62-800 Kalisz, POLAND

#### FOR TRADE

Vinyl, papers, mags, postcards, posters, etc. Long list. Your list gets mine. Steve Grafton, 34 Mt. Pleasant Terrace, Southville, Bristol, Avon, B53 1LE, U.K.

#### COLLECT COSTELLO COLLECTIBLES!

Please send lists of your Costello promo posters. FM broadcasts, video, etc. Also collect promo posters of Beatles, solo-Beatles, Dylan, Patti Smith, Talking Heads, R.E.M. Keith W. Millette M.D., c/o Valley Medical Associates, 1380 S. Columbia Road, Grand Forks, N.D. 58201 U.S.A.

#### WANTED

Tapes of Costello shows at Cardiff 10/26/77 and 03/19/78 as well as a copy of Geoff Parkin's 1984 Discography. A.D. Burgess, 10 St. Paul's Close, Beccles, Norfolk NR34 9PT, U.K.

#### WANTED

Tapes or videos of EC to swap. Kevin Eccles, 42 Groveland Avenue, Hoylake, Wirral, Merseyside, L47 2DR, U.K.

#### TAPES WANTED

BBC Radio series "The Elvis Costello Story" (especially the *Get Happy/Trust* period). Concert tapes 1980-2. BBC *Spike* documentary 1989. I can trade for 1983 Channel 4 interview with EC and Robert Wyatt on *Loose Talk*. Send lists to: Jon Harrison, 106 South Bank Avenue, York, Yorkshire YO2 1DP, U.K.

#### WANTED

Costello tapes to trade. Paul Martin, 7 St. Mary's Glebe, Fistard, Port St. Mary, Isle Of Man, U.K.

#### WANTED

Two copies of CD single *They Can't Take That Away From Me* (Tony Bennett/Elvis Costello) Austrian pressing. I have lots of items for trade. Stefano Parisi, VIA Emilia Est 4, 29010 S. Nicolo, Piacenza, ITALY

#### HELP!

Can anyone out there help me to obtain Costello videos (both official and maybe not so official!)? They seem to be completely unavailable in my God-forsaken land. Ollie Pauke, Konkolankatu 14B, 33820 Tampere, FINLAND

#### DESPERATELY WANTED!

Costello-completist cannot survive without a copy of the special limited Warners promo for *Kojak Variety* (numbered with two bonus tracks). Please contact Mike Bodayle c/o *Beyond Belief*, 110 Granburg Circle, San Antonio, TX, 78218, U.S.A.

#### WANTED

Costello tapes, compilations of unreleased material. Also swap my 2 1/2 *Years* promo (ECPROMO1) for your *El Mocambo* (DPAM4). Steve Parish, 135 Danworth Road, Brighton Hill, Basingstoke, Hampshire RG22 4LJ, U.K.

#### AVAILABLE FOR TRADE

Your list of EC video, promo and CD boots. I will send you a list of EC items (mostly mint condition vinyl) I am making available for trade. Also any Richard Thompson video and audio tapes, boots, etc. Tom Mahoney, 305 Oliva Street, 2nd Floor, Port Chester, NY 10573, U.S.A. On-line at Spike934@aol.com.

#### NEED HELP: WANT TO TRADE COSTELLO LIVE TAPES

Will not buy or sell. Trade only! Send lists. Andrew Goldenberg, 187-C Davey Street, Bloomfield, NJ 07003, U.S.A.

#### EC LIVE TAPES TO SWAP

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



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