



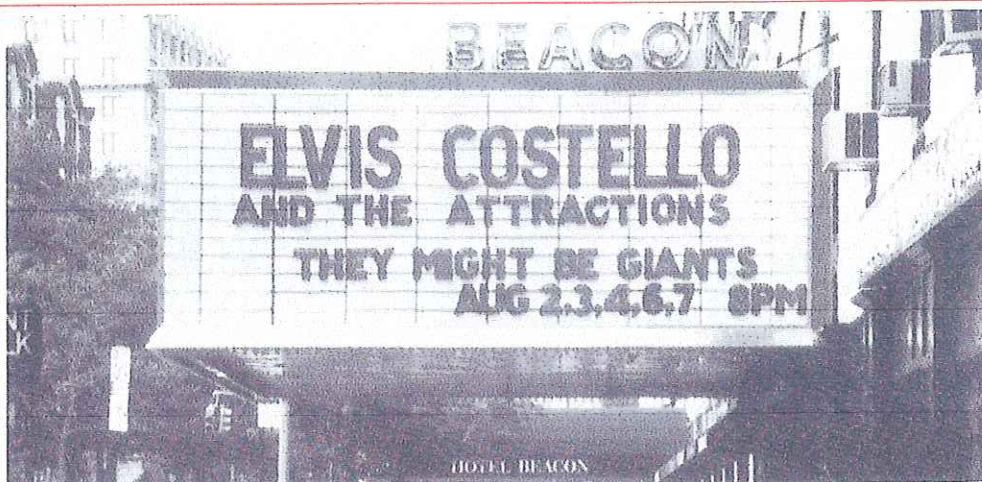
Volume One Number Four

November 1995

## "Rehearsals" At The Beacon In New York City

In early August, EC & the Attractions took to the stage for 5 nights of "rehearsals" in NYC. After Elvis scooted over to Edmonton for the Folk Festival, the band then began recording a new LP at Windmill Lane Studios in Dublin on 8/14 with hopes for a March/April 1996 release and a spring tour to follow.

At the Beacon, 15 songs were given the run-through as possible selections for an as yet untitled LP. Two songs were heard for the first time: *Why Can't A Man Stand Alone?*, written for and unreleased by Sam (Sam & Dave) Moore, and *Almost Ideal Eyes*, written for and rejected by David Crosby. The shows also featured a smattering of hits and some surprises. A full report starts on page 3!



Above: The Beacon Theater Marquee

Below: Elvis Live At The Beacon



Geoff Emerick, EC's co-producer for the upcoming LP and 1982's *Imperial Bedroom*, attended the shows which were taped to help the band through the recording process.

Warners reported that EC was having a great time in the studio and while in Dublin EC took a break to go see a Neil Young show.

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## EC & Frisell Live At Meltdown Deep Dead Blue

Although he has yet to release a live album in the traditional sense, EC released his fourth "unconventional" CD of live material. Following in the footsteps of *Live At El Mocambo*, *Live At New York Town Hall* and *Live On Broadway*, 1986, this special live disk is from EC's recent appearance with Bill Frisell at the Meltdown festival.

This limited release features new versions of *Love Field*, *Poor Napoleon* and *Baby Plays Around*, as well as Mingus's *Weird Nightmare*, the show tune *Gigi*, *Shamed Into Love* written in 1988 with Ruben Blades and the title track co-written with Frisell. More on page 16.

## EC The "Folkie" At Cambridge & Edmonton

Armed only with an acoustic guitar, EC made appearances at the Cambridge (U.K.) and Edmonton (Canada) Folk Festivals on July 28th and August 10, respectively.

EC told *Beyond Belief* backstage at the Beacon that the smoky tent at Cambridge made for a tough gig and that his mind was too focused on the new material for the upcoming NYC shows. He was more optimistic about his upcoming Edmonton show which was front-page news in this Canadian town. First-hand reports and set lists are on pages 6 and 7.

## Blood & Chocolate Reissued With Interview Disc

The Demon/Rykodisc reissues project came to an end in early September with the final release from EC's pre-Warners catalog. *Blood & Chocolate* was released worldwide with Extended Play tracks (see page 18) and a bonus interview disc. Reportedly only the first 10,000 copies will include the career-retrospective interview by *Record Collector's* editor Peter Doggett which is also appearing in printed form in the magazine's September issue as well.

More on the *Blood And Chocolate* reissue along with all the other recent Costello news can be found in *On The Beat* which begins on page 16.





**LIP SERVICE**

From The Editor

EC and myself are about the same age and I nearly "flipped" when I saw photos of him with his first band Flip City. He wore a flannel shirt and overalls which back in the late seventies were also my "country-rock" outfit. We also shared common musical roots as my intro to this musical genre started with a cut-out 8-track tape of Gram Parsons' *GP* that I picked up after being fascinated by his tragic but somehow sadly glamorous death.

Gram's music took me back to his work with the Burritos and through the likes of Poco, The Byrds, The Band and others. This became my music of choice until the "corporate rock" of the late seventies left the spotlight for the punk/new wave scene in 1977.

In 1981, EC fulfilled both a dream and a promise he had made in early interviews. He recorded a country record of his favorite songs, even including two of my favorites of Gram's. Oddly enough, this album of covers would also produce one of EC's biggest hits, *Good Year For The Roses*.

It would be a limited tour for this record and yours truly was lucky enough to go home for the holidays and see the *Almost Blue*, *Almost 1982* show at NYC's Palladium on New Year's Eve. This show was special, not only with respect to the country tunes, the debut of *Imperial Bedroom* songs or Steve Nieve's solo piano interlude at the break. For me, this show marked the transition of EC into a serious live performer as the days of hit and run shows were over. This well-balanced, 2-hour plus show was proof to me that EC was capable of a first-class live performance.

As I write this I am on a plane returning home from the Beacon Theater shows, fittingly listening to a new CD of Gram Parsons' rehearsal tapes. It was very exciting to meet many of you at the shows. Your support for the magazine means a lot to me and I thank you for all your help. We are also pleased to announce a much expanded European readership thanks to our mailer with Demon and *BB* can now also be found at *Tower Records*.

## To The Editor

### MELTDOWN

Queen Elizabeth Hall 25/6/95: Well how do I start to describe to anyone who wasn't there how fantastic this concert was? I originally wanted to go to this show to hopefully erase the bad memories that the Shepherds Bush *Kojak* gig had left me with, but I had no idea how richly rewarded I was going to be. Believe me, this was no ordinary concert, it was more like a spiritually uplifting and inspiring experience. If you were lucky enough to be there you'll know exactly what I mean; if not I'm sorry you missed such a memorable event.

Paul Gritton  
London, England

### CAMBRIDGE

As the next issue of *Beyond Belief* features EC at the Cambridge Folk Festival, I find it appropriate to submit a letter to the editor concerning a disappointing fate which I experienced on the night Elvis performed.

I'm a full-time student with a Saturday job and I purchased a £20 ticket for the Folk Festival especially to see Elvis on July 28th. It was a very hot and humid day, so I went to the Festival at around 7pm giving myself plenty of time. However, when trying to purchase a programme, I was informed that I couldn't until the next morning. Therefore I had limited knowledge regarding the set-up.

The stage I discovered occurred to me to be the main stage as it had attracted many people. I gradually made my way up to the very front fairly quickly and I couldn't believe the excellent view I would have.

CONTINUED ON PAGE 18

### Subscriptions

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Subscribers please check your mailing label to see when your subscription runs out. A "P4" means that you are paid through this issue.

### Back Issues (\$4/£3)

#1 (February 1995) - Debut Issue! *Brutal Youth* tour report and set lists. **SOLD OUT** Orders are being accepted for a reprint at \$6/£4.50.

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

#3 (August 1995) - Full *Meltdown* report. *Kojak Variety* live from London. *CyberTalk* interview with EC. Roskilde Festival.

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**Below:** Masanori Saito, our man in Japan, backstage with EC, 9/30/94 in Osaka.





# Open Rehearsals in NYC

**"The Attractions Work Out New Material Live" by Mike Bodayle**

There really isn't a better place than New York City to try an experiment such as this: playing a set half-comprised of unrecorded songs. NYC audiences (forget the 1991 Madison Square Garden crowd and think more of the 1993 Town Hall audience) generally exhibit good taste and are receptive to both new artists and new material. And although there were a few trying moments with a handful of hecklers on Thursday night ("play some rock 'n' roll"), EC received the type of respect he deserved for this bold move.

Although a good time was to be had by all, this was definitely a working session for the band. They arrived in NYC on Sunday and held a full-rehearsal on Monday as well as taking extended sound checks each night, concentrating on the new material. Reportedly, EC even declined to appear on Letterman Tuesday night so as to maintain his focus.

It was a return to Broadway ("a little further uptown") for EC and things started off Wednesday (8/2) and each of the five nights with Steve Nieve's lovely and sensitive piano arrangement of *Temptation*, premiered recently at *Meltdown*. EC delightfully crooned his way through this one with hand gestures somewhat reminiscent of his *Juliet Letters* performances.

When the band followed out for the next number, music stands and sheet music were visible, indicating that the rehearsal nature of these shows was no joke. Gradually during the stint, these tools became less obvious and with few exceptions the band played rather well, in spite of their relative unfamiliarity with most of the material.

One brief exception was Wednesday's initial ragged performance of *Opportunity*, last played by the band in 1981! During one particularly flat moment in this number, EC even turned the page on his song sheet! It did get better every night but I could have sworn that EC called *Detectives* as an "audible" for the next number to try and get the band back in rhythm.

Overall the shows were well-paced and all-in-all resembled a Costello concert more than a rehearsal. A variety of hits were scattered throughout the stand and were mixed in nicely with the new (and unfamiliar to most) songs. Mainstays such as *Deep Dark Truthful Mirror*, *Beyond Belief*, *Pump It Up*



(as always the closing number) and a rejuvenated *Alison* were heard each night. We also got *Detectives* (great chilling bass bit by Bruce during "visible shivers running down my spine"), a rare mid-set *Accidents* and a great *New Lace Sleeves* that ended with EC improvising on the "look so pretty" line.

On opening night, a planned segue from *Beyond Belief* into *Man Out Of Time* via the latter's chaotic intro got a little botched-up. But this set closer that led into *Veronica* and *13 Steps Lead Down* was a real highlight. However as far as crowd reaction went, it was Friday night's run of *Beyond Belief*, *Less Than Zero*, *PLU*, and *You Belong To Me* that created the wildest crowd frenzy.

*Alison* was the real treat of the older songs as this most often performed number sounded born again. For the first two nights it was a straight performance (no song snippets added) and combined with moving it out of the encores, EC's great vocal performance made this a show highlight. On Monday (8/7), EC added a new twist to the song by adding parts of *From Head To Toe* and *He'll Have To Go*.

In general Elvis was in fine vocal form, starting off a little hoarse on Friday night (8/4) and oddly his worst vocal night was Sunday (8/6) after his night off. The new songs were generally well-played by the band and well-received by the audience.

The transformation of those songs previously heard solo was exciting with *Complicated Shadows* (with lights and sounds out of a sci-fi movie) and *It's Starting To Come To Me* (a frolicking country hoedown) among the most surprising. The maturation of songs such as *God Give Me Strength* and *Poor Fractured Atlas* from their live beginning as simple ballads to lush arrangements was exciting as well.

On Thursday (8/3) EC nicely did his Byrds-inspired *Red Shoes* back-to-back with his Byrds-tribute *You Bowed Down*. The most difficult of the new songs, *Almost Ideal Eyes*, debuted Friday and sounded a bit sloppy. It fared only slightly better over the last two nights and its complex arrangement will probably require considerable work in the studio. *Distorted Angel* was a show stopper that night as EC did some nice singing directed at the audience as he walked away from his position at the mike.

Amongst all the new songs, we also heard a portion of what perhaps may turn out to be the newest one. On Friday night (8/4), EC sang a few lines of something he later said he had written just that afternoon. Starting off "speak darkly my angel", this brief solo acoustic bit led right into *Deep Dark Truthful Mirror*. EC would again perform this unfinished song at Edmonton the next week.

On Monday night (8/7), things came to a close with a special treat as Marc Ribot joined the band for the final encore, bringing to life his guitar performance on *Hidden Charms* and adding to the frantic finish of *Pump It Up*. Ribot was around for the most of the shows spotted mostly with his new pal, Steve Nieve.

As for the critics, Jon Pareles wrote a lovely piece in *The New York Times* complimenting EC's song writing and singing as well as the Attractions playing. *Newsday's* Ira Robbins review was also favorable. *The New York Post's* Dan Aquilante was disappointed about the song selection and just should have read the show's adverts and stayed home!

**At The Shows:** U2's Adam Clayton, Carole King, Mitchell Froom & Suzanne Vega, actress Bernadette Peters, poet Alan Ginsberg.



# The Songs

Here is a synopsis of the new songs performed by EC & the Attractions at the Beacon which are being considered for the next LP. Some were previously previewed solo by EC earlier this year and their band arrangements were premiered at the shows. Six have already been released by other artists and two were heard for the first time at the Beacon.

## Little Atoms

EC claims that this is an old number and it sounds like it could belong on *Trust*. Great guitar bit that follows the melody. "A particle of me that cares for this / I betrayed those little atoms with a kiss".

## All This Useless Beauty

Written for June Tabor, this folk ballad received a full band arrangement with some great classical piano frills by Steve. It's a story of a woman in an art gallery who wishes her less-than-perfect husband could be like the god-like figures she sees on the walls.

## Why Can't A Man Stand Alone?

This soul lament was written for Sam Moore of Sam & Dave fame and had its debut at the Beacon. A rather serious lyric about both men and women and the roles they are forced to play in society. Very sympathetic words for both.

## Shallow Grave

Written with the famed Liverpool-delta blues man "Honey boy-McCartney". This one is somewhat reminiscent of *Pads, Paws And Claws*. (See Dave Farr's's article on Elvis and Paul which starts on page 12).

## God Give Me Strength

The trans-Atlantic co-composition with Burt Bacharach has really developed into that full Bacharach-sound. EC told the tale of writing it by fax and singing into Burt's answering machine. This song will be recorded by an actress on the *Grace Of My Heart* soundtrack.

## It's Starting To Come To Me

The opening number on the Dylan support gigs has been turned into a sort of country-hoedown number (someone likened it to Dylan's *Lily, Rosemary And The Jack Of Hearts*). The story of "a career girl gone mad". A song to lead-off the new LP?

## Complicated Shadows

The most reworked of the songs previously heard solo (reportedly worked up by the Attractions), this "dirge-like", almost science-fiction sounding rendition borrows from the Stones' *Street Fighting Man* and *Honky Tonk Woman*. EC wrote this for Johnny Cash and called this the "Johnny Cash meets Judge Dredd" version of the song.

## Poor Fractured Atlas

Another great arrangement worked up by Steve. This one is about those boys who take out their frustrations shooting at each other in the woods with paint guns. EC told a fan backstage about this song "I wrote it for myself" (as opposed for another artist).

## You Bowed Down

EC's tribute to Roger McGuinn sounded a little rough around the edges in its Attractions' debut. It was slightly different from the live 1991 Rude 5 version as he trimmed the vocal part in the choruses. Great song that could perhaps be the single.

## Distorted Angel

This tale of "Catholic guilt" was reportedly the first song rehearsed by the reformed Attractions at the *Brutal Youth* sessions. It's said to be a true story of two children caught naked in the bedroom. (EC said he was only 27 at the time!). Pete played drums on this one with his bare hands!

## It's Time

A stunning, powerful number that could become an EC classic. Seems to be about a regretted love affair. "If you leave me who will I have left to hate?"

## Dirty Rotten Shame

Performed first in November 1994 with the band, EC said that this won't make the new LP as Ronnie Drew of The Dubliners will be recording it first. The Beacon performances were solo by EC up until the last refrain when the band joined in. It's about a fighter reminiscing about the good ol' days.

## The Other End (Of The Telescope)

Co-written with "someone I used to know, Aimee Mann", this tune made its debut with the band. Previously recorded by Mann's 'Til Tuesday.

## Almost Ideal Eyes

The most unusual of the new songs, this almost "suite-like" number was offered up to David Crosby, definitely written with his style in mind. A complex song with many changes in structure, it still had quite a few rough spots in performance.

## I Want To Vanish

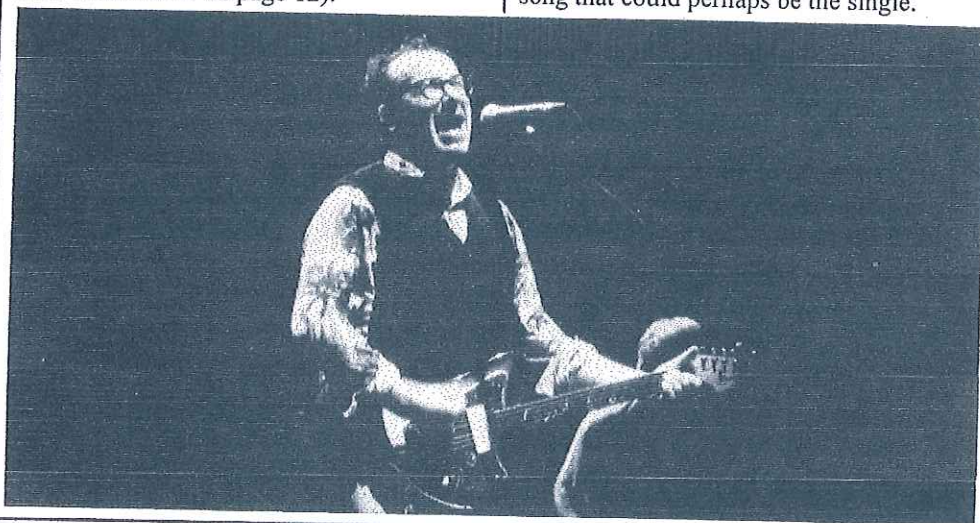
Undoubtedly, one of EC's finest moments, this vocal gem, also written for June Tabor was called a "lullaby" by EC. (*The personal fave of the editor.*) A song to end the new LP?

## Puppet Girl

The only Wendy James song performed at the Beacon, it is unlikely that this one will make the new LP.

**Pick Your Favorites!**

**See Page 19**





# Beacon Theater - New York City

August 2, 1995	August 3, 1995	August 4, 1995	August 6, 1995	August 7, 1995
<p>Temptation Little Atoms All This Useless Beauty Clown Strike Opportunity Watching The Detectives Why Can't A Man Stand Alone? Shallow Grave God Give Me Strength Its Starting To Come To Me Deep Dark Truthful Mirror Complicated Shadows Accidents Will Happen Poor Fractured Atlas You Bowed Down Alison Distorted Angel Beyond Belief Man Out Of Time Veronica 13 Steps Lead Down It's Time Pump It Up</p>	<p>Temptation Little Atoms All This Useless Beauty New Lace Sleeves Opportunity Watching The Detectives God Give Me Strength Shallow Grave Why Can't A Man Stand Alone? High Fidelity Dirty Rotten Shame Its Starting To Come To Me Deep Dark Truthful Mirror Complicated Shadows Poor Fractured Atlas Red Shoes You Bowed Down Alison 13 Steps Lead Down Distorted Angel Beyond Belief Pump It Up</p>	<p>Temptation Little Atoms All This Useless Beauty You Bowed Down Rocking Horse Road Opportunity Honey Are You Straight? Why Can't A Man Stand Alone? Shallow Grave It's Time Speak Darkly My Angel (?) Deep Dark Truthful Mirror Complicated Shadows The Other End (Of The Telescope) Almost Ideal Eyes Alison (w/ medley) Distorted Angel Beyond Belief Less Than Zero What's So Funny (PLU) You Belong To Me I Want To Vanish Pump It Up</p>	<p>Temptation Little Atoms All This Useless Beauty You Bowed Down Watching The Detectives Opportunity Honey Are You Straight? Why Can't A Man Stand Alone? Shallow Grave God Give Me Strength Everyday I Write The Book Deep Dark Truthful Mirror Complicated Shadows The Other End (Of The Telescope) Almost Ideal Eyes Alison (w/ medley) Beyond Belief Less Than Zero Oliver's Army You Belong To Me Distorted Angel Kinder Murder What's So Funny (PLU) Pump It Up</p>	<p>Temptation Little Atoms All This Useless Beauty You Bowed Down Clown Strike Opportunity Puppet Girl 13 Steps Lead Down Why Can't A Man Stand Alone? Shallow Grave Dirty Rotten Shame Deep Dark Truthful Mirror Complicated Shadows The Other End (Of The Telescope) Almost Ideal Eyes Alison (w/ medley) Distorted Angel Beyond Belief Less Than Zero Oliver's Army It's Time Hidden Charms Pump It Up</p>



# Cambridge Folk Festival

July 28, 1995

Cambridge, England

by John Foyle

*Elvis overcame a professed one-time allergy to folk music to headline the 31st Charles Wells Cambridge Folk Festival ("blending the traditional and the contemporary") held in the picturesque grounds of Cherry Hinton Hall on the outskirts of the university city over a swelteringly hot final weekend in July. On the spot was Beyond Belief correspondent John Foyle who traveled across the Irish sea to witness the event, surviving the rigours of strong drink and merciless sun to deliver us the following report.*

Elvis turned in an interesting if largely uneventful show at this year's Cambridge Folk Festival. This was perhaps just as well, for if he had come out roaring and shouting, spoiling for an intellectual interface with the sun-dazed audience, he would probably have given anyone game for it heat stroke and obliged the rest of us to flee in search of more of that "spicy" cider.

The pacing of his set showed all of EC's experience. It was hot, very hot, at Cambridge. Every day the sun broiled the place and nowhere was the temperature higher than under the marquees which fronted each of the three stages. Elvis arrived on Main Stage One at 10:15pm, precisely as stated in the programme. So exact were the entries and exits of most performers that, by the end, our tired, boiling brains could have been forgiven for imagining we were watching T.V. on a rather large screen.

Apart from during the final act each night, the area in front of the stage resembled a large living room. Family groups spread out rugs and guarded territory jealously. Paperbacks were produced (everything from Jane Austen to Kurt Vonnegut). During the McGarrigle Sisters a lady sitting near me methodically worked her way through a text book with her highlight marker pen. Wine was carefully uncorked and drunk from glass tumblers balanced, between sips, on hairy chests.

It was into the aftermath of two days such debauchery that Elvis stepped, sweating profusely beneath his black denim trousers, red floral shirt and tight black waistcoat. After most of the hampers had been packed away, the nasty rock 'n' roll types crowded into the stage front area. That was the extent

of most people's physical participation in the evening's happenings - it was just too damned hot to do anything else.

Elvis realized this immediately and after his initial greeting he swiftly bonded with us all by likening the place to a sauna. Alternating between two acoustic guitars, he proceeded with the show. As the list indicates, new songs were mixed up with old.

There were a few introductory stories - the one about Ewan McColl falling asleep at his first folk gig, and how EC and The Pogues extracted "revenge" with their version of *Dirty Old Town*; how Christy Moore "saved" *Deportee*, etc. - and Elvis was generally very pleasant to the audience. The performance of *St. Stephen's Day Murders* was a particular joy. He introduced it by saying that he was going to do a Christmas song to cool us all down. I liked the way he didn't condescend to the crowd by feeling obliged to explain the Irish references in it and simply let the more comic elements assert themselves.

As with the preceding song, *God's Comic*, he tried to get the crowd to sing along. The poor response was gamely accepted with a prompt continuation of the proceedings. After fitting an encore into his allotted time slot, Elvis finished up bang on time at 11:30pm.

There was no particularly loud protest at the lack of anything extra. One or two did start to shake their heads in disappointment, but I dare say the dizziness hit them and they soon gave up. We left, stepping carefully over the many stretched-out, inert forms littered around the tent and headed off for some liquid recuperation. In short, an interesting show - nice to hear all the new stuff - but thank heavens it wasn't too interesting!

It's Starting To Come To Me  
Just About Glad  
Brilliant Mistake  
All This Useless Beauty  
Rocking Horse Road  
New Amsterdam  
You've Got To Hide Your Love Away  
Our Little Angel  
Shallow Grave  
God Give Me Strength  
Alison  
Little Atoms  
God's Comic  
St. Stephen's Day Murders  
Deportee  
Shipbuilding  
Deep Dark Truthful Mirror

Radio Sweetheart / Jackie Wilson Said  
Tramp The Dirt Down

## Next Issue!

☞ A full first-hand report on the Bristol concert with The Brodsky Quartet

☞ The *Costello Sings Again* tour - a look back 10 years later with by-city summaries, photos and set lists

☞ Hopefully some news about the recording of the next LP!

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

## Edmonton Press Conference



EDMONTON  
FOLK MUSIC  
FESTIVAL

EC spoke to a roomful of journalists before the sound check for his performance at the Edmonton Folk Festival (see next page). The day after the death of the Grateful Dead's Jerry Garcia, Elvis was obviously saddened by his death and had these comments:

"I hope that people do go back and listen to his songs, and don't forget them, long after the band ceases to exist as an improvising live act, which obviously they can't now. There's very enduring songs in the catalogue".

Speaking about a meeting with Jerry at the band's headquarters in California he added:

"I was very happy to discuss and experience his great joy in discussing at length (the jazz saxophonist) Sydney Bechet and bluegrass, things that had been influential upon him. He was a very complete musician".

(EC's accessibility also made him a source for comment on Garcia by several publications. See *On The Beat* for more on EC & Jerry.)

EC also spoke of his reasons for playing the festival: June Tabor's recommendation and festival producer Terry Wickham's appealing offer ("I think Guinness might have been mentioned!").



# Edmonton Folk Festival

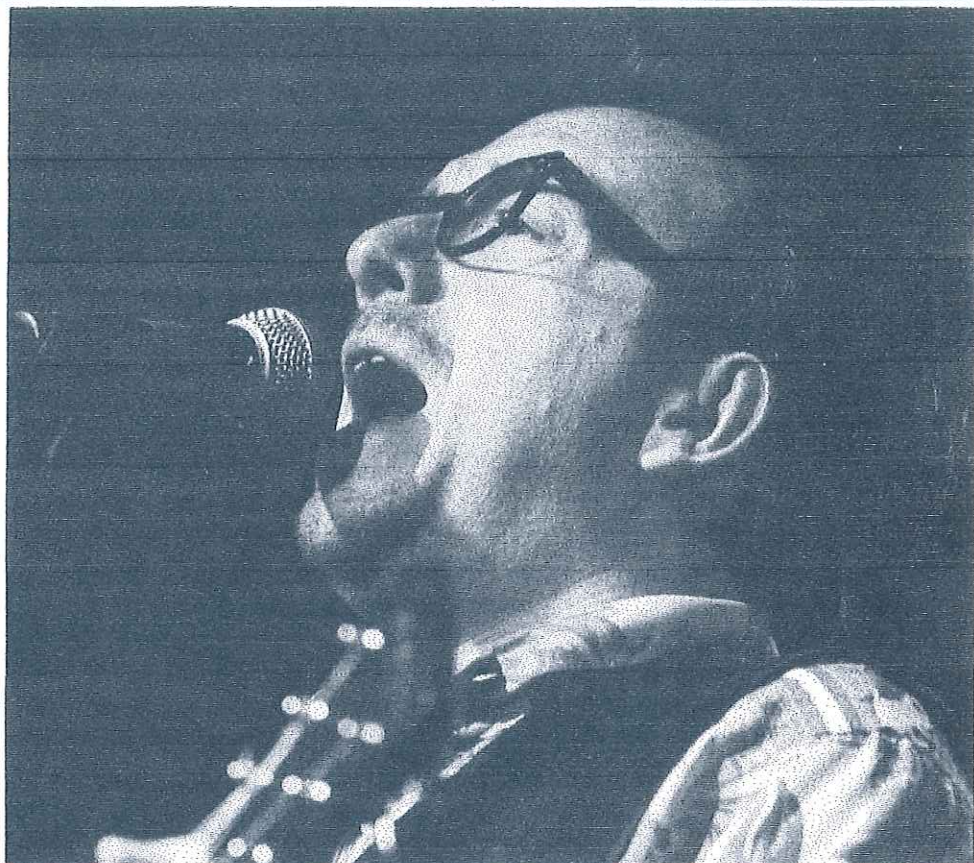
August 10, 1995  
Gallagher Park  
Edmonton, Canada  
by Dave Pannell

Having missed out on the *Brutal Youth* and Brodsky Quartet tours in Australia, and with Elvis seeming to finish his period of intensive touring, I was pessimistic and a bit down about when I would next see him in concert. So it was a huge bonus to get an E-mail from Mike (*your editor*) with the news that the Edmonton Folk Festival was negotiating for a performance in August, coinciding with my visit to Saskatchewan, the neighbouring province.

Luckily, the date of the event fit EC's schedule perfectly, following immediately from his five shows in New York with the Attractions showcasing new material, and just before returning to Ireland to record the next album. A month before the festival I heard on the news that Gallagher Park (the venue) was badly damaged in a freak storm. The organizers made soothing noises, but they sounded a bit worried to me. Then in the week leading up to the festival the heavens opened. It rained unrelentingly, reaching a climax with a deluge of almost three inches of rain in one day. My friends in Edmonton said it always rains on the folk festival.

I arrived in Edmonton with it still raining and with reports of the organizers laying down special plastic pathways to cope with the mud. It smacked of panic. Then on the day of the show (the first of the four-day festival), it miraculously cleared up. As the first performers of the night came on, the sun appeared for the first time. By the time Elvis appeared at 9:50, it was still and clear - an absolutely perfect night. This was truly meant to be.

Elvis was the festival's headline act, and the program promised a "rare acoustic performance", which I took to mean a solo show with acoustic guitar, probably with a similar set list to the recent Dylan supports. That is more or less what we got, with some surprises thrown in. After *Red Shoes* and *Just About Glad*, it was clear that Elvis was in good voice and good humour. The first "new" song was *All This Useless Beauty*, written for June Tabor, who apparently was partly responsible for EC's appearance at the festival. She and T-Bone Burnett both recommended the festival to him as an



Red Shoes  
Just About Glad  
All This Useless Beauty  
New Amsterdam/You've Got To Hide Your Love Away  
Speak Darkly My Angel (?) / Our Little Angel  
Shallow Graves  
St. Stephen's Day Murders  
Alison/You Win Again  
It's Starting To Come To Me  
Complicated Shadows  
Ship Of Fools  
Shipbuilding  
Little Atoms  
God's Comic  
Deep Dark Truthful Mirror  
Radio Sweetheart / Jackie Wilson Said

interesting and fun event.

The first real surprise came in the fifth song which he started with a new short piece (just eight lines) with an unusual melody and starting with "Speak darkly my angel, or do I have to plead". This led into *Our Little Angel*, (a song he has not performed very often) perhaps playing on the "angel" connection. *Shallow Graves* was described as a song he had "written with that famous R&B artist from the Liverpool- delta, Honeyboy-McCartney".

Then I was delighted to hear the rare and unusual live solo performance of *St. Stephen's*

*Day Murders*. It seems that Elvis must have enjoyed playing it at the *Meltdown* festival to pull it out of the bag like this. He informed us that the tune is based on an "air" called *Banish Misfortune*. Following *Alison/You Win Again* there were two more of the tracks lined up for the next album: *It's Starting To Come To Me*, and *Complicated Shadows*.

Then came the highlight of the show. Following the death of Jerry Garcia the day before, I thought there was a good chance that Elvis would perform *Ship of Fools*. It might have been predictable, but it was powerful and moving nevertheless. He really gave himself in a very emotional performance. He didn't say much about it, just "that's one for the big man". Most of the audience didn't get it, I'm sure.

Another play on titles followed with a fine *Shipbuilding*. The show finished with *Little Atoms* (an emerging 'spotters' favourite), and a *Spike* double of *God's Comic* and *Deep Dark Truthful Mirror*. There was time for only one encore (*Radio Sweetheart/Jackie Wilson Said*) before the festival organizers enforced their strict 11 pm curfew. "We don't want to wake up the neighbours". This was a high quality show, as reflected in the audience response and the extremely positive newspaper coverage. Well worth coming 10,000 miles for. The next day it rained again and the venue turned to a cold, muddy wallow.



# Covered By Costello

*An Idea By Ken Bays (with help from many)*

In addition to being an accomplished song writer, Elvis Costello has become a master at interpreting other artists' compositions. Strangely enough, two of his biggest hits (Good Year For The Roses and I Can't Stand Up For Falling Down) and one of his best known songs (Peace, Love and Understanding) are covers. Over the years, he has released at least 90 cover versions and performed over another 100 live.

What follows is an attempt at a comprehensive listing of songs written by others artists that have been either recorded or performed live by Elvis Costello. The list is broken down into the following categories: songs on Costello's two covers LP's, *Almost Blue* and *Kojak Variety*; songs officially released; and songs performed live. For the time being we have left out some songs that were performed but not in their entirety, usually woven into one of EC's own songs. We have also left out live appearances with other artists.

In addition to the song title, we have provided the songwriter as well as the performer(s) most associated with the song. (STANDARD means that the song is generally not associated with one artist in particular.) As for the source for official releases, we have not attempted to make this a discography but have tried to focus on the original release as well as current CD availability. For live versions, we focused on general performance dates or specific recording dates for rare performances. Dates are in U.S. convention (MM/DD/YY).

Finally, we are not proud to admit that this list may not be complete. Please help us fill in the blanks and send any additions/corrections to Beyond Belief. Thanks to Ken, Dave Farr, Mark Perry and all those at costello-1@rain.org who really helped to get this project going.

## ALMOST BLUE (reissued version)

Title	Songwriter	Previous Performer(s)
Brown To Blue	George Jones / Virginia Franks	George Jones
Color Of The Blues	L. Williams / George Jones	George Jones
Cry, Cry, Cry	Johnny Cash	Johnny Cash
Darling You Know I Wouldn't Lie	Wayne Kemp / Red Lane	
Good Year For The Roses	Jerry Chestnut	George Jones
He's Got You	Hank Cochran	Patsy Cline / Loretta Lynn
Honey Hush	Big Joe Turner	Big Joe Turner / Johnny Burnette Trio
How Much I Lied	Gram Parsons / Pam Riffin	Gram Parsons
I'm Your Toy (Hot Burrito #1)	Gram Parsons / Chris Ethridge	The Flying Burrito Brothers
My Shoes Keep Walking Back To You	Lee Ross/Bob Wills	Ray Price
Psycho	Leon Payne	Jack Kittel
Sittin' And Thinkin'	Charlie Rich	Charlie Rich
Success	Johnny Mullins	Loretta Lynn
Sweet Dreams	Don Gibson	Patsy Cline / Loretta Lynn
There Won't Be Anymore	Charlie Rich	Charlie Rich
Tonight the Bottle Let Me Down	Merle Haggard	Merle Haggard
Too Far Gone	Billy Sherrill	Tammy Wynette / Bobby "Blue" Bland
Why Don't You Love Me Like You Used To	Hank Williams	Hank Williams
Your Angel Steps Out of Heaven	Jack Ripley	George Jones

## KOJAK VARIETY

Title	Songwriter	Previous Performer(s)
Bama Lama Bama Loo	Little Richard	Little Richard
Days	Ray Davies	The Kinks
Everybody's Crying Mercy	Mose Allison	Mose Allison / Bonnie Raitt
Hidden Charms	Willie Dixon	Howlin' Wolf
I Threw It All Away	Bob Dylan	Bob Dylan
I've Been Wrong Before	Randy Newman	Dusty Springfield / Cilla Black
Leave My Kitten Alone	Little Willie John	Little Willie John / The Beatles
Must You Throw Dirt In My Face	Bill Anderson	Louvin Brothers
Payday	Jesse Winchester	Jesse Winchester
Please Stay	Bacharach / Hilliard	Zoot Money & the Big Roll Band / The Drifters
Pouring Water On A Drowning Man	D.Baker / D.McCormick	James Carr
Remove This Doubt	Holland / Dozier / Holland	The Supremes
Running Out Of Fools	K.Rogers / R.Ahlert	Aretha Franklin
Strange	Screaming Jay Hawkins	Screaming Jay Hawkins
The Very Thought Of You	Ray Noble	Nat "King" Cole



# OFFICIALLY RELEASED

Title	Songwriter	Previous Performer(s)	Found
Baby It's You	Bacharach / David	The Shirelles/The Beatles	B-side / <i>Goodbye Cruel World</i> reissue
Blues Keep Calling	Janis Martin	Janis Martin	<i>I'm Your Toy (live)</i> 12-inch
But Not For Me	Ira & George Gershwin	STANDARD	<i>Glory Of Gershwin</i> tribute
Congratulations	Paul Simon	Paul Simon	<i>London's Brilliant Parade</i> 12-inch
Don't Let Me Be Misunderstood	Benjamin/Marcus/Caldwell	The Animals/Nina Simone	<i>King Of America</i>
Eisenhower Blues	J.B. Lenoir	J.B. Lenoir	<i>King Of America</i>
From Head To Toe	Smokey Robinson	Smokey Robinson	B-side / <i>Imperial Bedroom</i> reissue
Full Force Gale	Van Morrison	Van Morrison	<i>No Prima Donna</i> tribute
Getting Mighty Crowded	Van McCoy	Betty Everett	B-side / <i>Get Happy</i> reissue
Get Yourself Another Fool	E.Tucker / F. Heywood	Sam Cooke	B-side / <i>Goodbye Cruel World</i> reissue
Gigi	Lerner / Loewe	L. Jourdan/M. Chevelier	<i>Deep Dead Blue</i>
Gloomy Sunday	Lewis / Seress	Billie Holliday	<i>Fundamental Frolics</i> video/ <i>Trust</i> reissue
God Only Knows	B.Wilson / Asher	The Beach Boys	<i>Live At New York Town Hall</i> promo
Honky Tonk Girl	Loretta Lynn	Loretta Lynn	<i>I'm Your Toy (live)</i> 12-inch
I Can't Stand Up For Falling Down	Banks / Jones	Sam & Dave	<i>Get Happy</i>
I Just Don't Know What to Do With Myself	Bacharach / David	Springfield / Warwick	<i>Live Stiffs</i>
I Stand Accused	Colton/Smith	The Merseybeats	<i>Get Happy</i>
It Tears Me Up	Penn / Oldham	Percy Sledge	<i>Live On Broadway 1986</i>
I Wanna Be Loved	Farnell Jenkins	Teacher's Edition	<i>Goodbye Cruel World</i>
Lost In The Stars	Kurt Weill / M. Anderson	STANDARD	<i>September Songs</i> film
Love For Sale	Cole Porter	STANDARD	<i>Trust</i> reissue
Many Rivers To Cross	Jimmy Cliff	Jimmy Cliff	<i>Live For Ireland</i>
More Than Rain	Tom Waits	Tom Waits	<i>Live At New York Town Hall</i> promo
My Funny Valentine	Rodgers / Hart	STANDARD	B-side / <i>Armed Forces</i> reissue
My Resistance Is Low	Hoagy Carmichael	Hoagy Carmichael	<i>London's Brilliant Parade</i> 12-inch
Neat Neat Neat	Brian James	The Damned	<i>Stranger In The House</i> 7-inch
Night Time	Patrick Chambers	The Escorts	B-side/ <i>Imperial Bedroom</i> reissue
Only Daddy That'll Walk The Line	Ivy J. Bryant	Waylon Jennings	<i>Live On Broadway 1986</i>
Point Of No Return	Goffin / King	Georgie Fame	<i>Baby Plays Around</i> CD-single
Really Mystified	Crane / Gustafson	The Merseybeats	<i>Imperial Bedroom</i> reissue
Sad About Girls	Brain & Hart	The Attractions	<i>Trust</i> reissue
Sally Sue Brown	Arthur Alexander	Arthur Alexander	<i>Adios Amigo</i> tribute
She Moved Through The Fair	TRADITIONAL	STANDARD	<i>Lament (The Brodsky Quartet)</i>
Ship Of Fools	Hunter / Garcia	The Grateful Dead	<i>Deadicated</i> tribute
Sleepless Nights	F. & B. Bryant	The Everly Brothers	<i>Goodbye Cruel World</i> reissue
So Young	Camilleri / Burstin	Jo Jo Zepp & The Falcons	<i>Get Happy</i> reissue
Step Inside Love	Lennon / McCartney	Cilla Black	<i>You Tripped At Every Step</i> CD-single
Sticks And Stones	Titus Turner	Ray Charles/Bobby Darin	<i>You Tripped At Every Step</i> CD-single
That's How You Got Killed Before	Dave Bartholomew	Dave Bartholomew	<i>Live On Broadway 1986</i>
The End Of The Rainbow	Richard Thompson	Richard Thompson	<i>It's A Live-In World</i> compilation
The Room Nobody Lives In	John Sebastian	John Sebastian	<i>Veronica</i> CD-single
They Didn't Believe Me	J. Kern / Reynolds	STANDARD	<i>Live At New York Town Hall</i> promo
They'll Never Take Her Love From Me	Leon Payne	Hank Williams	B-side / <i>King of America</i> reissue
The Ugly Things	Nick Lowe	Brinsley Schwarz	<i>The Other Side Of Summer</i> CD-single
Tomorrow's (Just Another Day)	Smyth/Barson	Madness	Madness 12-inch B-side
Walking On Thin Ice	Yoko Ono	Yoko Ono	<i>Punch The Clock</i> reissue
Weird Nightmare	Charles Mingus	Charles Mingus	<i>Weird Nightmare</i> tribute
(What's So Funny 'bout) P L & U	Nick Lowe	Brinsley Schwarz	<i>Armed Forces</i>
Withered And Died	Richard Thompson	Richard Thompson	B-side / <i>Goodbye Cruel World</i> reissue
Wondering	J. Werner	Webb Pierce	<i>I'm Your Toy (live)</i> 12-inch
World of Broken Hearts	Pomus / Shuman	Amen Corner	B-side / <i>Imperial Bedroom</i> reissue
You're No Good	Clint Ballard, Jr.	Betty Everett	<i>Veronica</i> CD-single
Your Funeral, My Trial	Sonny Boy Williamson	Sonny Boy Williamson	<i>Live On Broadway 1986</i>
Your Mind Is On Vacation	Mose Allison	Mose Allison	<i>Live On Broadway 1986</i>
You've Got To Hide Your Love Away	Lennon / McCartney	The Beatles	<i>You Tripped At Every Step</i> CD-single



# PERFORMED LIVE

Title	Songwriter	Performer(s)	When & Where
A Drunk Can't Be A Man	E. Montgomery/G.Jones	George Jones	3/17/85 London / 5/2/87 Ithaca (solo)
All You Need Is Love	Lennon/McCartney	The Beatles	7/13/85 solo at <i>Live Aid</i>
A Matter Of Time	Hidalgo/Perez	Los Lobos	1984 European Solo Tour
All These Things	Allen Toussaint	Art Neville/The Equals	1982 Holland Tour / 1982 <i>IB</i> Tour
American Girl	Tom Petty	Tom Petty	1986 <i>Costello Sings Again</i> Tour
Arms Race	Steve Nieve	The Attractions	6/13/80 Cambridge, England
A Woman Left Lonely	Penn/Oldham	Charlie Rich/ Janis Joplin	1991 UK Rude 5 Tour
Baby's In Black	Lennon/McCartney	The Beatles	The Coward Brothers - 1984 Solo Tour
Boys From The County Hell	Shane MacGowan	The Pogues	11/23/84 Geneva
Brand New Day	Van Morrison	Van Morrison	5/11/89 London (solo)
Can She Excuse My Wrongs?	Dowland	STANDARD	7/1/95 <i>Meltdown</i>
Cha Dooky Doo	Vince	Art Neville	1982 US <i>Imperial Bedroom</i> Tour
Close Up The Honky Tonks	R. Simpson	The Flying Burrito Bros.	1987 <i>Almost Alone</i> Tour
Cruel	Paddy McAloon	Prefab Sprout	1984 US Solo Tour
Crying Time	Buck Owens	Buck Owens/Ray Charles	1989 w/ Difford / Tilbrook
Damage	Steve Nieve	The Attractions	6/18/78 Paris / 6/22/78 Amsterdam (instr.)
Danny (a/ka Lonely Boy)	Weisman/Wise	Elvis Presley	1985 Far East Solo Tour
Danger Zone	Percy Mayfield	Ray Charles	1982 <i>Imperial Bedroom</i> Tour / 4/1/89 (solo)
Dark End Of The Street	Chips Moman/Dan Penn	James Carr/ Percy Sledge	1984 Solo & <i>GCW</i> Tours
Don't Look Back	Robinson/White	The Temptations/Peter Tosh	1980 Europe / 5/14/80 <i>King Biscuit</i>
Ferry Across the Mersey	G. Marsden	Gerry & The Pacemakers	1986 <i>Costello Sings Again</i>
Gangsters	Dammers/Hall et al	The Specials	12/11/79 Montpelier, France (instrumental)
Georgia On My Mind	Hoagy Carmichael	Ray Charles	10/12/85 BBC Sat. Review w/ Ross McManus
Girl Don't Come	Andrews	Sandie Shaw	1984 US Solo Tour
Glad To Be Unhappy	Rogers & Hart	STANDARD	7/1/95 <i>Meltdown</i>
Hang On To A Dream	Tim Hardin	Tim Hardin	5/31/89 London / 7/17/89 Osaka (solo)
Heart Of The City	Nick Lowe	Nick Lowe	2/20/78 Cincinnati
He'll Have to Go	J. & A. Allison	Jim Reeves	Various / First 12/29/78
Help Me	Sonny Boy Williamson	Sonny Boy Williamson	Various / First 1/27/80
His Latest Flame	Doc Pomus / Shuman	Elvis Presley	1983 <i>PTC</i> Tour / 1989 Solo Tour w/ Nick Lowe
Honky Tonkin'	Hank Williams	Hank Williams	5/21/78 Tulsa
Honky Tonk Blues	Hank Williams	Hank Williams	5/21/78 Tulsa
Hopelessly Devoted To You	Farrar	Olivia Newton-John	5/27/84 Melbourne, Australia
I Feel Like Going Home	Charlie Rich	Charlie Rich	1985 Far East Solo Tour
I Forgot More Than You'll Ever			
Know	Cecil A. Null	The Davis Sisters	1984 Solo & UK <i>GCW</i> Tours
I Got You (I Feel Good)	James Brown	James Brown	1981 UK <i>Trust</i> Tour / 1982 <i>IB</i> Tour
I Love Her Too	Jack Nitzsche	Aaron Neville	4/18/84 Boston (solo)
I Only Have Eyes For You	Warren/Dubin	STANDARD	1986 Italy
I Still Miss Someone	Johnny Cash	Johnny Cash	1984 UK <i>GCW</i> Tour
I'll Make It All Up To You	Charlie Rich	Charlie Rich	1984 US & Far East Solo Tours
I'll Take Care of You	Bobby "Blue" Bland	Bobby "Blue" Bland	1981 U.K. <i>Trust</i> Tour / <i>Almost Blue</i> outtake
If I Could Put Them All Together		George Jones	2/16/79 Palamino Club, Hollywood
If She Knew What She Wants	Jules Shear	The Bangles	10/4/86 L.A. (w/ Bangles) / 10/17/86 Boston
Image of Me	Harlan Howard	Conway Twitty	1984 Solo & UK <i>GCW</i> Tours
Instant Karma	John Lennon	John Lennon	1984 European Solo (on piano)
In The Midnight Hour	Pickett / Cropper	Wilson Pickett	1984 UK <i>GCW</i> Tour
It Must Have Been The Roses	Hunter/Garcia	Grateful Dead	1987 <i>Almost Alone</i> Tour
Jackie Wilson Said	Van Morrison	Van Morrison	1989 Solo Tours
Keep On Pushing	Curtis Mayfield	The Impressions	12/22/83 London Hammersmith
King Midas In Reverse	Clarke / Hicks / Nash	The Hollies	1986 <i>Costello Sings Again</i> Tour (solo)
Knowing Me, Knowing You	Andersson / Ulvaeus	Abba	1986 <i>Costello Sings Again</i> Tour
Knoxville Girl	TRADITIONAL	Louvin Brothers	4/20/87 Atlanta
Let The Good Times Roll	Leonard Lee	Shirley and Lee	4/24/89 Sweetwater
Let the Good Times Roll	Earl King	Earl King	1989 w/ Difford / Tilbrook
Li'l Darlin'	Neal Hefti	Georgie Fame	8/8/83 w/ Count Basie / 6/23/95 w/ Jazz Pass.
Little Sister	Doc Pomus / Shuman	Elvis Presley	1980 <i>Europe Get Happy</i> Tour / 1982 <i>IB</i> Tour
Long Distance Love	Lowell George	Little Feat	1987 <i>Almost Alone</i> Tour



Midnight Oil			1985 Coward Brothers Australia
Money (That's What I Want)	Gordy Jr. / Bradford	Barrett Strong/The Beatles	12/9/86 Liverpool
My Baby's Gone	Hazel Houser	Louvin Brothers	1989 Solo Tour w/ Nick Lowe
Mystery Train	Sam Phillips / Parker	Junior Parker	1989 Japan Solo Tour
My Youngest Son Came Home			
Today	Eric Bogle	Eric Bogle	1985 Far East Solo Tour
Need Your Love So Bad	Mertis	Little Willie John	1981 <i>Trust</i> Tour
No Reason To Quit	Merle Haggard	Merle Haggard	1985 UK & Australia Tours
Not Fade Away	Petty / Hardin	Buddy Holly	1987 <i>Almost Alone</i> Tour
One Day I'll Fly Away	Sample/Jennings	Randy Crawford	1981 UK <i>Trust</i> Tour
One More Heartache	Marvin Gaye	Marvin Gaye	1980 Europe <i>Get Happy</i> Tour
One Way Out	Sonny Boy Williamson	Sonny Boy Williamson	4/22/82 Holland
Pop Life	Prince	Prince	1986 <i>Costello Sings Again</i> Tour
Pretty Flamingo	Mark Barkan	Manfred Mann	1989 w/ Difford/Tilbrook
Pretty In Pink	The Psychedelic Furs	The Psychedelic Furs	1986 <i>Costello Sings Again</i> Tour
Private Number	Booker T. Jones & Bell	William & Judy Bell	2/9/81 Toronto
Ragged But Right	George Jones	George Jones	1984 Coward Brothers
Ring of Fire	Johnny Cash	Johnny Cash	1985 Coward Brothers
Riverboat	Allen Toussaint	Robert Palmer	1986/7 Confederates
San Francisco	John Phillips	Scott McKenzie	1984 Coward Brothers
Scarlet Ribbons	Segal / Danzig	Harry Belafonte	1993 <i>Juliet Letters</i> Tour
Shake Yourself Loose	T-Bone Burnett	T-Bone Burnett	5/21/89 London (solo)
She Loves The Jerk	John Hiatt	John Hiatt	12/22/83 London Hammersmith
She's A Woman	Lennon / McCartney	The Beatles	12/9/86 Liverpool
She Thinks I Still Care	D.L Lipscomb	George Jones	1984-5 Coward Brothers
Slippin' And Slidin'	Penniman & others	Little Richard	1980 Europe / 1981 <i>Trust</i> Tour / 1982 US <i>IB</i>
Slow Down	Larry Williams	Williams / The Beatles	1980 Scandinavian Tour
Smiling Shore	June Tabor	June Tabor	1984 Solo Tour
Somebody's Back In Town	Wilburn/Helms/Wilburn		1984 US Solo Tour
So You Want To Be (A R&R Star)	McGuinn/Hillman	The Byrds	1984 <i>GCW World Tour</i> / 8/11/84 King Biscuit
Stage Fright	Robbie Robertson	The Band	4/29/84 San Francisco (solo)
Stand Down Margaret	Dave Wakeling	The Beat	1983 <i>Punch The Clock</i> Tour
Substitute	Pete Townshend	The Who	1985 Far East Solo Tour
Sweet Mental Revenge	Mel Tillis	Mel Tillis	11/23/84 Geneva (solo)
Taxi	Banks / Brooks		1987 <i>Almost Alone</i> Tour
Tell Me Right Now	Joe Tex	Joe Tex	1983 UK Xmas Shows / 9/6/84 Austin, TX
Tennessee Blues	Bill Monroe	Bill Monroe	1984-5 Coward Brothers
The Bells	Gaye/Gaye/Stover/Gordy	The Originals	1983 <i>Punch The Clock</i> Tour
The Captains & The Kings	Brenden Behan	Phillip Chevron	4/18/84 Boston (solo)
The Last Town I Painted	B. Word	George Jones	1987 <i>Almost Alone</i> Tour
The Price of Love	D. & P Everly	The Everly Brothers	9/4/77 London / 12/16/77 Asbury Park
The Roadette Song	Ian Dury	Kilburn & the High Roads	1977 Stiffs Tour / 1977-8 US Tours
The Thrill Is Gone	Roy Hawkins	B.B.King/Chet Baker	7/1/95 <i>Meltdown</i>
The Wild Side of Life	W. Warren/A.Carter	Hank Thompson	1985 Coward Brothers
There's A Place	Lennon / McCartney	The Beatles	2/20/88 AIMS Gala w/ Chrissie Hynde
Tired Of Waiting	Ray Davies	The Kinks	6/28/86 Clapham Common
Tom Dooley	TRADITIONAL	Patsy Cline/ Kingston Trio	1984-5 Coward Brothers
True Love Ways	Buddy Holly	Buddy Holly	1986 <i>Costello Sings Again</i>
Twenty Flight Rock	Fairchild / Cochran	Eddie Cochran	12/9/86 Liverpool
Twist And Shout	P.Medley / B.Russell	Isley Brothers/The Beatles	1984-5 Coward Brothers
Two Steps From the Blues	Malone & Brown	Bobby "Blue" Bland	1982 <i>Imperial Bedroom</i> Tour
Your Girlfriend	Jerry Dammers	the Special A.K.A.	1984 Solo Tour
Waterloo Sunset	Ray Davies	The Kinks	6/25/95 <i>Meltdown</i>
What About Love	Aimee Mann	'Til Tuesday	10/17/86 Boston (w/ Mann & Shear)
What Would I Do Without You?	Ray Charles	Ray Charles	1987 <i>Almost Alone</i> Tour
Whole Wide World	Wreckless Eric	Wreckless Eric	1977 Stiffs Tour
Wild Thing	Chip Taylor	The Troggs	1986 <i>Costello Sings Again</i>
Yes It Is	Lennon / McCartney	The Beatles	1984 Solo Tour
Young Boy Blues	Phil Spector/Doc Pomus	Jo Jo Zep & The Falcons	1984 <i>GCW World Tour</i>
You're Still On My Mind	L. McDaniel	George Jones/The Byrds	1987 <i>Almost Alone</i> Tour
You Win Again	Hank Williams	Hank Williams	1985 Far East Solo Tour



# McCartney & MacManus

## The Songwriting Partnership

by Dave Farr

By the time it was officially announced that Elvis Costello and Paul McCartney were collaborating on songs, the two had been working together sporadically for several months. Paul had been recording the rock 'n' roll oldies album which would become *Choba B CCCP* during the summer of 1987. Around this time, Paul contacted Elvis about the possibility of writing songs together.

Paul McCartney began a sort of artistic regeneration in 1987. Aside from the critically acclaimed *Tug of War* (1982), his output in the 1980's had not been well received. His biggest successes were one-off collaborations with artists like Stevie Wonder and Michael Jackson, and his live appearances since the Wings tour of 1976 had been limited to special events like Prince's Trust benefits or Live Aid.

In 1987 it seems that Paul decided to get back to more basic ways of working. The *Choba B CCCP* album, with its straightforward approach to roots rock material, and Paul's new interest in a full fledged tour, were part of this process. Another part of it was seeking to work with someone who would challenge him in the songwriting process.

Collaboration was nothing new for Paul McCartney. After the breakup of his most famous and productive collaboration with John Lennon, Paul had worked with Denny Laine in Wings, the aforementioned Wonder and Jackson team-ups, and his *Press To Play* album was a collaboration with Eric Stewart, formerly of 10cc. Yet none of these seemed to be a challenge for Paul and none of them seemed to have the slightest effect on his music. A true collaboration should involve a mixing of the influences of each contributor.

Paul presumably knew that he had not worked with anyone, since the Lennon/McCartney days, of sufficient stature, personality and individuality, to achieve this effect. Elvis, on the other hand, had not done much collaborating by this point. He had written a fair number of songs for other artists, or put lyrics to others' music. But he was not accustomed to sitting and writing a song from scratch with someone else.

Elvis and Paul were not strangers to each other by 1987. Their paths had crossed several times before, although often only briefly. The December 1979 *Concerts For Kampuchea*, organized by McCartney, featured Elvis and the Attractions on the same bill as Wings on the final night. Bruce Thomas also played bass in McCartney's Rockestra that same night and also played bass on one of Paul's best albums, *Back To the Egg*. Paul was aware of Elvis' and the Attractions' music. In a *Guitar Player* interview, Bruce recalled how Paul illustrated his appreciation of Bruce's work with the Attractions by playing him the bass line from *(I Don't Want To Go To) Chelsea*.

In 1981, Squeeze's *East Side Story* LP was originally planned as a double album, with each side being produced by a different producer, two of whom would be Elvis and Paul (Nick Lowe and Dave Edmunds the others.) As it turned out, Elvis and Roger Bechirian produced the album.

Elvis has related how he and Paul were recording albums at the same time in 1982; while Paul was cutting *Tug of War*, Elvis was working on *Imperial Bedroom*. Elvis and Paul would chat, have a cup of coffee, etc.

Of course, The Beatles had been Elvis' favorite group when he was a youngster in Liverpool. *Please Please Me*, the single, was the first record Elvis ever bought on his own. He was a member of the Beatles fan club and Beatles songs had been sprinkled throughout his live sets for years, although actually most were Lennon compositions. Over the years, Elvis had expressed his affection for McCartney's solo work as well, noting that a song like *With A Little Luck* from the *London Town* LP in 1978 sounded pretty darn good on the radio while Elvis was touring the U.S., in comparison to most of the disco flavored dross that was on the airwaves at the time.

Imagine the mix of feelings Elvis had to have gone through when contacted by McCartney about writing together. As he's said in many interviews, it was like meeting someone who'd been to the moon and back. Every once in awhile he had to look up and say "Oh my god, it's HIM!"

It had to be daunting to approach an icon like that as a working partner and equal. On the other hand, as Elvis has also pointed out, Paul didn't call him up when he was a teenage fan. He called him up when he was 33, and had earned a deserved reputation as one of the finest songwriters working. McCartney knew Elvis' work and its quality. He also probably sensed that Elvis would not be a yes man or someone who would just duplicate

whatever ideas Paul put forth, but instead would have his own ideas about what to write, how to write it, and how to produce the recording. Thus, a true collaboration!

During that period in the summer and fall of 1987, Elvis and Paul would meet at Paul's London offices and basically sit down with two guitars and write songs together. Occasionally they would use the piano. Then they could go downstairs to Paul's 24 track recording studio and make instant demos.

It's always been a little unclear how many songs Elvis and Paul have written together. Most accounts put the number that resulted from the 1987 sessions as 9 songs. This does not include the partially completed songs that turned up first (see further). They have since worked on more songs together, and have finished 3 or 4, by my best guess.

Hopefully this partnership will not die out. The recent joint appearance at the Royal College of Music benefit (March 23, 1995) and the news that Elvis is going to be an instructor at Paul's Institute for the Performing Arts in Liverpool, indicate that Elvis and Paul remain friends and hopefully will continue to work together occasionally.

Let's look at the songs that have resulted from this collaboration:

The first song to appear was *Back On My Feet*, which was released in November 1987 as the B side to Paul's single, *Once Upon A Time Long Ago*. This is now available on the repackaged and expanded CD of *Flowers In The Dirt* (lyrics included), which has come out everywhere but the U.S. for some reason.

To break the ice, each had brought to the first session a few songs that were mostly completed but needed some work. From interviews, we know that Paul had *Back On My Feet* at the initial session. Although we know that it was mostly written by Paul before the initial meeting, it certainly seems that Elvis contributed something to this tune, if only in inspiration.

The lyrics are among the liveliest Paul had produced in a long while. Certain Costello trademarks seem to surface, such as the references to temptation and misery, and the images of hands and feet, and it's hard to imagine Paul singing "I don't need love" in a happy snarl, without a little push. Also noticeable is the movie camera imagery, with the narration cutting back and forth and the final reference to Cinemascope. But as Elvis has noted, you can't be sure who is responsible for these things. Elvis has said that if it sounds like Paul, Elvis probably wrote it, and vice versa.

What is evident on *Back On My Feet* is an



increased interest in literate lyrics, a lot of internal rhyming and detail. I also hear a little more "Beatles" in this song. Listen to the overlapping harmonies (an Elvis trademark) and the strange noises made by the chorus, a little *I Am The Walrus* flavoring.

The song itself is a great performance by Paul. The tune is full of surprises and never gets tiresome, because of the variation in the bridge and chorus and then the vocal lines at the end. The bass playing is excellent, and Paul's singing is spirited, much like the vocals on *Choba B CCCP* applied to a contemporary pop song.

The two songs Elvis brought to the initial sessions were both released on *Spike* in 1989. One was *Pads Paws And Claws*, a song I would never have expected to list McCartney as a co-writer. In the BBC special, *Everything You Always Wanted To Know About Spike*, Elvis described how Paul helped him finish the song. Basically Elvis had a repetitive blues riff and some lyrics and a chorus. Paul made him explain the title by writing a bridge that gave examples of pads, paws, and claws. The bridge also adds a musical variation that lifts the song out of a rut. Paul's contribution to this song may have been limited, but it was very crucial.

The other collaboration featured on *Spike* was *Veronica*, a track on which McCartney also plays bass. Again it's hard to tell how much McCartney added to what Elvis had already done. I would expect that since this song, like *That Day Is Done* (see further), is mainly based on Elvis' own personal experiences, that the bulk of the lyrics are his. But recently on the *CyberTalk* interview, Elvis noted that the bridge is McCartney's. In any event, it's a fine song, very pop but still beautiful and serious.

The new partnership gave Elvis his first (and so far, only) Top 20 hit in America, when *Veronica* went to #19 on the charts, helped in no small part by a brilliant video aired heavily by MTV and VH1. The other result of the partnership was an endless stream of questions for Elvis about writing with Paul. You still can't read an interview since 1989 without a question about it.

The goal of the collaboration, however, was to write songs for Paul's next album. So, initial tune ups out of the way, the pair set out to write entirely new songs from scratch. Four of these appeared on Paul's *Flowers In The Dirt* CD, released in June of 1989. The others surfaced on later releases, if at all. At one point, the plan was for the entire CD to be collaborations; however, Paul decided this might look like he was leaning too much on

Elvis for support. Excuse my bias as an Elvis fan, but I am convinced that the McCartney/MacManus material on *Flowers In The Dirt* is the best stuff on the CD, although I do like a few of the other tracks.

*My Brave Face*, the first single from the CD, and the lead off track, is in some ways the most successful song, since it is an instantly likable, infectious pop song and a perfect representation of what works in this collaboration. Because Elvis could pass along his affection for Paul's classic technique from the 60's to Paul himself, the result is a very enjoyable pop song that reminds one a lot of music from the past, while still sounding fairly fresh.

As both composers have noted, the song is full of Beatlesque touches, from the descending harmonies on the chorus, to the very independent bass line, and to the simple guitar lick that serves as a wonderful hook. Lyrically, the song is most interesting in its little details, with the references to pillows, sheets, dishes, and other everyday items, rather than vague homilies. Musically, it's irresistible. The guitar figure makes for a wonderful bridge, and is then repeated over the final chorus to wrap things up beautifully, as we hear the intro to the song repeated. An almost perfect pop arrangement.

According to at least one interview, Paul credits this song with turning his attention to the Beatles catalog for his 1990 world tour! Elvis persuaded Paul to get the old Hofner bass out of storage, and the rest is history.

*You Want Her Too* is another great pop song that smacks of Beatles' influence. This is the song that the composers cite as worrying them that Elvis was unconsciously assuming Lennon's old role a bit too much, in placing a hard edge opposite Paul's softness and contrasting his point of view. It was recorded with Paul doing both vocal parts, but it was decided quite rightly that the duet made more sense. The song is quite successful and funny. Lyrically, it is fun to hear anyone, especially Elvis, give McCartney a tongue lashing, and Elvis uses his most sneering vocal for it. The lyrics are rather simple, and this allows for some acting by the singers.

Musically, we have some great drums (mixed the way Nick Lowe might've done it!) and an amusing organ in the background, reminiscent of the one in *Being For The Benefit Of Mr. Kite*. Paul added an interesting music box style opening which is extended with an orchestra at the fade. Listen to the 60's style guitars in the right channel, and the elongated "predictable and ni-I-I-ice"

singing. Very enjoyable. Elvis performed this one on the 1989 Rude 5 tour several times, but it doesn't match the duet.

*Don't Be Careless Love* is the least successful of the four songs. Elvis has said that they would sometimes try to write in a certain style, and this seems like a tribute to Roy Orbison. Unfortunately no one can sing like Orbison could, and McCartney's rather frail vocal on this one hinders it. One article notes that this is actually Paul's guide vocal from the demo, and that the vocals were not redone. The lyrics are a bit too consciously strange, and the vocal harmonies unsuccessful. All in all, the least appealing of the bunch. It really doesn't work; and it's interesting that this is the one collaboration (other than *Back On My Feet*) we've never seen Elvis play live.

By contrast, *That Day Is Done* is one of Elvis' best songs, and Paul does a fine job on the vocals. Elvis had begun performing this song as early as the Confederates fall 1987 tour, and it was always a rousing, almost gospel number. Paul took some different approaches to the vocal lines, which interestingly enough, Elvis began to incorporate into his renditions of the song after the CD was released. Paul has given Elvis most of the credit for this one in interviews, and it is known that the impetus for the song was the death of Elvis' grandmother. EC, on the other hand, says that Paul developed the chorus, somewhat in the vein of *Let It Be*. Elvis sings background vocals on this one, which also features brass almost in the style of the Dirty Dozen Brass Band from *Spike*. The track does have a slight *Spike* sound to it. The words are very effective and spare, in a gospel style. This is definitely the weightiest of the four songs on the CD, and the one that will last longest. Elvis has yet to record it himself, but has continued to perform it ever since 1987, as recently as this summer's *Meltdown* festival.

As was mentioned earlier, one effect of the collaboration was Paul's willingness to resurrect his Beatles past. Elvis had to coax it out of him on the above songs, but once the Hofner bass was out of the case, Paul seems to have acknowledged his past and decided he could celebrate it. As he said, who better than he? And thus the 1990 world tour featured extensive selections from the Beatles' catalogue.

Unfortunately, Paul chose not to perform any of the co-written songs on tour, except for *My Brave Face*. *That Day Is Done* was included on the soundtrack of the short film shown to introduce the show. Elvis, on the



other hand, had been playing some of the Mac and Mac songs live since 1987, and continued to play 3 of the 4 *Flowers In The Dirt* songs in his 1989 summer tour.

During that tour, the opportunity for a joint live appearance by the two Macs arose but failed to occur. McCartney was in New York rehearsing for his upcoming tour and promoting *Flowers In The Dirt*, as Elvis and the Rude 5 swung into the New York area on their *Spike* tour. When Elvis played the Palladium August 27, 1989, rumors were rife that McCartney would drive down the street and join Elvis on stage. Elvis and McCartney had actually visited each other while Elvis was in the Big Apple. Unfortunately, Paul did not make an appearance. Elvis was kind enough to let us know very early in the show that we should stop looking for "moptops" in the wings, by performing *You Want Her Too*, an obvious duet candidate, alone as the set's third number. After that, we all relaxed and enjoyed one of the hottest shows of the tour.

Between *Spike* and the 1991 CD *Mighty Like A Rose*, there were rumors of further collaborative sessions. An October 1990 *NME* interview with Paul had him planning to write with Elvis again. It is unclear when and if this happened, and what songs came out of it. *So Like Candy* was obviously written in the first sessions, as was *The Lovers That Never Were*. Other co-written songs that have appeared are of indeterminate date.

*MLAR* included 2 more Mac and Mac songs. The first, *So Like Candy*, is apparently one of Elvis' favorites, as he released it as a single despite its lack of chart potential and has continued to play it live ever since. Both Elvis and Nick Lowe have stated that McCartney's demo version of this is brilliant, and that they wish Paul would release it. Time will tell. Music and vocals in this song create more of a mood than a tune, as the pace is somewhat dreary. I find it too repetitious and melodramatic.

*Playboy To A Man*, on the other hand, is another one that you are surprised to see McCartney's name on. This bizarre attack on the male animal is distinguished by a very strange vocal that has one looking at the credits to see if it's really Elvis. It is, but he sang the song through a long pipe to distort the sound of his voice. If you're in the right mood, this song can be a lot of fun, and it was great as a live raveup.

By the time the *MLAR* tour had ended, Elvis was beginning to explore another collaboration, with the Brodsky Quartet. McCartney, meanwhile, had produced the *Liverpool Oratorio*. It's interesting that both

composers began to work with more classical forms around the same time. Paul has noted that Elvis encouraged him with the *Oratorio*. Paul's experience, though not lauded critically, probably encouraged Elvis to pursue his interests with the Brodskys.

In 1993, McCartney's *Off The Ground* LP was released, featuring two more of the collaborations. Chief vice - overproduction! The songs on *Flowers In The Dirt* skirted perilously close to this fate, but survived. Elvis had produced the collaborative tracks on that CD himself, but Paul felt they were too spare. Elvis' production ideas were overruled by slicker producers. Paul appeared once on MTV in 1989 and amusingly recreated the debate between himself and Elvis, with Elvis shooting down every suggestion Paul made regarding the use of synthesizers, echo, drum sounds, etc. Still, Elvis' spare sound didn't survive on *Flowers*, but it wasn't buried either. On the *Off The Ground* songs, overproduction wins hands down, and the songs suffer as a result.

*Mistress And Maid* is a simple waltz that gives us a succinct character study. It has pleasant harmonies, a French horn (or something quite like it), and a very 60's ending with elongated syllables on the fade out. However the vocals are buried in a self consciously "modern" sound. I paid little attention to this song till it was performed at the Royal College benefit as an acoustic duet by Elvis and Paul. It sounded great, and made me hear the very good framework of the song. Simplicity is a virtue.

The second song, *The Lovers That Never Were*, is actually the first of the true collaborations Elvis and Paul wrote. They intended it to be in the style of Smokey Robinson. Elvis had performed this live a few times in 1987 as a lovely piano-based ballad. Paul's recorded version, on the other hand, buries the song under a huge drum sound and synths, and too many harmony parts. Paul recently played part of the demo for this song on his syndicated *Oobu Joobu* radio show, and then played part of the CD track immediately after. The contrast was startling. The very plaintive song worked really well as a ballad with simple music; the CD ruins the song with bombast. It's a shame, because the song contains some lovely lyrics, a great blend of sentiment and artfulness. In some ways, it's the lyric that best blends the strengths of each songwriter.

This past spring, another previously unheard collaboration surfaced in Elvis' live shows, a song called *Shallow Graves*. This is

a simple blues number much in the vein of *Pads Paws And Claws* or *Sally Sue Brown*, but with some very macabre humor about death ("throw another Joan on the blaze").

In 1989, it was rumored that a collaboration called *Indigo Moon* would be released as part of a special repackaging of *Flowers In The Dirt*, but it never surfaced, and Elvis recently denied any knowledge of such a song title. The only other known song is titled *I Don't Want To Confess* which was mentioned by Elvis in a November 1994 BBC Radio interview.

Until recently, things seemed to be very quiet on the McCartney/MacManus front. The occasional reference would be to the fact that each liked working with the other, and hoped it would again come about. Still, each seemed busy with their individual projects. On March 23, 1995, however, Paul hosted a benefit for the Royal College of Music, and invited Elvis to perform. For the first time ever, Paul and Elvis performed together on stage, duetting on one of the more obscure items in their joint catalog, *Mistress And Maid*. Paul also suggested to Elvis that they do *One After 909*, a Beatles number dating from the group's earliest days (though it was not recorded for release till 1969).

A further result of the collaboration was McCartney's performing at the same benefit with The Brodsky Quartet, in lovely versions of *For No One*, *Eleanor Rigby*, and *Yesterday*. A pretty amazing event, if you think back to the countless times it has been said that music like *The Juliet Letters* owes its genesis to early blends of pop and classical like the above songs and other experiments the Beatles tried back in the mid-60's!

All in all, the results of the McCartney-MacManus collaboration have been quite successful. It has been particularly exciting for fans like myself who loved the Beatles, and still enjoy seeing Paul hit one out of the park once in a while, to see him working with Elvis. We can hope that they will continue to work together on various projects in the future, and continue to inspire each other and to inspire us.

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**Those Eternal Questions:**  
will return next issue. Please submit your  
Costello-queries to Dave c/o this magazin  
He can also be reached directly on-line at  
[XprtWrites@aol.com](mailto:XprtWrites@aol.com)





### Spotlight On New Releases

#### New Release:

*Deep Dead Blue*

U.K.

CD Warner Bros./Nonesuch 9362-46073-2

Japan

CD WEA WPCR-427

*EC and Bill Frisell recorded live at the Meltdown Festival, London, Queen Elizabeth Hall RFH2, June 25, 1995*

#### Promotional CD Singles:

Spain

*Pouring Water On A Drowning Man*  
WEA 2041

#### Reissues:

*King Of America*

U.K.

CD Demon DPAM 11

MC Demon DPAM CASS 11

LP Demon DPAM LP 11

U.S.

CD Rykodisc RCD 20281

*With Extended Play and Bonus Live Tracks*

*Blood And Chocolate*

U.K.

CD Demon DPAM 12

U.S.

CD Rykodisc RCD 20282

*With Extended Play and Bonus Interview*

#### Special Promos:

U.S.

*Magic And Malice*

CD Warner Bros. PRO-CD 7748

*Sampler meant for in-store play featuring Veronica, London's Brilliant Parade, So Like Candy, Jacksons, Monk And Rowe, Chewing Gum, 13 Steps Lead Down, I Threw It All Away, Deep Dark Truthful Mirror, Hurry Down Doomsday*

*King Of America/Blood And Chocolate*

CD Rykodisc (RELEASE CANCELED)

*Double-CD with both bonus disks.*

#### Compilations:

U.K.

*The Demon Bible*

CD Demon

*18-Track sampler exclusive to Tower includes Big Tears.*

## NEW BOOTLEGS

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

Elvis Costello

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

Going Stateside (Hawk) A good audience tape from the 5/13/94 *Brutal Youth* show at the Universal Amphitheater which misses two songs as well as all of the encores. Great packaging with color photos and picture disk.

A Royal Performance (Yellow Dog) A soundboard of the recent 3/23/95 *Paul McCartney & Friends* benefit show from St. James's Palace includes Macca & EC's version of The Beatles' *One After 909* that was not broadcast on the radio. It omits *I Almost Had A Weakness* which was broadcast and *God Only Knows* which was not.

Hidden Charms (AMCOS) Good quality copy of the 5/17/95 *Kojak*-show FM broadcast from Shepherd's Bush.

Greatest Hits Live (Chartbusters) Cheap Aussie boot that mixes tracks from several shows on previous boots from "down-under".

Plugelectric (Swindle) Combines a good clean *MTV Unplugged* with the 11/16/94 Glasgow FM.

#### Heard about but not yet heard:

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

Jesus, This Is Elvis (Kiss The Stone) Another release of the 5/17/95 FM broadcast.

#### With A Little Bit Of Costello:

Oobu Joobu (Yellow Dog) Double-CD for Shows #3 & #4 features Paul & EC's demo for *The Lovers That Never Were*.

There are also three Dylan boots from the March 1995 London Brixton Academy shows that feature the encore duets of EC and Dylan. *Brixton Blues* (Kiss The Stone) is a great audience tape of the 3/31 show with *I Shall Be Released* and *Rainy Day Women Nos. 12 & 35*. *Romantic Facts Of Musketeers* is also from 3/31 show but of a lesser sound quality. *Skipping Reels Of Rhyme* is from 3/30.

## Costello Covers

### Reader Follow-Up

The following are additional cover versions of Costello songs as spotted by our alert readers. Thanks to all who contributed.

Several versions of *Pump It Up* were noted. In 1986, it appeared on a U.K. 12-inch by the band *Makin' Time* on the 54321 Countdown label. Little Feat spin-off band *Chicken Legs* also reportedly recorded the tune. Recently the band *Molly Half Head* released it as a B-side in the U.K. and U.S. head bangers *Trixtter* had it on their *Undercovers* LP on Backstreet.

Also reported was a live version of *Shipbuilding* by Hue & Cry on their LP *Bitter Suite*. Folk-singer *Katy Moffat* also recorded *Indoor Fireworks* in 1992 with her band *The Great Unknown* as the title track of a CD released by Red Moon Records in Switzerland.

U.K. pop band *Wet Wet Wet* included a bonus CD with their *High On The Happy Side* CD that contained a version of *Town Cryer*. Dutch "junkie-rocker" *Herman Brood* also covered *Watching The Detectives* on a bizarre 1978 LP featuring one-side of cover versions.

Finally, on the Indie scene, Chicago-based band *Fitz Of Depression* have just released a seven-inch single of Joe Jackson's *I'm The Man* b/w EC's *Welcome To The Working Week* with a great sleeve that mimics both original artists. A previous release by the band included a cover of *Miracle Man*.

## Laser Disk Update

*The History Of Rock 'n' Roll*, which was mentioned in BB#2, has just been released on laser by Time Life (13870). Featuring interviews with EC in its *Punk* and *Britain Invades, America Fights Back* segments, it also includes EC's first ever TV performance (*Alison* from Granada TV) as well as bits of *Less Than Zero / Radio Radio* from Saturday Night Live and the *Jacksons, Monk And Rowe* promo video.

The *Alison* recording is a solo version that includes an on-screen disclaimer apologizing for its less-than-perfect quality as it comes from the only known source and is slightly damaged. The 5-disk set sells for around \$200 and is highly recommended.





## The Latest EC News

### Meltdown Mini-Album Rush Release

On August 14th, Warner Bros. / Nonesuch issued *Deep Dead Blue*, a CD-only mini-album featuring seven songs recorded during EC's Queen Elizabeth Hall appearance with American jazz guitarist Bill Frisell at the *Meltdown 95* festival on June 25th. Materializing in the record racks just seven weeks after it was recorded, and featuring packaging crude enough to embarrass even the most slap-happy bootlegger, this release was limited to a pressing of 10,000 copies.

There was a deliberate absence of promotional activity surrounding the album and, consequently, it received scant press attention (although the good old *NME* managed to find space for a particularly spiteful review). *Poisoned Rose* was pruned from the release for no apparent reason along with all of EC's between-song patter, which presumably, was judged unlikely to withstand the scrutiny of repeated listening.

### B&C Winds Up Reissue Project

The two-year Costello reissue programme which began in October 1993, drew to a close in early September this year with the release of his final pre-Warners album - 1986's *Blood And Chocolate* - by Demon/Rykodisc. As with all previous reissues, the album features extensive liner notes written by EC himself whilst the musical content has received the attentions of "the latest 20-bit technology" courtesy of Roger Bechirian.

Packaged with some initial copies of the album was a "bonus" CD featuring 78 grueling minutes of EC in conversation with Peter Doggett from the U.K. magazine *Record Collector*. Recorded in Dublin on July 21st, the interview formed the basis of a lengthy feature on Costello published in the September issue of the magazine.

### EC & Jerry

As the world mourned the untimely passing of the Grateful Dead's Jerry Garcia, the 8/21/95 issue of *Time* turned to "post-hipster novelist" Ken Kesey and EC ("singer-composer") for comments. EC had several insightful comments about the man with whom he shared the cover of the March 1991 *Musician* magazine and on 4/24/89 the stage

of Sweetwaters in Mill Valley, CA:

"His voice was a picture of the American past. You could call it sepia-tinted. It's like one of those great Civil War pictures that is so sharp it shocks you how much detail it holds, yet at the same time it's not in color". As for Garcia's guitar-playing, Costello says it "wasn't a question of virtuosity for its own sake, dazzling with millions of notes. It had a lovely tone and touch, and even when he played steel guitar, he added his personality and humour to it".

In 1991, EC contributed *Ship Of Fools* from the *Kojak* sessions to the Dead tribute LP, *Dedicated* whose liner notes included EC's reflections on being a Dead-fan as well as a picture of him in the audience at a 1972 Dead concert in Liverpool. At his 4/16/87 solo show in San Jose, CA, EC performed a medley of *Ship Of Fools* / *It Must Have Been The Roses* which was later broadcast on the syndicated *Grateful Dead Hour* radio show.

EC further commented to *Time*, "It becomes a story about the tie-dyed hordes of the 60's. And then you think, 'Well, what about the songs?' They wrote an awful lot of terrific songs." Elvis also gave similar comments in the August 25th *Entertainment Weekly* and the September 21st *Rolling Stone*. A final note, EC also performed *Ship Of Fools* in Edmonton (see page 7).

### James Burton

Mr. James Burton, guitar-legend and member of EC's Confederates and *Kojak*-band, recently suffered a tragic experience. In August, James fell from a ladder while trimming a tree and required surgery for a severe multiple fracture of his ankle. He then encountered severe and unexpected complications after surgery and lapsed into a near-death coma for four days. We are happy to report that James recovered from the coma with no lasting damage. He still however has a bum ankle full of pins and is on crutches.

Big thanks to Sylvia Corley of the *James Burton International Fan Club* for her help in clearing up what was a very confusing story being bantered around in the press. Requests for info about the club (EC is a member!) and get well wishes to James can sent to P.O. Box 51475 Jacksonville Beach, FL 32240.

### The X-Files

EC has been asked to contribute a new track to a compilation of songs that have "inspired or are inspired by *The X-Files*", the hit U.S. television series. When asked about the show during his recent on-line *CyberTalk* interview EC replied "It's wonderful!".

Other artists on this Warners project are PJ Harvey, Aphex Twin and R.E.M. and the

whole deal is being led by David Was.

### Phoenix Festival Scam

Back in the summer, *Beyond Belief* was puzzled by reports emanating from a number of sources that Elvis & The Attractions had made an unscheduled appearance at this year's Phoenix Festival, held near Stratford-upon-Avon in the U.K. between July 13-16th. Since EC's management office emphatically denied that such an appearance had taken place, we naturally thought no more of it.

Still the reports kept coming through, some from readers who even claimed to have heard a live radio broadcast of the band performing at the festival. It was only when we discovered which radio programme was involved, and in particular which DJ, that we were able to finally solve the mystery.

Danny Baker (for it was he) would no doubt have been delighted by the number of people he was able to fool during his BBC Radio 1 show on July 15th. He spent the morning claiming to be broadcasting various acts direct from the festival, whilst actually playing live tracks from official releases (in EC's case *Lip Service* from the *Live At El Mocambo* album). One of our correspondents (who'll remain nameless) noted that EC was "in surprising good voice" for the broadcast.

### Brett Anderson Sings EC

On Saturday, September 9th, the U.K. Go! Discs label released *Help*, a charity album featuring tracks recorded at various European studios only five days earlier by such British pop luminaries as Blur, Oasis, The Stone Roses, Paul McCartney and Paul Weller. One of the more surprising inclusions was Suede's version of the Clive Langer/EC song *Shipbuilding*. All proceeds from the album go to War Child, the project founded to help children caught up in the war currently raging in the former Yugoslavia.

### Dubliners Records EC Song

Ronnie Drew, lead singer of Ireland's legendary Dubliners group, has released a solo album titled after a song which EC wrote specially for him. *Dirty Rotten Shame* was released in the U.K. by Sony/Columbia on September 18th.

### Rock & Roll Hall Of Fame

Amongst all the hoopla from Cleveland, the only mention of EC was the inclusion of *Pump It Up* on the Hall's list of the 500 most important songs of all time. It would be a shame if EC received no more recognition than this. But with *Rolling Stone*'s Jann Wenner on the Hall's Board, one wonders. After all, Wenner reportedly had never even heard EC's music when he was on the cover



of the mag in 1982. EC is eligible for induction into the Hall in 2002, 25 years after his first release.

### Tiny Steps

On the Graham Parker on-line mailing list, when asked about collaborating with EC, GP responded: "Me & Costello doing a project together? Two over wordy, self-important nerds whining continually at the same time? I don't think so!" \* Some TV snippets: an actor on the U.S. series *Melrose Place* was caught singing *Alison* while one on the U.K. cop-show *Out Of The Blue* was mumbling *Deep Dark Truthful Mirror* \* A *This Years Model* poster is spotted in the film *Dolores Claiborne* \* Microsoft's *Encarta '95* CD-Rom encyclopedia includes about 40 seconds of *Pump It Up* \* Singer Tom Jones includes *I Can't Stand Up (For Falling Down)* in his live set, thanking EC for bringing this one back to life \* *Newsweek* (7/24) magazine's *Cyberscope* ran a photo of the *Imperial Bedroom* LP cover when plugging Voyager's World Wide Web site of interactive album reviews. This new multimedia spot (<http://www.voyager.com/>) features a Jimmy Guterman review of the LP that accesses sound bites from your CD for emphasis \* *Ohio Magazine* listed the infamous Columbus Ray Charles incident as one of 45 historic events in rock music that have happened in Ohio \* XTC fanzine *The Little Express* reports that Steve Nieve has been asking the band's Andy Partridge to write with him. "He sent me a tape of totally 'off-the-top-of-his-head' piano playing which I'm not sure what to do with. I suppose I should call and have some thoughts about it" \* The September 2-8 issue of *TV Guide* (U.S.) listed EC & The Attractions 1977 *Saturday Night Live* performance as #5 in "TV's 10 Greatest Rock 'n' Roll Moments" \*

## Radio Radio

### In the U.K.:

July 8 - Live Aid: Ten Years On (BBC-1) Remixed from the original master tapes this broadcast included EC's *All You Need Is Love* and a couple of recent interview clips.

July 29- Johnnie Walker (BBC-1) Rebroadcast of the 11/16/94 Glasgow show.

### And Elsewhere:

BBC's Story Of Pop (New Zealand) Episode #31 focused on the rise of the independents and prominently featured Stiff Records with

sound bites from EC and Nick Lowe.

Oobu Joobu (U.S.) The final episode of Paul McCartney's radio series included bits of *God Only Knows* and *One After 909* from the 3/23 St. James's Palace gig

## Television

### In the U.S. on the toob:

Live-Aid (July 15) VH1 Tenth anniversary edited rebroadcast featuring EC's solo acoustic *All You Need Is Love*, interrupted this time not by an MTV-VJ, but by EC himself in a new brief interview segment. EC recalled how former Rockpile drummer, Terry Williams, then with Dire Straits, told him in the dressing room: "now don't worry now, there's only 2 billion people watching on television" He also mentioned that his choice of this song was influenced by the fact that he felt he did not have a song that would be recognized internationally and that there was a precedent in that this song was performed by the Beatles in the first worldwide global link-up.

### And Elsewhere:

Best Of Montreux Festival, Switzerland (July 1-2) Canal Plus, France Rebroadcast from 1989 festival featuring EC's *Pretty Flamingo* backed by Pete Thomas, Nick Lowe, Chris Difford and Glenn Tilbrook.

The Music Of Kurt Weill: September Songs (July 2) 2DF, Germany Rebroadcast with EC & The Brodsky's *Lost In The Stars*. Will this ever be released?

Much Music (August 21) Canada Interview from the Edmonton Folk Festival.

## In Print

Some recent articles about EC:

### Magazines:

FAD Kojak and multimedia flavored interview in which EC tells the world he is a "Mac-user" with a Powerbook.

Impact (July/August) Canadian mag gets a *Kojak* interview with the man as a prelude to Edmonton appearance.

Mix (August) Interview with focus on 5/17/95 multimedia event. Great color photos

including one taken during *CyberTalk*.

Mojo (August) In the top 100 "Greatest Albums Ever Made" we find *This Years Model* at #69 and *Get Happy* "bubbling under" at #128. Great info about the recording of *TYM*. EC is also mentioned in a feature on James Burton and can be spotted in the Sgt. Peppers-like photo on the cover.

Q (August) The Q & A page gives us the background behind Leon Payne's *Psycho* and the *KOA* reissue gets a five-star review.

ICE-The Monthly CD Newsletter (September) The *CD Watchdog* column refers a query to Peter Macklin of Demon Records about the loss of some original artwork in the reissue packaging. Peter replied in a detailed response that "Every aspect of the packaging was down to Elvis".

Mojo (September) Contains a less-than-flattering review of the *Meltdown* festival and photos of Moondog and Jeff Buckley.

Record Collector (September & October) Two-part career retrospective interview with editor Peter Doggett. The first part is also found on the *B&C* bonus disk.

Select (September) Brief little interview with EC discussing the debut of "The Beard" on the *King Of America* album cover.

Q (October) Features a letter (and photo) from Allan Mayes, EC's partner in the early folk-duo *Rusty*. Mayes commented that EC's choice of *The Record That Changed My Life* should have been *Silver Pistol* by Brinsley Schwarz.

*In case you missed out, Q, Mojo, ICE, Record Collector and Select all sell back issues*

### Newspapers:

New York Daily News (7/31) Preview of upcoming Beacon Theater shows with brief remarks by EC including his outlook on the select appeal of these shows: "Only a megalomaniac wants to be loved by everyone".

New York Post (8/2) Brief interview with noted columnist Lisa Robinson.

### Books:

Bootleg: The Secret History Of The Recording Industry by Clinton Heylin (St.Martin's Press)

Great book about a topic near and dear to us all that makes not enough mentions about EC but does list 50,000,000 *Elvis Fans Can't Be Wrong* among "The Top 100 Bootlegs".



## Blood and Chocolate Extended Play Tracks

Seven Day Weekend (with Jimmy Cliff from the soundtrack to Club Paradise and a U.S. single)

Forgive Her Anything (previously unreleased)

Blue Chair (single version recorded with the Confederates)

Baby's Got A Brand New Hairdo (B-side to Don't Let Me Be Misunderstood)

American Without Tears No. 2 (Twilight Version) (B-side to Blue Chair)

A Town Called Big Nothing (from the Straight To Hell soundtrack)

Return To Big Nothing (from the Straight To Hell soundtrack)

## COMPETITION!

This month we have 10 copies of the U.S. 9-track promo sampler *Magic And Malice* to give away courtesy of our friends at Warners. We will give these away to the first 5 readers from each side of the pond to simply tell us where the title of this CD comes from. Sorry, no E-mail responses on this one. "Snail-mail" only to keep this fair.

As to last issue's question about the six tracks from *Ten Bloody Mary's* and *Out Of Our Idiot* that EC has never performed live, we had NO winners! The songs were *Seven Day Weekend*, *Walking On Thin Ice*, *Ghost Train*, *Baby's Got A Brand New Hairdo*, *The Flirting Kind*, and *The Stamping Ground*.

Dewitt Shainline from Mississauga, Canada and Michael Halliday from Brentford, U.K. both came very close and will receive a *Kojak Variety* promo cassette sampler from Warners for their efforts.

## Fan Flashback-Bill Brown

Back in November, 1977, I was working at an independent record store, *Aquarius Records* in San Francisco. It was a great time to be involved in the local music scene, and there was a constant influx of great new bands coming to town. I was an Elvis Costello fan from the appearance of the first import Stiff 45's and the word that he was coming to town to play his first ever American dates was very exciting. There was a real buzz and curiosity surrounding the event. He was set to play two nights, November 15th & 16th, 2 shows a night at The Old Waldorf which was a great small club that probably held a few hundred people. Needless to say, I had tickets for all four

shows.

The day of the first show, I was working at the store when Elvis himself came in! He was looking for George Jones records among other things, which as I remember, we didn't have. But his next request was for Question Mark & the Mysterians. He said he wanted to play them for his keyboard player, who had never heard them, even though his style was constantly being compared to their "Farfisa" sound.

We didn't have any available at the store, but I had their two LP's in my own collection. I said I'd give them to Elvis that night as a gift, and he said great, bring them backstage between sets. After an incredible first show, I went backstage and gave the LP's to Elvis. He signed a poster of the first LP cover for me - "No Tears, Elvis", in reference to the Mysterians song *96 Tears*.

I've been a huge fan ever since, and have seen numerous shows over the years, but the incredible impact of these first four shows is still with me. *This Years Model* had not been released yet, but they played quite a few songs from it, and I began to realize the song writing talents on display. Having *Pump It Up*, *The Beat*, *Lipstick Vogue*, and *(I Don't Want To Go To) Chelsea* introduced as new songs gives you an idea of what kind of shows these were.

**Bill Brown is the one in the back with the beard & the Boy Howdy t-shirt**



## TO THE EDITOR

## FROM PAGE 2

After five hours of music, the crowd started to disperse and the day's entertainment had finished. But Elvis hadn't been on. I asked someone why Elvis hadn't played his set and the bloke informed me that he had been on MAIN STAGE ONE. "What's this then?", I asked. "MAIN STAGE TWO", he replied.

My world caved in! When leaving the

stage I looked around to see if there was any indication that this was the second of two main stages, but there was none. Leaving the grounds I couldn't believe that something so tragic could happen. I had spent nearly a quarter of my monthly wage to see my musical hero and saw nothing!

I was extremely disappointed and bitterly angry at having missed the chance of seeing Elvis so locally. I wrote letters to my local paper and the City Council immediately the next day. The *Cambridge Evening News*, my local paper made an article about it and had got in touch with the Council. The Council as usual had an answer for everything. They claimed that programmes were on sale at all times and that the stages were clearly sign-posted. This was not true as I had found out myself.

To add insult to injury, my mum said that she could hear Elvis in the back garden! I should've stayed home as I would've heard more. The Council wrote a letter to me saying more rubbish at how it said that Elvis would be on MAIN STAGE ONE in their advertising campaign. I have seen nothing of the sort.

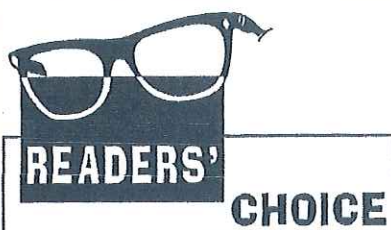
This is one night that I had to forget quickly but because it was so unbelievable it hadn't completely sunk in! I'll just have to wait for the next tour.

Stephen Thompson  
Cambridge

## Upcoming Live

November 7 Elvis Costello & The Brodsky Quartet will present "An Evening Of Classical Music" at St. George's Brandon Hall, Bristol, U.K.





The votes are in again and here are our readers' current faves.

### TOP TEN SONGS

1. *Beyond Belief* (1)
2. *Brilliant Mistake*
3. *No Action* (6)
4. *New Lace Sleeves* (4)
5. *Kinder Murder* (2)
6. *All The Rage* (9)
7. *I Want You* (3)
8. *Man Out Of Time*
9. *Red Shoes*
10. *Riot Act* (10)

### TOP FIVE ALBUMS

1. *King Of America* (1)
2. *Imperial Bedroom* (2)
3. *Get Happy* (4)
4. *This Years Model*
5. *Trust* (5)

### READER'S SPECIAL

#### Favorite Costello Concert (By Tour)

1. 1994 *Brutal Youth World Tour*
2. 1986 *Costello Sings Again*
3. 1991 *Rude 5 Tour*
4. 1995 *Beacon Theater Shows*
5. 1993 *Juliet Letters Tour*

#### Most Treasured Live Tape

1. 4/12/79-Bethlehem, PA (*I Stand Accused*)
2. 2/28/78- Washington (*In The District Of Columbia / Elvis Goes To Washington*)
3. 10/86 - Broadway Theater New York
4. 1995 - Beacon Theater shows
5. 3/18/93 - *Live At New York Town Hall*

#### Best Song To Open A Concert With

1. *No Action*
2. *Accidents Will Happen*
3. *I Want You*
4. *Pony St.*
5. *Temptation* (Nieve arrangement)

For next issue pick your three favorite new Costello songs from those listed on page 4 as well as your choice for the single and the songs to open and close the new LP

# 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 January 15, 1996. Please contact Mike Bodayle c/o this magazine.

### THIS SPACE COULD BE YOURS!

PLEASE SUBMIT A FREE CLASSIFIED FOR THE NEXT ISSUE

#### WANTED

Japan Tour Book (1994); live tapes and videos (PAL system) of Elvis; shows (1995); original versions of songs covered by EC; tapes of studio/live recordings including Steve, Bruce or Pete with other groups, musicians. Oliver Ridolphi, 22 Rue Gratin, 67200 Strasbourg, FRANCE

#### DESPERATELY SEEKING

Costello Completist looking for: Warners Special *Kojak* promo, German *Kojak* sampler, Japanese *Bama Lama Bama Loo* and German *Georgie & His Rival*. Mike Bodayle, 110 Granburg Circle, San Antonio, TX 78218, USA

#### ROCKPALAST VIDEO WANTED

Looking to trade for copies of the recent rebroadcasts of EC & the Attractions on this German TV show from 1978 and 1983. Craig Smith, 90 Chapin Greene Drive, Ludlow, MA 01056, USA

#### SELLING OUT MY COLLECTION

Books, CD's and tapes of EC, Dylan, Vam Morrison, Neil Young and more. For a list of the items for sale write to: Mike Simonyi, 1506 W. Willetta, Phoenix, AZ 85007, USA

#### COSTELLO COLLECTIBLES

Your Costello trade-list gets mine. Pariso Stefano Via Emilia Est, 4 29010 S. Nicolo Piacenza, ITALY

#### GERMAN COSTELLO FANS UNITE!

Would like to contact other Costello fans from Germany. Peter Klein, Weissenburger Str. 20, 81667 Munchen

#### WANTED: LIVE AT TOWN HALL PROMO

Looking for CD (or tape copy) of the Brodsky Quartet live encore promo. Mike Halliday, 1009 Great Horton Road, Bradford W. Yorks, BD7 4AH, UK

#### BEYOND BELIEF #1

Can't wait for the reprint. Will pay reasonable price for copy of issue #1. Vince Lynch, 29 Durants Park Avenue, Enfield, Middlesex, EN 3 7EA. U.K.

#### TAPES WANTED

Looking for tape of first half of *Meltdown* with Brodskys 6/28/95, *Waterloo Sunset* from 6/25/95 to complete my set and video/CD with Tony Bennett. Many rarities available including videos, live tapes, pack of first 4 EC singles, withdrawn B&C cassette. Please write: Albert Freer, 22 Lovat Walk, Kempston, Bedford, MK42 7LX, U.K.

#### DESPERATELY SEEKING FRANK!

FRANK- the guy with the camera outside the Beacon Theater 8/7/95. Remember Bill & Jim, the two guys who helped you take pictures with The Man? We were next to you in the crowd outside the stage door. You took some pix of EC with us and we took some of him with you and one of us gave EC a demo tape. We want to buy the pictures and don't have your address. We haven't heard from you so you may have lost ours too! These are once-in-a-lifetime photos and we'll cover all expenses. Please call Bill Millard 212-870-3443 (day) or 212-265-8518 (evening)

#### One last autograph outside the Beacon





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