



Elvis at The Supper Club

Photo by Tony Sacchetti

EC & Warners: It's Time

An April story in the Microsoft Music Central on-line magazine claimed that EC's 10-year run with Warner Bros was at an end. Headlined "Elvis Costello Exits Warner Bros", a breathless piece in the Totally Live News column for April 11-13 ran thus: "We don't know how she does it, and we don't want to say that Rhoda Penmark has bugged some of the offices of the record execs around town, but she must have had a fly planted firmly on the wall of Warner Bros president Stephen Baker recently. How else would she have known that Elvis Costello stormed into Baker's office and 'quit'? Okay, maybe there wasn't a fly - since Elvis and Baker were discussing his future at such high decibels it was hard not to hear. We understand that Baker tried to persuade the artiste to stay, but Costello was having none of it. A source close to Costello told TLN that Elvis was packing his bags and will exit the label as soon as his contract has been fulfilled and will head to different pastures at Richard Branson's V2 - where, ironically, Costello's former longtime manager, Jake Riviera, has an imprint. Look for one final album from Costello on Warner Bros - predictably a greatest-hits package with a few new tracks."

BB is given to understand that there are a few inaccuracies in this account (for one a V2 signing seems unlikely), but, considering the events of the past year, EC's departure from the Warners roster hardly comes as a surprise. Warners Bill Bentley told the *Dallas Morning News*: "I don't think he's unhappy with (Warners). I just think he's done all he could do with us, and he's looking to start over and find some new blood." (*ATUB* has sold a mere 97,000 copies in the US.) Bill also confirmed to BB that a greatest hits package is planned as EC's swan song for the label.

According to Costello's office, the coming year may also prove to be a quiet one for his fans. EC has made a conscious effort to focus on his writing and some family commitments. As a result, no live work is planned other than perhaps an occasional "one-off" appearance. As for "one-off's", EC rejected an offer for him and Steve Nieve to appear July 27th at the Fuji Rock Festival in Japan as support to Oasis. There is however talk of some *Terror + Magnificence* dates in the USA (see page 20). As to song writing, during his February visit to the US, EC spent time with Burt Bacharach in LA and the pair are reportedly collaborating and "kicking ideas around".

Elvis Costello's February Frolics in America

▣ **Nashville with George Jones & Ricky Skaggs**

▣ **Supper Club & Letterman with Jazz Passengers**

▣ **Letterman & Grammy Awards with Bacharach**

▣ **Weird Nightmare on Mingus Night**

Inside This Issue

<i>Lip Service</i> - From/To The Editor	2
Live Reports	5
Elvis Costello A to Z	10
Elvis on the Bookshelf	13
<i>On The Beat</i> - The Latest EC News	16
<i>Add To Your Collection</i>	18
<i>Fan Flashback</i> - "Bobfest"	21
Back Issues	22
<i>Readers' Choice/Glitter Gulch</i>	23
<i>Black & White World</i>	24



LIP SERVICE

From The Editor

I somehow find myself blessed when it comes to Elvis Costello. A simple case in point occurred in February when I flew back home from New York on the 13th after seeing the show at the Supper Club with the Jazz Passengers. My flight was originally scheduled to arrive back in Texas in plenty of time to catch Elvis & Debbie singing their duet on the *Letterman* show. Even though the timer on the VCR was set, there is still something special about watching these things as they air. Well, a strong headwind had delayed my journey home and I figured I would be late. I nonchalantly made my way home, turned the TV on, and there it was, the commercial immediately before the musical guests to end the show. I got to see it live.

Back in 1986, I was very fortunate to see 8 out of the 22 *US Costello Sings Again* shows. My trips to Los Angeles and New York were planned. However, by chance I was to find myself blessed and in Chicago to catch *Blood & Chocolate* night. In my new job after a career change from public accounting to private industry, I was getting a quick education in the shrewd business world. One afternoon, we overreacted to a possible business dispute and it was hastily decided that we needed to hire a Lear jet to fly to Chicago to see that a transaction closed properly. It did of course. However, another situation arose for which it was best for me to spend the night in the Windy City. No problem. The Lear went home without me and I proceeded to buy a shirt, socks and underwear as well as, later that evening, a ticket to see EC & the Attractions at the Riviera Theater.

Our past feature articles on *Costello Sings Again* have made it clear how special these shows were. At the time I thought we'd see more of this type of big city residency in the future. But leave it to EC to not retreat old ground. Now who in 1986 would have envisioned *The Juliet Letters*, *Meltdown* or *Costello & Nieve*? It also makes us wonder what form "live Elvis" will take in the future. Regardless of how 1996 ended up with "burning bridges" and retirement talk, the events of past February indicate that EC will find his way to the stage, one way or another.



Above: EC poses with Eric Gatling from Bristol after the July 26th show at Shepherd's Bush Empire in London.

US Readers' Survey

Thanks to all of the US subscribers who responded to our recent survey. (Mr. Perry's subs will soon get their turn.) It was most flattering to read that the number one complaint about *Beyond Belief* was that it only came out quarterly! All in all, we did receive some good constructive criticism and some solid ideas for future issues. Here is a sampling of what you said:

Interviews At the top of the list of things readers liked about the mag and by far what you wanted to see more of. Of course a *Beyond Belief* exclusive with Elvis topped the request list. But you also would like to hear from Nick Lowe, T-Bone Burnett and the Attractions.

News & Concert Reviews Important to most and missing out made many of you envious. Reaction is mixed on the need for detail such as song charts which we view as historically essential. Some commented about poor photos and our motto is "a poor photo of an event is better than no photo!"

Collecting You want info on new releases, rare tracks and of course bootlegs. The need for a bootleg discography seems inevitable. But am I the only one interested in cover versions of EC's songs?

The Past Tour retrospectives and flashbacks seemed popular and we certainly have more in the works.

Again we thank you for your input and we will try our best to keep bringing you the things you want. Please help us out by telling other fans about us and passing along news.

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To The Editor

EC READS BB!

Have been reading your magazine since issue #2, and I'm finally getting around to subscribing. I also wanted to tell you something I've been meaning to since May. I live in the Bay Area, and I was walking into Village Music in Mill Valley on Monday May 13th, and who should I bump into but EC and Caitlin! He was in town for the San Francisco Fillmore show, and Sweetwater (where he played also that night) is right down the street from Village Music. As it turns out, we were the only two people in the store, so we talked for about ten minutes, and when I asked him to sign something, I happened to have *Beyond Belief* #6 in my bag. He CRACKED up, and read the whole mag right there. Funnily enough, there was a picture of him in Village Music from ten years previous in the magazine. Anyway, wanted you to know that he has read at least one issue cover to cover, and he enjoyed your review of *ATUB* (and laughed that you had already invented an acronym for a record that had not been released yet). He was funny and gracious with his time; in fact, I think he would have gladly kept talking, but I didn't want to bug him too much. Great story, huh? I have *Beyond Belief* #6 on my office wall with "To Jeff-- Good Luck-- Elvis Costello" scrawled across the top. Thanks for your magazine; it really is fun to read. My subscription order is in the mail.

Jeff Symonds, San Anselmo, CA

BRUTAL ADVENTURE

As I promised *BB*, here is my story about the rehearsals for the *Brutal Youth Tour* or as EC's guitar pick said, the "Lock Up Your Mothers Tour 94." I arrived in Vancouver Saturday night April 30th. I had received a tip from Richard Groothuizen in Holland that the lads would be rehearsing at some small theater right before the first show on Tuesday. After some investigative work on my part, I found out that they'd be at the Vogue Theater, just a couple of blocks away from the Orpheum, on Granville Street. I should have gotten there a day sooner because they were jamming all day on Saturday. But I'm not complaining as I was treated to an over three hour private concert on Sunday!

You can imagine I was of course there bright and early on Sunday morning. There was an alley behind the theater where backstage was and this would become my

center of operations. It was perfect because there was hardly any pedestrian traffic let alone car traffic. They had a catering truck back there and the woman provided me with the information of the day before.

Well, I started seeing some of the crew: Ernie, Jimmy, Milo, Dave, Flakey, so I knew something was going to happen. Robbie (tour manager) and Jake were also there. I was the only fan there; in fact the only person there not connected with the tour. Then, from down the alley, Elvis appeared by himself, strolling along. When he saw me, he laughed, because I'd become a bit of a presence since 1984 when I first started getting backstage. A rather large and obvious presence as I can't help my physical size.

Anyway, there was some small talk and the Attractions showed up minutes later. Everyone was in a good mood and it was also a beautiful spring day outside. So, I was treated to a wonderful, exciting, energized private reunion concert. This was the first time they played together in eight years (not counting the day before, which unfortunately I missed.) It was a real thrill and one of the highlights of my Elvis pursuits. The next day they only played a few songs. There was a full crew there on this day (Monday) from the US TV show, *Entertainment Tonight*. They did an interview with Elvis and then Elvis and the Attractions played "13 Steps Lead Down" louder than I've ever heard them play any song. It was uncomfortably loud and I had to cover my ears. I think it was done at that level for the TV crew's recording equipment. (*This never aired - Ed.*)

These two days were great. I chatted with Elvis, Steve, Bruce and Pete and I had no competition. A private audience. I did write down the songs that I heard (on an *Export A* cigarette wrapper - the only thing I could find in the alley to write on). Jake even came over to ask me what I was doing. I just showed him and told him that I was writing the songs down!

Brad Kearns, Portland, OR

Our thanks go out to Brad for this noble effort that truly qualifies him as a member in the Costello-fan Hall of Fame!

Accidents Will Happen

Other than a few little typos here and there, the only thing to note about our last issue had to do with our "EC on the FM" article. Our trusty contributing editor (and now "Mr. A to Z") Dave Farr tells us that the 1979 Pinkpop FM carried eight songs in a 1986 rebroadcast as opposed to the four in the original airing.

Brutal Youth Rehearsals

**The Vogue Theatre
Vancouver, British Columbia
Sunday, May 1, 1994**

London's Brilliant Parade
Party Girl
Pony St.
Watching the Detectives
You Belong To Me
Man Out of Time
My Science Fiction Twin
No Action
High Fidelity
The Beat
Pony St.
Beyond Belief
Sulky Girl
London's Brilliant Parade
Deep Dark Truthful Mirror
This is Hell
Clown Strike
Hand in Hand
Big Tears
Kinder Murder
Rocking Horse Road
So Like Candy
Still Too Soon To Know
You Tripped at Every Step
Veronica
Accidents Will Happen

Monday, May 2, 1994

13 Steps Lead Down
Kinder Murder
Clown Strike
Accidents Will Happen (incomplete)
Pony St. (2/3 instrumental)

Thanks for helping out with info for this issue: The Loved Ones, Dean Martucci, Jill Coleman, John Foyle, Ellen Slaten, Chris Wright, Richard Arthur, Zachary Rae, Jeff Demerly, Carol Mitteldorf, Karl Buhler, Bruce White, Lee Rousso, Hugh Lovell, Tom Garritano, Jennifer Senft, Edward O' Connell, Simon Gee, Craig Montoya, Dave Weil, Jim Steele, Rein Zylstra and Jimmy Hodgkins.

Elvis On-Line

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To subscribe e-mail
listserv@listserv.aol.com with "SUB
COSTELLO-L <first-name> <last-
name>" in the body of your message.

ELVIS MEMORIES

Let me tell you how much I am enjoying *Beyond Belief*. I'm one of those guys whose life was changed by Elvis in the fall of 1977 and it's quite amazing, this late in the game, to find evidence of so many other EC fans --- and amazing to find your newsletter, which is intelligent and well done. Maybe you know the feeling: I've gone through life the past 20 years, having this sense that my brother and I are the only two people who really pay attention to Elvis --- the only two people who appreciated what Elvis was doing when *My Aim Is True* came out. Then, with something like your newsletter, I realize my foolish error. I might not have met many people over the years who've even heard of Elvis, let alone who have his songs running through their heads, but they're out there.

I first heard of Elvis in the fall of '77 when I was working at my high school radio station in Seattle. I suspect I may have been the first to play him on the air in Seattle --- though of course no one may have been listening. I went to the February 10, 1978 Paramount show and I was there a year later too for the infamous "white noise" show.

Meanwhile, I couldn't get Elvis out of my head --- the words, especially. I remember a moment in the summer of '78 when I was walking the streets of Seattle --- going somewhere, I don't know --- biding my time, as I often did, by singing to myself each of the songs on *My Aim Is True*, in order. From far down the road I saw my brother, of all people, approaching. We were both miles from our respective homes, so the meeting was a coincidence. "What are you doing?" I asked him. He replied, "Singing *My Aim Is True*."

I didn't mean to get nostalgic like this; sorry. I just meant to write in and reply to your contest (*and you're a winner - Ed.*). But *Beyond Belief* has been getting me to reminisce and there's no one else around who would find these memories at all relevant.

Chris Forhan, Charleston, SC

THAT THOMAS FELLOW

Last night (March 27) I saw Pete Thomas playing with Suzanne Vega here in Dublin. Considering that Ms. Vega's recent output has been redeemed by a funkier, rhythmic sound - the lyrics are bosh - then it was no surprise to find Mr. Thomas was the most important person on stage. For that reason, perhaps, his kit was positioned to the side, and the way everyone played off his many different percussive ploys made for dynamic viewing. Ms. Vega was attired in a

Ask Dr. Ellen:

All right admit it. At one time or another you have had a dream about Elvis. Well, now is the time to have your dream analyzed by a professional. Dr. Ellen Slaten, a loyal *BB* subscriber, will analyze your Costello dream from a Jungian perspective. Come on don't be shy! Send your dreams to the magazine c/o Mike Bodayle. *The doctor kindly requests your name and sex to help in the evaluation.*



August 2, 1977: Eric's in Liverpool. Sound check photo by Allan Mayes.

boxy style, lime green cape of a dress over sheer stockinged legs leading down to the kind of footwear which Germaine Greer describes as "fuck-me pumps." She cuts something of a dash when compared to the monochrome-clad waif from the 80's and she and her band turned in a rather slick, competent show. Biased as I am, I have little compunction in saying that Pete was the most interesting player. Short-haired, in dark clothes offset by a silver-backed waistcoat, he reinforced his image as an elder statesman of rock at the end by stepping back to let Ms. Vega leave the stage ahead of him. It just looked so gallant.

John Foyle, Dublin, Ireland

EC GUITAR BORES

It might be helpful if *BB* were to refuse to publish all remarks about EC's guitar playing. You know the ones: "although not the greatest player, as revealed in _____ (name of song) he managed to get most of it right, even if it diverted his concentration away from his singing..." Do these people really think they are thereby revealed as beings possessed of a higher artistic insight than everyone else? The

putative technical insufficiency of Old Costy has got nothing to do with anything. How many instrumental virtuosos have ever created anything multi-facetedly moving? (Words, Tunes, Rhythm). If these comments are to be allowed to continue, could they be covered with a sticker bearing some kind of warning? (e.g. "Achtung! Do not peel off this sticker unless you're one of those who likes to read the annoyingly irrelevant stuff twats write about Elvis Costello's guitar playing".)

Graham Bowers, Ekero, Sweden

MODERN TIMES

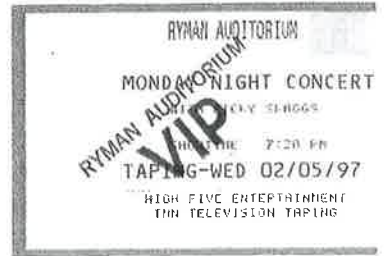
I stumbled across your address on the Internet and am very interested in your publication. I recently read a quote that the Internet is the most important invention since the printing press. Well this may be true, but being in the printing industry for 20 years, I can tell you that there is nothing like holding a magazine in your hands! So needless to say when I saw your newsletter posted I was sure I would love it!

Thomas Drye, Camp Hill, PA

And we most certainly agree!

"No Stranger To This House"

Elvis Joins George Jones For Nashville Taping of Monday Night Concerts with Ricky Skaggs



In life, you generally don't get a second chance after a less-than-successful attempt at something rare. After all, that's why they're called "once-in-a-lifetime opportunities." But how about two such second chances in a lifetime? It can happen if you are Elvis Costello. In 1983, a possible combination of stage fright and a tired throat made for a rather awkward appearance with Tony Bennett on an almost forgotten television program. However, EC would later fare much better in his 1994 guest slot on Tony's Grammy-award winning *Unplugged* show. Well, on February 5th EC got another second chance, this time with his idol George Jones. Although a hit by musical standards, their first endeavor in a 1981 HBO special was hampered by EC's bout with the mumps.

The setting this time was the famed Ryman Auditorium (site of the Attractions' 1996 US tour opener) for a taping of *Monday Night Concerts with Ricky Skaggs* for The Nashville Network. There would be two tapings this night. Jones and Costello would be Ricky's guests for the first, and Brian Setzer and Marty Stuart would be guests for the second. Tickets were distributed free by a radio station, and as was said to be the case with previous tapings, no one was turned away at the door. The Ryman was only about 95% full, although it emptied out considerably as the Setzer/Stuart show ran late into the next morning.

On The Air:

The April 28th airing of the show was a delight in its sincere admiration and respect to both Jones & Costello. Only EC's "The Last Town I Painted" was cut. Interview bits were added including a brief take of "Our Little Angel". Re-airs Sept. 15th.

Right about 7:30, Skaggs took the stage backed by a six-piece band (pedal steel, drums, guitar, bass, keyboards and a fiddle/mandolin player) and started into the Jones classic "One Woman Man". After a chorus or two, out strolled Ol' "No-Show" Jones from stage right taking over lead vocals



carrying a hand-held mike. I guess it shouldn't have been a surprise but it was when soon thereafter Elvis did the same thing from stage left. The three concluded the song together and were then treated to thunderous applause, one that grew even louder when "Mr. Clean", the bald-headed man-in-charge, told them to do another take. The second take however only got as far as EC's walk-on when he stopped cold after he seemed to be having trouble hearing himself on the monitors. A third and final take followed and the show opener was in the can.

The stage was then given to EC and George for a go at "Stranger in the House", the Jones-destined number that they recorded together in 1978 for Jones' *My Very Special Guests* LP (which I suspect George has not sung since the aforementioned 1981 TV special). With EC on acoustic guitar, George butchered the first take but ran through it anyway commenting "I haven't sung this since 1978...it might take a couple of more takes", to which Elvis asked the crowd: "Can you stand that?" EC then gave George some off-mike coaching on the melody (words were not a problem as there were teleprompters in use) and the excellent Ryman acoustics allowed all to hear this classic moment in Costello history. After the lesson George replied "I think the boy knows what's going on" and a second take went much better with Jones blowing only the last verse which they went ahead and redid for an editing room cut and paste.

Next, after some makeup work, came the true highlight of the show when the three stars sat on the edge of the stage, Jones flanked by EC and Ricky with acoustic guitars. What went down here was a simple reminder that this show couldn't have been anything but a tribute to the talents of the great George Jones. Ricky went first getting

George to sing his personal faves "Window Up Above" and "The Grand Tour". Then EC got his turn, first telling us the story of how after the 1981 TV special they went back to George's trailer on the set. There they told him of the plans to record three of his songs for *Almost Blue* and were treated to George singing a bit of each of them so they'd get them right. This led to them singing a bit of "Good Year for the Roses" together with EC making note of it being a top-10 hit in the UK for the Attractions.

Still "sitting and a picking", Elvis got to choose and sing his fave George Jones songs ("ones he won't remember"), "The Last Town I Painted" and "The Big Fool of the Year". George was stunned, to say the least, remarking: "I can't believe he remembers them all". So was Ricky: "That boy must have a computer chip in his head!" The three then concluded this portion of the show singing together on "Why, Baby, Why".



The guys with some gals from TNN.

Photo: Music City News

It was now time for George to film his segment of the show which started with him and Skaggs singing Ricky's choice of one of his Jones favorites, "The Selfishness In Man", written by Leon Payne (also writer of "Psycho") who Skaggs mentioned was blind. Two additional guitarists and a female singer then joined in for (in Skaggs' opinion) "the greatest country song ever", George's classic "He Stopped Loving Her Today". It took four takes to finally get this down insofar as fitting the backing vocals in just right and as George was simply a little sloppy at first. Commenting that he hadn't sung in awhile, the final take of this number was perfect and just downright beautiful.

With the extra guitar power staying on stage, they joined Skaggs and Costello on their acoustics and the show-closer was a

CONTINUED ON PAGE 7

SC0212 GA GA2 25 ADULT
 20.00 GEN ADMISSION 20.00
 5.23 DRS 7PM/AN EVENING WITH
 GA THE JAZZ PASSENGERS
 VI 1 FEATURING DEBBIE HARRY
 GA2 2 SUPPER CLUB
 2VA423 240 WEST 47TH ST. NYC
 20JAN9 WED FEB 12, 1997 8:00PM

"Twisted Valentines"

Costello joins Deborah Harry and the Jazz Passengers at the Supper Club

Costello's "Fabulous-February" in the USA continued as he repeated his special guest artist appearance on the recent Jazz Passengers' LP, *Individually Twisted*, with an unbilled but not unexpected visit to their February 12th concert in New York City. EC's membership in the band also extended to the next day as he also joined the JP's and their featured vocalist Deborah Harry for a spot on the *Late Show with David Letterman* that made no secret in publicizing Costello's appearance.

The news had leaked out to Costello fans in early January that he would be joining the JP's at this special show which was celebrating both their new LP and their 10th

was shortly thereafter that fans (mostly Costello's) started lining up outside in the chilly below-freezing winter weather.

Glancing around the club just before show time, the comfortably-seated crowd (as opposed to the "mosh-like" C&N show here last May) was full of the Costello faithful, many driving or flying long distances to see their hero, even without any official word that he would be performing. It would be an hour however into the show before EC would appear on stage.

In the interim, Debbie Harry, the former Blondie superstar (referred to by the JP's Roy Nathenson as "The Baroness von Not Swimming Bad"), easily captivated the audience, singing in what seems to have been a smooth transition for her to the JP's hybrid jazz-pop idiom. Whether it was the sensitive "Imitation of a Kiss" or the playful "Pork Chop", watching the 51-year old former "New Wave Queen" was a delight to both the eyes and ears.

And of course the JP's were no slouches either. Led by saxophonist (sometimes playing two at a time), composer and comedian Nathenson, a cross between Frank Zappa and Groucho Marx, these boys know how to play. For this show they were also joined by original and sometime member Marc Ribot on guitar (albeit quite subtly), who of course was also part of Costello's Rude 5 band in both 1989 and 1991. Rounding out the band, the JP's also featured Curtis Fowlkes on trombone, Brad Jones on stand-up bass, E.J. Rodriguez on drums, Rob Thomas on violin and Bill Ware on vibes.

After Debbie left the stage, Nathenson humorously brought out his "next contestant" for the first time, playfully calling him "Elvin Costello". They then launched into "Aubergine" (co-written by EC and Brad Jones) which EC introduced as "Eggplant" (a play on the song's title which is also the word for this vegetable in England). Costello was in a great relaxed

vocal form (dubbed the "Verbal Fog" by the *Village Voice*) and followed directly with "Swim To Me" a song from the last JP's record, *In Love*, (sung there by John Kelly) which he had previously performed with the band at *Meltdown*. EC then disappeared until about 30 minutes later for the much-anticipated rendition of his duet with Debbie.

EC with the JP's

Aubergine
 Swim To Me
 Don'cha Go 'Way Mad (w/ D. Harry)
 Think of Me

Robert Miller of 32 Records, who released *Individually Twisted*, told *Beyond Belief* that Elvis and Debbie were not together in the studio for the recorded version of "Don'cha Go 'Way Mad". Elvis recorded his version when he was available last May 29th at Electric Lady Studios in NYC (after his VH-1 *Storytellers* taping) and Debbie added her vocals at a later date. So tonight would mark only the second time (after Montreux last July) that the "New Wave" couple would together sing their song about cheating.

Ms. Harry started things off by donning Costello-like glasses ("Now she can see the real me.") and EC followed with an intro about offering up his Valentine's Day Eve / Ash Wednesday confession. This playful number literally had this writer's jaw hurting from grinning throughout. The next night, the pair reprised their duet on the *Letterman* show, backed by the full JP's band, once again including Marc Ribot on guitar. Other TV appearances for the couple on the morning shows (*Good Morning America* and *Regis & Kathie Lee*) to promote the song were planned but abandoned.

For their first encore, Costello rejoined the band for his final number with them, the "deeply-profound" "Think of Me", another song off the *In Love* LP (sung there by Bernard Fowler.) EC had also sung this one ("Think of me whenever your medication starts to wear too thin") at *Meltdown*. He would make one last appearance on stage for the introductions and to simply observe the festivities during a version of the Blondie hit



anniversary as a band. The secret was out for sure when Costello arrived at the club around 5:30 for a brief sound check with the band. It



"The Tide is High". (Another Blondie hit, "One Way or Another" was also given a clever, slowed-down, make-over by the band.) Elvis's participation in the set-closer stopped short however of joining in the conga-line that paraded through the Supper Club crowd led by the Nathenson / Fowlkes horn section.

This show marked Costello's fourth appearance with the Jazz Passengers. Previously he had played with the band at *Meltdown*, the Roskilde (Denmark) Festival in July 1995 and Montreux this past July. Although a table reserved for the members of U2 (in town to announce their PopMart Tour at a local K-Mart) remained empty, there was a New Wave reunion of sorts backstage as Chris Frantz and Tina Weymouth from the Talking Heads were there as well as former-Blondie keyboard player Jimmi Destri.

Following these New York appearances, the JP's, including Ms. Harry, but without Mr. Ribot, went on a brief tour of the USA and despite all the rumors, there were no Elvis sightings. The band did keep "Don'cha Go 'Way Mad" in its repertoire with Curtis Fowlkes filling in for EC in the duet with Debbie. "Aubergine" however, seems to be reserved for Mr. Costello as it was dropped from the set.

Also of interest about the Supper Club show was the fact that it was "broadcast" live over the Internet by Sonic Net. The show remains archived at www.sonicnet.com and is "listenable" through RealAudio. As for fidelity, although the line sounded clear and static free, the mix was quite poor mono and the vocals were barely audible. Even die-hards will pass on a tape copy from this source.

The "netcast" was preceded by a brief on-line chat with Roy Nathenson who had this to say about EC: "He's a really good guy. I think he's a big band singer. The rock instruments don't obscure the fact that he has a very big sounding style, like the guys that used to be in front of big bands. And he's certainly one of those guys. His father used to lead a big band and Elvis is out of that tradition."

And finally, Debbie Harry had this to say to the Reuters news service about working with EC: "a very accomplished, talented man. I'm in love."

Story by Mike Bodayle and photos by Tony Sacchetti.

Here's what they had to say about Elvis & Debbie:

He's fearless about coming off as a good-for-nothing lout
Salon

Two endlessly versatile singer/songwriters
Billboard

Aficionados of new wave will salivate
The Musicians' Exchange

Elvis gives his best performance in years
Details

When it comes to hiring singers, the Jazz Passengers have their heads on straight.
Musician

RYMAN FROM PAGE 5

rave-up of George's "White Lightning". Ricky and Elvis sang in duet-style with Jones taking on the deep-voiced part. We were then told not to go away as Elvis was going to record his set next.

EC and Ricky came out together and chatted about how they discovered music in reverse (Elvis: "the Beatles back to R&B and country to the Everlys then the Louvins".) They then gave us a great version of a song co-written by George Jones and made famous by Gram Parsons and Emmylou Harris on the *GP* album, "That's All It Took". After playing two flawless takes of this number, Elvis then nailed a version of "Indoor Fireworks", still on acoustic guitar backed by the full house band. (Perhaps he is still trying to convince Skaggs to record the number. He remarked at the Ryman in August 1996 that Skaggs turned down the song perhaps because "cowboys don't drink martinis" in reference to its "gin in my vermouth" line.) We were told that he had also earlier rehearsed "Our Little Angel".

Things were to then have ended. But while walking to the door, it was no sooner than our little group had selected "That's All It Took" as the best song of the night, when we were called back to hear it again as a result of a camera problem. The two-hour plus taping was now complete and we then made our way to the stage door to congratulate EC. We were un-believers when we were told that "Elvis had not left the building" and would be playing in the next taping. Being cold and late we left only to learn later that EC did stick around and joined Skaggs, Setzer and Stuart for a late night rave-up of "Sittin' and Thinkin'" and "Honey Don't" during a tribute to Sun Records segment. We'll just have to see this segment June 9th on television.

Story and Ryman photo by Mike Bodayle.

From "Best of Nashville" 1997 Readers' Poll:

Best Distinguished Visitor We Wish Would Move Here: Elvis Costello

"Spotted here numerous times in the past year - at Tower, at the Ryman, at a Ron Sexsmith show, at a TNN taping with George Jones and Ricky Skaggs - Costello could be that rare transplant who brings more to the city than a cool cachet. He's regarded with awe by songwriters, country singers and punks alike, and he stubbornly resists trend-hopping or coasting the Scylla and Charybdis of recording careers in Nashville. And the man has a song catalog deeper than the Mariana Trench."

Three Nights in New York City

Tuesday February 25th: *Late Show with Burt Bacharach*



After a brief trip home following his appearances with the Jazz Passengers,

Elvis returned to New York City where he made his 8th appearance on the Letterman show and his second in 12 days. The show was also historic as it marked the live performance debut of Elvis with his newest songwriting partner Burt Bacharach.

Of course the pair performed their Grammy-nominated "God Give Me Strength", shortened a bit for TV to allow the usual barrage of commercials that always precede Letterman's show-ending musical act. Unfortunately, Dave's musical guests also have stopped finding their way to the interview chair so nothing would be learned about any future Bacharach/Costello plans.



As for the performance, Costello's stunning vocals were backed up by a rather animated Bacharach on grand piano, a full string section, horns and additional support by Paul Shaffer and the CBS Orchestra. Oddly enough, in his eight times on the show, this marked the first time that EC had received any support from Shaffer's house band.

EC was quite expressive in what could best be described as a delicate but strong, "no holding back" vocal performance. At one point, the new "Man in Black" (the black suit and dark shirt now seem in vogue) even loosened his tie before belting out the chorus at full force. Letterman himself seemed quite taken by the performance and twice repeated "Those boys got themselves something there."

Wednesday February 26th: *Presenting at the Grammys*



Following their live debut the night before, Elvis and Burt were co-presenters at the 39th Grammy Awards held at Madison Square Garden and broadcast live on CBS-TV. After losing the award (during the pre-show ceremonies) for "Best Pop Collaboration With Vocals" to Natalie and Nat King Cole's "When I Fall In Love", they presented the "Best Female Rock Vocal" award live on TV to Sheryl Crow for "If It Makes You Happy".



Costello seemed a bit nervous in front of the large in-house and TV audience but nonetheless came across smooth in his presentation. He first congratulated his "friend and collaborator" on the Special Trustees' Award which was presented pre-show to Burt Bacharach and his long-time lyricist Hal David. Then both Elvis and Burt shared in listing the nominees with EC getting the honor to open the envelope announcing Ms. Crow as the winner.

A smiling Costello was pictured in the next morning's *Daily News* enjoying a bevy at The Sony Music party after the awards show. EC was quoted in true Costello-form, with these remarks about National Association of Recording Arts and Sciences President Mike Greene's speech at the show: "The speech had many contradictions in it! In one sentence he said the religious right cannot dictate to us. In the next he said we can't have lyrics involving drugs and women. Well, that's part of what rock 'n' roll's all about. So get real!" Elvis was then said to have later joined Springsteen, Dylan, Beck and others at the Universal Music Group's party at the Four Seasons restaurant.

Thursday February 27th: *Mingus Night at the Fez*



EC's three-night stint in the Big Apple concluded with a surprise but inevitable appearance at the Fez Under Time Cafe downtown for the Thursday night Mingus Big Band Workshop. Elvis and his wife Cait watched the band's first set and near the beginning of the second he joined the band for the lead vocal on "Weird Nightmare", the Mingus composition he performed on Hal Wilner's 1992 tribute to the late legendary bass player *Weird Nightmare: Meditations on Mingus* (Columbia). Elvis has only previously performed the song with Bill Frisell and it was released on *Deep Dead Blue*, the document of their June 25, 1995 performance at the *Meltdown* festival.



Charles & Sue Mingus

The Mingus Big Band Workshop gets together every week to play Charles Mingus compositions under the supervision of his widow, Sue, who has also taken control over the vast Mingus archives. Sue told *Beyond Belief* that she has given Elvis a Mingus tune for which he plans on writing lyrics. Hopes are for him to later perform the song at the Workshop.

Charles Mingus was a virtuoso bass player, accomplished pianist, bandleader and composer. One of the most important figures in twentieth century American music, he died in 1979 at age 56.

Steve Nieve in Paris

February 23-24
Galerie Les filles du calvaire
The Premiere of "Parasite"
by Olivier Ridolphi



As first reported in BB10, Attractions keyboard whiz Steve Nieve was kind enough to notify us of the upcoming debut performances of his latest work in Paris. BB readers are fortunate in that French subscriber Olivier Ridolphi made the journey from Strasbourg to Paris to see these special shows. Merci Beaucoup to Olivier for the info and photos.

P.S. Steve has told BB that he is planning to do more shows later in the year!

About 50 persons attended the premiere of Steve Nieve's *Parasite* opera in Paris last February. The "galerie" is located not very far from the Cirque d' Hiver where Elvis Costello gave an unforgettable solo performance in 1984.

Steve opened the show with some excerpts from his *It's Raining Somewhere* LP and some improvisations. The opera which followed unveiled a fertile and imaginative writing, distinctive and original in personality, though Steve obviously knows and likes similar works by French composers such as Milhaud, Poulenc or Satie.

Steve was tense but friendly after the show as loud clapping broke out. I drew his attention to the fact that his latest solo album is not very easy to find in Europe ... and he agreed! I also asked him about the end of "Elvis Costello & the Attractions." He enigmatically replied that they were going in different directions now.

The show was recorded and filmed so I guess that we may expect a possible release on CD in the coming months.

Photos by Olivier Ridolphi.



Parasite

A contemporary opera

Music by Steve Nieve on an original text by Muriel Téodori written in English and French for secular and classic voices, string quartet and improvised piano.

Voice

Mezzo soprano	Isaure Equilbey
Soprano	Julie Leibowitch
Narrator	Muriel Téodori

Gagliano Quartet

First violin	Florence Dumé
Second violin	Nathalie Guénet
Viola	Florence Guénet
Cello	Jacques Bernaert

Piano improvisation Steve Nieve

Summary
A worker continually wild with "joie de vivre" has a previously-forbidden meeting with opera music. He leaves everything to live on the square of the opera house where he sings for the one who will be the fixation of his passion.

- The drunken man's lust** string quartet
- The ballet music of the wind** Steve Nieve + string quartet
- The ghost of Carmen**
- The ghost of Butterfly** mezzo soprano + string quartet
- The ghost of Norma** soprano + string quartet + Steve Nieve
- The drunken man's despair**
- The ballet of the highway maintenance machines** Steve Nieve + string quartet
- The perfume song** soprano + string quartet + Steve Nieve

A Steve Nieve and Muriel Téodori production

ELVIS

COSTELLO

A TO Z

by **Dave Farr**

The debut of a continuing journey through the Costello songbook

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

A DRUNKEN MAN'S PRAISE OF SOBRIETY

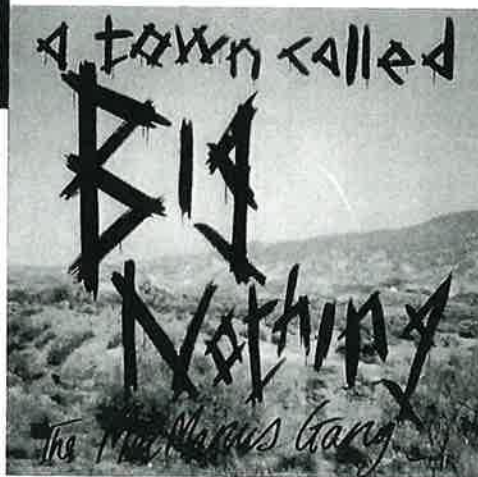


...and what a place to start this catalog! Released as one of two incredibly brief B-sides to the first single from 1994's *Brutal Youth*, this poetic rant sets words by noted poet William Butler Yeats to a strange stomp. The kind of release that, taken out of context, might have the reviewers questioning Elvis' sanity once again. Repeated listens to this piece bear fruit, however. It marries the inventive

instrumentation of a "Spike" track, or many of EC's self-produced B-sides, to a hoarse vocal reminiscent of the 1991 "Beard" tour. An acoustic, then an electric, guide us to a heavy bass, a tambourine, a very martial drum, and a quick piano flourish that conjure up an unsteady, somehow haunted Irish revel. Like the text, the lurching music never assures you that sobriety, music, and the dance of life will outlast other temptations. Listen for the sound of a dropped and breaking glass on the last "dead man". This was written for and apparently performed at a Yeats festival in 1992, but has never been performed live since. Presumably chosen because it concerns one of EC's predilections and because Yeats used the word "punk" long before the world ever heard of Johnny Rotten.

A TOWN CALLED BIG NOTHING

This homage to the spaghetti western and the music that accompanied such films first reached our ears as a curious introduction to the *Costello Sings Again* shows in the fall of 1986. The house



"A Town Called Big Nothing" - UK 45

lights would go down and for a full six minutes or so we would listen to the sonorous tones of Sy Richardson as he told the tale of the town called Big Nothing and the folks who passed through it. Leave it to Elvis to preface some of his most inventive concerts with a tape announcing "Big Nothing!" over and over. This song was recorded for the soundtrack of the film *Straight to Hell* (see film article in BB#10), and was released in several versions, including a 12 inch single, with slightly different versions of the song (a version without the story narration, and a "Long March" version, sort of a 12 inch remix). The song was released under the name The MacManus Gang, as it featured not only Declan but also his father Ross, playing a forceful trumpet. Cait also joins in on backing vocals and the repeated, whispered "Big NOTHING"! It's actually rather catchy music. The acoustic guitar work is delicate and rather beautiful. The central figure, repeated by guitar and trumpet, stays in your mind (perhaps from the constant repetition). The melodramatics of the theme and the accompanying story are eased by Elvis and Cait singing a few bars of "la-la"s that let you know EC is having fun with the assignment. The story version is well-read, with a kind of mock seriousness, and does contain some very interesting lyrics. This one never made it to the live stage either, although Elvis would frequently play the central guitar riff on an electric at the end of "Jack of All Parades" in the 1986 and 1987 shows.

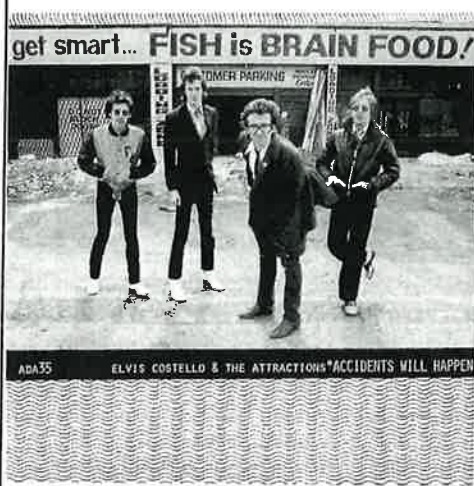
ACCIDENTS WILL HAPPEN

Apparently written in Arizona in February 1978, this song was inspired by and aspired to be in the vein of "Anyone Who Had A Heart", by Burt Bacharach. It was first performed live in England in April 1978 and then several more times during the 1978 spring tour of the States with Steve



"Accidents Will Happen" - Spain 45

Nieve on the organ or piano. By the time of its official release on *Armed Forces* in 1979, it was a powerful rock song that had shed most of its ballad skin. In 1979, this song was a Top 30 hit in the UK for Elvis, and almost became his first song to chart in the US; but the self-destructing *Armed Forces* tour claimed the single as another victim. "Accidents" also had a promotional video which was, at the time, a revolutionary piece of work, created by Annabel Jankel and Rocky Morton (later to bring us *Max Headroom*). It gave us an animated EC and the Attractions in a sort of tape-loop format. The UK single was issued in a variety of picture sleeves: the initial run printed all of the sleeve graphics (frames from the aforementioned video clip) on the inside of the sleeve, leaving the outside blank! A great allusion to the title but perhaps a hindrance to rack display. The promo version reversed this arrangement. A more conventional sleeve followed. "Accidents" has become one of Elvis' standards, finding its way onto the set list in almost every tour, and adapting to every mode of presentation (solo renditions on acoustic guitar and on piano, Rude 5 shows, even an orchestral version with the Royal Philharmonic!)



"Accidents Will Happen" - UK 45

an encore, and it was even given the unfortunate audience sing-along treatment in 1996. The title of the song has often been used to ironic effect as well. In his 1979 concerts, following the near-meltdown at Three Mile Island in Pennsylvania, Elvis would mention that disaster before the song. At a Belgian television appearance before a rather bemused and unappreciative audience, he used the title to refer to the inexplicable fact that he was even playing Belgium again (and then, hilariously, after he introduced the song, the tape to which they were ready to lip synch played "Goon Squad" instead. Accident or design?) In 1980, shortly after Paul McCartney's drug bust in Japan, Elvis dedicated the song to Paul. The initial run of *Armed Forces* was accompanied by the *Hollywood High* EP, which included a live recording of the earlier, piano-based ballad from the year before, thereby giving us two vastly different views of the same new song simultaneously. The current Rykodisc version of the CD offers both versions on the same disc for comparison. The ballad version of the song is filled with emotion. EC's singing style in 1978 was a kind of choked shout, which in the fast numbers propelled the songs with a kind of sneering force. When he slowed down for a ballad like "Alison" or "Party Girl", however, the restrained pace could barely contain the overflowing emotion in the vocal. Listen to the sob that is just under the surface throughout the live version of "Accidents"; it is a vocal full of sadness and frustration. This voice is offset only by a lovely piano performance by Steve (although you can't ignore the two instances of microphone feedback, which strangely enough enhance the song, not only by making it sound more "live" but also by sounding a bit like ambulance sirens flashing by!) EC's recent (edited) comments on "Accidents" and its genesis, in the VH-1 *Storytellers* appearance, highlight the guilt and confusion that generated this song; you can hear those feelings in every word of this rendition. EC's apparent flub of the first line of the first verse, where he instead begins to sing the second verse before catching himself, is only fitting. If, like myself, you listened to the *Hollywood High* EP first as a sort of appetizer before the main course, the version of "Accidents" which opened *Armed Forces* came as quite a surprise. The official album track is a propulsive song, brilliant in its momentum. It also takes the naked emotions of the ballad and swallows them whole. The re-ordering of the verses to start off with the ironic "Oh, I just don't know where to begin" line is a good example of effect taking precedence over emotion. EC's vocal is treated and disguised, in contrast to the raw voice on the live ballad. The instrumentation, heavy on synthesizers, and a strong bass, never

For most of its career it was used as a set-opener, mainly for the effect of Elvis starting a 2 hour show of about 4,000 lyrics with the "I just don't know where to begin" remark, but also because its unstoppable forward momentum put the show into high gear immediately. Lately this song has been moved to a later point in the set or done as

lets up for a second. After all these years, the combination of Bruce's bass and the backing synths over the "used to be a victim" lines in the chorus is still absolutely thrilling. The music pulls you through the song so quickly that the lyrics don't really earn much attention. It is a great pop record, but you have to listen to the live version to hear the heart at its core. Only at the end of the album version, as EC's double-tracked vocals start to echo the *Hollywood High* vocals, do we start to hear the desperation in the song again. This is aided greatly by the addition of the "I know" refrain, which slows the song and finally adds a lamentary note.

AFTER THE FALL

Elvis has acknowledged that he often writes with a singer or a style in mind, though the influence is often unrecognizable. In the case of this ballad from *Mighty Like A Rose*, the homage to Leonard Cohen is obvious, and the song doesn't really fit very well. The lyrics and phrasing do not suit Elvis' delivery. Many of the lyrics are in an awkward dialogue form, a rarity for EC. Musically however we are treated to some beautiful Spanish guitar by Marc Ribot as well as a lovely chorus lifted by harmonium and very effective harmony vocals by Steven Soles, one of the rotating Rude 5 members. The song was only performed a few times live, at the very end of the 1991 tour in California and the Far East, the best versions being in Los Angeles where Soles joined the band on stage to reproduce his harmony vocals live.

ALISON



"Alison" - German 45

One of the most well-known songs in EC's catalog, and arguably the most beloved, "Alison" is something of a paradox. Released as EC's second single in the UK and his first in the US, it failed to chart in either country, despite Columbia's re-release of the track with some

strings and harmony vocal added on (neither of which are that noticeable or egregious); yet it is one of Elvis' signature tunes, without which a concert seems incomplete. This was the song that gave *My Aim is True* its title; the song that EC performed on his television debut in 1977, the song that Linda Ronstadt heard at *Hollywood High* in 1978 and subsequently recorded, generating rancor and royalties. "Alison" is also a paradox in that it is an extremely powerful and effective song, while at the same time it is rather slight, both lyrically and musically. Some of the lyrics (including one of Elvis' worst puns) are mundane, and the music is nondescript. Yet the lyrics which work, especially the chorus, are perfect, and somehow these words - and more importantly the way Elvis sings them - evoke an amazing depth of emotion. In this way, the song is almost like a jazz standard, or maybe a soul ballad (Elvis has acknowledged that a Spinners song was the starting point for this track), where simple lyrics are alchemized by the way they are sung,

while the instrumentation remains basic and unobtrusive. There is no finer moment in EC's work than the line "my aim is true", in the context of this song. Any of the interpretations one can give that lyric, and there are several, carry an amazing resonance of sadness, regret, and emotional connection. The album track is a contrast to the rest of *My Aim is True*, the only ballad on the record, and also the song with the least wordplay. Elvis' vocal (the best singing he does on the album) is entwined with ever-changing fills from John McFee on guitar. The addition of a very polite organ sound, a few well-placed (as always on a Lowe production) drum fills, and a metronomic beat make this track a simple pleasure. This simplicity and the song's nakedness of feeling set it apart from the rest of EC's early recorded work, to the extent that it was a welcome contrast. In the early years, once Elvis had started touring full-time, "Alison" was rarely performed, and in interviews EC would explain that he "didn't feel like singing" it at the time. Certainly, playing "Alison" in the midst of the 1977-79 shows meant putting on the brakes and throwing in a song that was sonically opposite to almost all of the other songs in the band's existing repertoire. The ballad style and the unfiltered regret of the song did not fit in easily with the breakneck set list of these early shows. Through 1977, and early 1978 it was performed sporadically; in the second half of the 1978 US tour it became more regular, at the same time as a new song in a similar tempo, "Party Girl", was also introduced. (This tour gives us the *Hollywood High* version discussed below.) But 1979 and 1980 saw few renditions. It was only as the concerts got longer beginning in 1981, and the variety of moods and styles in the shows was consciously broadened, that "Alison" became the concert staple it is today. The ironic thing about "Alison" live is that its defining sound in the recorded version, McFee's versatile guitar, was necessarily absent in live renditions, aside from the handful of times that McFee has joined the band on stage over the years. Stripped of McFee's guitar, the backing track for "Alison" is rather unmemorable. As a result the entire melody is given shape by, and only by, Elvis' vocal. How he chooses to sing each line, each WORD, of this song, determines how the song will come across on any given night. This lends the song a protean quality that makes it a highlight of every live set, because it is impossible for it to sound the same every night, as a more strictly arranged tune might. The two officially released live versions illustrate how EC carries this song. Released on a free EP with the initial pressing of *Armed Forces*, and now included on the reissue of that album, the *Hollywood High* version includes a rough, somewhat tentative vocal from Elvis. Steve and Pete keep pretty quiet, although Bruce's bass is a bit more up-front. You can hear the crowd's roar when the "my aim is true" line is sung; for years, this line always got cheers. The highlight of the song comes on the ending refrain, as Elvis alters the phrasing of "my aim is true" with each repetition, including a wonderful sustained note on "my" on the last one. On the 1996 Costello and Nieve version recorded at New York's Supper Club, the emphasis on Elvis' vocals is total. His guitar is loud and strong at the song's start, but soon fades away so that we are left with the vocal and piano accents only. Unlike on the bulk of the Costello and Nieve numbers, Steve's piano takes a decided back seat here, and EC's voice carries the song entirely. The way the song is sung on these two live versions is quite different, and live versions on all the tours in between varied just as much. Even on the *Punch the Clock* tour, with its tightly-written charts for the TKO Horns and less flexible set list, resulting in the least spontaneous series of performances EC has given, "Alison" could vary each night, the Horns relegated to muted backing until the ecstatic ending with Elvis shouting "I love you" over the brass. In 1984 and 1989, EC

sometimes threw the audience a curve by changing the pronouns on key lines, for example, "the stupid things that I say", or shortening the last verse to "I can't stand to see you." On the 1991 *Mighty Like A Rose* tour, "Alison" was finally given a more defined arrangement, with a heavy drumbeat from Pete and a Memphis-style guitar part; while this was an exciting performance, especially in the earlier, more ragged renditions, it lacked the song's usual freeform appeal. Starting in 1982, EC began to make "Alison" the launching pad for ingenious medleys of pop songs. This gradual transformation of the song into the centerpiece of a mini-epic heightens "Alison"'s importance in the set. This is such a potent song, but it is also very short and simple. Adding these snatches of classics gives it a length and a breadth befitting its impact. From "Living A Little, Laughing A Little"...to "The Bells"...to "The Love You Save May Be Your Own"...to "You Win Again"...to "He'll Have to Go"...to "Point of No Return"...to "Sonny Come Home" and EC's own "Clowntime Is Over"...to the fabulous clown-themed medley developed in 1994 and memorialized on the C & N box set, a series of inventive and always poignant and heartfelt songs has amplified and reflected Elvis' composition, and made it even more of an event each night.

ALL GROWN UP

An overlooked gem from *Mighty Like A Rose*. This portrait of a disaffected young woman is set to a lovely melody and inventive music, with some of EC's best lyrics. In retrospect, one can hear on this track the sound that would flower in *The Juliet Letters*. The song features a string and woodwind orchestra which swells at appropriate moments throughout and also carries some of the melody forward, as the Brodsky Quartet would on EC's next record (the bridge is the best example of this.) This sound is paired with the traditional bass, piano, and drums. The remarkable thing about the combination is that none of the musical elements remain static, despite the stricter nature of a string arrangement. The piano and bass figures constantly change throughout, and the drums bounce around the notes as if this was an old Nick Lowe production. Add EC's lovely vocals to this mix and you have a real treasure. Although this song was performed occasionally at the start of the US tour in 1991, with a great replication of its refrain by Larry Knechtel and Marc Ribot on keyboards and E flat horn, as the tour went on it was unfortunately dropped from the set list for the most part. Tasmin Archer recorded a very nice version of this tune in 1994, and perhaps alerted some listeners to the tune's beauty. One would love to hear EC perform this with the Brodsky Quartet, or perhaps with Steve Nieve.

GGMS Gets Oscar Snub

Costello & Bacharach's "God Give Me Strength" from *Grace of My Heart* failed to receive a nomination for Best Song in the recent Academy Awards. This oversight by the Academy did however make *Movieline* magazine's list of "The 100 Dumbest Things Hollywood's Done Lately!" in its May issue. Movie business rumor has it that over-enthusiastic canvassing by Executive Producer Martin Scorsese on behalf of Illeana Douglas killed the song's chances for a nomination.

For the record, here were the nominees:

- "Because You Love Me" from *Up Close and Personal*
- "For the First Time" from *One Fine Day*
- "I Finally Found Someone" from *The Mirror Has Two Faces*
- "That Thing You Do!" from *That Thing You Do!*

And the winner:

- "You Must Love Me" from *Evita*
by "God's favorites" Andrew Lloyd Webber and Tim Rice as sung by that "hussy" Madonna.



ELVIS ON THE BOOKSHELF

A Bookworm's Guide

by Kerry Ramp

"Elvis sells near water and wherever people read books," his ex-manager Jake Riviera once noted. It is perhaps surprising then, in view of the perceived literary appeal of his work and his longevity in pop music terms, that Costello's fans have not been better-served on the book shelves over the years. Mick St Michael's eleven year-old account remains the most comprehensive and up-to-date (!) professional biography, while any serious attempt at a Mark Lewisohn-style sifting through the factual minutiae of the Costello recording and performance career has been left in the hands of the private enthusiast. Although sheet music publication began promisingly with the appearance of two weighty, good-value folios of EC's work up to and including *Punch The Clock*, this momentum was never maintained and several albums-worth of songs released after 1983 remain unavailable to the bedroom-mirror strumming fraternity.

The decline in EC's popularity (as evidenced by dwindling record sales) has probably had some bearing on this sad state of affairs, with publishers increasingly reluctant to rush into print for what might be viewed as a restrictively small market. Another probable inhibiting factor has been the attitude of Elvis and his management towards prospective authors in the past. "Writing about music is like dancing about architecture," Elvis once proclaimed, and although reportedly a prodigious devourer of biographies, he has always maintained a reluctance to facilitate the telling of his own story by anyone other than himself (witness the determination not to have the liner notes to the recent CD reissues of his work penned by any "so-called expert".)

By coincidence, as we were putting the finishing touches to this article, a rumour reached *Beyond Belief* HQ that some sort of "official" biography was underway at the publishing house of Simon & Schuster. The word from EC's office, though, is that they are not currently involved in any such project. Apparently, Elvis feels that he is still too young to be the subject of a meaningful

biography - although we were informed that he may consider writing one himself when he reaches the age of 90 (which, sadly, will be too late for many of us!) In the mean time, here is a guide to the main Costello-related publications which have appeared to date...

Elvis Costello

Krista Reese

(Proteus 1981) USA/UK paperback

ISBN 0 906071 62 3

Much-denigrated - and now well out-of-date -



large-format paperback account of what was, at the time of writing, a very brief career. The degree of co-operation afforded by Elvis and his management can be accurately gauged from Jake Riviera's letter to the writer which is pointedly reproduced without comment in the preface pages. ("I would like to notify you that I will do everything in my power to prevent you writing a book about Elvis Costello," observes Jake cheerfully). Considering that her sources are mainly limited to (and therefore reliant on the accuracy of) various newspaper and music press articles, the authoress has done a better-than-average job of stitching together a presentable narrative. Costello fans will, by now, be well-versed in the events of these early years, but some might be less familiar with the circumstances surrounding the revealing, and often touching, chapter based on aspiring US singer Jo Marshall's recollections of an artistic dalliance with Elvis and his management during 1978-9. Mention should also be made of the admirable effort put into illustrating this book with some 40 imaginatively-chosen photographs (including a few excellent colour shots).

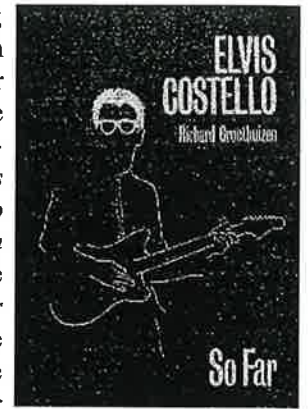
Elvis Costello: So Far

Richard Groothuizen

(private publication 1983)

Netherlands hardback

The indefatigable Mr. Groothuizen is fast approaching his twentieth year as editor of the Netherlands-based *Elvis Costello Information Service* fanzine and *So Far* utilizes some of the source material for



early Dutch-only editions of the magazine in combination with a significant amount of additional information covering the period up to the end of 1981. Stylishly-bound in imitation leather, the 350-plus pages of this labour of love were pounded out on the inimitable Groothuizen typewriter and copiously illustrated in classic fanzine "cut and paste" style. Opening with a lengthy biographical section, the book then proceeds into serious anorak territory with discographies, concert listings, lyrics and the useful reproduction of some of EC's hard-to-find early press interviews. Fascinating, even if not always 100% accurate, this is undoubtedly a book which no serious Costello fan can afford to be without. Sadly the original print run of 1,000 sold out several years ago. Finding a copy these days is likely to prove both a difficult and expensive task.

Elvis Costello: The Illustrated Disco/Biography

Geoff Parkyn

(Omnibus Press 1984) UK paperback

ISBN 0 7119 0531 2

A slender little paperback tome which comprises a brief "recording history" coupled with a selective but well-organized and nicely illustrated collector's guide to EC's recorded output up to 1984. "Discographer" Geoff

Parkyn acknowledges the help of Jake Riviera and EC's various record companies amongst others, and it is most probably as a result of these connections that the book is worth seeking out for reproductions of some great early Stiff/Radar/Columbia promotional posters and record sleeves which capture the spirit of the times more succinctly than any amount of journalistic waffle ("Elvis Costello. Is He On Your List? Are You On His?" - ah, those were the days!) An expanded and updated version of this book is long overdue.

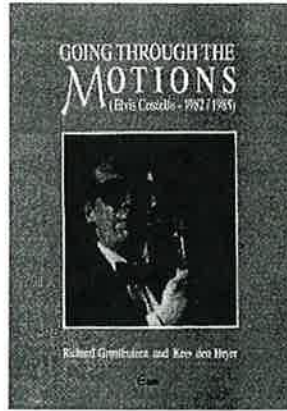
Elvis Costello: An Illustrated Biography
Mick St Michael
 (Omnibus Press 1986) UK paperback
 ISBN 0 7119 0772 2

The second, and to date, final "professional" biography of EC is another trawl through the music press and fanzine archives by the man who went on to give the world *Guns 'N' Roses: An Illustrated Biography*. It's a fairly competent job, most interesting for some anecdotes concerning the Flip City years supplied by "friend of the band" Laura Marcus, but otherwise lacking the authority or insight which can, of course, only be achieved through input from the major protagonists. The author's "snappy" prose style soon grates, and a further irritation is his insistence on interrupting the narrative with increasingly-contentious opinions on each of EC's recordings as the story progresses. Illustration comprises a grotesque cover drawing which makes Elvis look like an axe-murderer and eight pages of black & white photography (including a couple of amusing 'down home' Flip City-era shots featuring the young Declan sporting a slightly dodgy pair of dungarees).



Going Through The Motions (Elvis Costello 1982/1985)
Richard Groothuizen & Kees den Heyer
 (private publication 1986) Netherlands paperback

A second volume of *ECIS*-based material, this time in softback but with a more professional-looking layout (and more expensive-looking paper!). At the core of this lavishly-illustrated 344-page publication is a remarkable piece of research



- an exhaustive song-listing chart covering almost every EC gig between 1977 and 1985. The book also updates Richard's EC biography and carries a wealth of other factual information (including full career TV and radio appearance details). Lack of access to "official" sources must again place some question marks over the accuracy in places, but any shortcomings in this direction are more than adequately compensated for by the fruits of an unbelievable pile of promotional posters, magazine covers, photographs and other material assembled to illustrate the text. Indispensable and, thankfully, still available from the purveyors of *ECIS*. So where's that long-awaited Volume 3 go to then, Richard?

Elvis Costello: A Man Out Of Time
David Gouldstone
 (Sidgwick & Jackson 1989) UK paperback
 ISBN 0 283 99707 9

God's Comic
David Gouldstone
 (St Martin's Press 1990) USA paperback
 ISBN 0 312 04309 0

ELVIS COSTELLO
 a man out of time



David Gouldstone

A strange one this which continues to divide opinion among Costello enthusiasts. Basically, the book comprises a lot of speculation from the author as to the meaning of the words on all of EC's albums up to and

including *Blood & Chocolate* (the re-titled USA edition adds a chapter covering the *Spike* album). Depending on your point of view, it's either a worthwhile attempt at providing a critical "companion" to EC's songs or is redolent of someone getting a lucky break with a publishing deal for their rather mediocre thesis. Gouldstone himself, in his introduction, seems only too aware of the pitfalls he is marching remorselessly towards in attempting to dissect music and, in particular, lyrics, in cold print. Some will no doubt find the author's opinions stimulating but, for me, his line-by-line song deconstructions read too much like the kind of essays I had to regurgitate for school English exams after undertaking the sort of passionless academic analysis which, subsequently, left me unable to read an awful lot of great literature with any enjoyment for years. Don't say I didn't warn you!

The Big Wheel
Bruce Thomas
 (Viking Press 1990) UK hardback
 ISBN 0 670 83443 2
 (Penguin 1991) UK paperback
 ISBN 0 14 012766 6
 (Faber & Faber 1991) USA paperback
 ISBN 0 571 12944 7

The Bass Player's mildly infamous "autobiographic novel" to which The Singer has retorted caustically, both in the press and, reportedly, in the song *How To Be Dumb*. Not really for the fact-hunting Costello trainspotter or for anyone seeking a real



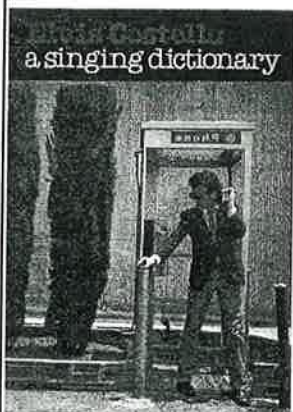
kiss-and-tell dishing of the dirt, the book does, however, offer a genuinely interesting, if somewhat depressing, perspective of life on the road with a famous rock & roll band. Worth persevering with, even if the long descriptive passages are occasionally clumsy and tedious ("Outside the sky was as dim and unreal as the recently elected Reagan..."). Much better are the less-ambitious, sharply-written little personal observations such as those contained in the chapter headed *I mean, what's it like on the road?* - a question which Bruce answers with a disorientating series of brief anecdotes

drawn from his many years of touring (my favourite is the one concerning the poet John Cooper Clarke's admirably concise labeling of a pillow case filled with broken glass!) The USA edition saw the book's title lengthened to *The Big Wheel - Rock & Roll and Roadside Attractions*.

Sheet Music

A Singing Dictionary

(Warner Bros. Publications 1980) USA paperback VF0813



Contains sheet music for the albums *My Aim Is True*, *This Year's Model*, *Armed Forces*, *Get Happy!!* and the *Taking Liberties* compilation, plus, oddly, the song *That's What Friends Are For* (recorded by Georgie Fame).

Every Day I Write The Song

(Music Sales 1983) UK paperback PV 30082

(Warner Bros. Publications 1983) USA paperback VF1080

Self-styled "grumbling appendix to the singing dictionary". This appallingly-titled collection contains music and words for the albums *Trust*, *Imperial Bedroom* and *Punch The Clock* illustrated with a few pages of colour and black & white photographs.



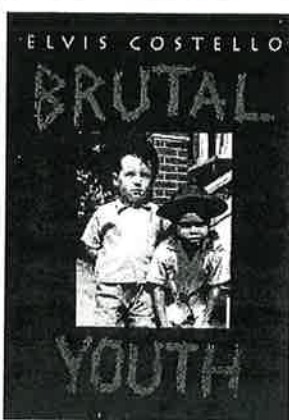
Spike

(Warner Bros. Publications 1989) USA paperback VF1573

The best-selling album of EC's career was also the first to have its own accompanying sheet music publication. Includes some unique black & white photos as well as the lyrics and music to the instrumental "Stalin Malone".

Brutal Youth

(Music Sales 1994) UK paperback ISBN 0 7119 4110 6



Sheet music arrangements by Roger Day of the songs from this 1994 album, prefaced by some welcome decent-sized reproductions of black & white photographs used for the CD artwork.

The Juliet Letters

(Chester Music 1996) UK paperback ISBN 0 7119 5474 7 (Full Score)
ISBN 0 7119 5799 1 (Instrumental Parts)

Issued three years after the fact, an expensive acquisition for any budding "garage band of classical music". Available in two versions, both uncluttered by illustration, although the full score does have EC's introduction from the album liner notes.

Miscellany

Moods For Moderns: A Collection Of Works Veda/Yamahita

(Shinko Music 1993) Japanese paperback ISBN 4 401 61386 4

English/Japanese lyrics for all EC's albums up to and including *Punch The Clock*.

Elvis Costello: Testi Con Traduzione A Fronte

Paolo Bertrando
(Arcana Editrice 1989) Italian paperback ISBN 88 85859 36 4

Issued as book #28 in a series on different rock stars. Includes a 30-page biography written in Italian and discography but is really centered on English/Italian lyrics for a hodgepodge of songs from 1977-89. Some great mis-quotes such as "She says she can't go home without a cheaper one."

General music books featuring potted EC biographies/discographies/photos are far too numerous to list here (and, anyway, life is too short, right?) However, there are one or two further publications worth mentioning. Bill Flanagan's highly-recommended *Written In My Soul* (Contemporary 1987) features an extended version of an interview which first appeared in *Musician* in 1986, while another

of the same magazine's interviews, this time from 1983, is reproduced in *Rock Lives* by Timothy White (Henry Holt 1990). If you prefer your conversation more booze-soaked, then try either *Classic Melody Maker Interviews* (Mandarin 1994) featuring a 1991 encounter with Allan Jones which is not for the faint-hearted, or Nick Kent's always entertaining *The Dark Stuff: Selected Writings On Rock Music 1972-93* (Penguin 1994) which contains a rewritten version of that infamous Pernod-fueled *NME* interview from 1977 augmented by the fruits of a further conversation which Kent originally wrote up for a French magazine in 1991. Another book definitely worth seeking out is *Ferrington Guitars* (Harper Collins 1992) - a lavish pictorial look at the work of master luthier Danny Ferrington with an accompanying CD which has EC putting his own "Ferrington guitar trio" through its paces on the short self-composed instrumental *May 17th*. Lastly, George Gimarc's *A Punk Diary 1970-1979* (St. Martin's Press 1994) has some interesting Costello-related entries and a couple of rare early photographs for the short-sighted among us to run our magnifying glasses over.



Coming in BB12!

The English Mugs Tour

A look back at the 1981 Trust tour of the USA

20 Years Ago Today

The debut of a new continuing series of a historical Costello Chronology

2 ½ Years in the Big Apple

A Fan Flashback on EC's activities in New York City from 1977-79

T+M in the USA

If Elvis decides to be there so will we!

Plus the usual news on releases, bootlegs, covers, etc. as well as more of "Elvis Costello A to Z" and "Costello Specs".

and

The return of the Costello Collectors' Card!

Watch your mailbox in September!



The Latest EC News

Jon Brion in LA

Producer and singer-songwriter Jon Brion (ex-Grays and Aimee Mann's musical partner) has been visited by many special guests at his Friday-night residency at Hollywood's Largo nightclub. On Friday night March 7th, his guests were none other than Elvis Costello, T-Bone Burnett and his wife Sam Phillips. A rumored late night jam session never materialized but EC's remarks about coming back to play with Jon prompted the *Los Angeles Times* to mention this fact in its March 13th issue. It has also created an increase in the crowds at Jon's shows and caused him to remark on the 21st: "There have been some rumors that a certain English songwriter of Irish decent, you know, he's got glasses and is kinda angry... well the *LA Times* said he was going to play tonight, and that's not true. He's not even in the country. So any of you who are hoping he's going to leap on stage and play his whole second album and put you right back into college, you might as well leave now." Nonetheless, Brion's Friday night shows have become a hot item and are worthy even without any Elvis-sightings.

Fairfield Four Update

The Fairfield Four are about to finish recording their upcoming LP and begin mixing the final tracks. As previously mentioned in *BB*, the legendary gospel group's new release will contain several guest vocalists, including Elvis Costello's rendering of the McCartney/MacManus composition "That Day Is Done". The song appeared on Paul McCartney's 1989 LP *Flowers in the Dirt* and was performed live by EC with the Confederates in 1987 and the Rude 5 in 1989. EC and the FF4 have twice sung the song live: at *Meltdown* in 1995 and last year on the *ATUB* tour at the Ryman Auditorium in the FF4's home base of Nashville. There is still no firm date for the LP's release. As for now, the only place to hear this track is at radio station KCRW-FM's web site (see *BB*#7) where it is archived from its airing during a 1996 radio interview with the band.

EC Lauds "Hunks" CD

Toes were set a-tappin' at *BB*'s European HQ recently following the arrival in the mail of the latest CD offering from a Dutch band who were special guests at EC & The Attractions' Carré Theatre concert in Amsterdam last year. *Manhattan Minuet* by The Beau Hunks Sextette (Basta 30-90362) comes complete with a "laudatory introduction" by Mr. Costello himself in which he recalls seeking the band out for inclusion in the London South Bank's 1995 *Meltdown* festival (where they performed under their now-discarded alias of The Wooden Indians.) Most of those fortunate enough to attend either of their two late-night *Meltdown* appearances with Irwin Chusid in the Purcell Room will have received a welcome introduction to the work of Raymond Scott, the extraordinary bandleader, composer and inventor whose unique and often bizarre music was later to be adapted by, among others, Carl Stalling for use in his Warner Brothers cartoon scores. Impeccably played and recorded, wittily annotated and boasting superb illustration, *Manhattan Minuet* presents a "hep & sizzling" programme of Scott's tunes which, like the concerts, successfully communicates the sheer joy experienced by all involved in bringing this wonderful music back to life for a modern-day audience. "Hear how they swing!" notes EC of a band which was originally formed in 1992 for the purpose of performing and recording music from 1930s Hal Roach films. This musical treasure is available from Basta Audio/Visuals, Hoofdweg 172, 1175 LD Lijnden, Holland (tel: +31 [023] 555 1787); in the USA, it can be ordered from Fantagraphics Books of Washington (tel: 206-524-1967). More information on the band is available at Basta's web site: <http://eastsite.nl/basta>. As the CD's liner notes have it: "Everyone is to be commended for their efforts!"



EC and the Hunks backstage at the Carré Theatre, Amsterdam, July 29, 1996. Thanks to Theo van der Schaaf and Piet Schreuders. Photo: Anton Dijkgraaf.

Tiny Steps

Trainspotting: In the Feb. 16th *Sunday New York Times*, the crossword entry for 31 Down was "Elvis Costello's My _____ True". ■ *BB*-reader and illustrator Jeff Wong recently snuck EC into one of his drawings in the Feb. 17th issue of *Sports Illustrated*. ■ In an article about David Bowie's sale of bonds backed by his future royalties, speculating on what other artists could raise, the UK's *Sunday Observer* estimated EC at £3 million. ■ **Quotables:** Singer-songwriter Freedy Johnston from an interview at the Sound Wire web site: "I was 16, listening to ZZ Top, Led Zep, Aerosmith, Steely Dan, David Bowie. Read about Costello's *My Aim Is True* in *Crawdaddy* and had someone drive me to the nearest record store (35 miles away in Dodge City) to get it. I probably bought it just to be different from my friends, but it ended up really opening my eyes." ■ The Wallflowers' Jakob Dylan in *USA Today*: "In the early 80's, my older brothers dragged me along to see Elvis Costello, the Clash and X. This was my first introduction to how powerful music is." ■ **TV Tidbits:** On US Comedy Central's animated series, *Dr. Katz-Professional Therapist*, a patient morphed into a likeness of Elvis and sang a bit. ■ On the same channel, a re-run of the UK show *Whose Line Is It, Anyway?*, featured closing credits sung (rather poorly) in the style of EC by comic Greg Proops, at the request of the show's host. ■ *My Aim Is True* went unidentified as the answer to a question in the category "Major Label Debuts" on MTV's *Idiot Savants* game show. ■ **Eyewitness News:** US reader, Connor Ratliff, now abroad attending the Liverpool Institute of the Performing Arts, reports that the school prospectus mentions EC as having committed to teach a "master class" which Connor suspects would be in the next academic year. ■ After hearing about Pete Thomas' comment in the last *BB*, Canadian Giuliano Valenti rang up his parents who live in Barbados and they confirm that there is a store/bar called Kojak('s) Variety in Parrishtown on the way to/from the airport. Guess EC could have spotted it during the recording of the LP there in 1990. Shades of spotting the Quizling Clinic in Madison, WI in 1977. ■ **Side Attractions:** Steve Nieve composed the music for the ITV comedy series *Holding the Baby* which was screened in the UK back in January. ■ Steve also provided the music for a Channel 4 special called *Viva Elvis* which was oddly enough about the World Championship of Elvis Impersonators. ■

Elvis Costello's New York City Ticket Prices

A little study in inflation by examining EC's ticket prices for all of his shows in the Big Apple. It should be noted that the second 1981 show was the New Year's Eve Almost Blue/Almost 1982 show and carried a hefty holiday ticket price. Well they did give away a free poster!

1977	The Bottom Line	\$5.00
1978	The Palladium	\$8.50
1979	The Palladium	\$8.50
1981	The Palladium	\$10.50
1981	The Palladium	\$29.50
1982	Pier 84	\$10.00
1983	Pier 84	\$10.00
1984	Avery Fisher Hall	\$15.00
1984	Radio City Music Hall	\$20.00
1986	Broadway Theatre	\$30.00
1989	The Palladium	\$22.50
1991	Madison Square Garden	\$25.00
1993	Town Hall	\$35.00
1994	Central Park	\$27.50
1995	Beacon Theater	\$30.00
1996	The Supper Club	\$25.00
1996	Beacon Theater	\$35.00

Papa Juan Lives On

The Sunday March 9th edition of *The Atlanta Journal and Constitution* had as the cover story to its "Personal Technology" section, a piece on how the Elvis Costello-Internet Mailing List reacted to the death of one its members, Dane Wagge (see *BB#8-9*). Entitled "Dawn of a New Mourning" and written by "list-lurker" and *BB*-subscriber Anne Meyers, the article also featured a photo of Dane ("Papa Juan") and several other list-members on the steps of the Ryman Auditorium after last August's Costello concert. Anne's touching piece noted how communicating with Dane's Internet-friends helped bring comfort to his family. Wagge's mother estimates the family received cards, mail and e-mail from more than 200 people from the Internet list. The article also recalled the list members' "cyber-tribute" to Papa with their day of silent (blank) postings to the list as suggested by list-member Bruce White: "The thought was that maybe it could be the equivalent of a jet formation flying over with one plane missing from the formation."

Covers Corner

New Jersey's **The Loved Ones** not only take their name from a Costello song but also include a snappy acoustic-based cover of "Green Shirt" on their independently-released cassette *Fifteen Minutes with The Loved Ones* (Hedgehog Records). Lead vocalist Robin Renee and bassist Andy Gesner are veterans of the local New Jersey music scene and share a mutual love for EC. You can reach the band at Loved1s@aol.com.

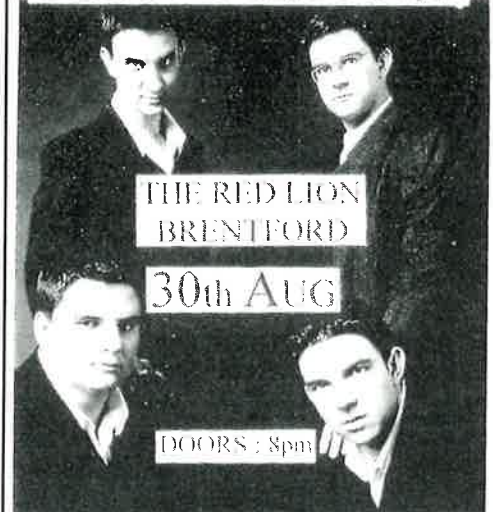
Singer-songwriter Jason Falkner (ex-Jellyfish and Grays) recently performed a solo acoustic version of "Beyond Belief" (February 1st at Spaceland in Silverlake, CA.) during *Poptopia 2*, a 10-day music festival designed to expose indie bands to the major labels. We can all credit Jason for his good taste in music but whether or not doing a cover during a 30 minute-set is the best way to expose your music is another story.

Also some old news to pass along: Comedic-actress and one-time recording star, **Tracy Ullman**, performed musical sketches while singing both "Radio Radio" and "PL&U" on her mid-1980's, fabulously-funny, *The Tracey Ullman Show*. Originally on Fox, reruns can now be seen on Comedy Central in the USA. For the "Radio Radio" skit, Tracy plays a washed-up DJ on her first day at a new station.

Also, a TKO-horns inspired live version of "Possession" by Scottish pop-group **Wet Wet Wet** has surfaced. This version appears on a live cassette entitled *Wet Wet Wet Live* that appears to be either a bonus to one of the band's LP's or perhaps a fan club release. As previously noted in *BB*, the band also recorded a version of "Town Cryer" which appeared on a bonus CD to one of their UK releases.



SECOND NATURE



TICKETS AVAILABLE: £3
INFO: (0181) 241 3363 / (0181) 894 3590

As first reported in *BB#5*, *Second Nature* is a band very "related" to Elvis Costello. Pictured above (clockwise from top left) are Kieran, Ronan, Rory and Liam; the brothers MacManus. EC's half-brothers have been gigging in the London area and have a few Costello covers in their repertoire.

NEW BOOTLEGS

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

Back With A Vengeance Volume One and Volume Two (Doberman) Extremely limited 2-CD sets assembled with more care than most. Volume One is the complete July 26, 1996 Shepherd's Bush Empire show, while Volume Two supplements this with a well-chosen 32-track selection from Shepherd's Bush Empire on 5th & 12th July 1996, The Roundhouse 6th & 27th July 1996 and the Beacon Theater, New York 4th & 5th August 1995. All discs are sourced from digital audience recordings marred only by some distracting background audience chatter in places.

Paul McCartney, Elvis Costello and friends: A Royal Command Performance (Cool Orangesicle) Third different soundboard pressing of the 1995 charity benefit concert.



Grace of My Heart Video:

On February 11th, *GOMH* was released on video in the USA and the VHS version surprisingly contains a promo video for "God Give Me Strength". Interspersed with clips from the film, the video features Costello and Bacharach miming the song in what looks like footage shot during their February 1996 New York City recording session. Sadly the laser disc omits the video and the VHS version will retail at \$99.95 until its run as a rental video begins to wane. Both versions however are essential to collectors as they are the only source for Kristen Vigard's cover of "GGMS" which the film used in its entirety. By the way, the film opened on February 21st in the UK. An April European single release for "God Give Me Strength" was mentioned but failed to materialize. Talk is that it perhaps is being saved for the EC/Burt LP.

Grace of My Heart

MCA/Universal Home Video
83111 (VHS) / 43126 (Laser Disc)

Both include Kristen Vigard's full version of "God Give Me Strength" as well as the Costello/Bacharach recording which plays during the film's ending credits. The VHS version also includes a Costello/Bacharach promo video for the song as well as an advert for the soundtrack LP.

Another Soundtrack:

In December, a Costello song also appeared on the soundtrack to an Irish film.

The Last of the High Kings Soundtrack
Premier/EMI CD-PRMDCD 26

Includes "Watching The Detectives".

Roy Orbison Reissues:

Some recent Roy Orbison CD's come with Costello connections. First off, *A Black & White Night Live*, the document of Roy's 1987 TV special backed by an all-star band, has been reissued on the new Orbison Records as the rights previously held by Virgin have reverted back to Roy's widow, Barbara. The new release is noteworthy for its packaging. The first 10,000 CD's are numbered and come in a 3-D "pop-up"

digipak which features the ensemble with Roy flanked by EC and Bruce Springsteen. A standard digipak will follow. (Thanks to ICE)

Black and White Night Roy Orbison
Orbison Records CD-ROBW2000-2

Features EC on guitar, organ, harmonica and vocals. Also includes "The Comedians".

Another Orbison item still remains somewhat of a mystery. Last November in the UK, Virgin Records reissued *The Very Best of Roy Orbison* which according to *Record Collector* brought about an as yet unlocated promo interview CD *Barbara Orbison & Elvis Costello Talk About Roy* (Virgin ROY963). Any news about this one is welcome as some of the folks at Virgin are even puzzled.

Dusty Springfield Video:

Now available on VHS video for the first time is a 1994 video retrospective on Dusty Springfield originally aired on UK TV and seen recently in the USA on the Bravo Network. Hosted by Jennifer Saunders (of *Absolutely Fabulous*) and Dawn French, the show includes guest appearances by many of the artists associated with Dusty's career and several spots by Elvis Costello in the role of musicologist discussing Dusty's role in popular music. The video can be ordered direct at 1-800-FOR-CDMO or CDSALES@TARGON.COM.

Full Circle: The Life & Music of Dusty Springfield

Taragon Records TARVI-1024 (VHS)
Video documentary includes guest commentary by Elvis Costello.

Radio Show CD's:

In the better late than never department: EC has shown up recently on three different CD's from syndicated radio shows that are distributed to stations in the USA. These CD's can generally be found for sale in collector's magazines like *Goldmine*. While the "Acoustic Cafe" CD's are rather pricey, the "Westwood One" discs can be had for about \$15.

"On The Edge"- Elvis Costello/Garbage
(Show #96-38 for broadcast the week of September 16, 1996) Westwood One

Some recently recycled interview clips are included with 8 complete LP tracks.

"Off The Record Classic" - Elvis Costello
(Show #96-48 for broadcast the week of November 25, 1996) Westwood One

More recycled interview bits (most from EC's 4 "Off The Records" plus 12 LP tracks.

"Acoustic Cafe"

(Show #90 - Week of September 30 - October 6, 1996 - CD #2) CD Recordable (TDK)

Includes 4 tracks from the CN box set.

Mad About You:

EC's royalty checks hopefully will benefit from the April 15th release of *Music from and Inspired by the Television Series - Mad About You: The Final Frontier* on Atlantic Records in the USA. With input from the popular show's star and well-known EC fan, Paul Reiser, the collection included "Sneaky Feelings" from 1977's *My Aim Is True* LP. This track selection was quite a surprise as Costello's 1983 hit US single "Everyday I Write The Book" had been previously heard as background music on the show.

Music from and Inspired by the Television Series - Mad About You: The Final Frontier

Atlantic (US) CD-82983-2
Includes "Sneaky Feelings".

New Wave Compilations:

On February 24th, another "New Wave" compilation was released in the UK featuring the usual original Costello choice.

Once in a Lifetime

Telstar (UK) 2-CD TCD2889
2-MC STAC2889

Includes "Pump It Up" by EC & the A's.

And also another collection was recently released in France.

Ultime New Wave

Virgin (FRANCE) 2 CD's - 724384291624
Includes "Watching The Detectives".

Sports Compilations:

As previously mentioned in *BB*, "Pump It Up" is very often heard at sporting events to "excite" the crowd. Well it now can be found on the fifth CD of such to be issued by US TV sports network ESPN. After two "Jock Rock" and two "Jock Jams", the series is now called "Slam Jams", subtitled "The Greatest Punk Rock and New Wave Dance Classics of All Time".

Slam Jams Volume 1

Tommy Boy (US) CD TBCD 1194
Includes "Pump It Up" credited to Elvis Costello.

And "Pump It Up" also can be found on a CD entitled "Contact 3". This collection of tunes heard at NHL hockey games is only available through a Canadian TV offer and a copy was not yet located at press time.

And Finally a New Format:

Elvis has also made his debut on the new DVD (Digital Video Disc) format with this recent issue of the 1996 Grammy Award winning Album of the Year.

Tony Bennett MTV Unplugged

Sony DVD

Includes Bennett/Costello duet on "They Can't Take That Away From Me".

Television

Arena: Tony Bennett's New York (December 22 - BBC2) Tony tours NYC with a camera crew and looks back over his life and career. EC is among those offering brief interview tributes. An edited version which deletes EC's snippet was shown in April on the Bravo network in the US.

Sult-Spirit Of The Music (January 29 - Telefis Na Gaelige - Ireland) Philip King's 13-part series filmed in Dublin's Temple Music Bar for Ireland's Gaelic language channel included footage of EC, Donal Lunny and Steve Cooney performing a beautiful slow version of "Dirty Rotten Shame". Elvis recounted a brief anecdote (in English!) describing how he wrote the song by request after a chance airport meeting with Dubliner Ronnie Drew ("When you get that call, you're inclined to jump to...") before he and Lunny then proceeded with "a song written about Birkenhead" ("Little Palaces"). Sadly, nothing from this session was included on a CD release featuring music from (and bearing the same title as) the series. *Sult* has been purchased for screening on US TV.

The Late Show with David Letterman (February 13 - CBS) Elvis and Deborah Harry duet on "Don'cha Go 'Way Mad" backed by the full Jazz Passengers including Marc Ribot on guitar.

The Late Show with David Letterman (February 25 - CBS) The live debut of EC and Burt Bacharach performing "God Give Me Strength". See story on page 8.

The 39th Grammy Awards (February 26 - CBS) Live from New York City's Madison Square Garden, EC and Burt Bacharach present the best Female Rock Vocal award to winner Sheryl Crow. See story on page 8.

VH-1 Presents the 70's (March) EC discusses punk in the "Taking Care of Business" segment. Brief clips of "Radio Radio" from *SNL* and "Pump It Up" from '78 *Rockpalast*.

Monday Night Concerts with Ricky Scaggs (April 28th and June 9th - The Nashville Network) The airing of the February 5th taping in Nashville. See story on page 5.

Radio Radio

Be Stiff (GLR-London) This 2-hour story of Stiff Records originally aired on Aug. 26, 1996 and was rebroadcast over the Christmas holidays. EC gets a 15-minute interview segment and founder Dave Robinson recalls Madness playing at his wedding: "I can remember a vision of Elvis Costello dancing to them which was not quite the thing - Jake wouldn't have let him in those days."

BBC Radio 3 (March 10) "Ariel, Who Sees Thee Now?" John Harle and Elvis discuss working on *T+M*. See full text on page 20.

In Print

Magazines:

Interview (March) Greil Marcus devotes his musical column to a flattering and insightful review of the *CN* box set. Also includes a few remarks EC made to Greil. *About the rarity offered by its limited release*: "I like the idea that it draws a line." *As to whether it would be bootlegged*: "This could have all been bootlegged long ago. It was all public broadcasts. The tapes have been on the Internet for months." *As for its peculiar charm*: "It's come out sideways. It's not a record of well-produced, high-tech concerts. It's a record of overheard concerts."

Mojo (March) Story spotlighting the UK release of *GOMH* includes comments from its director Alison Anders on "GGMS": "I remember driving down the street with it on in my car. I was out in the middle of fucking nowhere in the San Fernando Valley, getting totally lost, just crying and listening to this song over and over again going, I can't believe this is for my movie!"

Also EC fails to post a song in the top 100 songs in "The Mojo Readers Best of the '90's" competition to put together an imaginary CD. The top individual entries however showed their good taste as they included "Couldn't Call It Unexpected" (winner) and "Shallow Grave" (runner-up).

Vanity Fair (March) Elvis shows up a few times in a special 25-page report "London

Swings Again". Asked about the term "Britpop": "Flattering the worst people and insulting the best, like 'New Wave' when I started out." *On London*: "If a city makes you arrogant and cruel, then something's happening in it. I'm just old enough to remember the swinging 60's, when London was like that last. It's getting to be a bit like that now." EC the football fan is also shown pictured with Ruud Gullit, player-manager of the Chelsea Football Club.

The Performing Songwriter (March/April) Interview with Mitchell Froom discusses the recording of "So Like Candy" and how he suggested and EC created the melody for the bridge section: "Not only did he come up with it immediately, but he kept remembering it. The whole thing was instantly in his brain. That's the kind of guy he is. If you open one door, or if you say maybe this song needs a few more lyrics, one hour later it's done. He's got such an abundance of ideas."

Rolling Stone (April 17th) In a story entitled "Hooked on Twang" about the latest rock genre creation "alternative/country", writer Holly George-Warren gives EC the nod for kicking things off with "Stranger in the House" in 1978.

Books:

blank generation revisited: the early days of punk rock (Schirmer Books) This fantastic collection of b/w photos from late 1970's NYC includes two Roberta Bayley shots of EC at CBGB's in 1978; one backstage (similar to one used for an *Armed Forces* ad) and another on stage singing "Shattered" with Richard Hell on Oct. 18, 1978. Also an Ebet Roberts photo of Elvis from May 5, 1978 at Passaic NJ's Capitol Theater.

Dream Baby Dream: images from the blank generation (2.13.61) Stephanie Chernikowski: More great b/w photos of EC from 1977/78 in NYC.

David Bailey's Rock and Roll Heroes (Bullfinch) This oversized expensive book contains a unique full page b/w pose of EC taken on the day of *Live Aid*. The clue is the crib notes on his hand for the rhyming lyrics to "All You Need Is Love". (make-made, save-saved, know-known, see-shown, etc.)

The Trouser Press Record Guide to '90's Rock (Fireside/ Simon & Schuster) by Ira A. Robbins: Nice flattering tome to EC's work which winds up covering the entire Costello catalog (less *Spike*) since the 90's included the Ryko-reissues. Robbins on the Costello catalog: "modern pop's greatest single-artist oeuvre, second only to Bob Dylan's."

Ariel, Who Sees Thee Now? BBC Radio 3, 10th March 1997

In the first of his four-part series, John Harle discusses his musical interpretations of passages from Shakespeare's Twelfth Night from his Terror + Magnificence album with Elvis Costello.

EC: When you sing Shakespearean texts - and this would be the first time I've ever had to do that - you have the sense that John has had a task in dealing with the weight of expectation that somebody can find music which will match and be sympathetic and complimentary, which I think he's done excellently.

JH: For me, it personally made me think very, very hard about my relationship to Elizabethan music. I found my own musical language being drawn more towards - at least in the melodic lines - Elizabethan shapes and, more specifically, the idea of Dowland. When it became clear that Declan was interested in singing these songs, I began to think of rearranging them in ways that would suit his voice and would also bring out some of the darker qualities. Because, of all the singer-songwriters that I know, Declan is the one who has that mysterious kind of electric edge of intensity that would suit these songs which are, basically, slow. The kind of darkness in the lines and the darkness in the words is associated, for me, with Declan's voice.

EC: The words, if you read them, are more than a little dramatic, but not in a bombastic or oppressive way. The gentle way that John has set them, I think, is entirely in sympathy with them.

JH: What I really wanted from Declan, and what I think he's given my songs, is that connection with the text that you sometimes just never get from classical singers: the connection with the words as being as important as the sound of the voice.

EC: The truth of it is that conservatory training of singers may equip them to sing the most challenging music in a technical sense but I'm convinced that the lack of spontaneity that the written music demands cuts them off from the spontaneous impulse to sing which must have been the reason why they started to train in the first place.

JH: There was one time, though, during the vocal recording sessions for this, that I felt my personal conservatory training grabbing hold of me. In *Mistress Mine*, there's an improvised vocal line and Declan, in the

recording sessions, went up to an A-flat, which was jarring very strongly for me against the chord underneath it. When he came into the booth, he said "What about *that!*" and I was going "Erm...well...yeah...I can see that but -". Halfway through trying to explain why I didn't like it, I thought: no, hold on to yourself here - you have got one of the most expressive singers in music, and there's this one particular line which I got used to bit by bit and now it is one of my favourite moments in the whole thing.

EC: Semi-improvised it was really, because you had actually originally proposed a sort of humming, meditative sound. I could *sing* in the lower register but I couldn't actually create a credible sound that would blend with the saxophone in that register. So I pushed my voice up an octave and sang it falsetto, which is not an easy or secure sound for me. It makes a nice agreement between the improvised and the composed. You might improvise one phrase in the heat of the moment - and the only other improvised phrase, I think, is at the end of *...Little Tiny Boy* which was really purely to get past a timing problem that I just couldn't grasp. So I sort of blurred it by inventing a phrase. Classical singers that I have admired are occasionally given to bend a very famous written line. If a modern composition can't do the same thing then we would be at odds with the tradition of re-interpreting Shakespeare over and over again.

JH: That moment on the recording makes totally the right sort of atmosphere around the Shakespeare words that I wanted, and it was only doing the session, and actually living through executing the music, that made us able to do that. It could never have been written down, and that's where you have the magic.

Reproduced by permission of BBC Radio.



JOHN HARLE AND ELVIS COSTELLO
Credit: DECCA / NICK WHITE

Thanks to Pam Mitchell and Chrissie Wilde at Decca for the above photo.

T+M in the USA

John Harle's *Terror + Magnificence* will be released in the USA May 13th on London Record's Argo label. The April 26th issue of *Billboard* carried some exciting news about the US promotion for the LP which last year topped classical charts in Italy and Japan and was a top 10 hit on Classic FM in the UK.

The label is "banking on the Costello connection" and the worldwide sales of 300,000 for *The Juliet Letters* and will use a Rykodisc fan mailing list to send out nearly 7,000 postcards and cassette samplers touting the US release. (*A BB list was subsequently provided as well - Ed.*) There is also a promo video being prepared from last fall's Royal Festival Hall concert (see *BB#10*).

But the most exciting news is that an abbreviated live version of the show (including EC) may do a mid-summer tour of radio programs and retail outlets as well as some actual concerts in the fall.

Fan Flashback- Chris Carson

October 16, 1992
"Bobfest"

The Columbia Records' *Celebration of the Music of Bob Dylan* was to have featured a performer who 16 months earlier had made his Madison Square Garden debut. But Elvis Costello never made it back to the Garden stage that night in October, and not again until this past February's Grammy Awards. EC was scheduled to perform "Positively 4th Street" in the first hour of the show, then come back to introduce Lou Reed and possibly later return for the all-star finale. This scenario is evident on an October 13th rehearsal schedule that somehow landed in the hands of an avid Dylan fan. Reprinted here, notice that someone was making notes as the rehearsal took place. EC's name is crossed out and replaced by Stevie Wonder's.

Speculation about EC's appearance was made in the New York daily newspapers in the days preceding the show, along with the already announced Dylan, Clapton, Harrison, Petty and Young who had been advertised in a full-page ad in the *New York Times* a month earlier. It was a pretty good bet that Elvis would show up, so my personal quest for tickets for this event became more intense the week before the show and I was lucky enough to be offered two tickets just the day before the show.

After setting both video and audio tape recorders at home, I headed to Madison Square Garden. As soon as I had surfaced from the train at Penn Station, I was approached by a reporter from *Much Music* who asked if I would answer some questions for the then fledgling Canadian music

channel. They asked my name, how far I had traveled and who I was looking forward to seeing that night, probably expecting to hear Dylan, Harrison, etc. I of course said "Elvis Costello". His response: "Sorry mate, Elvis Costello had some sort of visa problems and will not be performing tonight. Who else are you interested in seeing?" I think I answered George Harrison or Neil Young and after the camera lights were turned off I asked if he had any more details about EC's absence. He just repeated the lack of work visa theory and

that was that. Despite the lack of Costello, the music of Bob Dylan that unfolded during the course of the evening was one of the most memorable and enjoyable nights I have ever spent at the Garden or for that matter anywhere else. The broad range of talent and the mystery of who was going to perform what and with whom, made the night comparable to George Harrison's *Concert for Bangladesh* that I had attended over 20 years ago. EC's appearance would have been like icing on the cake.

October 13, 1992

DYLAN SHOW RUNDOWN

8:00 PM	Scott Muni - In front of MSG	
8:02 PM	Booker T and the MG's	- Booker Intros GE-
8:06 PM	GE Smith joins Booker T - "Buick 6"	
8:10 PM	Booker T - Dylan Instrumental <u>Low Low Low</u>	
8:13 PM	Nancy Griffith/Carolyn Hester	- Intro: GE Smith
8:17 PM	John Hammond Jr. - Acoustical	- Intro: GE Smith
8:21 PM	END OF PRE-SHOW - INTERMISSION	
8:30 PM	SHOW OPEN - <u>Book/Jeff Rosen</u>	Vi. TIRUS
8:32 PM	John Mellencamp - "Like A Rolling Stone"	-Intro: Host
8:37 PM	John Mellencamp - 2nd song - "Ballad of Hollis Brown"	LEAFY'S SEIN
8:42 PM	HOST - WELCOME <u>K.K.</u>	
8:44 PM	Elvis Costello - "Positively 4th Street"	<u>STEVIE WONDER</u> / <u>MISSISSIPPI</u>
8:49 PM	George Thorogood - "Memphis Blues"	-Intro: GE Smith
8:54 PM	Sophie B. Hawkins - "Want You"	-Intro: GE Smith
8:59 PM	Lou Reed - "Series of Dreams" <u>part of</u>	-Intro: Elvis Costello
9:04 PM	Eddie Vedder & Mike McCready - "Masters of War"	-Intro: Sophie
9:09 PM	Tracy Chapman - "Times They Are A Changin'"	-Intro: Host
9:14 PM	Johnny Cash & June Carter Cash - "It Ain't Me Babe"	-Intro: Lou Reed
9:19 PM	Willie Nelson - "What Was It You Wanted"	-Intro: JMellencamp
9:24 PM	Willie Nelson/Johnny Cash/Kris Kristofferson	<u>Part of your story</u>
9:29 PM	Johnny Winter & Ron Wood - "Highway 61"	-Intro: GE Smith
9:34 PM	Richie Havens - "Just Like A Woman"	-Intro: TChapman
9:39 PM	Clancy Brothers - "When The Ship Comes In"	-Intro: Kris K.
9:44 PM	Sinead O'Connor - "I Wanna Be Like You"	
9:49 PM	Neil Young - "Tom Thumb"	-Intro: Willie Nelson
9:54 PM	Neil Young - w/Chrissie Hynde "Forever Young"	
9:59 PM	Neil Young - "Watchtower"	
10:04 PM	Eric Clapton - "Love Minus Zero" <u>DO NOT THINK TAKE</u>	-Intro: Neil Young
10:09 PM	Eric Clapton - 2nd Song <u>I WOULD TRAIN TO CRYS</u>	
10:14 PM	O'Jays - "Emotionally Yours"	-Intro: Sinead
10:19 PM	The Band - "When I Paint My Masterpiece"	-Intro: Eric Clapton
10:24 PM	R. Cash/Mary C. Carpenter/Shawn Colvin "Blowin In"	-Intro: JCash
10:29 PM	George Harrison - "If Not For You"	-Intro: Chrissie Hynde
10:34 PM	George Harrison - 2nd Song <u>When Love Takes Over</u>	
10:39 PM	Tom Petty - "Licence To Kill"	-Intro: Neil Young
10:44 PM	Tom Petty - "Rainy Day Women"	
10:49 PM	Tom Petty & Roger McGuinn - "Tamborine Man"	-Intro: Tom Petty
10:54 PM	Bob Dylan	-Intro: George Harrison
10:59 PM	Bob Dylan - 2nd Song	
11:04 PM	Bob Dylan & Eric Clapton - "Takes A Lot To Laugh..."	
11:09 PM	PRE-FINALE - Bob/George/Tom/Neil/Roger/Eric - "My Back Pages"	
11:14 PM	FINALE - Everybody - "Knockin' On Heaven's Door"	
11:19 PM	Encore - Bob Dylan	
11:24 PM	End Credits	



BB1 (February 1995)
Debut Issue! *Brutal Youth* tour report and set lists.



BB2 (May 1995)
Interview with Ryko's Jeff Rougvie. Dylan & "Royal" McCartney concert reports. Costello covers.



BB3 (August 1995)
Full *Meltdown* report. *Kojak Variety* live from London. *CyberTalk* interview with EC. Roskilde Festival.



BB4 (November 1995)
Beacon Theater rehearsals. Cambridge & Edmonton Folk Festivals. McCartney & MacManus.



BB5 (February 1996)
Costello Sings Again - Part 1. Brodskys in Bristol, Nieve in NYC and *Meeting Of Masters* in Sweden.



BB6 (May 1996)
Costello Sings Again - Part 2. EC on US TV. *ATUB* preview. *X-Files*, Bacharach, Ron Sexsmith.



BB7 (August 1996)
Costello & Nieve in the US. Brodskys in Denmark. EC the Producer. Critics look at *ATUB*. VH-1 Special.



BB8/9 (December 1996)
Double Tour Issue! Concert reports, photos & set lists. Allan Mayes interview on Declan in '73.



BB10 (March 1997)
Exclusive Interviews: Costello on GOMH, McGuinn and Pete Thomas. T+M live. Elvis at the Movies.

BACK ISSUES: \$5 / £4 each (BB8/9: \$8 / £6)
For multiple issues deduct \$1 / £1 for each issue after the third.

SPECIAL: Issues 1-10 \$40 / £30
Ordering info can be found on page 2.

Competition

Favorite Lyric

Here is the rundown of the songs from which our readers selected their favorite lyrics in our last issue (in order presented):

* Riot Act * The Imposter * Suit of Lights * All the Rage * Blue Chair * Girls Talk * Hand in Hand * Big Tears * Poor Napoleon * Pump It Up * I Want You * Men Called Uncle * Wednesday Week * Miracle Man * Heathen Town * Room With No Number * Rocking Horse Road * The Deportee's Club * Opportunity * All This Useless Beauty * Oliver's Army * Favourite Hour * Man Out of Time * Next Time Round * Talking In The Dark * Man Out of Time * You Bowed Down * Miracle Man * Accidents Will Happen * The Other Side of Summer * Possession * I'm Not Angry * Clubland * Men Called Uncle * Miracle Man * The Other End of the Telescope * You Bowed Down (Leno version) * I'm Not Angry * Sweet Pear * All The Rage *

All correct entries submitted (there were a few received with errors) will receive a special tape from *Beyond Belief*. Congrats to: Ellen Slaten (San Antonio, TX), Alison Castro Munin (Pittsburgh, PA), Bill Butler (Portland, OR), Connor Ratliff (Liverpool, UK), Sarah Talalay (Miami Shores, FL), David Pannell (Nedlands, AUST), Andrew Moorhouse (Rochdale, UK), Mike Halliday (Bradford, UK), Chris Forhan (Charleston, SC), Debbie Fleming (Bolton, UK), Olivier Ridolphi (Strasbourg, France), Bridget King (Newport, KY), and Ward Whipple (Shelton, CT).



**READERS'
CHOICE**

Rock & Roll Hall of Fame

All Costello fans of course believe that EC will be inducted into the Rock & Roll Hall of Fame in his first year of eligibility. Artists can make the ballot 25 years after their first release. Since *My Aim Is True* came out in 1977, that makes Elvis up for nomination in the year 2002. OK, for our next reader poll: Who should get the honor of inducting him into the Hall at the ceremony to follow in January 2003? FYI - also eligible for the first time in 2002 are The Sex Pistols, The Clash and Talking Heads.

Competition: For next issue we go artistic. Submit your original artwork depicting EC or perhaps one of his songs. Winning entries will also be published in our next issue.

GLITTER

GULCH

Free Classifieds To Readers

SEARCHING FOR COVERS

Looking for CD's, vinyl or just a tape of the following covers of Costello songs: Barry Christian "Alison", Hot Chocolate "Green Shirt", Herman Brood "Watching the Detectives", Molly Half Head and Warrior Soul "Pump It Up", Hue & Cry "Shipbuilding", Wet Wet Wet "Town Cryer", Fitz of Depression "Miracle Man" Mike Bodayle 110 Granburg Circle San Antonio, TX USA mbodayle@txdirect.net.

TAPES WANTED

Super-reliable tape trader with big EC list and tons of other stuff seeks: SF 11/15/77, ANY *Costello Sings Again* tapes, Tokyo 11/87 (Aud and Vid), Montreux 7/89 and Japan, 9/2/91. Please help! Jeff_Symonds@k12.branson.org or jeffs@branson.org or 75 Oak Springs, San Anselmo CA 94960.

THE MEN THEY COULDN'T HANG / LIBERTY CAGE

Looking for any rarities/articles on these bands. Willing to swap live tapes, fanzines, etc. Eric Gatling 7 Begbrook Lane Frenchay, Bristol BS16 1HW UNITED KINGDOM.

FOR SALE / BOOTS WANTED

Items for sale: *A Man Out of Time* (Solo Italy 1984) *Interview Picture Disc* and *April's Fool* (solo 1989) vinyl boots; *The Elvis Costello Hour* and *Almost Blue Interview* (CHAT2) promo LP's; *I Want You, I Wanna Be Loved* (version discotheque), *I'm Your Toy*, *Green Shirt* and *Only Flame In Town* (version discotheque) UK 12 inches. All offers considered and will trade for the following CD boots: *Aging Gracefully*, *Between Wisdom & Murder* and *Back With A Vengeance*. Mike Halliday 1009 Great Horton Road, Bradford, West Yorkshire BD7 4AH UNITED KINGDOM.

BOOTS WANTED

Looking for *Red Shoed Imposter*, *Back with a Vengeance Volumes 1 & 2* and *Magnificent Costello* as well as any other new titles. Olivier Ridolphi 22 Rue Gratien F-67200 Strasbourg FRANCE.

KSCA-CD

Anyone willing to sell or trade a copy of the *KSCA Live from the Music Hall Vol. 3* CD? Hope to have some goodies from my trip to Ireland. Craig Smith 25 Pelham Road #261 Greenville, SC 29615 USA.

WANTED - ENGLISH MUGS TOUR COFFEE MUG

Looking for this promo-only coffee mug from EC/Squeeze Tour in 1981. I don't even want to TELL you what happened to mine!! Desperately seeking a replacement!! Buy only, nothing to trade. Write: Jim Frazier, 87 Park Ave.#2, Madison, NJ 07940 or e-mail Katkin505@aol.com.

WAVELENGTH - THE VAN MORRISON NEWSLETTER

For any Van fans out there, *Beyond Belief* thoroughly recommends *Wavelength*, a truly excellent fan publication which is available from Simon Gee, *Wavelength*, PO Box 80, Winsford, Cheshire, CW7 4ES, England.

Chet Baker: Live at Ronnie Scotts

Japan Laser Disk \$65 (features Elvis Costello singing "The Very Thought of You", "You Don't Know What Love Is" and "I'm a Fool to Want You")

A Case For Song: Ideo

Japan (NTSC) VHS \$54 / Laser Disk \$57

Terror + Magnificence

CD: Japan \$27 / UK \$19



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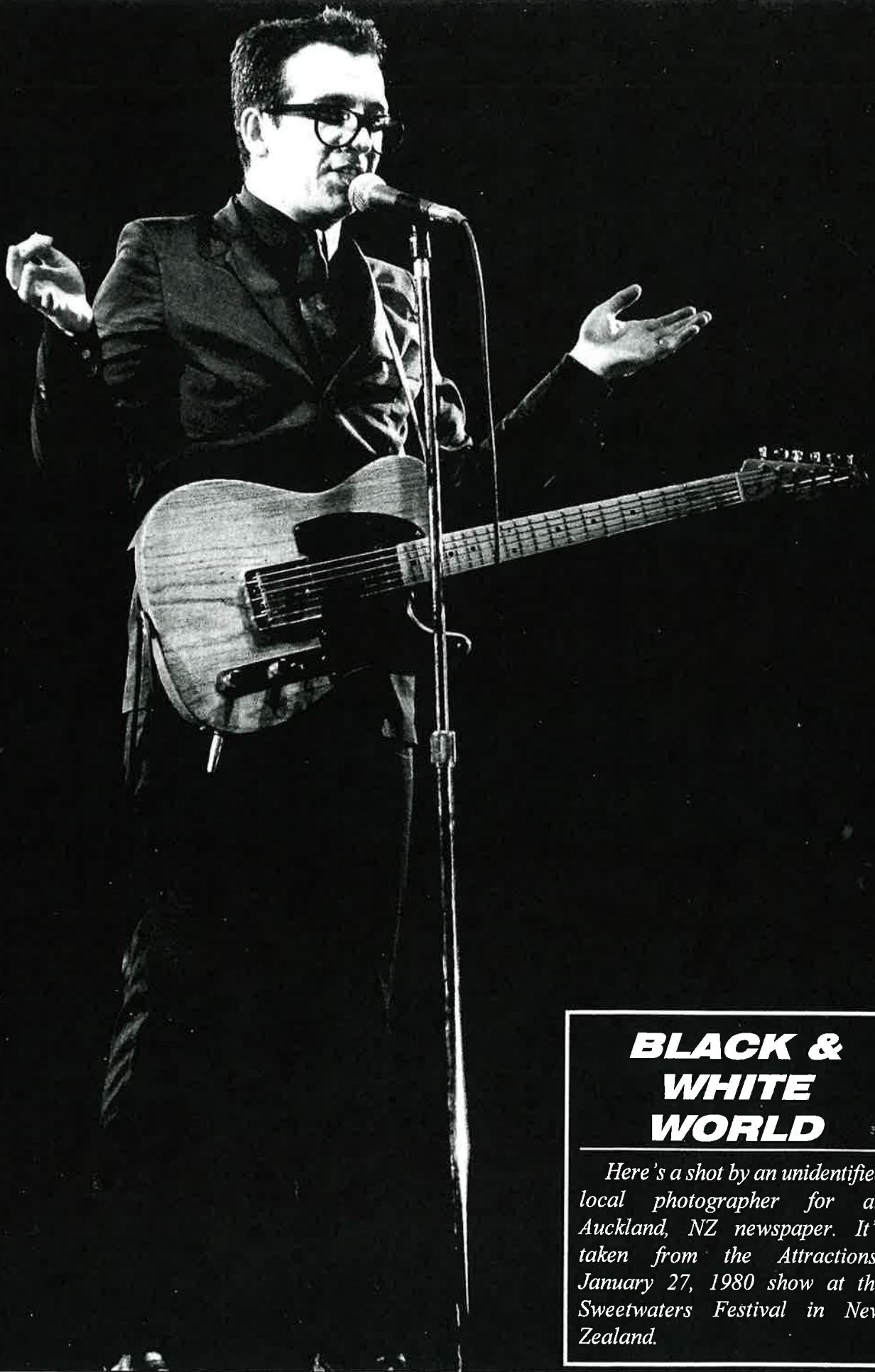
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FAX 1-704-372-0710

Other Elvis Costello items, artists and listings available on request.

AVID COSTELLO FANS SOUGHT

I am working on a new idea for a book about the lifestyle of rock and pop stars. I would like to interview avid fans of EC to include anecdotal pieces from a fan's eye view. The person I am looking for doesn't have to be a particular authority, but must be totally passionate about the ephemera and memorabilia that surrounds their idol. Anyone interested please contact Helen Weller, Researcher, Guinness Publishing, 338 Euston Road, London NW1 3BD, UK (TEL: +44 [0]171 891 4567).



**BLACK &
WHITE
WORLD**

Here's a shot by an unidentified local photographer for an Auckland, NZ newspaper. It's taken from the Attractions' January 27, 1980 show at the Sweetwaters Festival in New Zealand.