about modern life and romance—subtler than recent Springsteen and less self-conscious (though more po-etic) than Mellencamp, but in the same general ballpark. Whether this will bring the group national recognition remains to be seen, es-pecially since American radio seems to be getting more and more conser-vative.

STEVE HOCHMAN

ELVIS COSTELLO
Broadway Theatre, New York Tickets: $30

ELVIS COSTELLO'S five-night stand on Broadway roughly coincid-ed with the World Series, which may have kept die-hard Mets fans at bay. Still, the Costello series hardly suffered at the box office; all tickets were snapped up in just half an hour—and with good reason. Not only was the intimate venue a treat, but Costello presented a different show each night.

Most of the attention focused on the second and fourth dates of the Oct. 21-25 stint. The former was billed half Costello solo and half Elvis & the Confederates. The latter, featuring Costello with his usu-al band, the Attractions, offered something called the Spinning Songbook.

On both of these nights, fans were treated to a formidable sam-pling of Costello standard as well as lesser-known tracks buried among his 13 albums, such as "Sixteen Shirts," "Lip Service," and "Jack Of All Parades." But that was the least of it. Consider: magicians Penn & Tell-er practically threatening Costello into performing Prince's "Pop Life"; Mrs. Elvis Costello (Cait O'Connor of the Pogues) wildly frugging in a go-go cage; audience members being chosen at random, game-show-style, by Buster Poin-cett (David Johansen) to spin a giant wheel bearing 40 Costello songs, followed by the headliner's performance of each song chosen.

That's just a little of the nonstop zaniness that took place at the Broadway. Also featured were Costel-lo covering Tom Petty's "American Girl," the Hollies' "King Midas In Reverse," the Psychdelic Furs' "Pretty In Pink," and Gerry & the Pacemakers' "Ferry Cross The Mersey"; a slide show from Costel-lo's world travels; a duet with T-Bone Burnette, presented as the Coward Brothers, on George Jones and Johnny Cash songs. And, of course, there was "On Broadway.

This was not your typical Costel-lo. The man was not only jovial but downright hilarious, passionate, outgoing, and musically sharper than ever. With the Attractions and the Confederates and on his own, he proved a total showman who's a long way to go before he runs short of ideas.

JEFF TAMARKIN

FAIRPORT CONVENTION DUB AR BRAS Bottom Line, New York Tickets: $10

ALTHOUGH some of the more notable band members, like Richard Thompson, who made the late Sandy Denny, vacated Fairport Convention years ago, the venerable British folk-rock act continues to attract a loyal cult audience. Now three longtime members—guitarist/vocalist Simon Nicol, bassist/vocalist Dave Pegg, and drummer Dave Mattacks—are accompanied by Ric Sanders on violin and Martin Alcock on guitar, the current Fairport aggregation, turned in a generally impressive set here last month.

Considering the group was formed nearly two decades ago and has undergone countless personnel changes, its sound remains curiously unchanged. If there was any notice-able difference between this show and one from the group's hey-day, it was that a sizable dose of straight-ahead rock's roll and even a taste of funky fusion are now filtered through Fairport's traditional electric English folk, Celtic fiddle tunes, and ballads.

The band performed material from its new Varrick/Rounder al-bum, "Expletive Delight," as well as old favorites like the traditional "Matt Groves" and Richard Thompson's "Meet On The Ledge." Not only did the quality of the quintet's musicianship flag, however, the dominance of Sanders' fiddle made one wish Thompson would emerge from the wings to add his distinctive guitar to the mix.

Opening the show was Dan Ar Bras, a solo guitarist from the Brit-ainy region of France. A former member of Fairport himself, he alternated between acoustic and electro-nic pieces. His music holds appeal for fans of new age and the tradi- tional fold. While often pretty and texturally interesting, it was also sometimes forgettable, lacking in direction.

JEFF TAMARKIN

PUBLICITY PRINTS

PHOTOGRAPIED ON HEAVY CARD STOCK BLACK & WHITE 8 x 10 500 - $60.00 1000 - 85.00 COLOR 1000 - 338.00 Above prices include typesetting & freight Send 8 x 10 Photo - Check or M.O.

Full Color & B/W Posters composites - Cards - Other Sizes "SEND POR CATALOG & SAMPLES" 1867 N. FUNDY, DEPT 88 CHICAGO, ILLINOIS 60647 (312) 469-8543 or 800-9435