

# American Music

## The Blasters/Dave Alvin newsletter

JULY 2012

## The Blasters Release a New CD Fun On Saturday Night

**Latest News** – The new Blasters album has been released by Rip Cat Records on July 3, 2012 -- Phil Alvin recently fell ill while on tour in Spain with the Blasters. It was a life-changing and nearly life-ending experience for him. Read the full story in this issue.— Singer/songwriter Darryl Holter has recorded MARY BROWN, written by Dave Alvin, for his new CD Crooked Hearts on the 213 Music label. It's the opening track on the album and Dave contributes backing vocals on the song. -- Phil Alvin joined Dave Alvin for the encore of his Jan. 15 show at McCabe's Guitar Shop in Santa Monica, CA. They sang a bilingual version of MARIE MARIE with Phil singing the song in Spanish and Dave finishing the song with a verse in English. Dave and Phil also performed a version of WHAT'S UP WITH YOUR BROTHER. Chris Miller played guitar on both songs. -- (continued on page 2)



***In This Issue: The Blasters new CD, Phil Alvin's 'miracle' recovery, and the Troubadour Blues DVD release.***

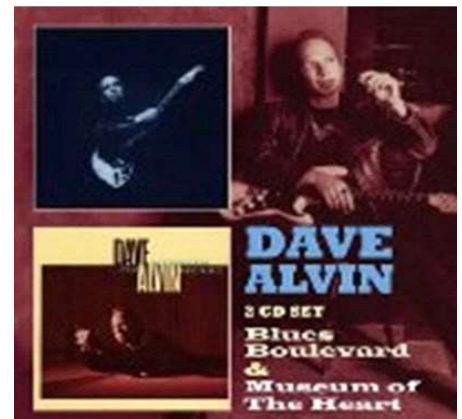
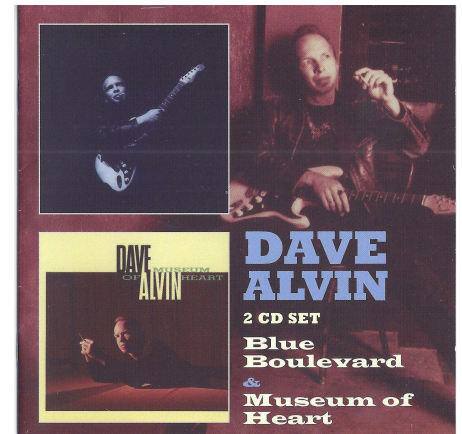
**Blasters shows (Phil, John, Bill, Keith)**  
TBA

**Dave Alvin & The Guilty Ones**

7/4 Davis CA at City of Davis 4th of July  
7/6 Las Vegas NV at House of Blues  
7/8 San Diego CA at House of Blues  
7/18 Dublin IRE at Whelan's Arms  
7/19 Roscrea Tipperary IRE at Damer Hotel  
7/20 Galway IRE at Kelly's  
7/21 Culdaff IRE at McGrory's  
7/22 Ratoath IRE at The Venue Theatre  
7/24 Rome Italy at Parco Schuster  
7/25 Faenza Italy at Strade Blu Piazza Mol  
7/26 Vicenza Italy at Giardino del Teatro  
7/27 Bergamo Italy at del teatro Astra  
7/28 Spilimbergo Italy at Piazza Duomo  
9/10 Petaluma CA at Lagunitas Amp.  
9/21 San Juan Cap. CA at Coach House  
9/23 Bishop CA at Millpond Festival

**Latest news (continued):** Phil and Dave were among the special guests for a Cinco de Mayo show hosted by Los Lobos at the Greek Theater in Los Angeles on May 5. Dave sang and played guitar on FOURTH OF JULY and Phil fittingly sang MARIE MARIE in Spanish with Dave on guitar. The show was a reunion with former Blasters saxophonist Steve Berlin. The performances from both shows can be viewed on YouTube. -- Dave Alvin will be among the guests when Yep Roc Records

celebrates its 15th anniversary with three nights of shows Oct. 11-13 at Cat's Cradle in Carrboro, N.C. Other guests include Nick Lowe, Chuck Prophet, John Doe, and Los Straitjackets. Based in Haw River, N.C., Yep Roc has been Dave's record label since 2004. -- On June 5, 2012, Floating World Records in the UK released a budget 2-CD set of Dave Alvin's King Of California and Interstate City (licensed from the HighTone records catalog). On June 19, 2012 they also released a 2-CD set of Blue BLVD and Museum of Heart. The artwork for this CD on Amazon.com erroneously titled the albums "Blues Boulevard and Museum of the Heart" (Photo lower right) The actual disc artwork was corrected in time for release. -- The Blasters recently did a photo shoot for the cover and a feature article in Big City Rhythm and Blues magazine. It will appear in the October issue, released the first of that month. -- There is still no release date for the Ghost Brothers of Darkland County rock opera that Phil and Dave Alvin sang on. The live stage play finished its run at Atlanta's Alliance theatre in May and is hoping Broadway will be its next stop. It's speculated that once the play finds its next home, then the CD may be released. Tentatively, February of 2013 is the earliest possible release date. . — **AM**





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**THURSDAY 10/11**

**NICK LOWE**

*Robyn Hitchcock*

**LOS STRAITJACKETS**

**DAVE ALVIN**

**CHUCK PROPHET**

**ELENI MANDELL**

AND MORE TO BE ANNOUNCED



# Phil Alvin Falls Ill in Spain; Blasters Cancel Euro-tour

The Blasters had played two shows into their European tour in Valencia, Spain, on June 19 when after the show Phil Alvin had a reaction in his throat causing it to swell and block his breathing. He was rushed to the Hospital Universitari i Politècnic La Fe de Valencia in a police car where they performed an emergency tracheotomy. The doctors were told that Phil is a singer so they must be careful not to damage his vocal cords.

On June 21, Dave Alvin posted this message to his face book page: "As some of you may have heard through various grapevines, my brother Phil has been hospitalized in Spain. Things are still up in the air regarding his medical condition, so I won't say anything else now except that Phil needs some of your positive thoughts, best wishes, good vibes, corny jokes, etc." Though the 12 remaining tour dates were cancelled, Phil's Blasters band mates stayed in Spain with him for a week until he stabilized in the Intensive Care Unit.

Dave Alvin posted 2 days later about Phil's condition: "Long story short: After a couple of rough days, my brother Phil (truly One Bad Stud) is recovering slowly but steadily and is in excellent medical hands in Spain. Sincere thanks to all of you who have been sending him your positive vibes, healing thoughts, prayers, non-prayers, best wishes, jokes, memories, etc. It means a lot to Phil, our family and me. Thank you."

Rumors spread that Phil had a heart attack and he was in a coma -- both of which were not true. Doctors later discovered an abscessed tooth had caused the reaction.

On June 26, John Bazz sent this message out on Phil's condition: "We're here in Spain with Phil until Thursday (June 28). His cousin Paul flew in yesterday and is staying with Phil until he's released and is probably going to fly back to LA with him too. Today Phil is walking, talking and breathing on his own. Kinda wish he was silent again, as he has turned into a real task master and has us all jumping through hoops!"

By July 1, Phil was recovering nicely but couldn't be released until the tracheotomy was satisfactorily healed.

John Bazz recounted a story about how dire Phil's condition was: "A couple of days ago I was in Phil's hospital room when a nurse came in and started doing her thing. At one point she looked up at Phil and asked: 'Do you remember me?' Phil looked puzzled, and said: 'No.' She then reminded him that she was one of the doctors in the ER the night that he was admitted. She went on to tell Phil how truly ill he was that night in the ER and that during the time when Phil couldn't be intubated, his heart stopped. She immediately started to massage the heart while rushing him to another room to perform an emergency tracheotomy, and inject him with adrenalin. Her English was very bad, but we understood what she was saying. She kept saying the word 'miracle.'

The following day she added to the story by telling Phil that she was a student doctor, and that her teacher doctor that night in the ER had made the recommendation that she stop working on Phil, because in his opinion, Phil was 'beyond help.' Thank God for her naive ambition and uncalledoused spirit."

Update On July 2. Phil said by phone from Spain: "Billy, I am already better. Out of the hospital and on my way home Thursday or Saturday. Unbelievable but true - I am in perfect health. 'Yo soy a Valenciano!' The flatlining removed my desire to smoke as well. We are on our way to immortality - I swear to you!" —*AM*

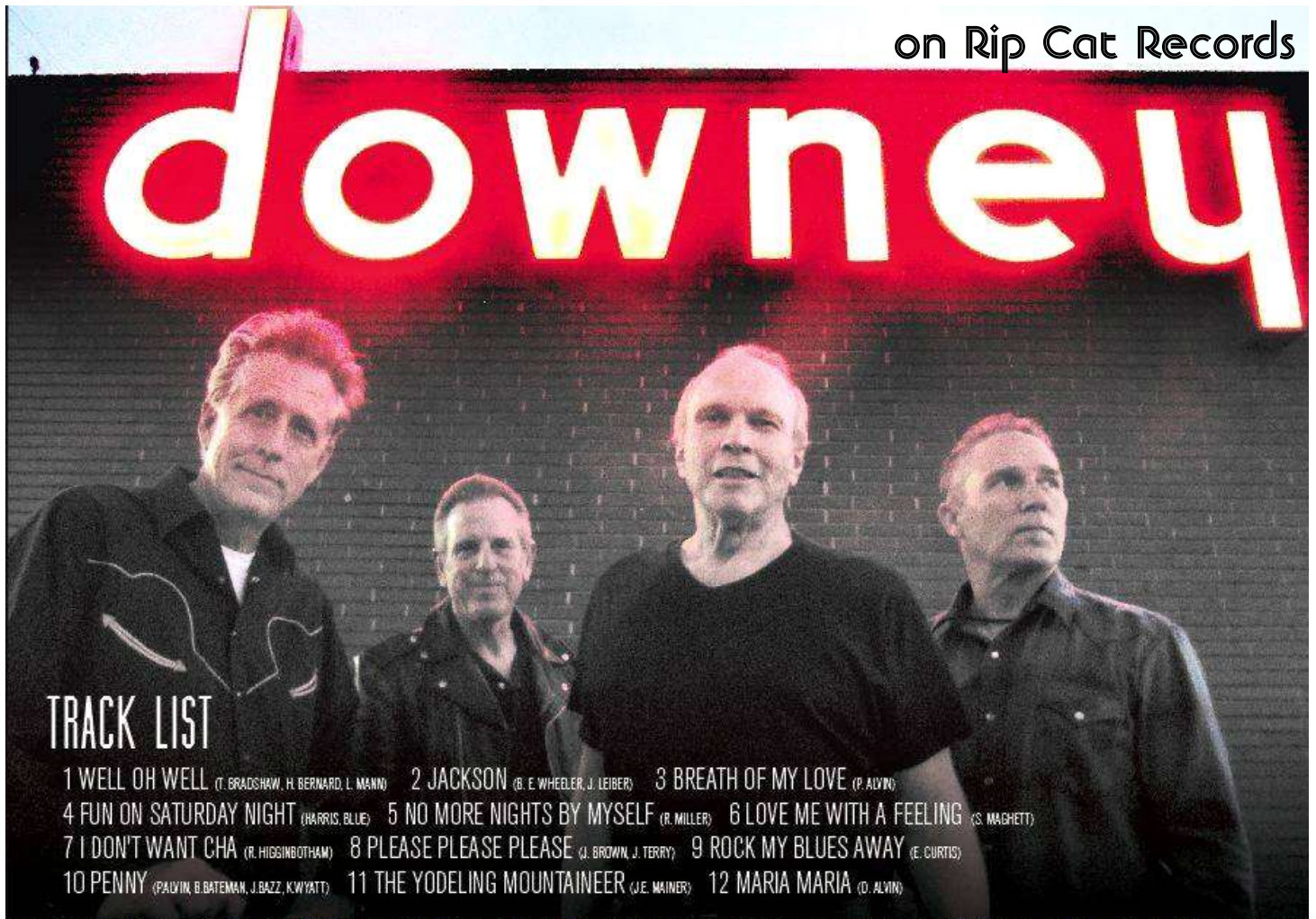


Phil: "This is the Doctor who saved my life! Doctora Mariella Anaya. She is remarkable! Against the advice of her Professor she clubbed my heart back from a flatline TWICE! The Atheist's Angel."

The Blasters new album

# FUN ON SATURDAY NIGHT

on Rip Cat Records



## TRACK LIST

- |   |   |                                       |
|---|---|---------------------------------------|
| 1 WELL OH WELL (T. BRADSHAW, H. BERNARD, L. MANN) | 2 JACKSON (B. E. WHEELER, J. LEIBER)        | 3 BREATH OF MY LOVE (P. ALVIN)        |
| 4 FUN ON SATURDAY NIGHT (HARRIS, BLUE)            | 5 NO MORE NIGHTS BY MYSELF (R. MILLER)      | 6 LOVE ME WITH A FEELING (S. MADHETT) |
| 7 I DON'T WANT CHA (R. HIGSBOTHAM)                | 8 PLEASE PLEASE PLEASE (J. BROWN, J. TERRY) | 9 ROCK MY BLUES AWAY (E. CURTIS)      |
| 10 PENNY (PACWIN, B. BATEMAN, J. BAZZ, K. WYATT)  | 11 THE YODELING MOUNTAINEER (J.E. MAINER)   | 12 MARIA MARIA (D. ALVIN)             |

*The Blasters' current lineup of Phil Alvin, John Bazz, Keith Wyatt, and Bill Bateman re-leased their new album Fun On Saturday Night on July 3, 2012. It's the latest Blasters album since 2004's 4-11-44. Lead guitarist Keith Wyatt shares his recording sessions diary here:*

Keith Wyatt: November 2011 -- During our semi-regular Wednesday get-together/rehearsal at Phil's house two weeks ago, the band was talking about assembling some merchandise to sell on the upcoming December 2011 west coast tour. For CDs, we still have copies of 4-11-44, but Bill replaced Jerry since we recorded that one, so it doesn't represent the current lineup, and the back catalog on Warner/Slash is much more expensive for us to get.

Since we've been talking for several months about getting back in the studio to record some new material, it suddenly felt like the time was right for a new Blasters album, and of course with only weeks to go before the tour we had to make it happen within days. Phil knew Scott Abeyta of Rip Cat Records, who had offered to produce the sessions as well as handle packaging and distribution, so we set up a session for the following Monday at Pacific Studios in Culver City, CA.

The day before, we met at 'Downey' Don Lamkin's house to rehearse (Phil's place is all torn up due to a floor refinishing job) and ran down the material to record - most of which we had



been playing live for quite a while.

On Monday, Bill loaded his drums into the studio and set up around noon. Johnny and I showed up around 1:00 PM and we began running down some tracks to get locked in - we played the Tiny Bradshaw tune WELL OH WELL a couple of times since we all knew it well enough not to need Phil's vocals as a guide. Phil turned up around 2:30 and we got going for real around 3:00. For the next five hours we banged out tunes, usually doing 2-3 takes at the most. The basics were all in the can by 8:00 PM or so and I stuck around until 10 to do solo overdubs before we stopped recording for the day.

Tracks recorded were: WELL OH WELL (Tiny Bradshaw), ROCK MY BLUES AWAY (Gatemouth Brown), FUN ON SATURDAY NIGHT (Willie Headon), LOVE ME WITH A FEELING (Magic Sam), and PLEASE PLEASE PLEASE (James Brown). Another song that fans have heard us do at shows, BIPOLAR LOVER, was recorded with a brand-new arrangement with Phil on piano. The title now is BREATH OF MY LOVE. We also recorded PENNY (a band composition); a remake of a rough track we cut in Chicago last spring, GREAT BIG MF (or Chicken-Pluckin') ROCKABILLY MAN (Phil Alvin); MARIE MARIE ROCK EN ESPANOL; an electric version with Spanish lyrics; and finally MARIA MARIA, as an acoustic waltz with Phil on vox/rhythm guitar, Johnny on acoustic bass, me on electric (later replaced with acoustic), and Bill's drums.

Since I have a Pro Tools rig at home, I was able to do more overdubs and email tracks back and forth with Scott. On Friday, I re-cut MARIA MARIA on an acoustic guitar and on Sunday I put new solos on ROCK MY BLUES AWAY and FUN ON A SATURDAY NIGHT. During the week, Phil also cut some new backing vocals on PLEASE PLEASE PLEASE.

James Intveld & Eddie Nichols were supposed to do them, but we never hooked up, plus we replaced some other vocals because at the original session, his voice was rough due to a cold. As of today, the tracks are essentially done minus a few vocal fixes for Phil.

Of all the tracks, the only one that really didn't work was - most surprisingly - the electric version of MARIA MARIA - we just couldn't find the pocket. It was recorded at the end of the day. The acoustic version, however, is a different story - Phil's rough vocals plus the acoustic instruments make it totally unlike anything else we've done - this could be the sleeper hit of the bunch.

Producer Scott Abeyta has to have everything mastered by Wednesday in order to get packaging done in time for the tour. Johnny is working on the cover, but I haven't seen a final version or a title. The rough plan is to add more tracks to what we have and put out a second, expanded version in February, but for that to happen the new material has to be done before we leave in two weeks.



Keith Wyatt on acoustic guitar

Keith Wyatt: January 11, 2012 – Because Phil's illness cut short the December tour, our album deadline became irrelevant, so mastering/artwork/vocal fixes stalled. Now we're looking at





early February 2012 to wrap everything up in anticipation of an April release. We're planning to go into the studio again and cut another few tunes, including Johnny and June Carter Cash's JACKSON with Exene from X singing with Phil.

We're gonna rehearse again on Monday to work out a few new tunes – JACKSON, a version of FLYIN' BLIND (the tune Phil recorded with Nick Curran), probably a tune written by Javier of the Blue Shadows, and possibly one or two others. We'll add horns (from the Royal Crowns) to a couple of things. We'll fix a few vo-

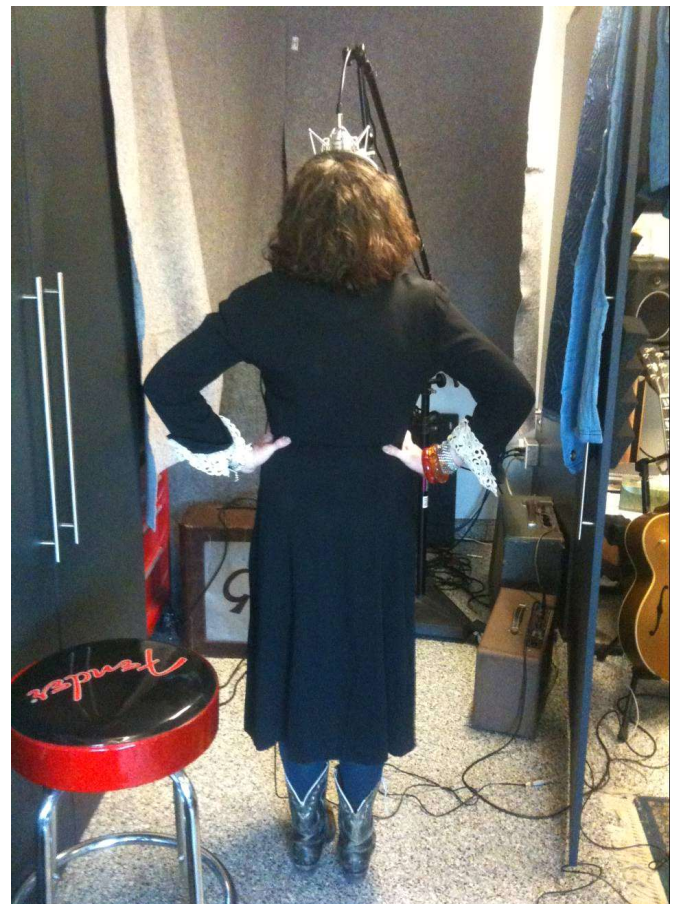
cals and tweak this and that from what we already did. Artwork and mastering will follow.

Keith Wyatt: January 16, 2012 -- Blasters rehearsal: We mainly worked on developing a version of FLYIN' BLIND. We're also planning on JACKSON with Exene Cervenka (from 'X') and Phil's gonna try to fix up an original song called BOOMERANG that we started learning a while ago but never finished.

Keith Wyatt: January 18, 2012 -- Let's see – on Wednesday we actually spent most of the time on an acoustic version of THE YODELING MOUNTAINEER. We've done it occasionally live, but never acoustic. For rehearsing album material, we're set up in Phil's living room; Bill has a kit consisting of an old bass drum and snare plus a dinky cymbal; John is playing his upright bass; and Phil and I are playing acoustic guitars or whatever other sort of stringed instrument is lying around. We touched briefly on Phil's tune BOOMERANG, but he wants to work on the lyrics and song structure more before we settle on a feel and arrangement.

With these rehearsals at Phil's, we should have a few things ready when we go back to the studio in a couple of weeks.

Keith Wyatt: February 8, 2012 – We haven't gotten back in the studio yet, so I suggested to John and Phil that we have producer Scott Abeyta come over so we can pin down recording dates and material - having the 'producer' present may help to focus the conversation. Phil is improving



Exene singing 'Jackson' in the Rip Cat studio



physically but the doc said that they need to check him over around March 1 to see if any sign of the infection remains; if not, presumably we can start talking about booking shows. If we manage to set a recording date, I think that will set those wheels in motion, at least, and Phil doesn't need to be fully recovered to go into the studio - he's singing fine and has been sitting in (literally) with a bunch of different folks at clubs.

Keith Wyatt: March 22, 2012 – Phil's doing much better so we got back in the studio at the end of February. I put guitars on JACKSON and a couple of other things. Phil and Exene recorded the vocals to JACKSON. White Boy James put some background vocals on PLEASE PLEASE PLEASE and some other odds and ends.



Phil with Eddie Nichols

Phil was in the studio with some other guys at a different time to overdub stuff like banjo and fiddle on FRANCE BLUES. BREATH OF MY LOVE (BIPOLAR LOVER) is still a work in progress – the original track sped up considerably and Phil didn't like any of the guitar I put on it, so that's probably starting over from scratch. Next, I'll meet up with Phil at the studio to work on mixes with Scott. Phil has some other guitar parts he'll add before we mix.

Keith Wyatt: April 15, 2012 -- So...where are we? The deadline was pushed back a month, the cover art is more-or-less done (a Phil design of two people partying). The album title is Fun on Saturday Night. It's now down to tweaks and mixes before the track selection and a song order is finalized.

Keith Wyatt: May 6, 2012 – A release date was set for June 19 by the label and/or distributor, but the record isn't actually totally finished yet – a few days ago Phil and Johnny were still putting vocals and bass parts on some stuff, and I'm fixing up a guitar solo today. Once the parts are all there, then it's down to mixes, which Scott has been working on simultaneously while we overdub. I haven't heard any tracks since the last email – since Scott lives in Huntington Beach, which is quite far from where I live, we've been doing things by remote. I'm adding guitar overdubs at home.

Keith Wyatt: May 27, 2012 -- I have not heard the final final mixes yet. We got a preliminary version, listened and commented, then Scott made final tweaks, so my understanding is that it's done.

Keith Wyatt: June 4, 2012 – The CD art is done and the final track order set. You'll notice a few songs didn't make the cut like GREAT BIG MF (CHICKEN PLUCKIN') ROCKABILLY MAN. This may wind up as a single – maybe even on vinyl. It's pretty raw on all levels, but that's kind of what it's all about anyway. I still haven't heard the final final mixes, and we're off to a European tour - but here are some general comments:

The songs from

# FUN ON SATURDAY NIGHT

Comments from Keith Wyatt and producer Scott Abeyta

## 1. Well Well Well

Keith Wyatt — This one turned out well – we’ve been doing it for a while live, so it’s had a chance to settle in. The sax solo on the record is a classic, so I built the guitar solo around some of those ideas.

Scott Abeyta — In recording Keith’s guitar at the November 2011 session, Keith played through my Fender tweed deluxe amp, an early 60’s Fender Reverb tank, and my tape echo. We just stuck a Shure SM 57 microphone in front of the amp. He did a couple of guitar solos at his house, but I’m not exactly sure how he did those. He recorded a couple of things at my studio and I think we used a ‘66 Fender Champ and the reverb tank.

## 2. Jackson

Keith Wyatt — We originally learned this to do at a Johnny Cash festival in LA; X was playing too, so we got Exene to come up and do it live with us. We cut the track without Exene, and then she and Phil put vocals on later. She has such a personal style that even though everyone knows the song, she makes it fresh. We’ve done it live with her a few other times, and it’s always a high point.

Scott Abeyta — This is a duet with Exene Cervenka. Whenever Phil and Exene are on stage together they do this. Phil and Exene were in the studio together, but sang at different times. It really only worked when it was the three of us in the studio alone together. They are really close long-time-friends that have a ton of respect for each other.

## 3. Breath of My Love

Keith Wyatt — This was originally called ‘Bipolar Lover’. It went through a half-dozen versions before winding up like this, built around piano and background vocals. I’m not sure how we’ll do it live again at this point, but I guess we’ll find out on stage.

Scott Abeyta — It features Eddie Nichols from the Royal Crown Revue on backing vocals. Phil plays piano on this and another song on the album. This is one that Phil wrote and he swears it’s a true story, very funny! This song took us the longest to get done. We worked really hard on the vocals to get it right; I think it was worth it.



## 4. Fun On Saturday Night

Keith Wyatt — This is another we've been doing live for a while. The guitar solo on the original record (Pete Lewis) is really good, so I kept it pretty close. I also cut another much different solo, but for various reasons it didn't wind up on the final version.

Scott Abeyta — The title track. A fun song! Phil's singing is really amazing; it was great working with him on this album. He knows his voice really well, and he can tell when he gets it right. He has a lot of control of his voice and he really knows how to make it do all kinds of cool stuff. He was sick when we did FUN ON SATURDAY NIGHT, so it is a little scratchy, but we decided to keep it 'cause it sounds cool on that song.

## 5. No Nights By Myself

Keith Wyatt — This was a Sonny Boy Williamson track, very similar to MIGHTY LONG TIME, and Phil mixed the lyrics between them. We kept it real basic to focus on the vocal and harp.

Scott Abeyta — This is a very cool old Sonny Boy Williamson II (Rice Miller) song. You can hear Phil singing like Sonny Boy a bit on it, but with his own flair. Johnny Bazz plays upright bass on here and about 5 other songs on the album. It's a very distinctly different sound than electric bass.

## 6. Love Me With A Feeling

Keith Wyatt — This turned out to be one of the best-sounding tracks overall and this is the live version, except for vocals. The band clicked and it has a nice overall sound. Again, it's very close to the Magic Sam original.

Scott Abeyta — This is a Magic Sam song. I took a crack at the rhythm guitar on this, but Phil didn't like it, so he replayed it. Damn! I almost got to play guitar on a Blasters album !!!

## 7. I Don't Want 'Cha

Keith Wyatt — This was a Jimmy Reed - style track on the flip side of HIGH HEEL SNEAKERS by Tommy Tucker. We stuck pretty close to the song in terms of feel; we listened to the original only a few times before laying it down. Like LOVE ME WITH A FEELING, it clicked pretty quickly although we've never played this one live.

Scott Abeyta — This is a very rare Tommy Tucker song, and Phil owns the original 45 of it. Reminds me a bit of Jimmy Reed.

## 8. Please Please Please

Keith Wyatt — We originally cut this with the live band arrangement (electric guitar covering the background vocal parts), and the real background vocals and piano were added later. It wound up sounding much more old-school than the way we do it live, and Phil's vocal kills.

Scott Abeyta — This again features Eddie Nichols on backing vocals, singing harmonies with Phil.

## 9. Rock My Blues Away

Keith Wyatt — This is a well-known Gate-mouth Brown number. I cut the guitar solo at home and sent it to Scott via a file-sharing network – not exactly old-school.

Scott Abeyta — One day at my studio we were recording the backing vocals for this, and we needed another voice. Just then my mailman came walking in, so we got him to sing "pretty baby" with Phil and Bazz.

## 10. Penny

Keith Wyatt — We cut this in Chicago last year; the track is the same, but Phil re-did the vocals. It started off as an impromptu Howling Wolf-inspired guitar lick as we were getting sounds in the studio and then everybody joined in. Phil's lyric talks about a certain young lady with unusual tastes who had turned up at the show the previous night.

Scott Abeyta — This song was actually recorded in Chicago a while ago. The band was doing a rehearsal and rolled tape. They made it up on the fly. We just redid the vocals for it and it was good to go.

## 11. Yodeling Mountaineer

Keith Wyatt — Another sort of off-the-cuff choice; we have been doing this live intermittently so everyone knew it, but we wound up adding different rhythm parts and solos later.

Scott Abeyta — A very rare song. In fact, it was really hard to find the writer's credits and publishing info on this one. Cool song, Phil yodels in it!

## 12. Maria Maria

Keith Wyatt — It's MARIE MARIE as an acoustic waltz: this is one of my favorites since it's such a different take on one of the Blasters best-known songs. The vocal and bass were done live; I overdubbed the acoustic later (again at home) and Kid Ramos added the bajo sexto. I was going for something between EL PASO and THE THRD MAN THEME – it took a while, but I think it turned out cool.

Scott Abeyta — This is a Mexican version of their 80's hit MARIE MARIE. I was working on The 44's CD with Kid Ramos and when I played it for him, he said: "Wait here": then he came back with a Baja Sexto (a 12-string Mariachi guitar) and we added it to the track.

Thanks to John Bazz for the great 'in-studio' photos. Get Fun On Saturday Night from Rip Cat Records at [www.RipCatRecords.com](http://www.RipCatRecords.com)

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editor/writer: Billy Davis    editorial assistant: Craig Frischkorn  
contributing writer Tom Wilk

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# Troubadour Blues

By Tom Wilk

Singer/songwriters are the troubadours of the 21st century, traveling from town to town to perform their songs. Filmmaker Tom Weber chronicles their ups and downs in his new documentary Troubadour Blues, which features Dave Alvin in a supporting role.

"True stories from the front lines of American music," is how Weber, a Western Pennsylvania resident, describes the 91-minute movie. "These wonderful artists are out there night after night singing their hearts out, traveling all over the world, putting out really finely crafted records, and the media wants to feed us a steady diet of Lady Gaga and Jay-Z," Weber said in an email interview. "I made Troubadour Blues because there is a musical tradition that is thousands of years old, the tradition of the wandering minstrel, the storyteller, the griot or troubadour, that is going on today, right under our noses, and most of us don't know anything about it," he said.

Weber spent nearly a decade putting the film together, traveling 100,000 miles to interview and film 19 singer/songwriters featured in his movie. "Peter Case was the first artist who agreed to let me follow him, and was very generous with his time both on the road and at home. I didn't set out to make Peter the main character," Weber said.

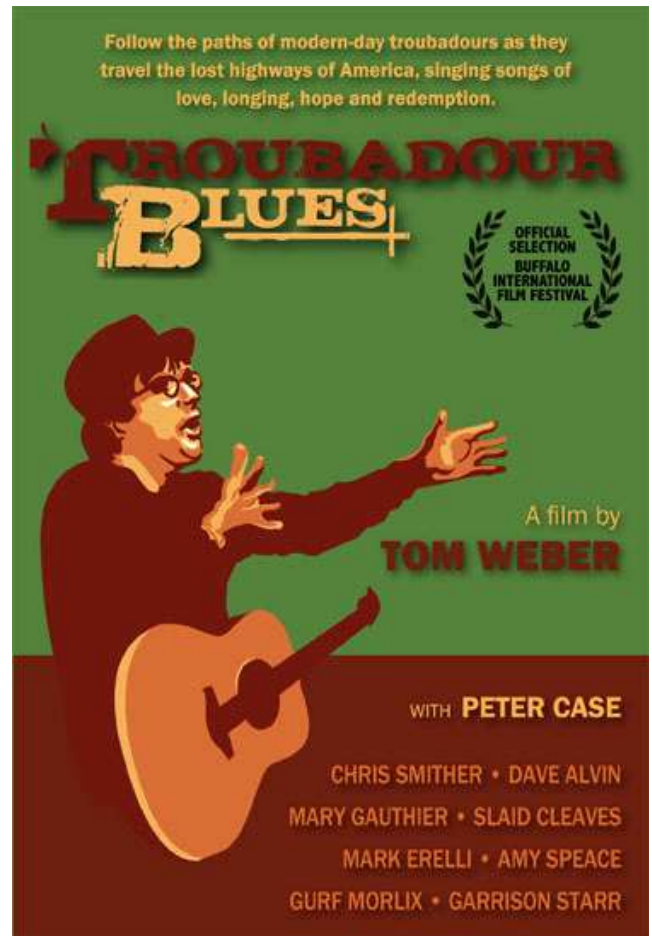
Dave Alvin was a performer Weber wanted to include. "I sort of came to Dave Alvin through Peter. I became a Blasters fan mainly because of Dave's solo work - he was another guy on that same highway, who was extremely good, wrote great songs, put everything he had into his live shows," Weber said.

"I got into Dave's music around the time of King of California, started listening to the older Blasters stuff from that," he elaborated. "I really admire how Dave Alvin always finds interesting spaces to work in -- the Public Domain record, all traditional songs given new arrangements; the West of the West album with songs by California writers, following the Guilty Men with the Guilty Women. Dave shows a lot of creativity in managing his career," Weber noted.

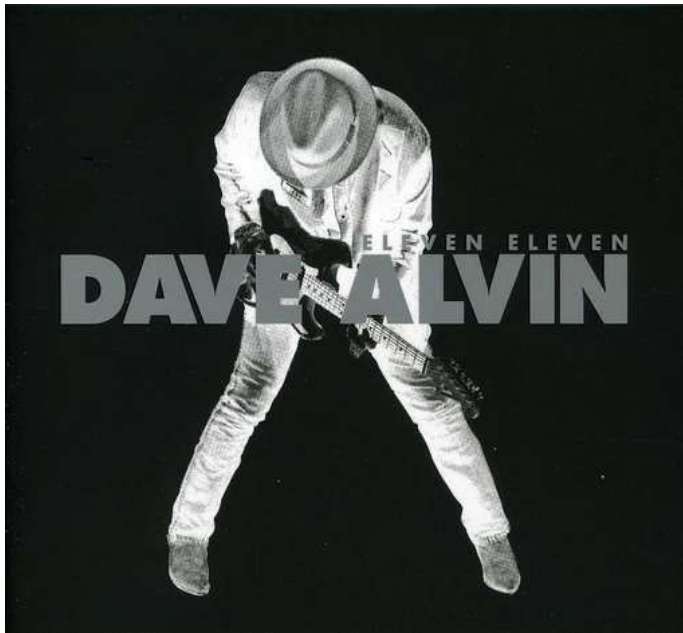
Dave is shown performing HALEY'S COMET at the Rex Theater in Pittsburgh in 2004 with the Guilty Men. Weber also filmed Dave with the Guilty Women on tour in 2009. Other songs by Dave in the film include EVERETT RUESS and instrumental snippets of ASHGROVE performed on acoustic guitar.

Weber has vivid memories of his interview with Dave in 2009. "The interview with Dave was filmed on the Guilty Women tour, also at the Rex Theater. It was an extremely hot day; Dave only had a few minutes, so we stepped around the corner from the Rex and filmed a quick interview," Weber said. "Shooting straight into the sun like that is not something you do by choice -- what looks like an extremely dirty lens is a lot of little solar flares from the strong sunlight," he explained. "But Dave rose to the occasion. I filmed eight minutes and six of them made the final cut. Some people, I interviewed for an hour and there's one sentence in the final cut."

Other artists in the film include Chris Smither, Amy Speace, Slaid Cleaves and Mary Gauthier. Weber is screening the film around the U.S. this year. To see a trailer, watch clips from the film or purchase a DVD, go to [www.troubadour-blues.com](http://www.troubadour-blues.com) —*AW*



## Yep Roc Records releases Eleven Eleven Expanded Edition on April 17, 2012



The expanded edition of Eleven Eleven was originally scheduled for release on April 17, but was delayed to May 15, 2012. The set comes in a hard stock cardboard sleeve with a black, white, and silver image from the original Eleven Eleven cover. Inside the box-set is the Eleven Eleven digipack album exactly like the original. For real Dave Alvin fans the prize here is the other 3 disc digipack which is a tri-fold designed in the similar art style of the original Eleven Eleven album with 4 alternate and previously unreleased photos from the Eleven Eleven photo sessions.

One disc is a DVD of Dave Alvin and the Guilty Ones show on July 2, 2011, at the Ark in Ann Arbor, Michigan. The live show was captured professionally with multiple cameras and is an accurate document from that year-long

tour supporting the Eleven Eleven CD. The show is 87 minutes long. An accompanying CD in the set has the audio version of the show, but leaves out ABILENE in order to fit the 80 minute audio capacity of a CD. The audio quality is superb and shows off the great band that Dave has put together.

The third disc is a CD that contains 3 studio bonus tracks. BEAUTIFUL CITY ACROSS THE RIVER is the most recently recorded song done by Dave. Recorded in January 2012, it is featured in the FX TV series Justified. Dave recorded this track with Danny Ott, Bob Glaub, Don Heffington, Christy McWilson, and Skip Edwards, who plays accordion. The other two bonus songs were recorded in the 2011 Eleven Eleven sessions. On NEVER TRUST A WOMAN Dave notes: "That's Candye Kane singing with Danny Ott on guitar and Bob Heffington on drums. I wrote it with Rick Estrin from Little Charlie and the Nightcats." The third song is called SIGNAL HILL, a blues song with Ott, Glaub, and Heffington.

This Deluxe set has sold well and made an appearance on the Billboard charts in its 1<sup>st</sup> month of release. This expanded edition will be limited, so get it before it goes out of print —AM

## A Blasters Newsletter Exclusive

Phil Alvin's Police Record is  
revealed here: >>>>>

