

ISSUE #71

# American Music

## The Blasters/Dave Alvin newsletter

MAY 2014

## Dave Alvin & Phil Alvin play together at SXSW

**Latest news:** -- On June 3, 2014, Yep Roc Records releases Common Ground: Dave Alvin & Phil Alvin Play and Sing the songs of Big Bill Broonzy. -- Dave Alvin and Phil Alvin got to play Big Bill Broonzy's guitar in April, 2014, during a visit to the Old Town School of Folk Music in Chicago. The Chicago Tribune did a story on the occasion and posted a video on YouTube of the brothers playing the guitar. -- Gene Taylor has released a new album. Roadhouse Memories (Blue Light Records) is a collection of primarily cover songs with a new song by Gene called MOONLIGHT RIDER. Gene is backed up by a variety of Finnish blues players, including Jo' Buddy and bassist Robban Hagnas of Wentus Blues Band, who also produced the CD. The 12 songs on the CD, "were recorded in the order of what a typical live set by this group of musicians might be," according to Gene's Web site. -- Dave Alvin and singer/songwriter Max Gomez performed a version of the traditional song CARELESS LOVE during an appearance on the eTown radio show last summer. Dave played guitar and sang a verse of the song. The clip can be viewed at [www.ETOWN.org](http://www.ETOWN.org) or at [www.NoDepression.com](http://www.NoDepression.com) -- John Doe, a member of the Knitters with Dave Alvin and a founding member of X, has released The Best of John Doe: This Far, a compilation of his solo work on Yep Roc Records. The single CD contains 21 songs from nine of his solo albums. The download and vinyl versions contain 24 songs. Doe recorded new versions of TAKE 52 and POOR GIRL for the project. -- No Slam Dancing, No Stage Dancing, No Spikes: An Oral History of the Legendary City Gardens by Amy Yates Wuelfing and Steven LoDovjco tells the story of the Trenton, N.J., music club. The Blasters shared a bill there with Joan Jett in November 1981 and Dave Alvin performed there with X in August 1986. The book includes a short recap of the latter show. For more information, visit [www.citygardensnj.com](http://www.citygardensnj.com). -- There has been talk that Yep Roc Records may release a Blasters vinyl 4 or 5 LP deluxe box set including all 3 studio albums, a disc of outtakes and a Live at The Venue LP. -- **AM**



*In This Issue: Dave & Phil Alvin at SXSW Austin TX, Keith Wyatt on The Blasters / 'X' tour, and The Blasters Texas Tour.*

# Record Store Day Exclusive Release

## From Dave Alvin & Phil Alvin

Record Store Day is celebrated on the third Saturday every April. It was conceived in 2007 at a gathering of independent record store owners and employees as a way to celebrate and spread the word about the unique culture surrounding nearly 1000 independently owned record stores in the US and thousands of similar stores internationally. Special vinyl and CD releases and various promotional products are made exclusively for sale on that day, and hundreds of artists make special appearances and performances.

Yep Roc Records, to raise awareness of Phil Alvin and Dave Alvin's forthcoming CD of Big Bill Broonzy songs, have released an exclusive vinyl '78-style', 2-vinyl disc 10" box set with four songs from the upcoming album Common Ground: Dave Alvin & Phil Alvin Play and Sing the Songs of Big Bill Broonzy (\$29.99). The songs play at 45 RPM. Dave Alvin said: "We wanted the packaging to look like a record from 1935." Anyone who collected records in the old days will appreciate the detail. It has a thick binding reminiscent of the old 78 albums, which is where the term 'album' came from. If a 78 RPM release had 10 songs, it came on five 78 RPM records which were made out of heavy and brittle shellac. Five discs weigh in at a total of about a pound and a half, so they came in a hard card board album with hard cardboard sleeves to support the weight. This Yep Roc release looks exactly like those old albums. A finer detail is a 'record wear mark' on the bottom of the front cover - a nice touch.

Again, any record collectors will recognize that mark from old records that are stored tightly stacked against each other. When this reproduction was released, there were reports of people taking the item back to the stores thinking this was a defect. This pressing was limited to a few thousand. That meant that on record store day, some stores would only get one copy. I was fortunate enough to land the only copy at my local record store, but that's because I waited on line a few hours before the store opened. — ~~AM~~





# Dave Alvin and Phil Alvin

## at the SXSW festival, Austin, TX

*By Billy Davis*

The South By Southwest Music festival takes place every March in Austin, Texas. It's the biggest music festival in the world and what better place to unveil the new Dave Alvin and Phil Alvin project. Their stay in Austin would include a first rehearsal with The Guilty Ones (who will be the touring backing band for Dave and Phil), a few live shows, some promotional video sessions, and interviews. All this in preparation and promotion of the June, 3, 2014 release of their Yep Roc CD Common Ground: Dave Alvin & Phil Alvin Play and Sing The Songs of Big Bill Broonzy.

March 12, 2014 -- At 12 Noon, Dave and Phil recorded some promotional videos for Yep Roc records which can be seen on YouTube. The first was them talking about the exclusive release of a Record Store Day vinyl set called Songs From Common Ground to be released on April 19th. Another video had Dave and Phil sitting down talking about how they were influenced by Big Bill Broonzy. Performance videos were filmed of the songs KEY TO THE HIGHWAY and HOW YOU WANT IT DONE. Dave and Phil sat down playing acoustic guitars and were joined by Guilty Ones Brad Fordham on upright bass, and Lisa Pankratz on drums.

At 7PM at The Dogwood club outdoors, they did their first show together with the Guilty Ones - Lisa Pankratz on drums, Brad Fordham on upright bass and electric bass, and Chris Miller on electric guitar. For these full band shows, Dave Alvin played electric, and Phil acoustic guitar. They opened with a Big Bill Broonzy 1941 song called FEEL SO GOOD with Phil taking the lead vocal. It's an up-tempo blues song that sounds like a song the Blasters would play and perfect for an opener. Dave announced that this was the first time they were playing that live.

Dave was ready to play the second song and motioned to Phil that it was a song featuring Phil's harmonica. Phil scrambled into his pocket to pull out the proper-key harmonica and Dave said in the mike so the audience could hear: "I thought our brother-synchronicity was so tight that you could read my mind . . . or you could remember what I told you out back (laughing)." Phil laughed and shot back: "That's not what he told me but we won't say anything about that." They played one of Big Bill's most famous songs: KEY TO THE HIGHWAY. Phil plays great harmonica on this. Because he's known as a great singer, his harmonica playing, which is very good, is often overlooked. This song is a true duet by the brothers as each switched off singing verses and then joined each other on the ending sing-along chorus. This song



is destined to become a signature 'Dave Alvin and Phil Alvin' song.

**SOUTHERN FLOOD BLUES** also from the forthcoming CD, was next sung by Dave. Phil plays harmonica, but it's an all-out electric blues number with Brad Fordham switching to electric bass and Chris playing bottle-neck slide. Returning to an acoustic type song, they did **HOW YOU WANT IT DONE**. Dave plays acoustic guitar on the CD recording of this, but here for convenience, he plays it on his Stratocaster while Phil sings the lead vocal. Dave explains: "Some say this is the first Rock 'n Roll record ever made. Phil and I agree on that." The song was released by Paramount Records in 1931 under the artist name Big Bill Broonzy—it's obvious the guitar riff was a model for many rock songs.



Next they did **WHAT'S UP WITH YOUR BROTHER**, the Dave and Phil duet from Dave's 2011 Eleven Eleven CD. A funny moment happened when Dave finished his mid-song solo. He approached the mike to sing his second verse and started smiling but not singing. He seemed to forget the lyrics so he walked over to whisper in Phil's ear to ask what the first word of the verse is. Phil had to think a moment and told Dave, as the band kept playing. Dave recovered and the audience wasn't the wiser. Closing out the 6-song set was **MARIE MARIE**.

March 13, 2014 -- At 8PM on an outdoor festival stage in Butler Park, the United States Post Office hosted a presentation unveiled the new Jimi Hendrix US postage stamp. Wayne Kramer of the MC5 and his backing band hosted an all-star jam to celebrate the event in front of a few thousand people. Dave and Phil were invited to participate. Phil sang **KILLING FLOOR** with Dave on guitar and backed by Wayne Kramer and his band. Then Dave sang and played Hendrix's **HEAR MY TRAIN A COMIN.'**

At 10 PM Dave Alvin and Phil Alvin came onstage at the Continental club for the official Yep Roc Records showcase backed by The Guilty Ones. The club was jam packed to see Dave and Phil after Yep Roc artists Jonah Tolchin, and the Baseball Project performed. The first four songs were Big Bill Broonzy songs that they performed the night before. The next one was a first for them to play live -- Big Bill's **TRUCKIN LITTLE WOMAN**. This one is bound to be a fan-favorite on their summer tour - it's up-tempo, with the energy of a rockabilly song.

Dave announced: "Here is a song I wrote for my brother to sing and nobody can sing it better." They started **BORDER RADIO** and instantly the crowd reacted to an old Blasters favorite. **WHAT'S UP WITH YOUR BROTHER** followed and then another Eleven Eleven song: **JOHNNY ACE IS DEAD**. Dave thanked Yep Roc for putting his records out and the new record with his brother. To the audience he said: "I'll see you out on tour." They finished with **MARIE MARIE**.

March 14, 2014 -- The last show for them at SXSW was at Lucy's Fried Chicken. It's a restaurant with an outside patio and a small stage with picnic tables and benches for the audience. This place was very small and you had to get there early if you wanted a good spot. They opened with **FEEL SO GOOD**. Dave continued promoting the album by telling the audience about it and mentioned: "Big Bill Broonzy is one of our heroes. That's one of the few things we don't disagree about." Phil jokingly yelled into the mike: "Aww. That's B.S."

They did songs from the last two shows to fill out the set but then finished with a surprise of **FOURTH OF JULY**. Dave dedicated it: "To our old friend John Doe." John Doe was backstage and had just done an acoustic set at Lucy's before Dave and Phil. **FOURTH OF JULY** really got the crowd going and a perfect end to SXSW 2014. Dave Alvin and Phil Alvin said they are ready for a year-long tour of the US and Europe. --~~AM~~



# The Blasters Family Christmas tour with 'X'

By Keith Wyatt      Photos: John Bazz



After a quiet year as Phil got back on his feet following the events in Spain, things picked up again at the end of 2013 when 'X' invited the Blasters to join them on their annual West coast "Xmas Tour." The idea had come up earlier in the year in Phoenix when 'X' and the Blasters happened to play different venues on the same night; fans of both bands were forced to choose, so it seemed obvious that we would all benefit by joining forces. In recognition of the long, intertwined history of the two bands they dubbed it the "Family Xmas Tour."

The first show took place in late November back in Phoenix at the Crescent Ballroom, where the large, enthusiastic turnout was proof of the concept. Both bands were



Xmas Cookies

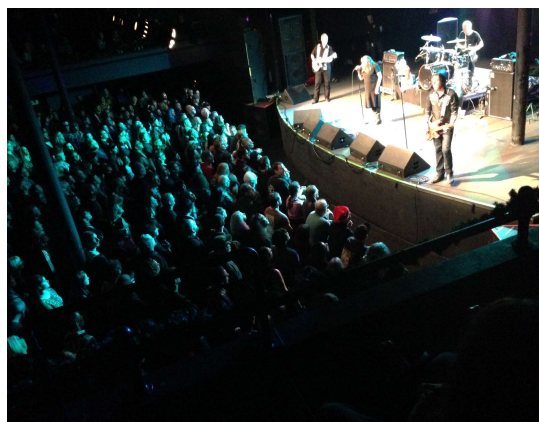
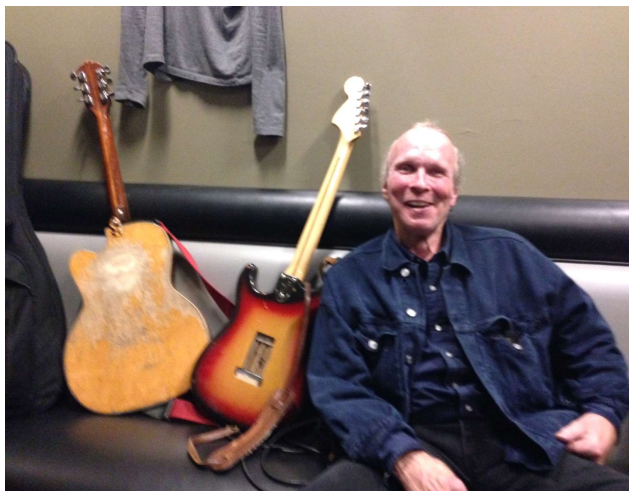
inspired to put on a strong show and the audience responded in kind. The next night we played the classic Rialto Theater in Tucson, again to a strong crowd, and the following day drove back to LA for the Southern California leg of the tour.

For the SoCal shows (Ventura Theater northwest of LA, two nights at the Observatory in Santa Ana, and the Belly Up near San Diego) we were joined by Gene Taylor, just in from Belgium where he has been living for a number of years. When we play as a four-piece I need to cover in my guitar playing, the piano solos, and generally fill in the harmony as much as possible. So it's refreshing to hear piano in the mix. Gene slid right back in like he'd never left. All of the shows had a strong turnout and response.



The next stretch of the tour started in San Luis Obispo, CA, a mid-sized college town halfway between LA and SF. The venue (SLO Brewing Co.) was packed, as was the very compact dressing room shared by both bands backstage. After our set, I was changing my strings as I do after every show and Billy Zoom asked why it was necessary; I said that otherwise I risked breaking a string on stage and having to deal with the pain of replacing it on the spot (I carry only one guitar on tour, as does Billy). He said that he rarely changed strings, but due to his very light attack he had not broken one in years. I mentioned that the one I'm most apt to break is the D string, which receives the brunt of the rhythm attack (as guitar players know, even "lead" guitarists play rhythm 90% of the time). He said that didn't seem very likely, but sure enough, two nights later he broke his D string on stage for the first time ever. I call it mere coincidence.

The highlight of the tour came the next night when we played the sold-out Fillmore in San Francisco. I lived in SF for several years in the '70s and my daughter lives there now, so the city is like a second home, the venue is legendary, and playing there has always been a dream of mine. From the minute we hit the stage the crowd was extremely enthusiastic and despite its epic reputation the room felt very intimate, which undoubtedly explains why so many great performances have been captured there over the years. It was the type of experience that sets the standard for what the band wants to achieve every time we go on stage, even if it remains a rare event.



The schedule kept us moving over the next two nights to Fresno and Petaluma; the Mystic Theater in Petaluma is an old movie house that was converted for live music and has a very warm feel and again it was an enthusiastic, sold-out crowd. The next morning we left for Portland where we had a couple of days off. The typically cold, wet Northwest weather was perfect for sleeping in, which is pretty much all anybody wants to do when there's an off-day on the road. The next show was at the Roseland Theater, a big, old dance hall in the middle of downtown. During sound check it was as cold and dank as the weather outside, but when the crowd arrived it

warmed up nicely. Exene joined us that night for JACKSON, which as always is a highlight of the set – she still approaches music with the same enthusiasm and energy as thirty years ago, which inspires us to rise to the same level.

The last two shows of the tour took place in Seattle at El Corazon, a club we had played several months earlier. It's a raw, loud punk venue located practically under the freeway, not the most appealing setting for middle-aged fans, but the place was packed both nights with a cross-section of people and again the shows were strong. We all live by the saying: "play every show as if it's your last," but when it actually is the last, at least as far as a tour is concerned, you throw in whatever extra you've had in reserve



so you can head home feeling like you left nothing up on stage.

The next morning we hit the road while it was still dark, aiming to make it across the mountains before sundown and avoid the potential for snow and ice. All was smooth and we finally pulled into Los Angeles 19 hours later at around 2am. It was good to get back to warm, sunny So Cal after a successful tour and look forward to recuperating over the holidays. — **AM**



# The Blasters & 'X' 2013

## "A Family X-mas" Tour.



Story and Photos by Janne Kurunsaari

After missing the whole Blasters 2012 European tour for various reasons, I decided I must see 'em the next time it was possible. Luckily it came about pretty quickly and on their home-turf of Los Angeles. This was my 2nd visit to L.A. The first was in 2002 for the Blasters Original Recipe tour. I have always been a fan of 'X', so when I heard that these two legendary bands would do a tour together at Christmas time in 2013, nothin' could keep me from making this trip from my home in Finland to Los Angeles.

The Blasters and 'X' have shared the stage many times since the early eighties. But this 'Family Tradition' tour was something special. 'X' has a Christmas tradition of doing a tour every year with a fellow band of friends. Finally it was time for the Blasters. They did 13 gigs together from Arizona to Seattle. Almost everybody from 'X' has been a member of the Blasters family at some point. Billy Zoom (guitar) was a member of the Blasters in 1987, while touring in Europe. John Doe and Exene have each sung duets with the Blasters on the songs JUSTINE and JACKSON respectively. John also co wrote LITTLE HONEY with Dave Alvin for the Blasters Hard Line album. An added bonus was that Gene Taylor was also playing with the Blasters on some of the gigs on this tour. Gene often joins the Blasters on their European tours since he conveniently lives in Belgium, but in the U.S. their collaboration is rare.

My plan was to see four gigs: Ventura, 2 shows in Orange county, and Solana Beach. There was a real nice turnout at all the shows. They were sold out except for the Thursday night Ventura show. I heard that last time 'X' was there, there were even fewer people, so the addition of the Blasters made it a very well attended show. The

Ventura Theater is a great old theater venue with a big stage in a nice part of town. My stay in Ventura had extra special meaning when I learned that one of my heros, Johnny Cash, had lived in there at one point during his music career.

The Blasters started right on the clock, when they were supposed to. They played a one hour set leaving time for 'X.' There was no set list the first night, so there was little conversation between Keith, Phil and Gene about what should be played next. This was also the first night for Gene Taylor to join the tour, so that changed their set a little bit. The Blasters rarely go by a set list. Phil just calls out songs to his band mates as he thinks of them. But on this tour after Ventura they made a set list, mostly because the soundman of 'X,' who ran sound for the Blasters, wanted to know what to expect. So they did pretty-much the same set every night which helped them play really well together. It was cool to hear them to do ROCK

N ROLL WILL STAND, from the Hard Line album, a song that I haven't heard them do in a long time. Gene also sang one of my favorites LIGHTS OUT and pumped his piano. A classic from the Live At The Venue album, HIGH SCHOOL CONFIDENTIAL, ended the one hour energy packed show. My favorites, REBOUND, DARK NIGHT, BIG F CHORD, and CRAZY BABY were also played.

I was kind of hoping that there would have been some crossing over with the two bands jamming with each other. Maybe even at least seeing Exene sing with Phil on JACKSON like she had done often at other local Blasters shows, but it didn't happen



the nights that I was there. It was fun to see that Exene is definitely a big fan of the Blasters. I saw her dancing and partying while listening to Blasters play. She was having fun.

Also on this tour, I saw Phil Alvin do a sound check more than once, which is quite rare I think. Merchandise selling was very professionally handled by the 'X' team. There were nice silk-screened limited and numbered edition concert posters for sale, each night by a different artist and a unique design. Blasters t-



shirts were made just for the occasion. My favorite was the "Downey, Blasters" t-shirt.

Friday night, December, 6, was my home country Finland's Independence day. I was happy to celebrate it seeing the Family Tradition tour in a venue I had been to before for another very special occasion - In 2002 I attended the Blasters Original Recipe Reunion show at the Galaxy Theater. Now they call the theater, The Observatory. This was also the same place that the Original Blasters Going Home DVD was shot.



This was the best gig for both bands that I saw. I thought they completely nailed it. Everything just was perfect, the bands, the audience, the club and the feeling. It felt like this was the home base for the Blasters. Lots of people cheered for the band and laughed at Phil's jokes. Saturday the 7th was also another sold out night in the same club. The poster artists sold very nice double posters for the Observatory gig. Dave Alvin was there 'having fun on Saturday night' backstage. So he was seeing both of his ex-bands, but he didn't join either of them on the stage.

The last gig of the tour I saw was a Sunday night show at the Belly Up Tavern in Solana Beach. I have heard about this legendary club. It was in a cool looking place and didn't disappoint. It's a small club with out barriers to the stage or security guards, so it gives you the opportunity to get close up to watch the band play. The tour continued up to San Francisco, but it was my time to be going back home to Finland.

Thanks to everyone involved for making this tour and my trip happen, especially The Blasters, 'X', the crew and Carlos Guitarlos. — ~~am~~



## BLASTERS WINTER 2014 TEXAS TOUR BY KEITH WYATT

The mid-January Texas tour kicked off in Vegas with a date at LVCS, a roots-oriented bar on Fremont Street at the north end of the strip. We stayed at the El Cortez, one of the oldest hotels that remains in the city; it walks a fine line between “vintage” and “run down,” but the vibe is much lower-key and friendlier than in the huge hotels further down the Strip. Our set was scheduled late, which made it hard for long-time fans (i.e. those with jobs and kids) to make it out. Especially after the packed houses of the ‘X’ tour, the turnout felt relatively light, but it was a good opportunity to get back in gear after the layoff.

The next night we were back in Phoenix at the Rhythm Room, a long-standing blues/jazz venue that we have played many times over the years. Since it was barely six weeks since we last appeared in Phoenix on the ‘X’ tour, we were concerned that the turnout might be affected, but the place was jammed and the crowd was very up. Afterwards, a number of people said that they had also seen us with ‘X’, so it was especially nice to know that we could draw them back again so soon.

The next night we were in Albuquerque with a show at “Low Spirits,” an under-the-radar bar located in an industrial part of town; even our GPS had a hard time finding it, but the turnout was good despite the late-night Sunday slot. This was only our second show in Albuquerque over the past two decades; the previous time was a couple of years ago when we played at the zoo (literally) as part of a city-sponsored concert series—and even the mayor Richard Berry, like the composer of LOUIE LOUIE, turned out and declared himself to be a fan.

The next date was in San Antonio, many hundreds of miles away, so we split the drive and stopped over in El

Paso. On the way down, the highway follows the path of the “Jornadadel Muerto,” the waterless “trail of death” taken by early Spanish settlers traveling between Mexico City and Santa Fe. Every few miles along the way historical markers indicate the sites of Indian attacks or death from thirst and starvation – it’s hard to imagine how unforgiving the landscape was and is beyond the Interstate.

Arriving in Texas naturally calls for BBQ and we hit a joint in El Paso that was appropriately good and greasy. The next day was a long haul through the Great Bend region of West Texas – mile after mile of dry scrub that eventually gives way to the oak trees of the Hill Country. Entering Texas from El Paso gives you an appreciation of the size – it’s more than 900 miles to the next state line. We arrived in San Antonio with beautiful weather, warm and sunny even in the middle of January. The venue, Sam’s Burgers, sounds like less than it is, which is actually a very well-put-together music venue adjacent to a popular restaurant of the same name. The owners are also involved in reviving the Aztec Theater, a 1920s-era venue in the middle of town, so it appears that there’s a sincere effort underway to support the live American music scene. Once again, despite a late weeknight set, turnout was good but could have





been better; promoters would certainly benefit from considering how hard it is for working/child-rearing fans to attend late-night shows and scheduling the sets earlier.

Our move to Dallas the next day was accompanied by a sudden, drastic change in the weather; Texas had so far escaped the “Polar Vortex,” but it arrived suddenly that afternoon. What made it a particular concern was that the venue – the Gas Monkey – was designed for outdoor summer-time shows and the stage and audience areas were protected from the elements only by plastic sheeting and gas heaters providing extremely limited circles of warmth. By the time we hit the stage the wind-chill was at 19 degrees. Stage lighting normally raises a sweat by the third song, but this time we had to perform in overcoats and scarves and every breath produced a cloud of vapor. Somehow we made it through a complete set but we were actually better off than the audience, who had to huddle under the heaters while holding their drinks in gloved hands.

Fortunately, the weather warmed again before we got to Houston, so we avoided ice-related traffic problems. The venue there was the Continental Club, which seems to be the anchor in a gentrifying downtown neighborhood. Thankfully we were indoors again, and on a Friday night the club was packed and the crowd raucous. We had not played in Houston since appearing at Fitzgerald’s a few years previously (en route to another Spanish tour), so there was pent-up demand and it was a good show.

The next night at the Continental Club in Austin (loosely related to the Houston venue) was the final date of the Texas leg. The bill was special, with LA transplants and longtime friends Gil T (former Rhythm Pig bassist) and Rosie Flores opening the show. The club was at maximum capacity and the Saturday night crowd was primed. Once again we were joined by Gene Taylor, who splits his time in the States between LA and Austin, and we played a long and sweaty set right up to closing time. Like a down-home Fillmore, it was one of those shows that you think about in order to keep your spirits up when things slow down.

The next day we faced the 1300+ mile drive back to LA. We left town at noon and got back to El Paso around dinner time; stopped to eat and hit it again. We rolled through Tucson at around midnight and finally pulled into the LA area at dawn, just as Monday morning gridlock was building up. The last stretch of commuter driving was brutal, but we wound up making it in around 21 hours – not a drive to repeat any time soon, but Phil’s (formerly Dave’s) van made it through another tour without mishap, so it goes in the win column.

The entire tour didn’t actually end until the following weekend after we played San Diego, Corona (about 50 miles South east of Los Angeles), and Long Beach. The Long Beach show was a real surprise; the venue, called The Madhouse, is a bare-bones concrete-block industrial building a block or two off the main entertainment section; basically a “space” rather than a typical club. It was a loose, all-ages gathering of hundreds of people ranging from teens, to college-age, to Long Beach locals and old-school Blasters fans. They were involved from the first note – exactly the kind of crowd you hope to see every time. At the culmination of the night, Exene joined us again for JACKSON (on her birthday, no less) – as always, she brought a full measure of energy, and also talked to the crowd about how this sort of venue was what the early ‘80s Los Angeles underground scene had been built around – wide-open, makeshift, and utterly non-corporate. It was a fitting final show – bringing it all back home in every sense of the phrase. — ~~Am~~

# Rosie Flores and ‘Goodbye Again’ By Tom Wilk

Dave Alvin's King of California CD in 1994 marked a turning point in his solo career with its stripped-down arrangements and reworking of older tunes, such as *BUS STATION* and *BARN BURNING*.

The title track has become one of his signature songs and a staple of his live shows. The CD's other entirely new original song, *GOODBYE AGAIN*, co-written and performed with Rosie Flores, also was a highlight of the album. Rosie and Dave were label-mates on HighTone Records in the 1990s. In a recent interview, Rosie discussed the origins of the song, which she believes was written in 1988.

**American Music:** Do you recall the circumstances on how and when you and Dave came to write *GOODBYE AGAIN*, or how you and Dave come up with the idea?

**Rosie Flores:** Dave came up with the idea. He and I had each just split up with our significant others, so it was easy to feel the emotion around the lyrics.

**AM:** Do you find it easy to collaborate with Dave in songwriting?

**RF:** That song was easy to write, I have not had the pleasure of co-writing with him since.

**AM:** *GOODBYE AGAIN* has the feel of a classic country song. Did you have any songwriters or performers in mind when the song was written?

**RF:** I can only speak for myself but I thought of it like a George (Jones) and Tammy (Wynette) duet. I love the conversation between the two people and the uncertainty coming from the male voice in trying to win back her love and trust.

**AM:** Did you and Dave write the song intending it to be a duet between the two of you?

**RF:** Yes.

**AM:** I saw a clip on YouTube of you and Dave singing the song on Art Fein's TV show (Art Fein's Poker Party). Art lists the date of the show as May 9, 1990. Is that correct? The reason I ask is the version on Dave's King of California CD came out in 1994.

**RF:** Hmmm, I am not certain. I do not have the original lyric sheet to check with. But for sure the Art Fein show was before the recording of King of California. (As a side note, the show features Dave and Rosie singing and performing the song on acoustic guitars. Posted on YouTube in January 2007, the clip has received more than 64,200 views as of April 2014.)

**AM:** Have you and Dave performed the song together in concert?

**RF:** We started performing it at a couple of gigs around the time we wrote it. And then Dave would not agree to sing it with me as a "sit-in" song because his band didn't have time to learn it properly and we didn't want to train wreck it, that's how I understood that.

**AM:** Have you released your own version of the song or performed it yourself in concert?

**RF:** Austin songwriter, Alejandro Escovedo did teach it to his band and we have performed it many times together and plan to record it together as a duet.

**AM:** Do you know of any other artists who have recorded or performed *GOODBYE AGAIN*?

**RF:** Nope.

**AM:** Have you and Dave tried to co-write other songs?

**RF:** No we have not, but I would in a New York Minute.

*Thanks to Rosie for sharing her thoughts on GOODBYE AGAIN. She has recorded more than a dozen albums on her own.*

*Her Web site is [www.rosieflores.com](http://www.rosieflores.com)*



## **‘Goodbye Again’ facts:**

The title *GOODBYE AGAIN* has been a popular one in popular culture. There have been two films with that name, released in 1933 and 1961. The 1961 film was directed by Michael Curtiz, who also directed Casablanca and King Creole.

John Denver released a song called *GOODBYE AGAIN* on his 1972 album Rocky Mountain High.

Vertical Horizon released a song with the same title in 2003.