

2025 re-print and expanded edition

AMERICAN MUSIC

The Blasters Newsletter

Issue #11 May '96

DAVE ALVIN TOUR DATES

AUSTRALIAN TOUR

4/1-2 Sydney Aus. at The Basement
4/3-4 Melbourne at Continental Cafe
4/5 Queensland at Jhnnos Blues bar
4/6-7 Byron Bay East Blues Festival
(w/T-Birds and the Paladins)

Ireland Tour (solo acoustic)

5/3 or 4 Galway Bay Folk Fest
other shows TBA in Ireland
5/31 - 6/1 Austin Tx at Continental
(recording live album)

BLASTERS TOUR DATES

5/17 San Francisco Ca at Slims
7/7 Irvine Ca. at Hooteney Fest.
(With Jerry Lee Lewis, Social D)
7/11 Santa Monica Ca at Pier (broadcast
on local radio)

Gene Taylor Interviewed

LATEST NEWS: : The Blasters 'At Home' live album is nowhere near release. In fact, it hasn't been recorded yet. The album has mistakenly been put on some CD distribution lists as an available product to stores. It was even given a catalog number



Photo: Cam Davis

and track listing. The CD is at least 6 months away from a release. -- The Blasters have been seen doing local gigs lately with different guitarists. Tommy Kay of the King Cotton band and former Blaster Smoky Hormel (87-92) did gigs, but are not up for permanent membership. Earlier in the year the band used local Ian Espinoza and former Big Blue guitarist Mike Eldred. The band just auditioned a highly respected player and may have a decision soon -- Dave Alvin will be recording a live album for HighTone records with his band the California Kings. Dave will play 2 nights at the Continental in Austin Texas which will include a first half acoustic with band and a second half electric full band performance. The 78-minute live album "Interstate City" is due out in August and will have four new songs. -- Dave Alvin did a tour of Australia and he says the biggest challenge is the 18 hour flight. Dave really enjoyed the tour and said Australia reminded him a lot of California. -- Dave did two songs for the soundtrack of the movie MST3K which opened in theaters April 19. -- The Blasters can be heard on the opening track of the soundtrack for the movie 'From Dusk Till Dawn' Their recording of *Dark Night* is the same recording as heard on the 'Hard Line' LP and 'The Blaster Collection' CD. This has prompted the Blasters to add the song to their current live set. -- John Bazz has been busy playing gigs in Europe with Bruce Willis & the Accelerators. Also in that band are Smoky Hormel on guitar and Steve Hodges on Drums. They will be playing a few gigs in France in early May. -- Country Dick Montana's solo album with Dave Alvin on guitar is going to be released on Bar None Records soon. It is tentatively titled 'The Devil Lied to Me.' Dick does his version of Dave's *Rich Man's Town*. -- The new Texas Tornado's album will be out soon featuring their first single, *Haley's Comet*. -- Dave also plays on the new Iguana's record on a song. -- Dave Alvin's book 'Any Rough Times Are Now Behind You' is available in book stores. It received excellent reviews in Mojo and Request magazines -- In late march there was a Blaster reunion of sorts at the Bar Deluxe in L. A. The band consisted of Dave Alvin, John Bazz, Bill Bateman, Gene Taylor, and some local harmonica players. Dave & Gene handled most of the vocals. They had so much fun they did it again in April. —Am

INSIDE: Concert reviews, Gene Taylor & Sonny Burgess interviews, Blaster fans on the internet, HighTone's Roadhouse Revival Tour, and Q & A's.

GENE TAYLOR INTERVIEW

Former Blaster, and the only piano player the band ever had, speaks of his Blaster tenure (1981-86), his early influences, past projects and current musical ventures. This interview took place at a Fabulous Thunderbirds gig in New York on 3/14/96. —Billy

AM: Tell me about your earliest involvement in music.

Gene Taylor: I was born in Los Angeles, but moved to Fort Worth when I was two, so I was back and forth between L.A. and Fort Worth. My mother played piano, violin. . .but we didn't have a piano. We had neighbors when I was about 7 years old and they had a piano. Everybody in their family played mostly boogie-woogie and they were all teenagers who collected records. They had a drum set and immediately I could play because I had rhythm. I would go over and play with them, but I wanted to play piano. It took a couple of years before I could get the nerve to ask anybody to show me. By that time they were taking me over Meade Lux Lewis house who is a boogie-woogie piano player, he lived in Watts (L.A. area) and they used to hang out with him. I wasn't playing then, but it was really cementing the idea of wanting to play the piano.

AM: I heard one of Bob Wills' guitar players was a mentor of your's in your youth.

GT: Yeah, this fella George Devore who played with Bob Wills. When Eldon Shamblin went in the army, he played during the war, he had a family band. They lived down the block from us. His step son played guitar and piano, his wife sang and played piano. I played guitar and was learning piano at the time. On the weekends I would go play music with them and when I was about eleven, I did my first professional gig. We played at the Norwalk women's club in Norwalk Calif. I made five bucks. When I was 14, we had an instrumental band that would back up strippers, so I would sneak out of the house and go down to the Purple Bunny in Norwalk Calif. and sometimes we would get guys like Joe Houston, or Chuck Higgins. We had this band that would back up whoever was in there. When I was 16, I went down to Central L.A. and hooked up with T-Bone Walker and I met Phil Alvin when I was 19. Actually I met Phil in a place called the Golden West Ballroom in Norwalk. He was doing a thing with Joe Turner. We didn't know each other, but we knew some of the same people like Big Joe and Lee Allen. I remember I just got up and sat in with him, and at the end of the night I left. But somebody made a tape of it. Dave Alvin had the tape and said, "You guys have got to find that piano player



Gene Taylor in NYC 3/14/96

again, he fits into the sound real well." So then we ran into each other in a bar in Whittier like in 1969 and at the time I had two or three things going on. I was working with T-Bone Walker, Joe Turner, Pee Wee Creighton, Margie Evans, Lowell Fulson, sometimes Roy Milton and guys like that that were gigging. James Harman moved there in 1970, but I was always doing something with Phil and Dave. At that time Dave was playing saxophone.

AM: You played with Canned Heat didn't you?

GT: Yeah. I played with James Harman for a while in '73 and '74 and then I went with Canned Heat in late '74 to about the middle of '76. I knew Bob Hite (Canned Heat leader) from record collecting, for quite awhile. His brother Richard is a year older than me and we were buddies. Bob came down to some place

that I was playing and Richard was there with another band. So that's where I met him, but he was a rock star at the time and I'm just a kid out of high school.

AM: Did you do any recording with them?

GT: Nothing that came out. Right before I joined the band, they had just done one record on Atlantic called 'One More River To Cross' and they were recording another one when there was some problems in the band and they had to let Henry the guitar player go. Atlantic dropped us because they weren't informed about letting Henry go.

AM: What was next?

GT: I did a lot of solo work. I had a house gig from the time I quit Canned Heat till the time I moved to Toronto at a place called the Falcon's Nest in Long Beach Calif. I had a flexible thing there. It was a piano lounge and if I wasn't there, no one else played. Sometimes I would put a sub in there and I would work other things. Then I went with my good friend Morgan Davis who was a draft dodger in the late 60's and we went to Canada. I met him in '76 in Long Beach when he got his pardon from President Carter. Me, him, and Bill Bateman were playing together a lot and with James sometimes. Morgan couldn't get anything going so he moved back to Toronto, so I ended up moving up there too.

AM: So this is when you joined Ronnie Hawkins band, did you record with them?

GT: Again, nothing that came out. I've cut stuff with Ronnie. I've done a lot of recordings that I know is out, stuff with Merle Travis, Ray Campi, Rick Nelson. I've recorded stuff with Joe Turner and T-Bone Walker but I don't know if it ever came out. I just went in, did the gig, got paid, and left.

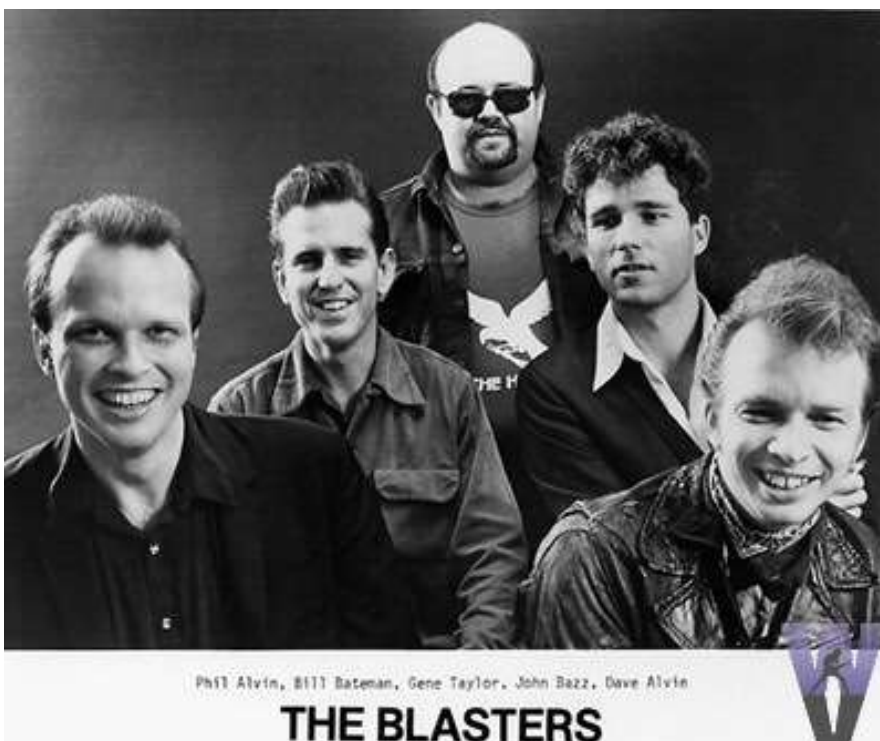
AM: How did you come to join the Blasters?

GT: I had been playing with Hawkins and he had gotten down to where he just didn't want to work more than a couple of times a week so I said, 'Ronnie, I've got to do something else.' I went back down to L.A. because Harman had a lot of gigs and he needed me. The Blasters were working, but it was sporadic, where as Harman was working steady, working bars. The Blasters would have a great gig once in a while like opening for Queen but it wouldn't pay a lot of money. We always figured we would work together again. I worked with Harman for a while and the Blasters got to the point where they could afford an-

other guy. I liked playing with James but these were guys that I grew up with and the chance to do some thing was eventual.

AM: James Harman told me that the Blasters kind of stole you from him.

GT: There is some truth to that, but I was playing with them long before Harman came to California. I love James dearly, I play on all his records when ever I get a chance. Back then James was a wild man. He's married with kids and he's almost 50 years old now, but back then James was the wildest thing going. He



would do anything.

AM: Tell me about the recording of the Blasters first album on Slash records.

GT: We cut that stuff in July of 81 and I had been playing with the band for about a month and a half. I knew the tunes and stylistically I knew what I was going to do. It wasn't complicated music, but some of those old rock 'n roll things like *Twenty Flight Rock* or *Ubangi Stomp*, I've heard those songs since I was a kid.

AM: Tell me about the album picture where you are completely dressed standing in a pool.

GT: I was over Phil's house and there were some old ladies over visiting. I wanted to go swimming in my underwear, so I said, 'Hell I'm going in.' Gary Leonard, this photographer was over there and then I just jumped in the pool.

AM: You sang lead vocals on *Tag Along* on the 'Non Fiction' album, how was that choice made?

GT: I didn't even want to cut that thing. We just did



BILL BATEMAN PHIL ALVIN JOHN BAZZ DAVE ALVIN GENE TAYLOR

Slash
RECORDS

THE BLASTERS

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that so Phil could get a breather in the middle of the set. Eventually it got to where I was doing four or five songs a night just so Phil could have rest spots. . . because Phil always sang very hard, he puts all his energy in what he was doing. We just stuck it on there, I never liked the song. Dave Alvin heard me sing that song in a bar and he said, "You ought to start doing that in the set, do that *Tag Along!*"

AM: How involved were you in the technical decisions in the studio?

GT: I don't try to pay attention to the recording. I find listening to the recording hard. I don't like to listen to the nuts and bolts, but the piece of music. I try to divorce myself as much as possible from the recording process. I won't listen to the music for months after that, no rough mixes or I don't want to hear any of it. When I started recording I found it's hard to hear the music, your hearing the work that went in, the arguments, the technical difficulties, the strings breaking. I want to hear it as a piece of music. The things I remember about going into the studio is. . . a big blur!

AM: On the *Hard Line* album you were listed as one of the band but you weren't in the photo's. What happened?

GT: I was up in Toronto and we were supposed to shoot the picture one time then they changed it to earlier. I didn't want to go back, I was fishing. Dave even asked me, "Do you mind not being on the cover?" and I said, 'It don't mean shit to me, it's meaningless. It has nothing to do with the music.'

AM: You looked thrilled to shake Dick Clark's hand when the Blasters appeared on *American Bandstand*.

GT: Oh that was great, man! I love that guy. He is one of the hardest working human beings I've ever

met in my life. He is friendly and accessible He is everything you think he is times ten. He is a workaholic and has time to sit and talk to you. I remember I showed up an hour early. I thought our call was at 7 but it was at 8. There was the production crew, me, and Dick Clark. I was sitting there and Dick sees me, he knows who I am. He is very thorough, not only does he have you on his show, but he knows your name, what instrument you play. He's fuckin' pretty unbelievable. So he's sitting there talking to me and he's telling me about all these shows he's got and I said, 'Damn, I don't see how you do it.' He says, 'Yeah I wonder, I haven't had a vacation in awhile.' He starts laying this shit on me and I'm like, wow! He's saying, 'I've got so many hours a week of network television, so many hour of

advertising, so many hours of writing my shows, I have so many meetings, and I'm making all this money but. . .' It's almost like he's telling me I ain't got a life. Right after that he cut out a lot of his work to make time for himself. I remember him sounding me off on this stuff and I was sitting there thinking this guy is one of the giants of the industry.

AM: Any thing particularly memorable about the Blaster years?

GT: A lot of good gigs. We always did real well at the Ritz here in NY. We got written up in Time magazine. I thought that was great. I made sure to send copies of that to all my relatives. A lot of it runs together. I mean meeting George Putnam at KTTV on the Alan Thicke show. He used to be the big news anchor in L.A. and I saw him and he was in his seventies. When I was a little kid my parents used to watch him on the news, so I had to go introduce myself.

AM: How did you wind up leaving the Blasters?

GT: It just got to the point where I didn't see us getting anywhere. The record company and radio wasn't going to do anything for us. I knew Dave and Phil had a lot of friction there. There was too much stuff detracting the band from making music. We were going to have to go through some changes to move up the rung of selling records. I think putting out that first *Rollin Rock* album hurt them because people heard that and said, 'Well this is what they do.' Then we self-produced those first few records and the radio hears it and they decide: 'Blasters great live, no radio.' And it's a mind set. Pretty soon you have to sell more commercial than anybody.

AM: When you left did you go right to the Thunderbirds?

GT: No. I just did solo stuff. A lot of jazz festivals

and folk festivals and put out a solo record ('Handmade' on Spindletop records).

AM: How did the solo album idea come about?

GT: Well it was just something to do. Me and Bill Bentley (producer) kicked it around one night and Bill said, 'Lets see if I can get some recording time.' It was an after thought. If I had it to do over again, I would have gotten some musicians and rehearsed. Me and (drummer Bill) Bateman went in and just cut some shit, just the two of us. There was no rehearsing and every instrument other than drums and piano was overdubbed. The thing with the saxophone player, he was in there cutting with Madonna. Madonna was on a break and he, Andrew Woolfolk came in and liked what I was doing and Bentley says you ought to cut a tune,' so we just did this blues thing and he cut the sax over it. So that's how it was. All the originals I wrote in the studio. There aren't a lot of out takes because we conserved tape but Bentley had us go over about a hundred tunes. All kinds of stuff. Something like *Lovers Question* I could barely remember the changes.

AM: How did the connection with Spindletop Records come together?

GT: That was a guy that was a friend of Bentley's, Barry Wilson was his name. He had the label and I believe now it is defunct. I also had it released in Canada.

AM: How did it sell?

GT: Oh, it didn't do shit! I made some publishing money on the originals that got played on the radio but I didn't do any kind of touring on it or promotion.

AM: You dedicated the album to Rick Nelson and his group.

GT: That was for Rick Nelson's people because I had been working with them since the early eighties. When the Blasters weren't on tour I would go out with Rick. It was so sad that those people died in the plane accident. I was getting ready to go back to work with Rick after I left the Blasters. I was going to call him to do fill ins because I knew his whole show. It was Christmas time and I figured in January I would call and say I'm available again.

AM: What did you do after the solo album?

GT: I worked with the Downchild Blues band in To-

ronto. That was the band that the Blues Brothers were based on. They had some hits in the early 70's up in Canada and the Blues Brothers cut 2 or 3 of their songs on their albums.

AM: In '89 you cut the 'Formally Brothers' album with Doug Sahm and Amos Garrett. How did you meet them?

GT: We played together at the Edmonton folk festival in 1986 and that was so popular they decided to fly us out to make a record. The core of the thing was me, Doug, and Amos. We used Kit Johnson on bass and Bodan Paluosco on drums, they were from Toronto, great session guys.

AM: How did your rejoining the Blasters in 1992 come about?

GT: I didn't have any gigs, so Phil offered me that. It was fun to see the guys and hang out. Actually it was '91 into '92. I also did the Red Devils stuff with Bateman. That was at the same time.

AM: How did you find Smokey Hormel on guitar different when Dave Alvin was in the band?

GT: It was a different kind of thing. See Dave and Phil kind of fueled each other. There was a tension thing there, where Smokey didn't bring that to it. It has nothing to do with his playing. There was never going to be friction between Smokey and Phil like there was between Dave and Phil. That natural friction was part of the Blasters sound.

AM: Any opportunities since, to play with the Blasters?

GT: No opportunities have arisen. I'm busy full time with the T-Birds.

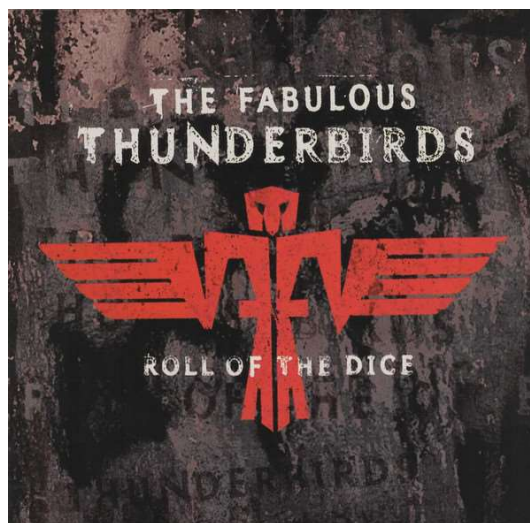
AM: How did you join the Fabulous Thunderbirds?

GT: I started cutting Kim's (Wilson lead singer of the T-Birds) solo 'Tiger Man' record in late '92 then Duke Robillard left the T-Birds and they were looking for a fifth member but de-

cided not to go with 2 guitars but wanted a fuller sound for live shows.

AM: Tell me about the new T-Birds album 'Roll the Dice.'

GT: It should be a hit, man. An undiscovered gem. As good as the record is, come out and see the band live. If you like the record, you'll love the band. If you love the band live, you will dig the record. How can you lose. —**Am**



Q. from you & A. from the band

To John Bazz: Any plans on adding a Sax or Piano player? -- Per Akke Persson, Sweden

JOHN: No. For a studio record? Yes, of course we would do that. The same way that Gene Taylor and Lee Allen ended up on the road with us, they were first used in the studio. If we were to use anybody we would use one of Lee's contemporaries and as far as piano goes, Gene Taylor is way too involved with the Fabulous Thunderbirds. Were just kind of stripped down right now like the early days and until we start making the big bucks, we won't.

To Dave Alvin: What's your relationship to Charles Bukowski and your song title *Burnin in the Water*? Also what books are you reading lately? -- Mike Lynam, New Jersey

DAVE: I stumbled on one of his books and because he was writing about L.A. It helped give me a sense of identity. The first 2 Tom Waits records did that and early Mothers of Invention songs that gave me an identity of being from Downey. His wife is a friend of mine and I never wanted to meet Bukowski - you want to keep whatever mind impressions intact. The song title *Burnin in the Water*, is the title of one of his books. Linda Bukowski thinks it's about her...So I guess it is (laughing). It's about a Bukowskiesque larger than life woman. What am I reading now? I just finished reading a book by Gerald Locklin called 'Charles Bukowski: A Sure Bet.' Locklin is like my writing mentor. He was close friend of Bukowski's. It was a book of poems and stories about his relationship with Bukowski. I also just finished a book by Gerald Haslam called 'Coming of Age in California.' He is a writer from the San Joaquin Valley and its all about him growing up there. Hmm, what did I read on the plane to Australia? Oh, 'Songlines' by Bruce Chatlin. Which is about the Australian aborigines and their songs.

To Jerry Angel: Back in '90 you played on the compilation CD 'L.A. Ya Ya.' It's great music, but so untrendy. It's even stated clearly on the cover that there's no 'meaning' behind the album. But I still have to ask: What was the meaning of it? Even HighTone Records wont release something because it's fun. -- Per Akke Persson, Sweden.

JERRY: It was a project started by Dusty over at a local studio in Venice called 'Mad dog.' Dusty has worked with Dwight Yoakam and Pete Anderson and Dusty wanted to get a lot of blues and rhythm and blues bands from L.A. together on one record like he did for the Bakersfield albums. ('A Town South of Bakersfield' vol. 1 & 2 are country compilations on Restless records). So he contacted a bunch of local characters - Chuck E. Weiss, King Cotton, Jimmie Wood, and set up a rhythm section with musicians that have played with all these guys around town. I happened to play with quite a bit of those guys and consequently I ended up on a lot of the tracks with Eddie Baytos, Nervous Brothers and King Cotton. We had a really good time making that.

To Dave Alvin: Does the silver necklace you wear have any special meaning? It sure looks good. -- Mike Smith, St Louis

DAVE: Yeah, It was made for me about the time the first Slash record came out. It was made by my girl friend/fiancee at the time. Her name is Jill Jordan, who has since gone on to become one of the worlds greatest tattoo artists. So over the years, people have given me things to put on the necklace. A lot of the stuff on there are like Mexican milagros and my L A R G O is kind of a combination folk religion with Roman Catholicism and Jill gave it to me to keep me out of trouble. Everything in your life changes. This is my little sanity necklace.

To Dave Alvin: Any plans to tour the US with Tom Russell again? -- Mike Smith, St. Louis

DAVE: There is talk about it. Me, Tom, and Chris Smither doing an acoustic set of shows. Tom Russell is recording a live album in St. Louis in May at the Off Broadway. I'm going out there to do a couple of songs with Tom for his record.

To John Bazz: Was there ever an official T-shirt with Phil Alvin's grinning face (first Slash album cover) on it? There's one featured in a novel by Swedish journalist Mats Olsson. -- Per Akke Persson

JOHN: I've seen that, Bill Bateman brought that back from Europe and it's a bootleg. I've seen another one with Phil's face, but it also unofficial.

SONNY BURGESS INTERVIEW by Billy Davis

Sonny Burgess is one of the few Rockabillys remaining who was there at the birth of rock n roll. Sonny started recording in 1956 for Sam Phillips Memphis based Sun records. The label was famous for Elvis, Johnny Cash, Jerry Lee Lewis, Carl Perkins, and Roy Orbison. Sonny suffered from lack of promotion during this period because Sun being an independent label lacked the funds to push more than one artist at a time. Burgess sat and watched as Sun pushed Jerry Lee and Johnny Cash to super stardom. By the time 1959 rolled around Rock 'n roll was going through changes and his raw style wasn't in demand at Sun records or else where. Sonny joined Conway Twitty's band for awhile then went on to do various solo projects, none of which made the public take notice. It wasn't until the late 70's Rockabilly revival that Burgess was able to make a comeback. He has kept up steady work since then and it is only in the eighties and nineties that his Sun recordings have been recognized as legendary. His Sun period has been well documented over the years. This interview focuses on Sonny's post Sun records and the upcoming release of a new Sun Rhythm Section album by Rounder records. This interview took place after a great Sun Rhythm Section performance at a tribute concert for Danny Gatton on February 20 1996 in New York City.

Photo: Bo Berglund



BD: Tell me about your new album with the Sun Rhythm Section due for release in May on Rounder Records.

Sonny Burgess: Gary Tallon, Bruce Springsteen's bass player produced it. Tim Colts was engineer at the Moon Dog studios. We used Roy Husky Jr. on the upright bass and Gary played electric bass on three songs. The drummer was a Nashville session man. Stuart Smith played guitar on one. Scotty Moore played guitar on one. The Jordonaires are on one called *Bigger Than Elvis*. We did a Tim Carroll song

which Asleep at the Wheel has also done called *If I Could I Would*.

BD: Any original songs on there?

SB: I didn't write any, but my cousin, L. Chesier, has four on there. I adapt what he writes to my style. Gary Tallon picked all the songs, but I picked two of the covers.

BD: In the past, the Sun Rhythm Section featured different vocalists, are you doing all the vocals?

SB: I'm afraid so (laughs).

BD: How did the Rounder deal come about?

SB: Through Dan Griffin. We had been working on stuff at the time.

BD: Are you going to tour behind the new album?

SB: Were going to give it a shot and see what happens. We'll see if anyone wants to hire us and pay money (laughs).

BD: Didn't you almost put out an album with RCA a few years ago?

SB: Yeah, that was the Sun Rhythm Section doing a deal with a bunch of guitar players all gettin' together and doing a big guitar something like that. Gary Tallon was in on that. Perkins (Carl) caused that to fall through, he decided last minute that he wanted more money. So they backed out. They were going to do a CD-ROM, and the whole bit, video's and film in the Ryman Auditorium. It was a great idea.

BD: Tell me how the 'Tennessee Border' album came about.

SB: Jack Smith (leader of Providence R.I.'s Rockabilly Planet) and his wife Mary put that together. We used Jack's band and then Dave Alvin produced and played. Jack used to book the Sun Rhythm Section on the east coast back when we first got together. Jack is a good rockabilly musician, he should have been here for this show. He is got a great band and is a good

singer. He is a good friend of Dave Alvin's so he put me and Dave together. It was fun. Jerry Miller played guitar and Dave played guitar. I played on two songs, I played rhythm and lead on a couple. The album took us a week. We were working twelve or fourteen hour days. The engineer finally gave out on us, Phil Greene.

BD: Who chose the songs?

SB: Dave Alvin picked most of the songs. I co-wrote *Stuck Up* and *Talk in Your Sleep*. Those are songs I wrote at home, me and my cousin (L. Chesier). He used to be a songwriter in Nashville and made a living at it. We didn't do *Talk in Your Sleep* like I wanted to. It is a slow song a pretty song. I wanted it slow.

BD: Any talk of another HighTone album?

SB: I talked to HighTone and Bruce wasn't interested, so we did the thing with Rounder.

BD: Tell me about the "Pioneers of Rock n Roll" album you did with Teddy Hill on UK's Magnam Force label.

SB: Teddy is from Sweden and got himself some money and came to Sun Studios. He hired Roland (Janes) and us (Sun Rhythm Section). Roland recorded and played on it. Teddy had everything written out and how he wanted to sing it.

BD: How about the 'Razorback' album with Bobby Crafford.

SB: My friend Bobby Crafford, in fact, played drums for us in the later years with the Pacers after we broke up in '57. We cut three hundred singles for three hundred dollars then you try to sell them. We couldn't sell them we wound up giving them away. We did 'em all at Roland's Sonic Studio. They were just done on a Sunday like we would play on Saturday night then on Sunday we would cut them. They weren't good they were just fun.

BD: The 'Spell Bound' and 'Raw Deal' albums came out of a quick session I hear.

SB: That was done in England with Dave Travis. They wanted to put out an album over there, we did it and it came out pretty good. It was done a little quick. I only stayed three days.

BD: 'The Old Gang' must have been a lot of fun, getting your Sun Records band 'The Pacers' back together again.

SB: Oh yeah! That had me and Crafford and Kern (Kennedy), J.C. (Cochran), Johnny Ray (Hubbard). We got together and did it all one Sunday afternoon. When we get through the guys said 'Lets add some

echo to make it sound a little better.' They said 'Oh it burned up a week ago.' So we couldn't add any echo and it wasn't too good.

BD: What's the story with the album called 'The Flood Tapes' on Sunjay records?

SB: My mother in Jacksonport, which is down from Newport (Arkansas) and it's on White river and Black river and every year before they built the levee up, it would break and it always flooded Jacksonport. Well she had this old trunk and we found those lost tapes of songs I did long ago.

BD: You did an album with Larry Donn called 'Rock Rock-a-Billy' on the White Label records.

SB: Me and Larry Donn? Larry Donn done that trash. I ain't never got a nickel out of that. Larry Donn did that with some guy in Europe who don't pay nobody.

BD: How about the other album you did for Sunjay records with the Sun Rhythm Section, the live 'Onstage' album.'

SB: That was live stuff we did over in Europe with Bo Berglind. We did a tour and he went along with us and recorded the best shows.

BD: The first national release of a Sun Rhythm Section album was the 'Old Time Rock n Roll' album on Flying Fish records. Was Jack Smith involved in that record deal?

SB: It might have been through Jack Smith because he was on Flying Fish at the time. Bruce Kaplan did that originally. Rounder is fixin' to re-release that on CD.

BD: Before that Sun Rhythm Section album you did a cassette only album for the Smithsonian called 'How it Started.'

SB: That was when we first put the Sun Rhythm Sec-



tion together. They (The Smithsonian) wanted us to do a synopsis of how Rock 'n Roll started, where it came from and so forth. That was Stan Kesler's idea.

BD: Well, I'm looking forward to the new album?
SB: Yeah! Help us out a little bit. We need help!
 (laughing) —Am

SONNY BURGESS DISCOGRAPHY

This discography includes all of the LPs or CDs Sonny Burgess has been involved in. Some of these albums have compiled singles previously released and now are rare and hard to find.

	title	label	Lp/Cd #	Country	Year
Sonny Burgess	The Old Gang	Lake County	LP	USA	1976
Sonny Burgess	Original Sun Performers	Charly	LP CR30136	UK	1977
W/ Larry Donn	Rock Rock-a-Billy	White Label	LP 8817	Holland	80's
Sonny Burgess (re-release)	The Old Gang	Charly	LP CRM2025	UK	1981
Sonny Burgess	The Flood Tapes 1959-62	Sunjay	LP 561	Sweden	1985
Sonny Burgess	We want to Boogie	Charly	LP 1022	UK	1985
Sonny Burgess	...& the Pacers	Charly	LP 1027	UK	1985
Sonny Burgess	Volume 3	Charly	LP 1039	UK	1986
Sonny Burgess	Spellbound	Off Beat	LP WIK 50	E.E.C.	1986
Sonny Burgess	Raw Deal	Rockhouse	LP 8601	Holland	1986
Sun Rhythm Section	How it Started	Smithsonian	Cassette	USA	1986
Sun Rhythm Section	Old Time Rock n Roll	Flying Fish	LP FF445	USA	1987
Sun Rhythm Section (re-release)	Old Time RNR/How it Started	Magnum Force	CD 2.073	UK	1990
W/ Bobby Crafford	The Razorback	Collector	CD 4405	E.E.C.	90's
Sun Rhythm Section	Onstage (live)	Sunjay	LP 590	Sweden	1990
Sonny Burgess	Classic Recordings 1956-59	Bear Family	CD 15525	Germany	1991
W/ Dave Alvin	Tennessee Border	HighTone	CD 8039	USA	1992
Teddy Hill w/ Sun Rhythm Sect.	Pioneers of Rock n Roll	Magnum Force	CD 085	UK	1992
Sonny Burgess	Hittin' That Jug	AVI	CD 5006	USA	1995
Sun Rhythm Sect. (re-release)	Old Time Rock N Roll	Rounder	CD	USA	1996

THE BLASTER CONNECTION ON THE INTERNET

For those unfamiliar with the internet, it is simply a common network that can be accessed by computers all over the world to retrieve, view, or transmit data for other computer users to do the same with. This data can be in the form of pictures, sound or text. The World Wide Web is the network that has pioneered the idea of this global common connection. A web site or homepage as they are called, are the places set up on the Web by individuals or organizations containing information that anyone can access.

RCA records plans on opening a WEB site for the Blasters to promote their new live album. Some possible attractions of the website may be photos, band bio's, interviews with sound, sample sounds from the album and maybe even a on-line service that allows the album to be ordered right there and mailed directly.

In March of '96 a Blasters' fan out of the University of Texas named Scot Kleinman started a Blaster Fan Website where the fans could actively contribute writings, reviews, questions, and opinions about their favorite band. All submissions are there for other fans to view. You can find band member profiles, newspaper and magazine articles and reviews from around the country, the late breaking Blaster and Dave Alvin news, tour dates, and you can even participate in a Blaster poll.

Through the Website you can submit questions for the band that wind up here in the newsletter. Also information on subscribing to *American Music: The Blaster Newsletter* is available as well as back issues. Scot Kleinman is doing a great job as curator of the site and has developed a place for Blaster fans to come together and exchange info, download copies of local newspaper and magazine coverage from each other, and keep posted on their favorite band. Most importantly it keeps people talking about the Blasters and Dave Alvin. The address on the internet is : <http://bullwinkle.as.utexas.edu/scot/blasters>

CONCERT REVIEW Dave Alvin & The California Kings 12/3/95 at the Links, St. Louis MO

It was vintage Alvin...Super! Even before the show started I got a taste of it because the backdoor to the club was open and you could listen to Dave's sound check. Just listening to him warm up was terrific. The concert itself was a solid hour and 45 minutes. The band was in perfect form. Every song was great, but what stands out in my memory was the *Jubilee Train/Promised Land* medley, *Blue Wing* (one of my favorite slow songs, which Dave dedicated to Country Dick Montana), *Fourth of July* and without a doubt the super rockin' *Romeo's Escape*.

When they did 'Romeo' everyone was moving and I'm surprised the old building is still standing. The crowd of a couple of hundred was very appreciative and obviously Alvin fanatics. Dave even dedicated a song to a girl that was there who was pregnant and due to have her baby the very next day. Now, how's that for being a faithful Alvin fan.

All in all it was a night to be remembered. It was hard to believe that Dave was playing handicapped. After the show when I was talking to him he told me that he had cut a finger on his left hand the night before and he was missing some notes while playing. You sure couldn't tell that he was injured, he was in excellent form both playing and singing. He has definitely matured and improved as a singer. I can't wait until his live CD is released. It should be a speaker blower. --Mike Smith

COLLECTING BLASTERS

James Intveld did the background music for the book on cassette 'I'm with the band' by Pamela Des Barres.-- The well known King Biscuit Flower Hour concert series radio shows are now being released on CD for the public. Currently available is a 1979 Canned Heat concert featuring ex-Blaster Hollywood Fats. -- Bear Family Records reports that the James Intveld 10 inch record was a limited pressing of 1000 copies and it is just about sold out, that is if you can find a copy. They won't be pressing anymore so this is going to be a valuable record.

BLASTERS CONTEST #2 Answer -- Per-ake Persson had the right answer and in a random drawing won a promo poster for the Blasters 1982 live at the Venue EP. The Question was: From 80-85 the Blasters released 4 albums and a live EP. The cover photo's of the 5 releases either pictured the whole band or a single member. Of the original four Blaster members, which member never appeared alone on an album cover? ANSWER: John Bazz.

Hightone's High-Test Road Show

To celebrate its recent distribution agreement with Rhino Records, the Hightone label has put five of its acts on the road in an old-fashioned package tour. Two of the acts on the Hightone Roadhouse Revival, which stopped at the Birchmere Friday night, are regular visitors to our area. Ex-Blaster Dave Alvin, the once and future hillbilly "King of California," was his usual terrific self, backed by a rocking band that also played with Buddy Miller and Dale Watson. Rev. Billy C. Wirtz, the Jim Carrey of boogie-woogie piano, is at his best on stage, and he remembered his brief childhood stay in Rockville by singing about his favor-

ite Washington TV shows, "Cousin Cupcakes" and professional wrestling.

The evening's biggest revelation, though, was Miller, one of the most original hard-country singers since Dwight Yoakam. When he sang his own composition, "I'm Pretending," he gave the bouncy melody a wishfulness, but underneath was a hard-edged twang that acknowledged the futility of all such hopes. "You Wrecked Up My Heart" was a swaggering honky-tonk number that unveiled his emotions as bloodied but unbowed. He had written his simple, catchy songs around his own nerve-jangling guitar figures, but he

opened them up with the rich ambiguity of his vocals.

Watson had an even stronger honky-tonk baritone, but he too often sounded as if he were imitating his favorite records, while Miller sounded as if he were addressing the woman who just changed his life. More convincing were Big Sandy & the Fly-Rite Boys who have revived the 1940s California brand of western swing with their pop-cowboy melodies and talking-blues patter. The Fly-Rite Boys played the breezy syncopation with no unnecessary fuss, and Robert "Big Sandy" Williams avoided the stigma of nostalgia with his clever, carefree originals and his warm, disarming tenor.

—Geoffrey Himes

submitted by Casey & Joanne Brill
Washington Post 2/24/96

Pulling together music by its roots

Roadhouse Revival tour hits Boston

By Elijah Wald
GLOBE CORRESPONDENT

Sometime in the 1980s, people in the music business started talking about "roots music." It was a term that could describe anyone from George Thorogood to Joe Ely to Emmylou Harris, but the buzz centered in LA, where the Blasters, Los Lobos and Dwight Yoakam were the tip of an iceberg of performers with an equal love of old music and post-punk energy.

While roots artists made a brief splash on the country charts, the scene has largely developed outside the mainstream. The number of acts and fans keeps growing, but with little support from TV or radio. In-

HIGHTONE, Page 56



Big Sandy and his Fly-Rite Boys play tomorrow at the House of Blues.

**Blasters
founder
Dave
Alvin
(left)
organized
the tour.**

■ HIGHTONE

Continued from Page 55

stead, like their predecessors, roots musicians have to make their name with live shows. Now, in an attempt to provide a partial shortcut, Hightone Records has organized a tour that pairs their biggest name, Blasters founder Dave Alvin, with some less familiar acts.

The "Roadhouse Revival" tour, which touches down tomorrow at House of Blues, features the hot new Western swing outfit Big Sandy and His Fly-Rite Boys, hard-core honky-tonker Dale Watson, country songwriter Buddy Miller, cornball comedian/pianist Rev. Billy C. Wirtz, and a special Boston guest, acoustic bluesman Chris Smither.

Variety adds spice

It is a pretty varied array of talent, but to Alvin such variety is not only natural but necessary. "Our whole society has become fragmented," he says. "You've got Time, Life and Newsweek, and everything else beneath that is special-interest magazines. Cable is fragmenting how we view TV. There's very little that's a shared national experience anymore, at least as far as the media goes, and music has become the same way. Ev-

erything's generic. People go into a record store and, if they want a blues record, OK, here's the blues section and here's Joe Louis Walker. Now they want country, well, here's the country section and here's ... whoever. And to me that's real tragic."

The point is that, except from a marketing standpoint, such categories often have little meaning, especially for an artist as eclectic as Alvin. "One of my career problems has always been that to me Curtis Mayfield or Memphis Slim is as good as Merle Haggard and Bob Dylan, and I will do songs by all those guys," he says. "Some people don't see that connection."

There is also the problem of selling older, rooted music in a marketplace that thrives on novelty. "In America, anything that's new is good, anything that's old is bad," Alvin says. "That's how we sell things. You like that record? Well, that's no good anymore. Here's this new one, the sound is state-of-the-art, the bass is so big it'll blow your walls apart." And that's kind of the American way, or one of the American ways.

It is not that Alvin wants to live in the past. He and his tour mates, steeped as they are in classic styles, are all songwriters whose music re-

mains creative and relevant. Of Big Sandy, whose albums he produces, Alvin says: "That sort of music can be nostalgia, but I think that they play with enough energy, heart and soul that it's not. To me, if you're writing songs and you can adapt your experience as a modern person to traditional styles, then that's when it actually becomes folk music, where it's back to being a living, breathing thing."

That is exactly how Alvin thinks of his own work, which has been called everything from alternative country to rock, but to him is a logical extension of his first love, the blues. "My brother and I grew up following Big Joe Turner, T-Bone Walker and Lightnin' Hopkins around," he says. "While a 'blues purist' might say what I do now is not in their tradition, I see it as entirely in their tradition."

Despite the vagaries of the music business, Alvin believes that rooted styles could get much more popular. "I have a theory that the audience in the States is as big as mythically it is in Europe," he says. "It's just that in Europe there's more ways of accessing it. To me, it's encouraging that even in such weird times as these there is a movement afoot, and I

think that in due course some of the barriers will be broken down. Sooner or later someone is gonna bust out of this scene.

"I may be wrong," he adds, laughing. "I don't know. But when my brother and I started the Blasters, people were saying 'What are you guys doing? Are you nuts?' And I'm sure people said that to Joe Ely and J. Geils as well. Any time you're playing older, rooted music you'll get that, but we knew if we liked it, other people must - we weren't that different."

"Keep On Pushing"

Anyway, Alvin does not feel as if he had much of a choice. "In the end, the only thing you can do is just 'Keep On Pushing,' like Curtis says," he quotes, citing the old Impressions hit. "The one constant in my career is 'You're not gonna get anywhere playing this kind of music.' And every one of these acts has had to do a soul search. I do it every time I sit down to write a song. It's almost like writing poetry; you have to ask yourself 'Well, why bother? Is there a market for this, should I be writing disco jingles?' And then that passes and you go on to do your art."

HighTone In the Zone

Trust Label for Quality

By Dave Hoekstra

STAFF REPORTER

If you bought Beatles albums as a kid, you knew every song on the slab of vinyl would be good. (Well, with the exception of "Revolution No. 9.") The same high standards can be applied to HighTone Records, an independent California-based roots record label.

HighTone launched the career of blues star Robert Cray and resurrected the career of surf guitarist Dick Dale. Last month, HighTone's "Tulare Dust: A Songwriters' Tribute To Merle Haggard" was named Americana Album of the Year at the Gavin Radio Seminar in Atlanta.

HighTone has recorded Jimmie Dale Gilmore and Joe Ely and recently inked a deal with Tex-Mex singer Johnny Rodriguez. You bet on some independent labels to place and show, but HighTone is a winner, the Cigar of country roots music.

In the spirit of the 1950s rhythm and blues package tours, the HighTone Records Roadhouse Revival Tour hits town tonight at FitzGerald's roadhouse in Berwyn. Artists, in order of appearance, are the Rev. Billy C. Wirtz, Buddy Miller, Dale Watson, Big Sandy And His Fly-Rite Boys and Dave Alvin. Miller (who used to have Shawn Colvin in his band) and Watson are backed by Alvin's road group, featuring Alvin bassist Gregory Boaz and drummer Bobby Lloyd Hicks of the Skeletons.

All musicians and a road crew are traveling on one new Silver Eagle bus, equipped with 12 bunks. I wanted to make sure they weren't on rockabilly singer Big Sandy's tour bus, a 1948 primed gold roadster that once belonged to Mexican polka king Leroy LaMachoa.

"Big Sandy's bus isn't working," HighTone managing partner Larry Sloven said with a laugh during an interview from his Oakland, Calif., office. "This is like a real official tour bus."

Sloven and partner Bruce Bromberg are humble about the success of HighTone, which they began in 1983 and has grown to a \$3 million-a-year company.

"We are fussy about what we do," Sloven said. "First, in choosing artists. We feel the songs are important and we're almost always working with artists who are good songwriters. Either that, or we're working with artists like [under-

HighTone Records Roadhouse Revival Tour

- 9:30 tonight
- FitzGerald's, 6615 W. Roosevelt, Berwyn
- Cover, \$15
- (708) 788-2118

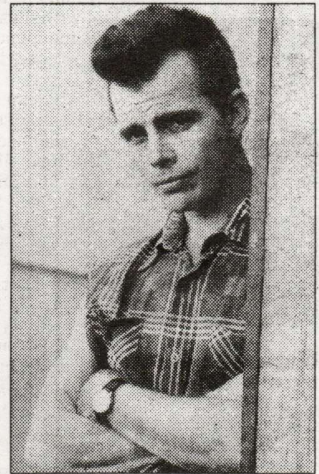
rated honky-tonker] Gary Stewart, who doesn't write all the songs on his records. But the process he and [producer] Roy Day go through to choose material is similar to what we would do in house.

"Also, we don't fall into the trap of some independent labels where all the records come from one source [like one producer]. You start repeating yourself, and that can become a problem. You lose variety."

Robert Cray's success took HighTone to a higher ground. After his second HighTone release, "False Accusations," sold 40,000 copies, Polygram expressed interest in signing Cray. In 1986, HighTone sold Cray's contract to Polygram in exchange for the rights to keep producing and collecting royalties from his work. That enabled HighTone to sign more artists. Today, the label roster checks in at 14 acts.

"The idea was never to be a farm team for the majors," Sloven said. "But in some ways that's how it's worked out. It doesn't bother me."

ON THE ROAD NEWS: The Wigwam Village, located 90 miles north of Nashville in Cave City, Ky., is for sale. The 59-year-old roadside motor court consists of 15 separate wigwam motel rooms that are being sold only as a set. It has been the site of several television/country music video shoots. Interested parties can write owners Tony and Beth Rutherford, 601 N. Dixie Hwy., Cave City, Ky. 42127. ... And it's never too early to plan for "Run to the Heartland," a 70th anniversary celebration of Route 66 on Oct. 11-12 in Landergin, Texas, the centerpoint of the old road between Chicago and Santa Monica, Calif. Special guests include the Route 66 Cloggers out of Amarillo, Texas, and the Western swing band the Vera Brothers. For further information, call the Old Route 66 Association of Texas at (806) 267-2719.



The revival's in town!



Big Sandy and his Fly-Rite Boys *Swingin' West*



Dale Watson *Cheatin' Heart Attack*



Buddy Miller *Your Love And Other Lies*



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one hell-raisin' show!**

also appearing:

**Dave Alvin
& The Rev.
Billy C. Wirtz**

**Live at the
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HIGHTONE RECORDS SETS ROADHOUSE REVIVAL TOUR

OAKLAND, CA - HighTone Records has announced the kickoff of the **ROADHOUSE REVIVAL TOUR**, featuring Dave Alvin, Rev. Billy C. Wirtz, Big Sandy & His Fly-Rite Boys, Dale Watson and Buddy Miller, whose collective roots-rock blend of rockabilly, honky-tonk, country and rock 'n roll will have the paint peeling from the walls of the 19 shows the tour will hit across the U.S.

Blasting off at Austin, Texas' Continental Club on February 15 and 16, the **ROADHOUSE REVIVAL TOUR** will travel through the South, Northeast, Midwest and Northwest, culminating with a grand finale in Los Angeles on March 9. The three hour performance will showcase each artist with a full band, with the exception of Rev. Billy C. Wirtz - who regularly performs solo on piano.

It is fitting that HighTone Records presents this tour of American roots music, since the label has ruled the Americana music chart since its inception. HighTone's **TULARE DUST** Merle Haggard tribute album was the first #1 on the chart. In addition, releases from Big Sandy & His Fly-Rite Boys, Dale Watson and Buddy Miller have all gone Top Ten on the Americana Chart. The **ROADHOUSE REVIVAL TOUR** coincides with the start of the new HighTone Records/Rhino Records/WEA Distribution deal.

DAVE ALVIN

Backed by his Guilty Men band of pianist Rick Solem, bassist Gregory Boaz and drummer Bobby Lloyd Hicks, Dave Alvin has been lauded by *Billboard* as "one of the finest rock singer/songwriters at work in America today - not to mention one scorchin' guitar player."

Alvin's **KING OF CALIFORNIA** album, his third for HighTone, received a four-star review from *Rolling Stone* ("Trust Dave Alvin to craft an unplugged set that sizzles.") and tons of critical raves from around the world. The album included some new original songs, a few covers and some songs he previously recorded solo or with the Blasters, the L.A. band Dave founded with his brother, Phil.

Alvin's live shows are legendary, combining his incredible talent for writing songs from the heartland with his love of blues, rock, honky-tonk and folk music. No wonder he is often mentioned in the same breath with such artists as Bruce Springsteen, Bob Dylan and John Hiatt.

REV. BILLY C. WIRTZ

Mere words cannot describe what takes place at a Rev. Billy C. Wirtz "revival," as anyone who's seen a live show led by the self-proclaimed head of the First House of Polyester Worship can attest. The Rev. combines the best (and wildest) elements of rock 'n roll, professional wrestling, rhythm & blues and southern evangelical preaching into a mix that is totally unique and totally Wirtz.

Rev. Billy's fifth HighTone album **SONGS OF FAITH AND INFLAMMATION** is set for release in March and features such heartwarming hymns as "Right Wing Roundup" and "Grandma vs. The Crusher." The new album, produced by Bruce Bromberg, was recorded in the studio in Austin, Texas and before a very "live" audience in Asheville, North Carolina. It features Rev. Billy's rockin' boogie woogie piano backed by some of Austin's finest players.

BIG SANDY & HIS FLY-RITE BOYS

How many bands can you name that have toured with both the Mavericks **AND** Morrissey? Well, Big Sandy & His Fly-Rite Boys, an Anaheim, California-based group that blurs the line between vintage and contemporary music, can lay claim to that title.

Formed in 1987, Big Sandy & Co. have delighted fans all around the globe with their infectious mix of rockabilly, western swing and hillbilly music. The group consists of Big Sandy on vocals and guitar, Ashley Kingman on take-off guitar, Wally Hersom on upright bass, Lee Jeffriess on steel guitar and Bobby Trimble on drums.

Both of their HighTone albums - 1994's **JUMPING FROM 6 TO 6** and 1995's **SWINGIN' WEST** - were produced by label-mate Dave Alvin. Each demonstrates the band's capacity for writing original songs in a classic idiom, while sounding completely fresh and exciting.

DALE WATSON

To hear Dale Watson sing is to hear the kind of hard-edged honky-tonk music that came out of Texas and California in the 60s and 70s. But there is no rust on this talented young Texas-based singer/songwriter, who carries on that tradition with his HighTone Records debut album, **CHEATIN' HEART ATTACK**.

This gifted storyteller cut his musical teeth in the bars and honky-tonks of Texas and as guitar player for the house band at L.A.'s Palomino Club "barn dances."

CHEATIN' HEART ATTACK brought Watson much attention: from Americana radio - which made his album a Top Ten charter, from the press - which placed his debut on several "Best of 1995" lists all over the U.S., and from *CMT* and *TNN* which aired his "South of Round Rock, Texas" video. He is recognized as the leader of the back-to-basics country movement in Austin, where he lives.

BUDDY MILLER

The well-traveled Buddy Miller is another country artist on the label who's visited the rarefied atmosphere of both the Americana Top Ten chart and critics' "Best of 1995" lists.

Miller personified the D.I.Y. ethic with his HighTone debut, **YOUR LOVE AND OTHER LIES**, which he recorded mostly in his Nashville living room and featured such guests as Jim Lauderdale, Emmylou Harris, Lucinda Williams, Dan Penn and his wife, Julie Miller.

Originally inspired by bluegrass music, the Ohio-born Miller eventually started the Buddy Miller Band in New York, which featured Shawn Colvin on vocals and guitar. He later established a lasting partnership with singer/songwriter Jim Lauderdale in L.A., with the duo becoming a club favorite in that area. Miller has since gone on to appear on the last two Jim Lauderdale albums, as well as contributing his guitar and vocals to albums by Heather Myles and Victoria Williams.

For further information, contact Mark Pucci at (404) 816-7393 or Myers Media at (615) 244-4388.

Jazz & Blues Notes

Rev. Billy C. Wirtz
Buddy Miller
Dale Watson
Dave Alvin
Big Sandy
& His Fly-Rite Boys
Tramps'



Dale Watson and friends at Tramps.

Hightone records are currently sponsoring a month long 20 city coast to coast "Roadhouse Revival Tour". It features Big Sandy, Dave Alvin, Dale Watson, Buddy Miller, and the Nashville madman himself the Rev. Billy C. Wirtz. This 3 hour plus performance showcased each musician with a full complement of musicians, except Mr. Wirtz who prefers to do it alone with his keyboards.

Billy Wirtz opened the festivities but it's somewhat diffi-

cult to explain or verbalize exactly what his shenanigans are all about. Begin by imagining a performance by Billy Graham, Warren Zevon, Little Richard, and Lee Michaels rolled into

one. The Reverend knows how to play his patrons. Mid act he had his audience screaming at the top of their lungs "eat shit and die, and kiss my ass" to strangers at adjoining tables. His fast talking, quit wit and sharp sarcasm was quite refreshing to say the least. A comical highlight was his playing

keyboard with his toes, head, nose, and lastly what appeared to be his penis. Good times were had by all.

Up next was Buddy Miller, Ohio born country artist sprinkled with bluegrass roots. Miller ran up a solid set of tunes including "I Love You Honey & I Don't Mean Maybe", "I'm Pretending", and the sedate and ominous "Can't Slow Down". Dale Watson followed with his hard drivin' Texas Honky Tonk beat. This talented southern raconteur delivered foot

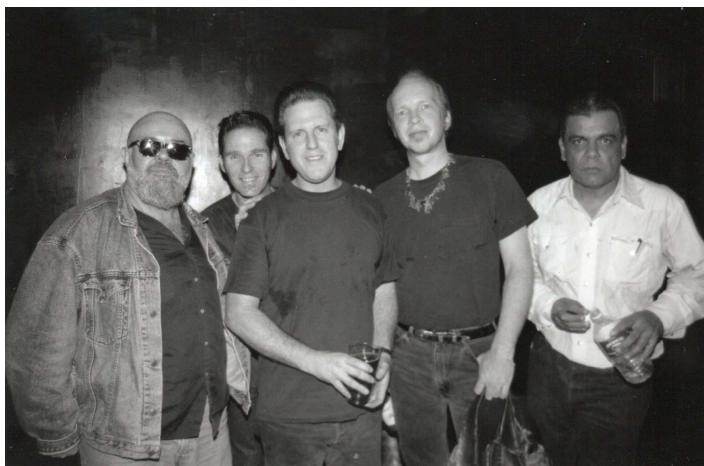
stompin' tunes with "Sun's Gonna Shine in my Life", "Truckin' Man, and Texas Boogie".

Rounding out the evening was Big Sandy & His Fly-Rite Boys. If rockabilly and western swing is your vice, then these guys will make it into a habit. "It Don't Matter Anymore", "Mighty Mississippi", and "True Blue" graced the packed, SRO, mid week show. Thanks boys, ya'll come back to New York City now, ya hear.

**-Blue Lou Margiore,
Ramblin' Jack Ryan ■**

Blues Jam at Bar Deluxe, Long Beach CA 3/27/96

Photos by Cameron Davis



**Gene Taylor, John Bazz, Bill Bateman,
Dave Alvin, and Victor**



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