

ISSUE #52

American Music

The Blasters/Dave Alvin newsletter

FEB. 2007

Blasters shows

- (Phil, John, Jerry, Keith)
- 2/22 Vancouver BC at Red Room
- 2/23 Seattle WA at Tractor Tavern
- 2/24 Portland OR at Outlaws Bar
- 2/25 Eugene OR at John Henry's
- 2/28 SLO CA at Downtown Brewing
- 3/2 Hollywood CA at Knitting Fact.
- 3/3 Malibu, CA at Malibu Inn
- 3/17 Park City UT at Forum Canyons
- 3/24 San Juan Cap, CA Coach House
- 4/14 Pioneertown CA at Pappy's
- Dave Alvin w/Guilty Men**
- 2/24 L.A. CA at Rice Center
- 5/11-12 Denver CO at Swallow Hill
- The Knitters shows**
- 5/18 Los Angeles CA at Getty Center

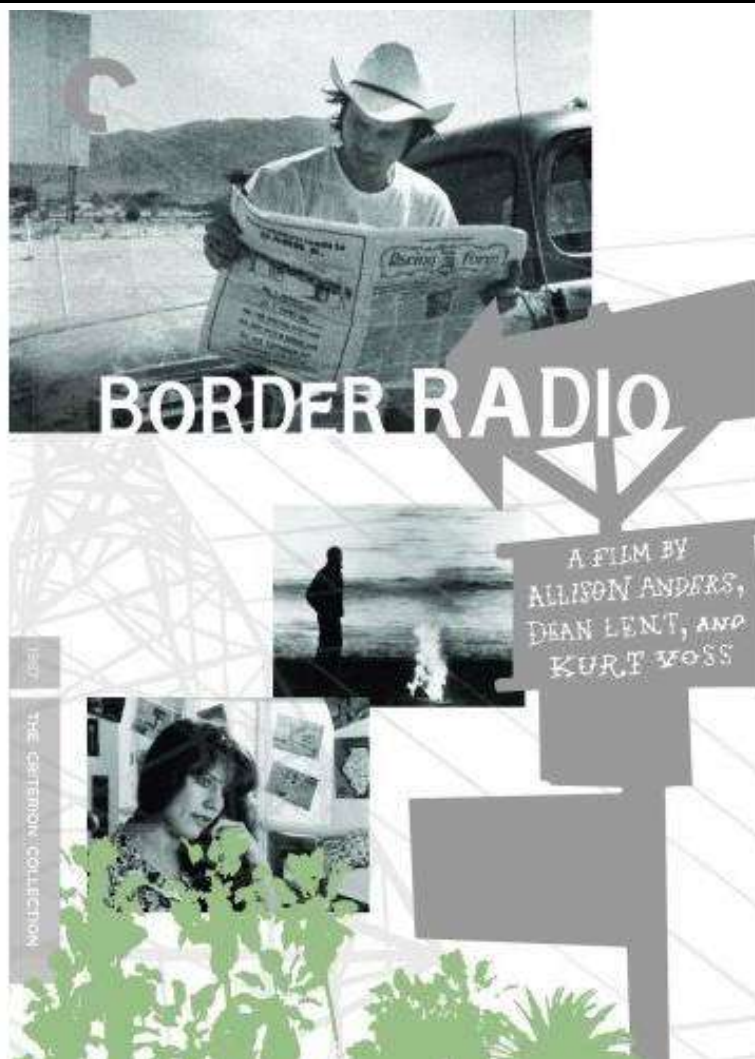
Latest News – Dave Alvin will be spending most of the summer writing his next studio album. – Dave Alvin's 1999 Austin City Limits DVD and CD companion release is delayed due to technical legalities, and should be out in April or

May. -- Dave just laid down guitar tracks for new records each by John Doe, Syd Straw, and Candye Kane. The Candye Kane record is themed on guitar players. Dave had a lot of fun playing with blues guitar player Bob Margolin on a song called OLD FRIENDS. -- Dave recorded some more Jim Beam Whiskey commercials in December. -- Gene Taylor has relocated to Belgium to focus on his solo career. www.Gene-Taylor.com -- In late February Dave is producing a new album for the northern California band Red Meat.

The 1987 Border Radio film was released on DVD 1/16/07

Before carving out a niche as one of American cinema's most distinct voices of the 1990s, Allison Anders made her debut, alongside co-directors and fellow UCLA film-school students, Kurt Voss and Dean Lent, with 1987's Border Radio. A low-key, semi-improvised post-punk diary that took four years to complete, Border Radio features legendary rocker Chris D., of the Flesh Eaters, as a singer/songwriter who has stolen loot from a club and gone missing, leaving his wife (Luanna Anders), a no-nonsense rock journalist, to track him down with the help of his friends (John Doe of the band X; Chris Shearer). Dave Alvin has a bit part and produced and performed the soundtrack. This new, restored high-definition digital transfer was supervised and approved by director of photography Dean Lent and co-director Kurt Voss.

(Continued on page 2)



In This Issue: Hollywood Fats is Remembered, Joe Terry's tour diary, Dave's concert with the Calvanes, and the latest news.

Bonus features include: Commentary by co-directors Allison Anders and Kurt Voss; Commentary by actors Luanna Anders, Dave Alvin, Chris D., John Doe, and Chris Shearer; Also "The Making of Border Radio," a 2002 documentary featuring interviews with Anders, Lent, Voss, Doe, and Chris D.; Nine deleted scenes, Music video of the Flesh Eaters' "The Wedding Dice"; Stills gallery featuring rare behind-the-scenes photos; Theatrical trailer and radio spot; Cast and crew bios and a booklet with an essay by music journalist and critic Chris Morris.

Update on Johnie's Broiler: Johnie's is a vacant 50's style drive-in diner in Downey, CA, that has been in danger of demolition for the last 6 years by its owners. The Downey community has pursued every legal means to preserve the important cultural structure. The original Blasters reunited in 2002 and played a benefit concert to save Johnie's. On January 7, 2007 the diner was illegally demolished. The outraged community and the preservation organization "Friends of Johnie's" has since organized protests and town meetings demanding justice. City officials have promised that the property owners responsible for the illegal demolition would be punished to the full extent of the law. At least the big neon sign is still standing. City Council meetings and letter writing campaigns will be on-going to save what's left of Johnie's. -AM



Dave Alvin at the Getty Museum, Los Angeles, CA - 11/3/06

Dave and the Guilty Men played the Getty Museum in Los Angeles - a gig that Dave called "Swanky." Dave made special plans for this show by adding additional instrumentation to the Guilty Men lineup. Joe Terry was not there on piano, but Amy Farris played violin and Jack Rudy played harmonica. The West Coast vocal doo-wop group 'The Calvanes' also were featured. Dave: "This was one of my (all-time) favorite gigs ever."

Dave opened with his signature song KING OF CALIFORNIA and played a selection of his own songs – as well as songs from the new West of The West CD. Amy Farris played violin on all the songs and Jack Rudy added his harmonica on most of the bluesy songs. The Calvanes were brought out to sing on the same

two songs they recorded with Dave on the West Of The West CD: I'M BEWILDERED and SURFER GIRL.

Dave: "Just having them there was great. Freddie Willis had just passed away a few weeks before the gig. Fred was the leader of the Calvanes and did all the vocal ar-



photo: Kurt Mahoney



photo: Kurt Mahoney



photo: Kurt Mahoney

rangements. I had talked to him only a few days before he died. Kevin Carrol, the alto vocal, took over being the leader. They still wanted to do the show for Fred. So that was really special.”

“We (The Guilty Men) have been doing SURFER GIRL on the road without background vocals. I’M BE-WILDERED just doesn’t work without the Calvanes, so this was my one opportunity to perform that song live.” Another song Dave pulled out was one he had only performed live once before: John Fogerty’s: DON’T LOOK NOW.

Dave finished the show dedicating MARIE MARIE to his brother Phil. For an encore, Dave brought the Calvanes back to the stage and loosened everyone up with a short rendition of LOUIE LOUIE. The Calvanes seemed to be having a lot of fun. The John Hurt blues song MAKE ME A PALLET ON YOUR FLOOR finished the show with everyone singing along. --AM



photo: Kurt Mahoney

Remembering Blues Guitar Legend Hollywood Fats

It has been twenty years since the death of Hollywood Fats on December 8, 1986



Born Michael Mann on May 17, 1954, he started playing guitar at the age of ten, performing the pop tunes of the 1960s. Once he discovered the blues, his mother drove the young 13-year-old to clubs in South Central Los Angeles, such as The Ashgrove, where he was apprenticed and taken in by Shakey Jake Harris and other blues legends.

He formed his own band, The Hollywood Fats Band, in 1974 in southern California. The band started as trio, including Fats on guitar, Fred Kaplan on piano, and Al Blake on harmonica and vocals.

After working with John Lee Hooker, J.B. Hutto, and Albert King (who forced Fats to quit after being jealous of the attention he was getting), Fats then joined the Muddy Waters band. Next, Fats left the Waters band to join forces full-time with Blake and Kaplan, forming the Hollywood Fats Band with Richard Innes on drums, and Larry Taylor on bass. Their only album, Hollywood Fats Band, was later reissued by Blacktop Records as Rock This House.

After the breakup of the band, Fats spent several years with the James Harman Band, and his work is featured on Harman's Extra Napkins and Mo' Napkins. Fats went on to replace Dave Alvin in the Blasters. On a break from the Blasters tour, the Hollywood Fats Band reunited for what would be their last gig at a blues society's Christmas party. After the gig, Fats went to celebrate with friends, and in the wee hours, suffered a heart arrest from heroin at the age of 32.

Phil Alvin, Dave Alvin, and John Bazz

Remember Hollywood Fats

Almost 20 years to the day that Fats died, Phil Alvin, Dave Alvin, and John Bazz of the Blasters recall their memories of Hollywood Fats.



John Bazz: If you watched Hollywood Fats play, he would improvise himself out on a limb. I'd be standing next to him wondering how the hell he was gonna resolve it musically, but he would do it every time. Throughout my life, watching really good musicians make mistakes has been a pleasure for me, because you want to see how they recover.

Dave Alvin: Hollywood Fats was definitely the best white blues guitar player I ever saw – but a tragic guy. He could have been a guitar god--and not just to the people who knew him.

Phil Alvin: I knew Fats a long time before he joined the Blasters. I met him when we were both 14 years old and we hung around the Ashgrove. My mom used to drop me and

David off at the Ashgrove while Hollywood Fats' mom or brother did the same. We would hang around together. Fats was already playing guitar at that point. I saw Fats play with harmonica player George Smith and with Rod Piazza. Fats was named Michael back then. He had long curly hair and was ugly as sin (laughs). A few years later we saw Shakey Jake's All-Stars the first time he came from Chicago to L.A. I couldn't drive yet, but I remember Johnny (Bazz) drove his red Triumph to the Ashgrove that night. Shakey Jake started hanging out at the Ashgrove often and had taken Magic Sam, his nephew, under his wing and started showing him around to all the music styles. Magic Sam died, so Shakey Jake took Hollywood Fats as a protégée

Dave Alvin: Fats always wore a double-breasted pin-stripe suit, but he had real long hair. Because he was such a great player already, he seemed to me to be 10 to 15 years older than me--but he was only 4 years older.

He was very cool. The first time I saw him, he was playing with a local blues band opening for somebody. Then the next time I saw him, he was playing with Albert King. I also saw him with George 'Harmonica' Smith.

Phil Alvin: I was there the night that Fats got his name from Buddy Guy. Buddy had a 150-foot guitar cord. He would go out into the audience and imitate any blues guitar player that someone could name. Buddy asked Michael and he said 'RB Stidham (laughs).' RB was more of a rhythm guitar player, not a lead guitar player. He had only a few Chicago blues hits. So Buddy did something as if it was RB Stidham. But who the hell was gonna know if it was RB Stidham or not (laughs)? Then came the cutting session (guitar duel contest). Fats played guitar and made Buddy Guy work so hard, and Fats was winning. There was Fats--as ugly as sin, and Buddy slick as the devil. What a sight. After, backstage at the Ashgrove, Shakey Jake was all smiles because Fats had taken down Buddy Guy. Buddy came back into the room and asked, 'Who is this Hollywood Fat boy?' Shakey Jake said, 'Yeah, that's his name. We'll call him Hollywood Fats.' So he was Hollywood Fats from there on in.

Phil Alvin: The first time we played with Fats was at Rick's Blues Bar. It was about 1971 or 72. Johnny Bazz was on drums, Gary Masi on guitar, Lee Allen on Sax, and me on harmonica and singing. We were called

“The Night Shift.” That was the first time that Fats had seen us play. We were playing a lot of good songs and Fats got excited.

Dave Alvin: At Rick’s blues bar, I remember him having a guitar battle with Gary Masi. It was pretty good. Gary wasn’t the same kind of guitar player but he was very soulful, so they called it a draw.

Phil Alvin: I remember in 1973 or 74 Muddy Waters was playing the Whiskey a Go Go. Bill Bateman and Bruce Hupman met Hollywood Fats out in front of the club and then we all sat at the same table. During the opening act, Fats and I walked outside to smoke and some guy grabbed my ass. I turned and clocked him. The door man from The Whiskey saw the guy lying on the ground said to me, “Hey You! Get out of here and don’t come back.” I told him what happened, but he said: “You don’t hit people at the Whiskey.” From that day on until the day the Blasters had a gig at The Whiskey, that guy would not let me in. He never forgot my face for 7 years (laughs). He was the door man for the first few years when the Blasters played there. He was a cool guy and we became friends.

Phil Alvin: Between ‘74 and ‘80 Fats had the Hollywood Fats Band. I would go down to Laguna Beach and Newport Beach where there were these clubs called “The Quiet Woman” and “The White House” to see them. That band was just so good. I would often go up onstage and sing songs.

In the early 80’s, Fats was living in Bob Hite’s house and playing with Canned Heat. I met Bob Hite because Gene Taylor was playing in Canned Heat at the time. James Harman and I were hanging out at Bob Hite’s house all the time, so I saw Fats a lot. Next Fats joined the James Harman band. It seemed to me that Fats wasn’t represented well in that band with a second lead guitar player – Kid Ramos.

Later James and Hollywood weren’t getting along. So Fats became band-less except for a short tour he did with the Paladins in ‘83 or ‘84.

Phil Alvin: In March of ‘86, David and our management pulled the surprise Blasters farewell gig in New York City. So now David was leaving the Blasters, and I had to find a replacement. T-Bone Walker once told me: “You’re good.

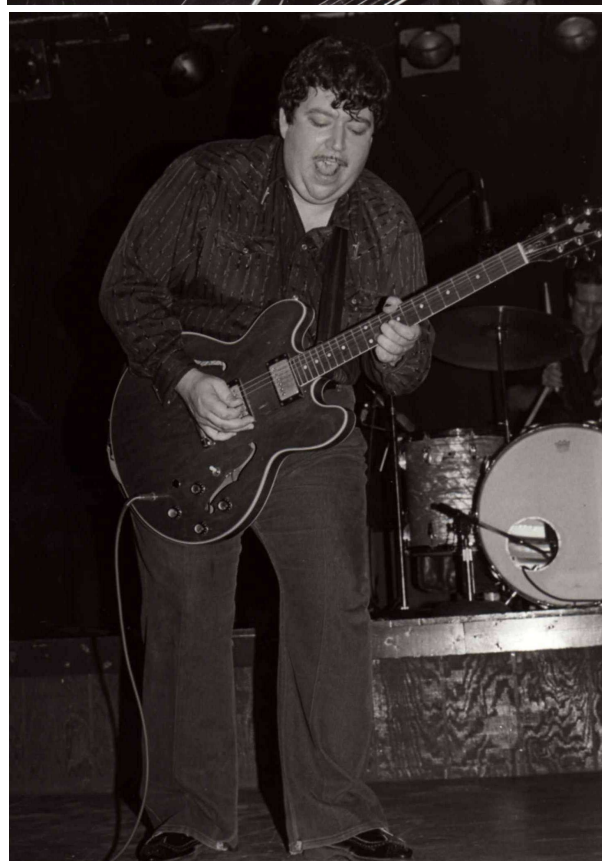
You’re gonna play with a lot of good musicians. A lot of musicians are going to get well known because they play with you and then they will leave and seem irreplaceable. Let me tell you what you do when you have to replace an irreplaceable object. Just find another irreplaceable object. So while I was sitting there in New York stunned, because my brother was leaving, it dawned on me – Hollywood Fats! Now that’s an irreplaceable object. He doesn’t look like David or play like David – perfect.

I remember calling him to tell him I needed a guitar player in the Blasters. He was so happy. Fats really did like to play all kinds of music, but was always pigeon-holed in playing just blues stuff. So he immediately said yes.

John Bazz: Right after Phil hired him, Fats called me up. I had never talked to him before. I knew who he was, and he sort of knew who I was. He said: “Hey Johnny, Phil just hired me as a Blaster. I thought I would call you to tell you this is the greatest thing that’s ever happened to me. I’m so happy to be playing rock n

The Blasters at the Airport Music Hall, Allentown PA August 2, 1986

Photos by Rose Hever



roll. And besides, I just got a new pair of cowboy boots and now I have an excuse to wear them" (laughs).

Phil Alvin: (laughs) He was a funny guy. We started having rehearsals and it took a very short time to get him up to speed. The very first show we played was at The Palace in Hollywood - June 6, 1986.

John Bazz: Fats always looked kind of ragged at the rehearsals, but by showtime, he cut his hair, dyed it black, dyed his pencil thin moustache – he looked just like Jackie Gleason in the movie *The Hustler*. He had a three piece suit and he looked so great. We opened with AMERICAN MUSIC or MARIE MARIE; he played the solo and got an ovation. To me, it was L.A. saying, 'We like the new guy.' David was at the show too.

Phil Alvin: Hollywood Fats improved the template of every Blasters song. The strength of his guitar and the fullness.

At that first Palace gig he played on COMMON MAN and it was just excellent. He tore that up.

John Bazz: He turned that into his song. He did some parts note for note – the theme parts. Some things he took artistic liberties with and turned them into his things. COMMON MAN got into being like a Hendrix sort of thing.

Phil Alvin: OKEE DOKEE STOMP was his signature song with the Hollywood Fats Band, so we brought that in to give me a break from singing.

Dave Alvin: I would have liked it if the Blasters would have changed their style to suit him. They could have really showed him off by not having him duplicate my guitar parts; they should have just let him blow.

Phil Alvin: Fats played a Gibson ES-335 which was his guitar for as long as I knew him. I don't think I ever saw him play another guitar. He filled that guitar space perfectly – with all due respect to my brother and to Gary Masi (who I still claim is who my brother plays like). Fats filled out all the songs. The ONE BAD STUD solo still follows the template that Fats set. Keith has it honed to perfection now. I don't know if Keith ever heard Fats version?

(ed. note – Lee Allen played on the earliest versions of ONE BAD STUD playing all the fills and most of the solo. The Blasters toured the US in the summer of '86 without Lee Allen, so Fats came up with his own arrangement to replace all of Lee's parts and extended the solo.)

Phil Alvin: Larry Taylor had told me that Fats really had a bad drug problem. Larry said he talked to Fats a lot about it. Fats just smiled and said, "That's just how I like it and that's okay." I talked to Fats and said: 'I know how it is: you're gonna kill yourself.' I remember Fats looking me right in the face and saying: "Yes, I am. Yes, you bet your life I'm gonna. (laughing)." I thought that was a wild attitude to have.

John Bazz: When ever the Blasters had an important gig, it seemed Fats would have a bad day. Two big things were Farm Aid and the television taping of MTV's Rock n Roll Evening News.

Phil Alvin: I remember the time we played the Rock N Roll Evening News TV show and Fats had



The Hollywood Fats Band



Fats, Lee Allen, Dave, and Betty Miller at Fats' last show.

been up for a few days.

John Bazz: He apologized for his condition as soon as he saw us.

Phil Alvin: Yeah, he did. I remember on stage he didn't hit this high note, and I turned to look at him and there were no pupils in his green eyes. He looked like the devil's cat eyes.

We played Farm Aid and I had written this song a few nights before called BO WEEVIL AND THE FARMER. We were practicing the song all night. The next morning I saw him and his eyes were like that again and we had a gig in the day time.

Phil Alvin: I can say from the bottom of my heart that Fats went the way he wanted to go. That's how he wanted to die. He was happy with that idea. So what can you tell somebody when they think like that?

He had gotten notoriety that year with us and had gotten a reunion gig for the Hollywood Fats Band gig at the Music Machine in L.A.. He got \$1,400 for it and went out that night and bought cocaine and heroin and took it until he died.

John Bazz: I remember the regular drummer was out of town, so Bateman played drums, along with Fred Kaplan, Larry Taylor and Al Blake on harmonica and Fats.

Dave Alvin: I was there that night at his last gig at the Music Machine. I have a photo of me, Fats and Betty Miller (organizer of the Southern California Blues Society). You can see Fats is bone white. He died later that night.

It was a great show. He really tore it up and played it like it was his last.

Phil Alvin: It bothers me still today that someone with such drive to become so capable on the instrument as he was would not have a desire to see life anywhere past that. He told me he wasn't gonna reach 40 years old, and honest to God, he smiled when he said that. It didn't bother him at all.

John Bazz: I remember I used to travel with a Polaroid camera. I took a picture of Fats passed out in the shotgun seat of the van. He looked like he was dead. I put the picture on the wall and wrote on it 'Hollywood Fats RIP.' He woke up and saw it and started laughing uncontrollably. To him that was the funniest thing he had ever seen and I guess it tied in with his death wish.

Dave Alvin: Fats gave me a couple of guitar lessons when I was playing with the Blasters. He taught me 'the secret chord.' I still use it all the time. It's a chord that is like a piano chord but can be played on the guitar. It's a little awkward at first, but you get used to it. I call it the "all-purpose chord" because it fits just about anywhere and you can play it many different ways. Albert King played it, Gatmouth Brown played it, but I always considered it 'The Hollywood Fats Secret Chord.' I always use it to crack Gaffney up because he loves 'the secret chord.' On the road he'll say: "Play the secret chord tonight. Please!"

So, Fats taught that to me. He had a few other secret chords that I wanted to know. At least I learned the main one. I can't tell you how to play it, because then it wouldn't be 'the secret chord.'

Phil Alvin: He was fat. I swear he didn't have a single muscle in his body. He was just fat and bone.

John Bazz: Hold on. I saw him jump on Bateman with both hands around Bateman's neck. He could have killed him. Bill is street fighter and was defenseless against him. Of course he had a weight advantage (laughs).

Phil Alvin: Yeah (Laughs). Right after Fats died, we had some shows in Texas so David filled in. Then we went to Europe in January 1987, and David helped on that, too. --~~Al~~



The Hollywood Fats Band

Dave Alvin and the Guilty Men

Jan. - Feb. 2007

The Coldest Day's of the year tour



Joe Terry in New Haven, CT

Let's back up a few days. On or about January 12th, an ice storm leveled Springfield, MO, knocking out power to 95% of its residents, including me. For five days, my family and I huddled around the stove over pots of boiling water to stay "warm." We were constantly listening to a call-in show about the devastation of an incredible amount of downed trees, and other power woes, from the storm on a wind-up radio.

The National Guard was called in. Power companies from neighboring cities

and states were rolling into town. The first day of the storm brought people out of their houses to survey a remarkable scene of nature's devastation. It was the proverbial "war zone." We lit lots of candles, brought the sofa into the kitchen, and played as many board games as we had in the house. At night, we chose to sleep in our beds fully clothed with stocking caps on.

Each morning, the thermostat would read about 27 degrees. The outside temperature had lows of around 3 to 12 degrees. The dog's water froze in the bowl. On Jan. 6th, our road manager Danny Bland rolled into town to pick me up for the tour. It was a bit grim leaving my family without power. But hey, we live in the Ozarks; we're pretty tough hillbillies 'round here.

Danny and I drove for two days to the first date of the tour in State College, PA, at the State Theatre where we would meet the rest of the band who were flying in from



Springfield Missouri

CA and Texas. This gig and many others would be a co-bill with James McMurtry and the Heartless Bastards.

At sound check, my amplifier broke. That night I developed a severe cold. Am I bringing anybody down here? The next day my wife called to say that power had been restored in Springfield. The first call was to tell me that line trucks were in the neighborhood. Ten minutes later I was told that they were near the house.

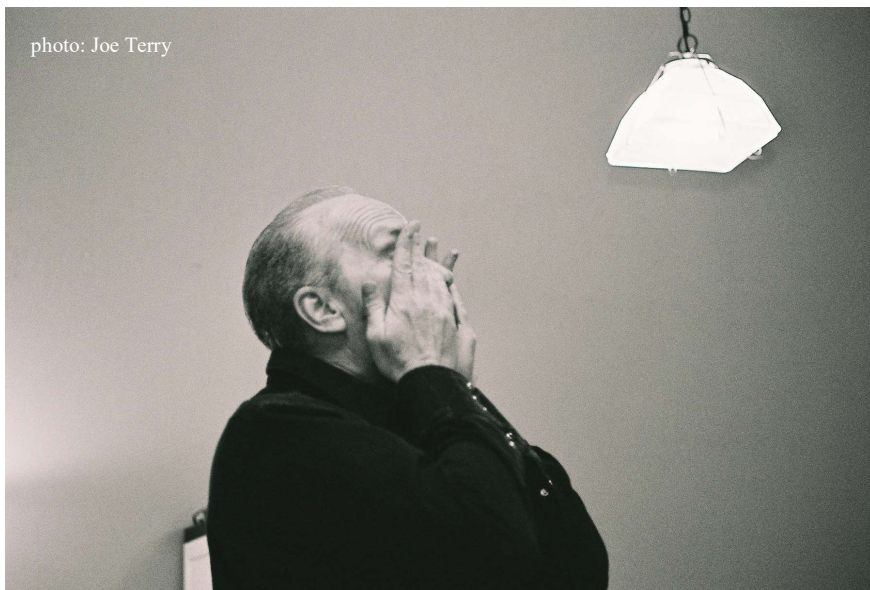
Thirty minutes later . . . power on, baby. I can relax a little.

After State College, was Philly at World Café Live. Great gig with a huge crowd. I had been (remember, this is all about me) making a lot of phone calls to see if and where I could get my amp fixed or buy a new one if I must. This amp is a 'Motion Sound Proz.' It's a lot like a Leslie (which has a spinning speaker and makes a whoosh sound) with a spinning horn for my organ. There's not a whole lot of them out there, and especially not the model I need, so I was stymied at every turn.

Finally I found a guy in D.C. who could probably fix it, and that was our next date. We had a rental car with us in addition to our van and trailer. Our guitar player, Chris Miller, had to fly in a day late from Austin because their airport was closed due to ice. So we had to rent a car to pick him up from the airport in Pittsburgh. I know, it's complicated.

On the morning of the D.C. show, I drove down from Philly much earlier than the band (in the rental car). By the way, when you're up east, if you see a blue highway sign for different services at an exit such as Starbucks, it's probably about ten miles off the highway in the middle of Quaintsville. When I got to the repair shop, I saw that there would be an additional rush charge and an exorbitant hourly bench rate. I hung around the shop in an effort to look like I needed it fast, but they told me to relax and go have some lunch. The bench time was ticking away. All in all the shop treated me right with a fair price, and much to my surprise-fixed it. I'm happy again.

The Birchmere show in D.C. was over the top - a really great show. The next day was an off day to be spent in D.C. Dave went to XM studio's to record his next Dave Alvin's 9 volt radio show. Chris (Miller) and I and our drummer Steve Mugalían decided to play tourist. We caught a bus in the freezing cold to a transfer station near the Pentagon. We boarded a train bound for the National Mall and Smithsonian area. We split up a bit. I chose to see how many long lines of obnoxious high school kids I could stand in line be-



Dave Alvin trying to warm up

hind. Hmmm, what d'ya know? A success.

When we met up again to go home, we walked to the train station where Steve was mistaken for John F. Kennedy by an old woman. We got to the bus platform (we're in reverse now) one minute after the bus had left. The next bus was due thirty minutes later. It was freezing cold and snowing. We were just about the only people there. We finally boarded a late bus, but only made it about four blocks before we were told we couldn't go on due to snow on the route. We got off the bus at some closed-down corner and finally found an open store called 'World Market.' I asked the clerk for the address, so I could call a cab. This really threw her, so she had to go in the back and ask around. In the meantime, I asked another clerk for a phone book so I could call the cab. He then had to go off somewhere to find one. When he returned, he said they did not have one. So I asked incredulously how they could not have a phone book. To which he spat that they did not-- and that he couldn't just "make one, sir". Well I didn't cotton to that sarcasm and we got into it a little. In the end, Danny had to come get the three helpless musicians. I'm still mad.

The tour went further North and East from there. All the gigs were really good with a double bill that was drawing great crowds in places like Annapolis, Boston, Fall River, and Northampton. In New Haven, CT, I was on a mission to have a slice of Sally's or Pepe's pizza. These two pizza places have often been judged to have the very best pizza in the United States. Sure, you could make an argument, but they have topped the lists repeatedly. And, you're either a Sally's or Pepe's devotee. We're drawing a line here. I didn't have time to do any of this because of time restraints but our hero -- Billy Davis -- showed up at sound check having just come from Pepe's. So I got a cold slice. All in all, it's pizza, and it's real good. I guess when it comes down to it, we're talking about the crust here, and that was heads above your average pizza.

The next three days were spent in Ellsworth, Maine. In case I haven't mentioned it, low temperatures on this tour were averaging 3 to -6. Highs were 3 to 15. It was cold and

white everywhere. From there, we drove to Bellows Falls, VT, through stunning New England back country. We had a great show at the Bowery Ballroom in NYC. At the next show in Troy, NY, my amp broke again. Although I was able to partially repair it myself, it was a different break this time and I knew the ol' girl would never be right. I must get a new one. Well, they ain't cheap, and they aren't easy to find. I got on the horn a hundred different times to locate one. I don't know what your scope



Chris Miller

of readership is, Billy, but . . . let's just say I was pretty frustrated with the 'Motion Sound Co.' (ahem...) . . . I finally got hold of one online and had them send it next day out to the tour. She's a beaut.

Buffalo may have been the coldest of all. They even had warnings of frostbite possible after .005 seconds of exposure of any skin to air. Here's where things get fun. When leaving Buffalo and heading southwest around lake Erie, I was driving the van, as the weather turned to whiteout conditions. Although I was maintaining a safe speed and distance from the traffic on the highway in front of me, something happened and I realized I needed to come to a fast stop. With the trailer pushing from behind, I wasn't going to be able to stop in time. I was heading right into the back of a semi-tractor trailer. Everyone in the van was wide-eyed as we knew we were about to hit the truck. In that instance we all had concluded that we would definitely rear-end it.

The weight of the trailer and the ice were too much for the anti-lock brakes. The lane to my left was not as clogged. A pick-up was boxing me in, but moving just a little faster than I was. At the near moment of impact, I was able to move to the left and avoid the truck by maybe a foot. There was silence in the van for a good ten seconds until the eruption: "Holy shit, -- oh my God" . . . etc. Oh, my pumping heart!

We then headed to the Midwest for dates in Milwaukee, St. Louis, Benton Harbor and Chicago. St. Louis was the only place on the whole tour that didn't have mountains of snow, but temps still remained way below freezing. The last show was at Fitzgerald's in Chicago where--as usual--we tore it open.

-Joe Terry

Dave Alvin's new 2007 lyrics AMERICAN MUSIC

**A US Soldier Boy on leave in West Berlin
No music that rocked but got a thousand violins
They want to hear some American Music, American Music
The whole world digs that sound from the USA**

**Well it's a howl from the desert it's a scream from the slums
It's the Mississippi rollin' to the beat of the drums
They want to hear some American Music, American Music
The whole world digs that sound from the USA**

**They're pickin' bluegrass in the mountains singin' doo-wop on the streets
It's the sound of freedom in every single beat
They want to hear some American Music, American Music
The whole world digs that sound from the USA**

**They got the Louisiana boogie and the delta blues
Country swing and rockabilly too
They got jazz, country-western and Chicago blues
It's the greatest music that you ever knew
It's American Music It's American music
It's the greatest sound right from the USA**

**Well there's a US soldier boy on leave in east Iraq
If you can't play the music you better bring him back
They want to hear some American Music, American Music
The whole world digs that sound from the USA**

The Blasters Allentown PA at Airport Music Hall

August 2, 1986

Photos by Rose Hever



Now on **BlastersNewsletter.com** you can read old Blasters newsletters in full color with expanded additional content from the period. Also for reference, is an extensive tour date archive for the Blasters and Dave Alvin.

www.BlastersNewsletter.com



Billy Davis photos

Dave Alvin and the Guilty Men

Jan. - Feb. 2007

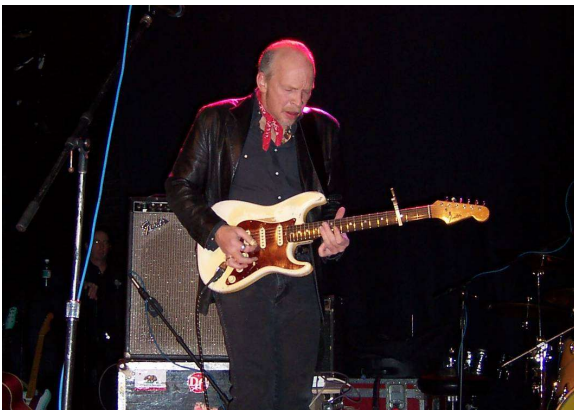
The Coldest Day's of the year tour



Philadelphia, PA at World Café Live. 1/19/07 -- It was great to finally meet Scot K who does DaveAlvin.com. That's me, Billy Davis on the left, Scot on the right and of course Dave in the middle.



New Haven CT at Toads 1/28/07



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**New York City at The Bowery Ballroom
2/2/07**



Troy NY at Revolution Hall 2/3/07