

# American Music

## The Blasters/Dave Alvin newsletter

DEC 2005

## Blasters Release 4-11-44 in the US & Tour the US

### Blasters shows

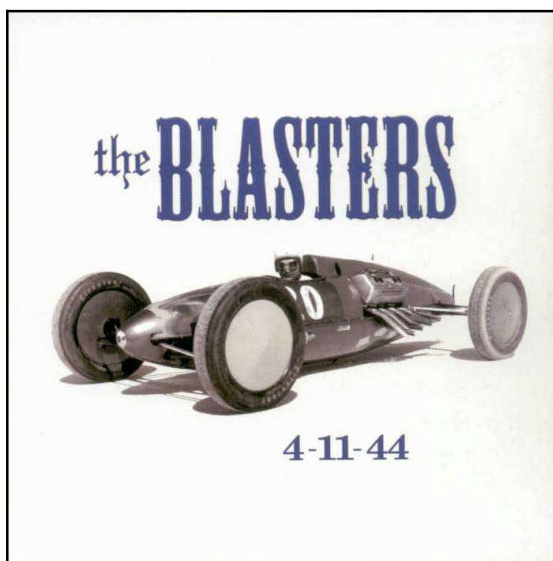
(Phil, John, Jerry, Keith)

- 12/29 Solana Beach CA at Belly Up
- 12/30 Hollywood CA at Knitting Factory
- 12/31 Reno NV at Liquid Lounge
- 1/12 Phoenix AZ at Rhythm Room
- 1/19 Dallas TX at Granada Theatre
- 1/25 Lake Worth FL at Bamboo Room
- 1/26 Orlando FL at The Social
- 1/27 Tampa FL at Skippers
- 1/28 Tallahassee FL at The Beta Bar

### Dave Alvin acoustic shows

- 1/27 Santa Monica CA at McCabes at Peter Case Tribute Release Party
- 1/28 Grover Beach CA at Mongo's
- 3/10 Pittsburgh PA at Club Café
- 3/11 Columbus OH at Maennerchor
- 3/22 Buellton CA at Firestone Walker

**Latest News:** On August 16, 2005 the Blasters released 4-11-44 on the US label Rainman Records. Last year the U.K. based Evangeline Records released the same album only in Europe. Rainman Records, out of Los Angeles has improved upon the artwork and liner notes for the US release. The Blasters spent the fall of 2005 touring the USA in support of the new album. Look for a full report in American Music # 48 due out in February

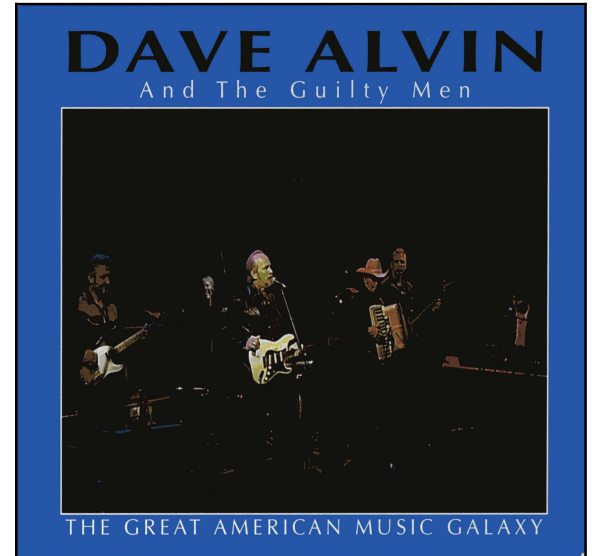


2006. -- Dave Alvin has released a Live CD only available at shows called The Great American Music Galaxy. The CD is now available by mail order through Yep Roc Records on the web. [www.yeproc.com](http://www.yeproc.com). — Dave Alvin is currently in the studio recording a new CD called West Of The West which will consist of songs written by California songwriters due out in May 2006. — Dave Alvin has been doing some voice over work. Dave is the voice of Jim Beam on a Jim Beam commercial which has been airing nationwide. Recorded in March '05, it started airing August 27<sup>th</sup> 2005 on networks like USA, A&E, and ESPN. The New York Times reviewed the ad in their business section. Dave also is the voice of KRSH FM radio Santa Rosa CA. Dave can be heard doing all the station ID's and promos. — XM Satellite radio might have a Dave Alvin monthly radio show. DJ Dave will choose his play list. The show would start airing in February 2006 and be repeated throughout the month. Negotiations are under way. -- Dave Alvin's DVD is done. Bonus feature footage and interviews are being worked on. We may see some footage from the the West Of The West recording sessions. No release date has been announced. — Dave recorded a song called ON THE WAY

(Continued on page 2)

***This Issue: The Modern Sounds of the Knitters album and tour, Dave Alvin on John Waters' Cry-Baby film, and a preview of Dave Alvin's new album West Of The West.***

(Latest News continued) DOWNTOWN for a Peter Case tribute CD due out in January 2006. Hungryformusic.com -- Dave Alvin has recorded a song called THE PASSION POOL for the Camp Burlesque CD and DVD CampBurlesque.com. -- A Festival in England called "All Tomorrow's Parties" in East Sussex has inquired about reuniting The Flesheaters for their fest on May 12. The Flesheaters were Dave Alvin, John Doe, DJ Bonebrake, Bill Bateman, Steve Berlin, and singer Chris D. They recorded an album (A Minute To Pray A Second To Die, 1981) right after the Blasters Rollin Rock album, so it was Dave's second recorded works of his career. The reunion is being seriously discussed and in negotiations. The Flesheaters will do a few L.A. dates to warm up for the U.K. Festival show. -- A "Dave Alvin Birthday Bash" was held in Culver City, CA on November 20, 2005 to celebrate Dave's 50<sup>th</sup> birthday. Of course there was a big jam session. The core band was Dave Alvin, Chris Gaffney, Bill Bateman on drums, Greg Boaz on bass, Jack Rudy on harmonica, Amy Farris on fiddle, and Rick Shea on guitar. Other musicians sat in like Bob Glaub on bass, DJ Bonebrake on drums, and Jonny Ray Bartel from the Knitters on bass. Phil Alvin ended the night singing a few songs. ~~ *AM*



### **Dave Alvin Reports on his new West Of The West album**

Dave Alvin's next album will be a collection of California songwriters songs done Dave Alvin style. Dave: "There will be some Dave Alvin songs, Dave and Tom Russell songs. There will be writers you never heard of and songs by famous people. Tom Waits gave me a song he has never recorded, Jackson Browne, David and Louis from Los Lobos did too. There is everything from Merle Haggard to Brian Wilson to Jerry Garcia. It's gonna be all over the place. It's something I've wanted to do for years."

Song List: "California Bloodlines" by John Stewart, "Surfer Girl" by Brian Wilson, "Redneck Friend" by Jackson Browne, "Tramps and Hawkers" by Jim Ringer, "I'm Bewildered" by Richard Berry (he wrote "Louie Louie"), "Kern River" by Merle Haggard, "Down on the River Bed" by David Hidalgo and Louie Perez from Los Lobos, "Here In California" by Kate Wolf, "Loser" by Jerry Garcia, "Don't Look Now" by John Fogerty, "Blind Love" by Tom Waits, "Between the Cracks" by Dave and Tom Russell, and "Sonora's Death Row" by Blackie Farrell.

Dave: "The Guilty Men and Chris Gaffney are on the record as are the Ashgrove session musicians Don Heffington and Bob Glaub. Christie McWilson sings a duet with me. The Calvanes will be on "Surfer Girl" and "I'm Bewildered." On "I'm Bewildered" I imagined Richard Berry and Johnny Guitar Watson together, even though they never made records together. This was my chance to imagine that they had made a record together. I do my best Johnny Guitar Watson imitation on guitar."

Dave: "None of the songs sound like the originals. Maybe they have the same vibe, but bear no resemblance at all to the originals. The Tom Waits song is done like a Jimmy Reed blues song. Jackson Browne's song is done like a blues number. The end result is that they all sound like Dave Alvin songs."

"I thought it was gonna be mainly an acoustic record but when it's all said and done it's a combo — a tad more acoustic than Ashgrove but there are loud guitars all over it."

What will Dave do next? Dave: "I'll be doing an electric band tour after the record comes out. Then after that I'd like to have a Dave Alvin record (with original songs) out in late 2006. — *AM*.

# The Modern Sounds of the Knitters

--Billy Davis



*The Knitters are another of Dave Alvin's side projects. The band consists of Dave on electric guitar, John Doe on acoustic guitar and vocals, Exene Cervenka on vocals, and DJ Bonebrake on drums. The latter three are members of the L.A. punk band 'X'. Rounding out the Knitters lineup is Jonny Ray Bartel on stand-up bass.*

*The Knitters project is an outlet for the members to play folk and country songs that don't fit into their regular bands format. They have been touring on and off for 20 years. In 1986 they released their first album Poor Little Critter on the Road (Slash records). The new 2005 album is called The Modern Sounds of the Knitters on Zoe/Rounder Records.*

*Everything about the Knitters is traditional, starting with only three days of recording. That's very little time by today's standards. The Knitters had 19 years to gather songs for their sophomore effort, so they were already well rehearsed.*

## Dave Alvin Song By Song

**Easy Going Sunday** – We were goofing around. The engineer Greg, put that together as a gag. We loved it and said “That’s how you have to start the record. That’s the new modern sound of the Knitters right there.”

**Give me Flowers While I'm Living** – It’s an old folk song that Exene got from a Flatt and Scruggs record. Normally, bluegrass music is mandolin and fiddles - high pitched instruments. Not being a bluegrass band, I thought we would use an instrument that’s opposite of bluegrass – a big thundering baritone guitar. Kind of like the bull in the bluegrass china shop (laughs).

**Try Anymore (Why Don't We Even)** – That’s a real old one that we used to play in the old days of the Knitters, but never recorded. Jonny Ray Bartel suggested it for the new record. I used the National Steel guitar on this song. The National has the quality of a banjo. When picking, it has the metallic banjo-esque sound.

**In This House I Call Home** – That’s an old ‘X’ song, I used the baritone guitar for a different sound. John and Exene wrote that. When writing, John is the music and melody guy, Exene primarily writes lyrics. That’s the basic method for them.

**Dry River** – There is a little change in the chords from my band version. The Knitters version is more Bakersfield style. My version is more Mississippi John Hurt style. We started doing it in the Knitters about 5 years ago. I think I sang it with them the first few times. I don’t really like singing in the Knitters, because I’m on vacation (laughs). I just want to play guitar. It’s the same rule I had when I did the Blasters reunion, if the audience wants to see me sing, they can see that at Dave Alvin shows.

**Skin Deep Town** – It’s an old ‘X’ song, but I never heard the ‘X’ arrangement. I remember Exene wrote the song when I was in ‘X’ in ‘87 and we may have played it once or twice in ‘X’. I stole the guitar riff from Donnie Thompson of the Skeletons from a song of theirs called THIRTY DAYS IN THE WORKHOUSE. In the ‘Thank-You’ section on the album, I thank Magic Sam and Donnie Thompson. I told Donnie and he was very complimented.

**Rank Stranger** – It’s an old traditional song made famous by the Stanley Brothers. I tried to do a Jimi Hendrix solo on it and it’s fun to play.

**New Call of The Wrecking Ball** – That’s part 2 of the song from ‘The Critter’ album. We figured we needed an updated version where Wrecking Ball moved on from stomping on chickens to slaughtering cattle. It’s pretty much the same version but with different lyrics and more guitar playing. John and I each wrote lyrics



and we threw them all together.

**Long Chain on** – John had a record by an old folk duo from the late 50s called Joe and Eddie. It was written by Jimmie Driftwood. I love playing that one. I use lots of echo on the guitar to make it sound spooky.

**Go Down Swinging** – That's an old Porter Wagner song. Exene did a version of it on the Sing Along With Los Straitjackets CD. It's roughly the same arrangement as that album, except I play baritone guitar on this one.

**Burning House of love** – That's another old 'X' song. The only thing new was the added bridge (*"I can still remember a couple of years ago..."*) I suggested that. I got some good guitar licks in on that song.

We have done other 'X' songs over the years and sometimes they don't work for whatever reason. There's one called MUST NOT THINK BAD THOUGHTS which we do pretty well, but we've never recorded it.

The ones that are more folky, for lack of a better word, in the structure of the song will tend to work. Like DRY RIVER which can be done a variety of ways.



**Little Margaret** – It's an old English folk song. I think John sings it well. In the studio, it was knocked off pretty quickly. I would liked to have made more of the solo, but I think it's good.

**Born To Be Wild** – The idea on this song is as if there was a bunch of hillbillies on Meth (laughs). They would play BORN TO BE WILD and SWEET HOME ALABAMA. I think John brought that to the band.

**Unreleased songs** – There were a couple new things. One of them was pretty good and I don't know why it didn't make it to the record called BILLY BOY. It was done Sun Records style. DJ plays piano on it. He's a pretty good piano player.

### **The Modern Sounds of The Knitters Tour**

To promote the new album the Knitters booked the longest tour of their career running 7 weeks through out the summer going coast to coast. Dave: "It took a few weeks into the tour to get into a real good groove. By then I think the Knitters never sounded better."

The Knitters are still about tradition – they follow their own tradition and over the twenty years they have keep certain elements in their live show.

Exene joked about the Knitters 2 records spanning 19 years: "Were not the best self promoters in the world. We do have a new record. We waited a minute until the other one died down. We wanted to make sure everyone bought it and knew about it before we released the second."

The stage design was simple with two big corn stalks on the back of the stage. A sign read: "Critterville Population 9 (crossed out to 10)". Drummer DJ Bonebrake had a simple drum set with a wash tub for a bass drum.

The set starts off with just Dave and John Doe doing a few slow songs. Most often it's CRYIN BUT MY TEARS ARE FAR AWAY and SILVER WINGS. Then the rest of the Knitters come out to much applause

The band is acoustic based, except for Dave's electric guitar. But that guitar really rocks up the songs. HAND ME DOWN MY WALKING CANE is one that Dave goes off on – a high energy song.

Jon Doe handles most of the vocals and is the front man of the band. He has a funny rap through the show where after the two opening songs, he promises there won't be more sad songs. Of course later on he admits: "I have to say I lied earlier. It was unintentional. The next song is sort of a sad song." Then later, he goes on to add another sad song.

In New York at Irving Plaza Doe introduced the dark folk song LITTLE MARGARET by fooling around saying: "Okay it's all been fun and games until now. It's time for the hardcore folk shit. Everybody will have a total bum out time during this part of the program, but tough shit. You paid your money, you have to take the ride babe. . . I'm joking. I thought I'd give you a little tough love like they do in New York."



The New York Irving Plaza show was highly anticipated. The last time the Knitters played in NY was at Irving Plaza in August of 1985 almost 20 years exactly to the day. The Knitters don't get out to the east coast very often.

Another Knitters tradition is for Exene and John to discuss the latest goings-ons of their fictional character, Wrecking Ball from the song CALL OF THE WRECKING BALL. Wrecking Ball tends to move around the country a lot and they always have some stories about him for the audience.

I had a strange experience when I was on vacation in 2000 in Virginia Beach, VA. My wife and I were walking along the boardwalk and passed a homeless-looking guy playing an acoustic guitar. He was playing CALL OF THE WRECKING BALL. I couldn't believe it, The Knitters songs aren't exactly folk standards, especially on the southern east coast. Either he was a fan or could this have been Wrecking Ball himself?

On the new album the Knitters reworked the same song with some new lyrics and called it THE NEW CALL OF THE WRECKING BALL. They play both versions in their live show.

ROCK ISLAND LINE is another song where the band has fun with the audience. They get involved calling out various animals to travel on their live stock train. The most popular one of the day in New York was as Exene said: "Possibly the best animal in the world; The Liger." That, followed by the strangest line of the night from John Doe: "If you believe in fairies, clap." Fun, Fun, Fun is what it's all about for the Knitters.

The Knitters play their own arrangement of Dave Alvin's DRY RIVER, which is my favorite on the new album. I think it's Exene's favorite too because she dances during the song more than any other songs in the show. John Doe sings the song.

It just goes to show the diversity of a great song like DRY RIVER. The 14 year old song appears on two new CD releases this year: The Modern Sounds of the Knitters and the new Blasters album, 4-11-44, on Rainman Records. Dave Alvin has two different live versions he plays either solo acoustic or with the Guilty Men. All of them are interpreted in different ways but all equally as fresh.

The Knitters do a number of 'X' songs like BURNING HOUSE OF LOVE and NEW WORLD but never allude to the fact that 3 quarters of the 'X' members are in the Knitters. Instead, John Doe vaguely but playfully announces, "We do a lot of



cover songs."

The final song of the set is BORN TO BE WILD – a great closer. The interesting thing about the Knitters arrangement is that the chorus is fast and the verse is slow. The original song by Steppenwolf is reversed.

Dave: "Near the end of the tour, BORN TO BE WILD really came together. I figured out on one of my effect boxes how to do a psychedelic noise. So that one became a lot of fun for me to play."



In Philadelphia at the Trocadero the Knitters started very late because the venue had two separate shows that night. The early show was Big Bad Voodoo Daddy, a very popular swing band.

As I watched the Knitters sound check, I noticed Big Bad Voodoo Daddy's lead singer Scotty Morris was standing in front of me with a friend of his. I overheard him tell his friend excitedly, "Look! That's Dave Alvin from the Blasters! I grew up listening to The Blasters, Los Lobos and 'X'. If it wasn't for them, I wouldn't be playing music today." I thought that was a great compliment coming from a very successful band.

At the Irving Plaza New York sound check, Exene taught the band a new song she had written called LONELY WAR. It was interesting to see the process of the band working up an arrangement of it in only 15 minutes. They started playing the song every night for the rest of the tour. I'm sure if there is another Knitters album, it will be on there.

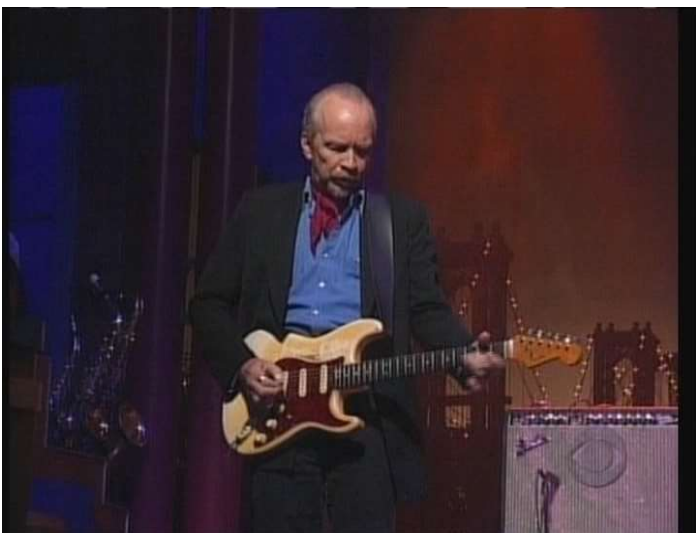
### The David Letterman show August 8, 2005

While in New York City, the band appeared on the David Letterman show. They taped the show on Monday August 8<sup>th</sup> and it aired on Friday August 12<sup>th</sup>. Dave: "The thing I remember most about it was how cold it was in the studio. It was 95 degrees outside and then I walked into a meat locker (laughs)."

The Knitters performed BURNING HOUSE OF LOVE, which went off really well. Dave: "Exene didn't want to do 'Burning House,' she wanted to do something that was more representative of what the Knitters do. I agreed in a way that GIVE ME FLOWERS might have been better."

Later, the band heard reports from friends across the country that watched the broadcast. They claimed Dave's guitar was way too low in the mix. On the west coast broadcast (3 hours later) some said Dave's guitar sounded fine. It was suggested that the audio mix was corrected between the east coast and west coast airings. I doubt they would have had time or the available staff to fix the soundtrack. I think I have the solution; I watched a taped copy of the show later and heard some cool stereo separation in the audio track. Dave's guitar was situated far left. I surmise that people who claimed to have heard a bad sound mix watched the broadcast on a mono signal TV. When signals are combined for mono, sometimes frequencies drop out or are inaudible. So I think the stereo broadcast was just fine.

David Letterman introduced the band saying: "Featuring members of X and the Blasters." The Knitters were all dressed in their best Knitter clothes. Exene wore her black wig like on the cover of The Modern Sounds of the Knitters.



As the song ended, Letterman approached the band to shake hands. You won't see this on the aired version, but first Dave shook Dave's hand and said "Nice to see you again." Letterman must be referring to this as being Dave Alvin's second appearance on his show. Dave sung BLUE BLVD on the show back in 1991.

Letterman continued shaking Doe's hand and then moved to Exene's left and put his hand out. Exene, looking straight ahead seemed to be hypnotized by the applauding audience. Letterman threw his hands up and cracked his famous smile thinking he was being ignored on purpose. Suddenly Exene turned around and said: "There you are." and shook his hand. That was a funny moment between Exene and the host. ~~ *AM*.

# John Waters "Cry-Baby" Movie directors cut DVD Release

*John Waters 1990 Juvenile Delinquent musical comedy film starring Johnny Depp was re-released as a director's cut on July 12, 2005 on DVD. Dave Alvin wrote and produced songs for the movie. James Intveld, formerly of the Blasters, was the singing voice of Johnny Depp.*

Dave Alvin recalls how he got the job as a songwriter for the movie in 1989. Dave: "John Waters sent the music supervisors (Becky Mancuso and Tim Sexton) a list of songwriters that he liked. Carl Perkins, Doc Pomus, and my name were among six on the list. They asked if I wanted to write songs for a Waters film / musical. This was a period where I was dead broke and in debt so I said, Yes!!"

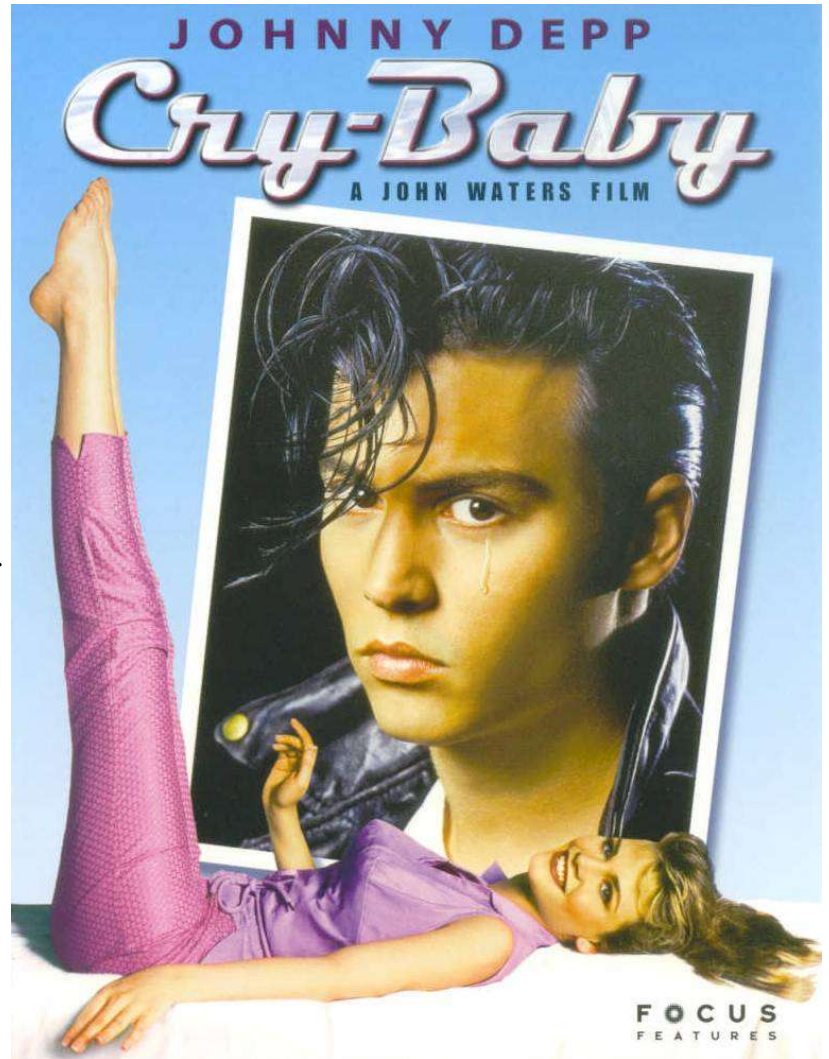
1989 was bad year for Dave. He was still in debt from his first solo tour which went over budget with the All-nighters. He had returned from an unfulfilling 3 months in Nashville trying to work as a salaried assembly-line-like songwriter. On top of that Dave came down with a case of meningitis early in the year. Working on the film gave him a renewed creative outlet and some money.

Dave continues: "John Waters and I talked often on the phone. He knew what he wanted. He wanted early, early rockabilly – before rockabilly was a defined sound. 1954 had qualities of rockabilly and rhythm and blues. He knows his old records very well."

In an interview by Tom Wilk in the Cherry Hill NJ Courier-Post on May 8, 1990, Dave recalled: "Waters was real exact in what he wanted, and that was one of the reasons I felt comfortable doing it. Waters wanted one song to be hillbilly jazz, which is a tiny blip on the musical horizon, somewhere between honky tonk and rockabilly." Waters music knowledge impressed Dave.

Dave: "They flew me to NY to write with Doc Pomus." Doc co-wrote such hits as LONELY AVENUE, VIVA LAS VEGAS, SAVE THE LAST DANCE FOR ME, and THIS MAGIC MOMENT.

–by Billy Davis and Tom Wilk







“Writing with Doc Pomus was intimidating, though he was a really nice guy. He was bed ridden and dying. It was painful because my mother had just died.” (Doc Pomus died of lung cancer on March 14, 1991, less than a year after the U.S. theatrical premiere of Cry-Baby on April 6, 1990.)

“He had a nice apartment over on the west side of Manhattan by the park. Doc told me lots of great stories in the 3 or 4 days I was there. I had a guitar and he wrote on paper. He was more of a lyricist. (His old partner from the 60’s was Mort Shuman, who wrote the music on all those classic hits.) We wrote about 4 songs.

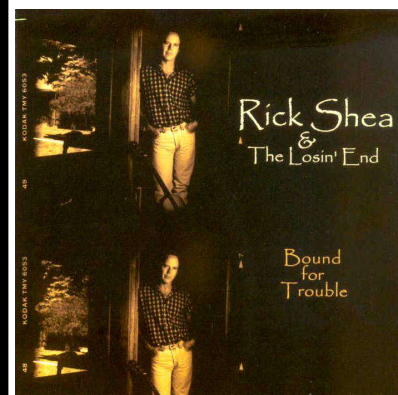
We had a falling out over KING CRY-BABY because I wanted to put in a chorus and he didn’t think it needed a chorus. He was upset that I put the chorus in, but I knew that they wouldn’t use the song if it didn’t have a chorus. It had to have some sort of pop element to it to make it catchy.”

Dave: “Two other songs that were not used were KING COOL and RAMPAGE (RAGE IN MY CAGE) which I demoed but never did in the studio. John Waters thought that RAMPAGE sounded too 1958 and not early 1950’s, which is what he was looking for. RAMPAGE was a re-write of Clyde McPhatter & the Drifters song MONEY HONEY. That was a 1955 template that Doc and I used (laughs). But John liked HIGH SCHOOL HELL-CATS which has everything in it from FLYING SAUCERS R N R and UBANGI STOMP to every Sun Records guitar lick imaginable, so that could have technically been ‘55 or ‘56 or later. But he knows his music.

## Highly Recommended New Releases **Rick Shea & The Losin’ End Bound For Trouble**

Tres Pescadores records has re-released Rick Shea’s 2000 Sawbones album. The original album has been remixed with extra instrumentation. Bonus tracks are included. Dave Alvin plays guitar on two tracks.

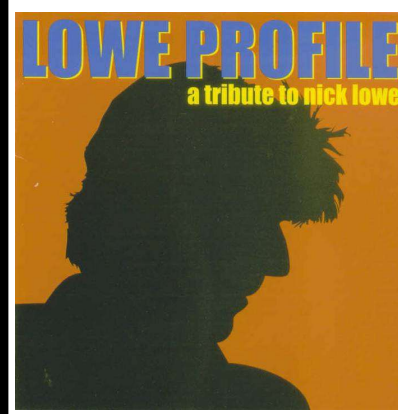
[TresPescadores.com](http://TresPescadores.com)



## **Lowe Profile A Tribute To Nick Lowe**

Brewery Records 2-disc set presents songs written by Nick Lowe recorded by 30 artists including Chris Gaffney, James Intveld, Rick Shea, and Christy McWilson. Dave Alvin performs FAILED CHRISTIAN.

[BreweryRecords.com](http://BreweryRecords.com)





I took the title HIGHSCHOOL HELLCATS out of the script – it sounded like a great song title. The way the script was written it would say, ‘Song here – up-tempo rockabilly’ and we’d take it from there.”

After the songwriting process Dave recorded demos of all the songs and used James Intveld on vocals to present to Waters.

Dave: “They hired different producers for the soundtrack work. Al Kooper did some of the highly orchestrated stuff and produced studio tracks of some of the rockabilly demos I did. They used James Intveld because Waters liked his voice from my demos. John Waters liked James voice but didn’t like the production on Al Kooper’s recordings, so he hired me as producer to re-do the rockabilly stuff.”

While we were in the studio they brought in a J.D. Souther song called DOIN’ TIME FOR BEING YOUNG, so we cut that. On all four songs I used DJ Bonebrake on drums, Rick Solem on piano, Skeeter on bass, and Intveld on guitar and vocals. I played guitar too.”

Dave remembers being on call in L.A. throughout shooting the movie: “The film was shooting in Baltimore while all the music was being recorded in LA. They were shooting the film to the music, so the music had been done first. Sometimes there would be last minute changes; At one point they needed a sax solo to be longer, so we would call in the sax player, fix the track and send it on to the set as fast as possible. In DOIN TIME FOR BEING YOUNG they thought there were too many white voices in the chorus so they wanted more black voices to make it sound more R & B. So we got an R & B group to re-sing the harmonies.”

Dave: “After all the recording was done, they flew me out to Baltimore for a day to see the movie set. I met John Waters there for the first time in person. They sent me a beautiful varsity jacket that I’ve since lost. It had a Cry-Baby logo on the back and it said “Hero Dave” on the front. John Waters considered me a hero for saving the rockabilly stuff. I’ve seen John Waters after the project was finished and he was very appreciative.”

What did Dave think of the finished movie? Dave: “The script that I originally saw was a different movie. The studio made Waters edit stuff out. I was a little disappointed at the final product, because I thought a lot of the John Waters-izms were taken out.

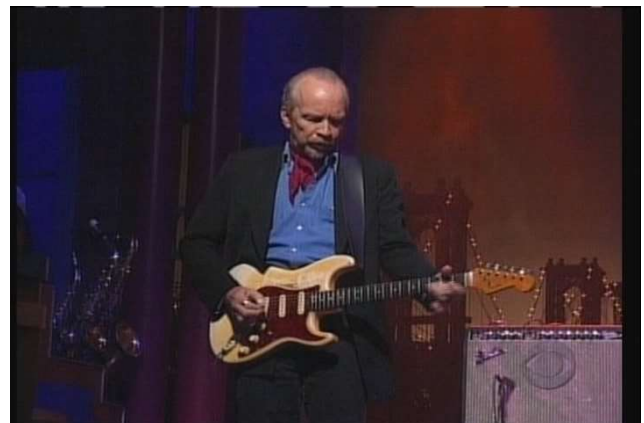
There was a scene of Traci Lords doing a Betty Page photo session that was edited. Another was a scene where all the characters barfed – that was edited.”

Looking back, Dave has some trouble remembering details of 1989 which he calls “a distressing time.” Dave: “The Cry-Baby music was great but it’s not a period of my life that I look back on with any fondness.”

Cry-Baby may breath new life because of the success of another Waters’ film Hairspray which became a hit play on Broadway. Plans are being considered to bring Cry-Baby to Broadway. Dave: “My feeling is they have to use KING CRY-BABY. For Hairspray they didn’t use Rachael Sweet’s main theme song in the play, they wrote new songs.” Reportedly, Waters has hired Fountains of Wayne members to write new songs for Cry-Baby. Dave still holds out hope his songs will make it to Broadway.

*Watch the Cry-Baby DVD directors cut to see the movie, deleted scenes, and a documentary on the making of the movie. Dave Alvin is featured in some of the interviews. Check out the Cry-Baby soundtrack CD on MCA Records to hear the 3 Dave produced songs sung by James Intveld. ~~ AM*

## The Knitters on the David Letterman show



### **BlastersNewsletter Contest — Win a Jerry Angel autographed Drum stick.**

Question: Name 2 bands that Jerry has played in, before the Blasters, with members or former members of the Blasters.  
Correct answers will be entered into a random drawing. Deadline 2/1/06. Mail answers to: [Davistb@aol.com](mailto:Davistb@aol.com)

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**format and layout: Tristan Currie-Davis    contributing writer Tom Wilk**

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