



DAVE ALVIN TOUR DATES

with The Guilty Men

3/7 London at Borderline
 3/8 Glasgow Scotland at Grand Opry
 3/10 Utrecht, NET at Blue Highways
 3/13 Ferrara ITA at Rente Club
 3/14 Rome, ITA at Big Mama
 3/15 Sarzana, ITA at Jux Tap
 3/16 Cortemaggiore, ITA at Fillmore
 3/17 Chiari, ITA at Teatro Comunale
 3/19 Sesto Calende, ITA at Sala
 Marna
 3/20 Caelgrande ITA at Barricada
 3/23 Zurich, SWI at Moods
 3/24 Rubigen, SWI at Muhle Hunziken
 3/25 Switz
 3/ 28 Barcelona SPA at Mephisto
 3/29 Zaragoza SPA at La Casa Del
 Loco
 3/30 Madrid SPA at El Sol
 3/31 Pradejon SPA at Sala La Imagen
 4/1 Gijon SPA Sala El Klub
 4/22 Houston, TX at International Fest
 5/6 Memphis, TN at Beale St. Festival
 5/8 Nashville, TN at 12th & Porter
 5/10 Knoxville TN at Sundown
 5/15 Charlotte, NC Double Door
 5/17 Atlanta GA at Smiths Olde Bar
 5/19 Tampa, FL at Tropical Heatwave
 5/20 Pensacola FL at Spring Fest

DAVE ALVIN WINS GRAMMY FOR PUBLIC DOMAIN

Latest News: Dave Alvin's PUBLIC DOMAIN: SONGS FROM THE WILD LAND wins a Grammy in the category of Best Traditional Folk album of 2000. Back in January Dave stated, "I'm floating on cloud nine. As corny as it sounds, it's amazing to be nominated. You put a lot of time in a studio and band and this is how you get paid back." The awards were held in Los Angeles at the Staple Center on February 21. – The Blasters have been in the studio recording what may be their first album in 14 years. The band has promised a new album many times over the years. This time, they are cautiously waiting to see how the project turns out. - Watch this spring and summer for a few tribute and various artist CDs with Dave tracks on them: A Mississippi John Hurt Tribute

on Vanguard records, Los Straitjackets new album, and Interstate 10 Chronicles Vol. 2 on Virgin. -- The Blasters played the Blue cafe in Long Beach on January 12 and 13th. Original Blasters drummer Bill Bateman played drums the first night and ((continued next page))

In This Issue: The Blue Shadows band history, The 21st Century Blasters recording session diary, 'The Alvin Brothers weekend' gigs reviewed, and Dave Alvin's 'All Rare Songs' show.

Jerry Angel returned the second night. -- In January Dave did narration and music for a PBS documentary. -- Gregory Boaz reports on his latest: "A song of Brenda's (Burns) that I produced called I HAVE THE RIGHT TO KNOW was in the film Trixie with Emily Watson. A song I worked on of Brenda's, WHEN LOVE WAS NEW was recorded by Francine Reed for a film called Loving Lulu with Melanie Griffith. Also "Pops" Staples (who passed away a few days before Christmas), recorded 3 of Brenda's songs I produced. I ran into Mavis Staples this summer while I was on tour with John Mayall. She told me the songs are coming out soon on a Staples Singers record. I'm currently collaborating with Brenda on a batch of new song demos." -- Rick Shea filmed two music videos in SanFran in Nov 2000. They'll be screening any time now on Bay TV (a cable station affiliated with SF's KRON-TV, with a wide broadcast range). Brantley Kearns plays on the videos for WALKING TO JERUSALEM and EMPEROR OF THE NORTH from the new CD Sawbones – *AM*

Dave Alvin report:

"Countdown to the Public Domain Follow-up Album"

Dave Alvin: "Hightone is talking about doing a 2 CD Best of Dave CD for this year. One disc would be acoustic and the other electric. I'd like to put it out after a new album of originals comes out. We've been talking about what would go on the best of. Maybe THE CUCKOO from Katy Moffatt's CD and KERN RIVER from Tulare Dust. We definitely will record some new songs like the cajun versions of MARIE MARIE and BETWEEN THE CRACKS. We'll have at least two or three unreleased songs. As for a new album of originals, Tom Russell was out here in January and we're writing new songs."

THE BLUE SHADOWS

The Blue Shadows are a Los Angeles-based country-blues band formed by original Blasters drummer Bill Bateman. Over the last 12 years, Bateman's band has had many members including Dave Alvin and Lester Butler. The most recent incarnation features a young singer named Jake Matson. Jake sings in the tradition of Son House, Bukka White, and other pre-war country blues singers. He also accompanies himself playing slide on a National steel resonator guitar. On upright bass is the Blasters' Johnny Bazz, and Bill Bateman on drums. Jake: "You can't go wrong with these guys. I was really lucky to get them." The guitar position is currently filled by Mad Dog, a former punk guitar player. Bill: "We haven't locked on to a guitarist yet. Right now we use Mad Dog, who is a movie maker, so everything is subject to change." The band rehearses by playing 4 gigs a week around L.A. with a goal; Bill: "We need to get a new CD out and play more gigs and come to your state and play your town. We're playing these little bars to develop a sound."

The Blue Shadows have a long history including a major label record deal and a name change.

Bill Bateman: "It all started when I met Greg "Smokey" Hormel in the Radio Ranch Straight-shooters (a western swing band) when I joined them in early '86. Greg Hormel was the guitar player. I started training Greg for the guitar spot in the Blasters since Dave Alvin

quit, Fats died, and Billy Zoom came and went. We worked for 9 months and in late '87 he auditioned and made it in the Blasters. But while he was learning blues, we started a blues band called the Stumble Bums. We did some shows with Bo Diddley. The lineup was me, Greg, Pat French on harmonica and vocals, and Skeeter from the Radio Ranch Straight-Shooters on upright bass.

I got a call asking if I would take over the Monday spot at a new club in Hollywood called The King King. Blue Mondays it was called. Instead of doing the Stumble Bums thing, I formed a new band. I ran into Lester Butler who I knew years prior to that, and he was kinda messed but was cleaning himself up at the time. He was sitting in at bars with blues bands and sat in with us. Some people commented that Lester was better than Frenchy on vocals and harmonica. So, I came up with the new name from the Blasters tune, Blue Shadows, and added Johnny Ray Bartel on bass, Lester on vocals and harp, and Smokey on guitar.

We opened King King in December of 1988. Hormel quit when we hired Johnny's brother Dave Lee Bartel. Smokey didn't like the second guitar thing. We went through a dozen guitar players. Dave Alvin, Kid Ramos, Junior Watson, Duke Robillard, and Brian May even played with us once. Dave Alvin was the first, then Kid was there for three months, Junior for a month, and Duke just a few times."

Dave remembers: "I loved playing guitar and not having to worry about singing. That's what I miss about playing with the Blasters. In the Blue Shadows, I could have some fun playing with Bill, and I could practice guitar and not have to worry about anything. There were great nights when even Phil came and sang. Bruce Willis came, and it was just that kind of scene. But I wasn't a bona fide member of the band. This was at the time I was working with Syd Straw (1990) and playing on the Pleasure Barons tour. (1989)"

What did Dave think about playing with Lester Butler who died in 1997? "Lester had a certain charisma. He was a Little Walter clone. What was neat about him was he had a look more like hip hop. His vibe was very 'scene-ster' and 'groovy.' He sang thru the harp into the mic. He was good singer and it made that band real special. He put a hundred percent of himself into the performance."

Bill Bateman picks it up when they were able to get a permanent guitarists: "We finally got Paul Size from Dallas, Texas, to be our regular guitarist. Rick Rubin (head honcho of American Records) heard us one night, and he decided to record us. So in October of '91 we had a Record Plant truck parked out in front of King King for three weeks and made the live album



John Bazz, Jake Matson, Maddog, and Bill Bateman

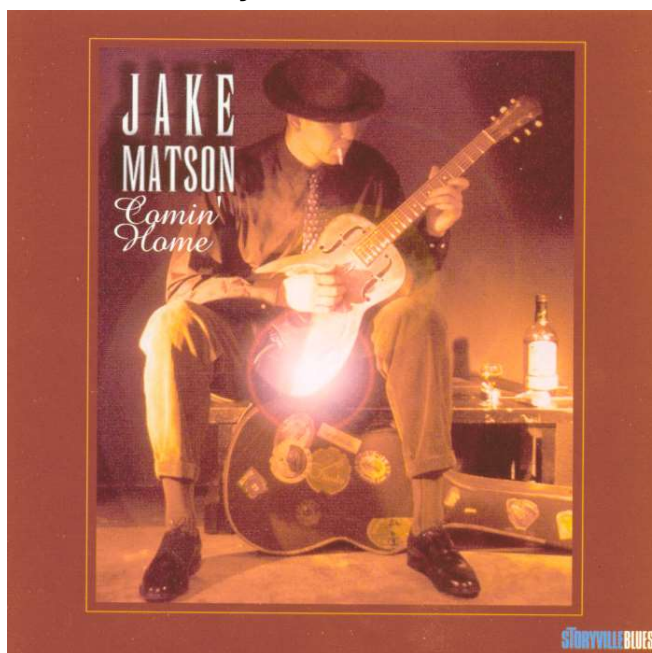
(King King, Def American Records 1992.) We weren't allowed in the mixing sessions. Only Lester was allowed in but could only listen and smile - No critiquing - Rick Rubin's rules. Rick Rubin also wanted to change our name. He said that a kid in a record store would walk right by the name Blue Shadows. He wanted the name the Red Devils after he saw a Red Devils button on Johnny Ray's jacket. Johnny and Dave Lee had a rockabilly band in the early eighties called the Red Devils. Rick Rubin said he wanted that name for us. We fought against it but were forced into it.

It was fun having the album out. We got to open for Greg Allman, Los Lobos and traveled the States and Europe. In 1994 Lester fell apart on drugs and destroyed the band. Rick Rubin caught him drunk and dropped the band like a hot potato and we never played again. Rick Rubin has never even had a drink of liquor. He said everything was okay if you're not on drugs. It was over. Lester burned his bridges.

In 1996 The Blue Shadows played a few weeks at the Bar Deluxe. It was me, Dave Alvin, Johnny Bazz, Gene Taylor, and Victor Gutierrez on harp. Lester showed up a few times, but we didn't want him there. We let him on stage a few times. Things at that club eventually fizzled out."

Bill: "I moved up to Alaska in late 1998 and met and played with all the musicians there in six

Jake Matson – Comin' Home Storyville STCD 8104



Jake Matson of the Blue Shadows recorded this album in 1999 during his seven-year stint in the army. He used a bunch of high profile musicians led by producer Barry Levenson. The CD was cut mostly live. The focus of Jake's sound is his pre-war style of singing blues and his holding down of the rhythm with his National steel resonator guitar. If you had to categorize his vocals, it would be a cross between Son House, Mississippi John Hurt, and Bukka White. His guitar slide playing captures that traditional guitar sound and stands out on tracks in which only the guitar accompanies the vocal. Robert Johnson's CROSSROAD BLUES is often covered but sounds fresh here due to Jake's exceptionally clean and fluid slide work. BLIND WILLIE'S MEDLEY starts out with Blind Willie's classic droan and moan DARK WAS THE NIGHT refrain then moves into a fictional account of Bluesman Blind Willie's life. Jake also meets the challenge on Son House's revered PREACHIN' BLUES. He's surely not afraid to try the hard ones. Whew! Eight of the twelve songs are Jake originals. A credit to his songwriting is the fact that all the songs sound like they could be his own. Writing songs that can sit along side blues classics and hold their own is no easy task.

The opening autobiographical song GOIN' TO TAKE SOME TIME features Jake backed by standup bass and harmonica. It's a real catchy tune that sucks you in. Jake makes his own blues songs personal by writing about his home in SAVANNAH TOWN. VACAVILLE PRISON BLUES features blues harp veteran Johnny Dyer. Producer Levenson arranges a good mix of instrument interplay with duos and full band settings. It's a fine debut CD for Jake Matson. What's hard to believe is that this CD was recorded in only a few days.

Comin' Home is available at Tower record stores and various internet mail-order sites like WWW.B&N.com

Photo: Billy Davis



The Blue Shadows live in Los Angeles

weeks. In a blues bar called The Whaler in Anchorage, I met Jake Matson. Jake was in the US Army at the time – a paratrooper. We hooked up quick. I jumped on a drum set there and he had his guitar there. We played a Robert Johnson song and it was great. So we formed our own band with Dave Arrowsmith on bass and Tom Bargelski on piano. We took over Anchorage. We were calling it the Jake Matson band.”

Meanwhile, Jake already had plans in motion to personally fund a recording session in L.A. with some prestigious musicians. Barry Levenson produced

the sessions. Harmonica master Johnny Dyer played as did Larry David, Rick Reed and David Kida. The record titled Comin' Home would be released in early 2000 on Storyville records. Jake: “It’s an old jazz label out of Denmark that had a great history. Now they are making a big comeback in the business.”

Jake returned to Anchorage and the band keep playing local clubs. Bill Bateman picks it up: “At the end of the summer after Jake was discharged from the army, and we drove back to the US and all over the country as far east as Georgia. We ended up (back) in Los Angeles. We got Johnny Bazz on bass and called the band The Blues Shadows again and went to get gigs.”

They picked up a punk/metal guitarist named Mad Dog to play electric guitar and now they are playing 4 nights a week and honing their sound. The eventual long range plan is to release a CD and gain national exposure, but for now they are looking forward to the April 2001 opening of the new King King club on Hollywood Blvd. The Blue Shadows have been promised The Blue Mondays slot last occupied by the Red Devils years ago. Jake, “We’re just trying to hold our own until then by playing these little places.”

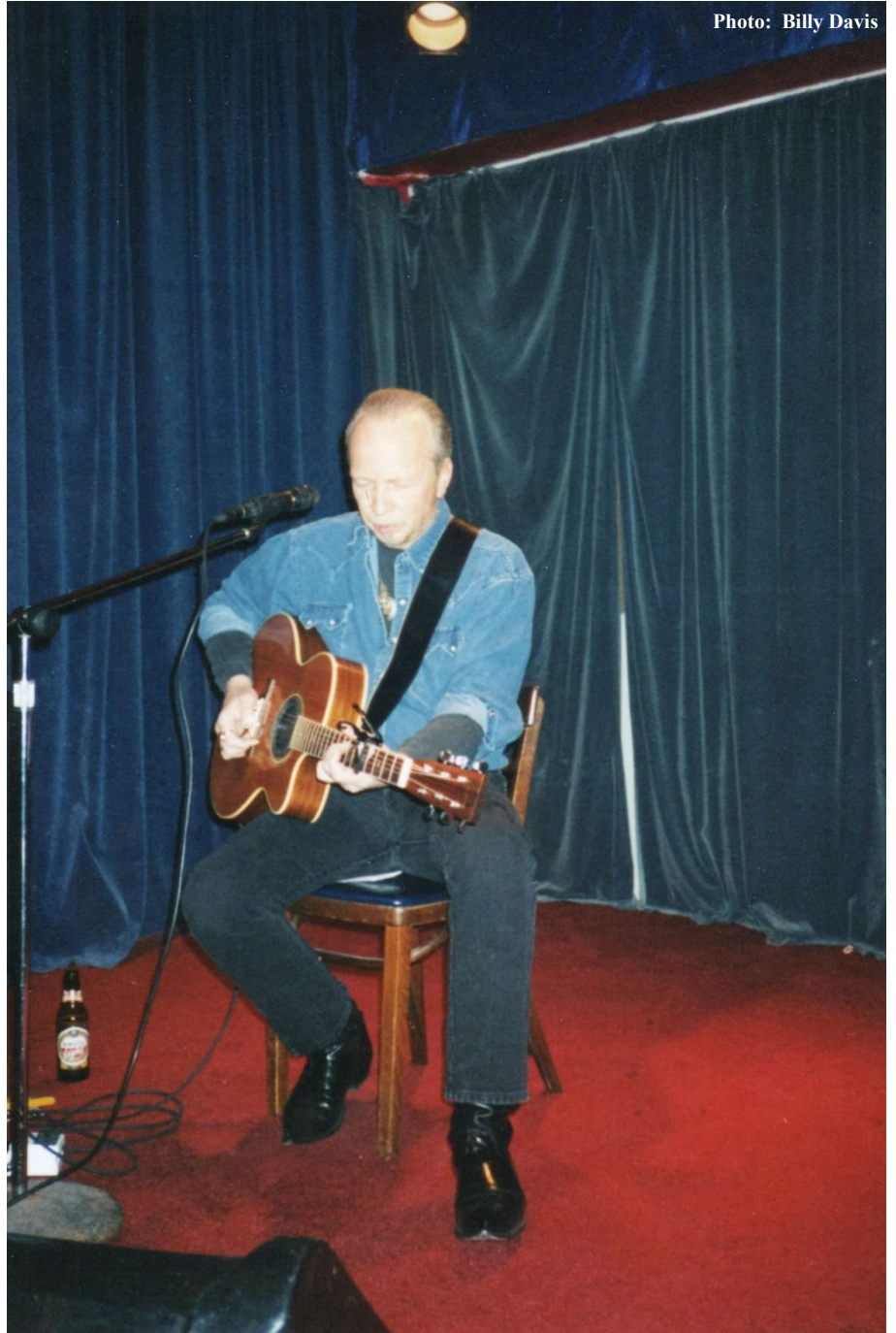
In defense of the band, using the name the Blue Shadows is in no way an attempt to regain what the Red Devils had. This is a new band with a new sound. The Red Devils sound favored the electric guitar and over-amplified harmonica - A blues band sound derived from the late 40’s and 50’s. This new millennium Blue Shadows has reached further back to the late 20’s and 30’s where the acoustic finger-picked guitar led the song arrangements. Adding to that, is Jake’s vocal style which borrows a lot from the pre-war period. The Blue Shadows are on the right track. As I recall someone said recently, ‘You can’t go wrong with these guys.’ That’s right. The Blue Shadows are well on their way.

February / March 2001 catch the Blue Shadows - Fridays at Sloan’s in West Hollywood, CA., Sundays at Cafe Boogaloo in Hermosa Beach, CA., Tuesdays at the Blue Cafe in Long Beach, and Mondays at The Brown Derby in Hollywood, CA. ~~ AM

Dave Alvin opens the pages of his rare song catalog for an 'All Rare Songs' show.

In Early February 2001 Dave traveled to Pennsylvania for two shows (February 3, 4). Riding high on his Grammy nomination for Public Domain as 'Best Traditional Folk album', Dave had nothing to prove to his audience. He could just play his familiar songs and go home. Right? Nope! Dave decided to pull out some rare gems.

Night #1, Dave played a benefit for the Media Youth Center with Chris Smither at the Media Theatre. The beautiful old theatre in Media, PA, was built in 1927 by a local entrepreneur as a movie house. He insisted it have a big stage and dressing rooms because he believed vaudeville would make a comeback. After many years of the theatre falling into disrepair, one of Media's elite citizens donated a million dollars to renovate the theatre. Today it's used for community plays, youth events and concerts and those dressing rooms are put to good use.



Dave's set list and rapport with the audience was very formal. He planned to loosen things up at The Tin Angel club gig the next night. In Media, he finished his set with WANDA & DUANE loosening up the audience with a lot of



ad lib dialog and jokes about the song's story line. After Chris Smither's set, Dave joined Chris for a duo version of Bob Dylan's AFTER THE FLOOD.

Night #2 - Philadelphia - The Tin Angel announcer started the show saying "I enjoy being able to say this. Please welcome Grammy nominated Dave Alvin." The crowd applauded and Dave responded in his usual humble way: "They were drinkin' over at the Grammy Nominations."

Dave opened with BLACKJACK DAVID, a perfect song for the Public Domain theme. After the song Dave reminded us how cold it was here in the Northeast by asking: "Why would Dave leave the warm confines of southern

California and come to Philadelphia alone and on a Sunday? I don't know. (laughs) Larry of the Tin Angel held a benefit last night at the Media Theatre and asked me to play the Tin Angel. There's no punch line to this. So that's why I'm here."

After KING OF CALIFORNIA Dave hit us with the first of his rarities: BARN BURNING, which he hasn't played that in a few years. The last time may have been at the taping of the Austin City Limits TV show. Dave finished stating "That was a happy song about death, murder, and mayhem. Let's do another." -- MARY BROWN.

In the intro. to the next song, Dave told a new story

about writing an old song: "This next song is about a building in my old stomping grounds. It's not there anymore, it's now a mini mall." The song was HELP YOU DREAM, the old Blasters song. Wow! Dave has never played the song solo so this was a big treat. I wonder if Dave knows that when Phil plays the song with the Blasters, he dedicates it to Dave saying: "This goes out to my brother David who is in a bar somewhere lying to a girl."

Dave played a block of Public Domain songs that he rarely plays. Dave: "The only time I play the following songs is when I'm in my living room. Let's pretend were in my living room." The first was the old mountain song, SHORT LIFE OF TROUBLE, featuring great guitar work by Dave.

Dave announced he had never played the next song solo. He had played it with the Guilty men on the west coast this past summer in a full band arrangement. Here in an acoustic setting, it would be just like when Dave learned it in his living room. Dave: "I couldn't come close to adding anything new to this mountain ballad, so I turned it into a Chicago Blues tune." The song is called DON'T LET YOUR DEAL GO DOWN. Then Dave finished off with a beautiful version of Public Domain's closing song, SIGN OF JUDGEMENT. Fantastic!

At this point everyone could have gone home blown away by all the rare songs . . .but Dave wasn't finished. Here is how he set up the next song: "Last Time I did this song was nine years ago in Washington, D.C. When I did it then, I hadn't done it in many years. But I'll do it because people say 'Dave, you don't anything but depressing songs.' So I'll do this one." Dave played the rare but great FARAWAY from his first solo album Romeo's Escape. It was definitely a high point of the show.

Next Dave really rocked the place with LONG WHITE CADILLAC. In the encore Dave brought out DELIA from Public Domain. Dave: "It's one of my favorite songs ever. It's a love song that is cloaked as a murder ballad. I think ALL murder ballads are love songs (laughs). It's a true story about a murder in 1899 in Savannah, GA. I was about 13 when I first heard it on Blind Willie McTell's Library of Congress recordings. This is actually a cubist folk song. It's a song from everybody's point of view, but my favorite guy is the narrator who is the kind of guy standing in the back and never says a word to anybody. This is his song."

Next Dave did a song that is so rare that nobody has ever even yelled it out as a request. Dave: "Because I'm feeling goofy. I'd like to do

the first song I ever wrote. FLATTOP JOINT." What a thrill to hear Dave play his classic rockabilly licks on the acoustic guitar; it made for a very interesting and quite different version.

Toning the mood down, Dave played FROM A KITCHEN TABLE then stepping it up again he started explaining how he came to play a new acoustic version of MARIE MARIE the previous night in Media: "Last night in Media while waiting for the festivities to commence, I was playing around with a cockamamie tuning and it sounded

pretty good. I could never play this song by myself. But now I started thinking, maybe I don't need a band (laughs.) I can put all that money in stocks and bonds. It'll take me about 15 years to get it right, then I'll axe the band (laughs)."

What a show. A rare, memorable, special, exciting winter solo gig in Philly. Dave never phones it in - Always delivering something special to his audience, even as a solo one-off gig like this. ~~ *AM*

Dave Alvin stories from the road

Dave Alvin Messes with the occult

A funny story Dave told at McCabe's Guitar shop in Santa Monica in the summer of 1999: "There is a town call Independence, Oregon and a bar called Lenore's Ghost. It's an old logging town. The building was built in the 1870's and was a logging town whore house. We went up there to play it with the band and it's become one of my favorite places. The club is on the first floor, and the two upstairs floors are just trashed and they're haunted. Lenore was the madam. So, we played the gig and for the encore, we decided to have a séance. They turned off all the lights and lit some candles. We played electric, playing 5 minutes of mood music; somewhere between Ornet Coleman and Dark Star and ghosts of horror music. Then suddenly the power blew out in the whole building.

"Now I'm not one that leans toward the supernatural but. . . it was really neat."

New: BLASTERS QUIZ CONTEST – One winner will receive an autographed Keith Wyatt guitar instructional video. QUESTION: There have been 6 lead guitar players in Blaster history. Dave Alvin spent 7 years in the band. Name the next guitar player with the longest tenure as guitarist.. Send entries to the newsletter address. Deadline for entries: May 1, 2001

Last Issue: PUBLIC DOMAIN QUIZ CONTEST – We have a Winner!! -- QUESTION: When Dave Alvin picked songs to cover for the Public Domain album, he cited particular artists by name as the sources for his version of the songs. Some of those artists are well known blues legends -- name 3 of those men and the song titles. ANSWER: Tommy Johnson, Blind Willie McTell, Big Bill Broonzy, and Georgia Tom Dorsey.

Recording into a New Blaster Era: The Twenty First Century Blasters

The Blasters are recording a new album in Hollywood, CA, at the Musicians Institute studios. The band is recording independently and will wait until the project is done to determine how it will be released.

Keith Wyatt's session log

Tommy Tedesco studio, Hollywood, California

11/25/00 We finished the first day of recording yesterday - it went pretty well. We got basic tracks for ALL YOUR FAULT, YOUR KIND OF LOVE and DADDY ROLLIN' STONE, with a very cool rearrangement of the latter built up from Johnny's bassline. We also cut OKIE DOKIE STOMP, with room for the other guys to play on it. (ed. - The Blasters hope to get all the guitarists in Blasters history to play a lick on the song.)

Today maybe we'll knock out all of the other basics and then spend tomorrow dubbing. Mixing won't be until December. Sounds great so far.

11/27/00 We cut basics, guitar overdubs and vocals for: WINDOW UP ABOVE, ALL YOUR FAULT, YOUR KIND OF LOVE, 4-11-44, SLIP OF THE TONGUE, DADDY ROLLIN' STONE, HEAR ME CRYIN' (Big F Chord), and REBOUND. Also some instrumentals: OKIE DOKIE STOMP, DICK TRACY THEME (a surf-detective instrumental). Phil put vocals down on Sunday, but his voice was in pretty raggedy shape, so we'll have to listen and de-



T.J., Keith, and John mixing DADDY ROLLIN' STONE

cide what we keep and what to re-cut. We may tinker with some of the other ones too - length, guitar parts etc. The standout is DADDY ROLLIN' STONE, with a whole new rhythm section arrangement. We'll work on getting some rough mixes in the next couple of weeks and then hopefully do more polished mixes later in December.

12/10/00 It went reasonably well - Phil re-cut vocals on all of the tunes, which were generally better than the ones we had. There are still a few rough edges, but we will decide what to fix when we go in next, which will probably be between Christmas and New Year.

12/29/00 John and the engineer TJ kept mixing late after I left the studio and did five different mixes of DADDY ROLLIN' STONE with different mixes of Phil's vocal and guitars. I think TJ is starting to get a feel for the band and the mixes are starting to come together.

1/16/01 The session on Sunday went well - we mixed 4-11-44 and REBOUND. John was there for the first part. We'll go back and re-mix ALL YOUR FAULT and YOUR KIND OF LOVE - we're discovering that the other mixing console (Neve) has a better sound than the SSL for this kind of music- it's warmer and smoothes off some of the jagged digital edges. Also, TJ is getting to know the band and we're getting to know his mixing approach, so we can work together to figure out how many effects to use and how much, what should be emphasized, etc. The mixes are getting better as we go. DADDY ROLLIN' STONE had about 5 mixes, as I mentioned - I like the one with less effect on Phil's voice.

Next we'll get into SLIP OF THE TONGUE, HEAR ME CRYIN' (Big F Chord), WINDOW UP ABOVE, and DICK TRACY. The vocals aren't as strong on the last few, so we'll have to see if Phil can come in again.

If all goes according to plan (and it never does) we should be done by the end of January/beginning of February, then we'll see where we go from there. Regardless, we're still 3-4 tunes shy of a full CD, so before anything gets released there will have to be some more recording. ~~ Keith

The Alvin Brothers New Years Eve weekend at the Blue Cafe in Long Beach, California



Phil Alvin warming up

For the first time ever, The Blasters and Dave Alvin would play separate gigs on successive nights at the same club. The Blue Cafe presented the Blasters on Saturday, and Dave Alvin and the Guilty Men on Sunday, New Years Eve 2000 into 2001.

Saturday's show started with Emcee Vince Jordon telling the crowd, "It's an Alvin brothers weekend." He said it three times in his introduction which brought the familiar smirk to Phil Alvin's face as he stood waiting on the stage. Vince continued, "From Downey, California: The Blasters!!" Phil

finally got the mic, laughed and said, "Thank You. And my brother thanks you. We're the Blasters from the Downey / Venice / Eaglerock area." Still grinning about the emcee's "Alvin Brothers weekend" comment Phil said: "This one goes out to all you guys for coming out a day early." They played AMERICAN MUSIC. They followed with a few songs like WINDOW UP ABOVE and 4-11-44 which will be on the new 21st Century Blasters album (see other story this issue).

DARK NIGHT was a stand-out song for Keith Wyatt on Guitar. Playing his Les Paul Gold Top, he rocked the song with a hard blues solo. Keith was bending strings off the neck for a screaming solo section from the guitar. Another guitar-driven song was the new version of DADDY ROLLIN STONE (which will be featured on the new album.) Keith has come up with a new riff that drives the song. It's a quasi-surf-Frankenstein sounding riff - real heavy stuff.

The Blasters played two sets and started off the second in loose fashion. Phil made it to the stage before the band and started playing an old blues song called OUR FATHER WHO ART IN HEAVEN. Phil drew a few laughs and chuckles from the crowd as they listened to the

tongue-in-cheek lyrics. For instance the middle verse, "When I first moved into this fair city, I's crazy 'bout the preachers as I could be. I went out on the front porch walkin' about, I invited a preacher over to my house. He washed his face combed his head, next thing he tried to do was slip in my bed. I grabbed him by the head, man kicked him out the door. I don't allow no preachers around my house no more. They will rob you, steal your daughters, save your wife for other uses. Now let the good lord set me free." After the song Phil repeated his smirk and said, "That's what I know about preachers... that goes for priests... rabbi's. Anybody who knows that they must be stretching it a little bit."

Next the band played a hybrid of Joe Turner songs derived from JUMP CHILDREN and MY BABY'S A JOCKEY This is a great jump-blues song which ends with some familiar refrains from an old Blasters staple ROLL 'EM PETE which is also a Big Joe Turner song.

After a few familiar songs, Phil called to the band to play a slow blues in the key of A. Nobody knew what song Phil would start to sing. It turned out to be IT'S A DOWN RIGHT ROTTEN LOW DOWN DIRTY SHAME with some al-

tered Phil Alvin lyrics. Phil can really belt out the blues. Dave Alvin has called his brother one of the best white blues singers of all time.

Before HELP YOU DREAM, Phil made his usual dedication. Phil: "This goes out to my brother David who is in a bar somewhere lying to a girl." Well, at least Phil was right about Dave being in a bar. He had a gig at The Casbah in San Diego at the exact same time. MARIE MARIE finished the Blasters set with Jerry Angel having a little fun. He kept speeding up the tempo while grinning and waiting for a response from Phil, who was never phased. That was the fastest version of MARIE MARIE I've ever heard.

The next day, on New Year's Eve, three blocks which form the Long Beach Promenade were closed off for the New Years festivities. Lining the streets were food and drink vendors, games, carnival rides and two out-door music stages.



Photo: Holly Cannon

Photo: Holly Cannon



James Intveld played on a cool outdoor amphitheater with waterfalls and canals made of concrete.

The Dave Alvin show started inside the Blue Cafe at 10 PM on the small stage with the complete Guilty Men and Brantley Kearns. Dave greeted the audience saying, "We survived the year 2000. I'm so happy to be in my old stomping grounds here in Long Beach.

Dave started off with the appropriate KING OF CALIFORNIA. The band played two Public Domain songs, one of which was a great full band version of DARK EYES. Chris Gaffney snuck on stage and played the accordion. Soon after, Dave pulled out a song we haven't heard in a long time - BETWEEN THE CRACKS from his Blue Blvd album (Hightone 1991). Gaffney played accordion again and with a different groove it became a Cajun song. Dave: "I wanted to give BETWEEN THE CRACKS another try. When Tom

(Russell) and I were writing it, it was supposed to be a Doug Sahm song. Both of our versions were different. So I thought, let's do it the original way it was intended. I had a lot of fun doing that." For the next song, Dave suddenly started playing an opening riff to a Johnny Guitar Watson song. Most of the Guilty Men looked at each other

thinking, "That's not on the set list. What is this?" Then they realized it was GANGSTER OF LOVE, which they hadn't played in years. At this point, the set list was changing. Dave: "Right before I did that song, I realized we were doing our regular set. We're not doing a show here, we're playing a party. So Let's play a party. I threw them all for a loop."

Dave just rocked on guitar on GANGSTER. He changed the lyric to accommodate the Alvin Brothers weekend thread. He sang, "The sheriff says to me,



Photo: Holly Cannon

'Are you Lee Al-
len?' I said,
'No.' The sher-
iff said to me,
'Are you Phil
Alvin?' In a
very deep voice
I said, 'No sir,
brother sheriff.
But nonetheless
daddy-o, that's
your wife on the
back of my
horse.'" Dave
finished off the
year 2000 with
AMERICAN MUSIC
and took a break
to watch the clock strike mid-
night.

To start the year 2001, Dave
played guitar behind 6 con-
secutive songs without his vo-
cals. They played the R & B
Shuffle instrumental that they
usually finish their shows
with, then Gaffney sang PEOPLE
GET READY and HONKY TONK.
Bobby Lloyd sang CRAZY COUNTRY



HOP and Rick sang Johnny
Cash's WANTED MAN. Finally,
Dave took over the vocals for
the first time in 2001 with
MUSEUM OF HEART and then LONG
WHITE CADILLAC. As the Blast-
ers did the night before, Dave
finished off the Alvin Broth-
ers weekend with a high energy
MARIE MARIE. ~~*AM*

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