

ISSUE #59

American Music

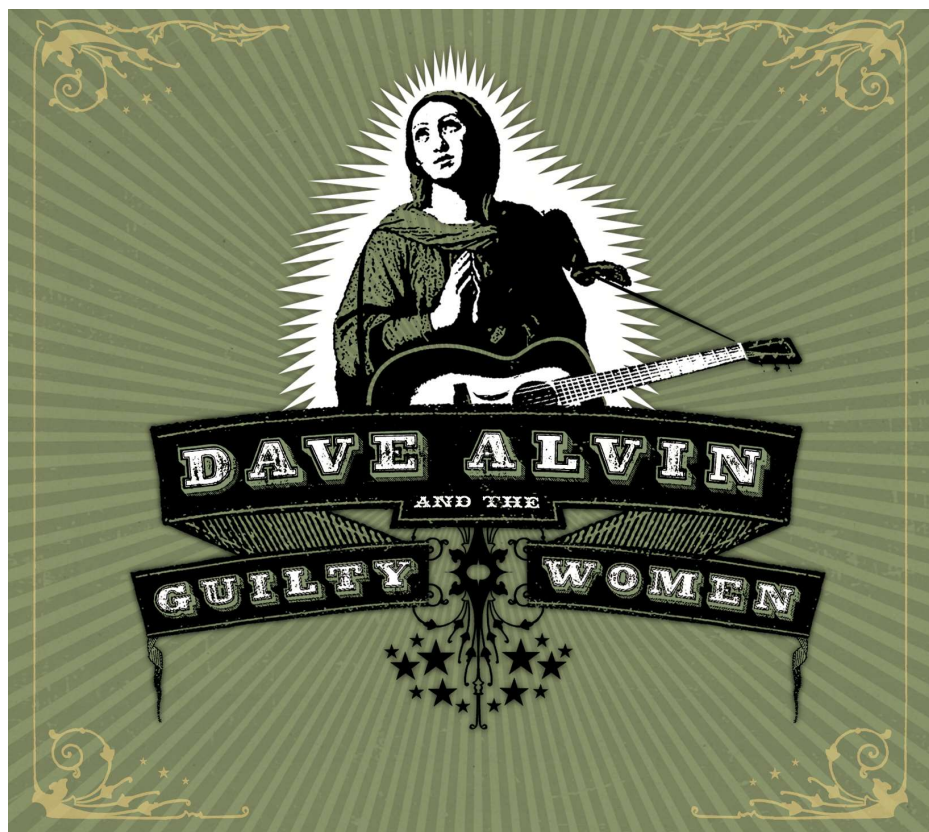
The Blasters/Dave Alvin newsletter

JUNE 2009

Latest news: -- Dave has written the introduction for a book called King of the Queen City: The Story of King Records, by Jon Hartley Fox, which is scheduled to be published in September by the University of Illinois Press. -- Dave plays guitar on Syd Straw's new CD Pink Velour. She writes in the liner notes: "My handsome friend Dave Alvin plays gnarly junkyard dog on THE STRANGER I LIVE WITH." -- On December 3, 2008 Jerry Angel left the band Shurman when they decided to relocate from Los Angeles to Austin TX. -- Phil Alvin's 1986 solo album Unsung Stories was released as a 'download only' on 12/23/08 -- Former Blasters guitar player James Intveld has directed a movie called Miracle at Sage Creek which has been released on DVD. The disc also features a directors commentary by James. -- The Gene Taylor Blues Band CD titled Live!!! 805 Boogie!!! was released in April

2009. It is available at shows, via mail-order thru yeproc.com and DaveAlvin.net. -- John Bazz, Bill Bateman, and Jake from the Blue Shadows have formed a new band called The Doghouse Lords with Scott 'Chopper' Franklin. They have a new CD called Diggin at the Doghouse. --- Rick Shea has a new CD out on Tres Pescadores records called Shelter Valley Blues on July 21, 2009. -- Dave Alvin sings and plays guitar on Amy Allison's new CD titled Sheffield Streets. -- Dave produced 3 tracks for Stan Ridgway's as yet untitled new CD -- **Next Issue:** Extensive coverage of the Chris Gaffney Tribute CD: Man of Somebody's Dreams. Dave Alvin goes song-by-song and we'll hear comments and tributes from most of the musicians who participated. - A

Dave Alvin releases a new CD with the Guilty Women



This Issue: Dave Alvin's new Guilty Women CD, a review of Dave's Great American Music Hall DVD, and a story about the Blasters rarest records.

DAVE ALVIN AND THE GUILTY WOMEN

Dave Alvin talks about his new CD

Dave Alvin: I've played with most of the women over the years or admired them from afar. The opportunity to put this band together presented itself at the Hardly Strictly Bluegrass Festival (a yearly music fest in San Francisco) in 2008. I had played there several times with the Guilty Men, the Knitters, and solo acoustic. They asked me to do something different. I said: "Sure," and put together the all-women group. Midway thru the set, I realized: 'This is a great band. We have to make a record.' So we did it.

Dave Alvin Song By Song

MARIE MARIE – It's a tip of the hat to my past. I've done that in acoustic shows for years Cajun style, so having the twin fiddles was perfect. We did it at the Hardly Strictly Bluegrass fest with Suzy Thompson, who can do the real old-timey accordion style. Cindy is great at playing the Cajun late-40's/early-50's lap steel guitar thing. It's a song about a girl singing sadly on an album full of girls (laughs).

CALIFORNIA BURNING – (*An original Dave Alvin song*) When I was leaving for Austin to record the album, we were having a gigantic fire over in an area named Sylmar -- where I go hiking. I had a song like that in my mind for quite a while.

DOWNEY GIRL – (*An original Dave Alvin song*) That one has been around in one form or another for a few years. I could have recorded it with the guys, but when we made this record, I thought: "Well, this is probably the place to do a song about Karen Carpenter." So many of the songs on this album are 'Reminiscing songs' about things that make you do what you do. I was never a Karen Carpenter fan growing up, but she is a Downey Girl. She was a great singer and my dad loved her voice. Living in Downey, there is a part you that hated the Carpenters -- We were fans of the Rumlbers (surf instrumental band), and along comes the Carpenters who became big stars and that became what people thought of as the sound of Downey.

It's just a really sad story. It not just about her, but about me. It's about getting older and you hear this sound -- this song that never moved you one way or the other. And in years later, it moves you a little -- because suddenly you're back home. So it's a 'Thank You' to Karen Carpenter. Laurie (Lewis) did all the harmony vocals by herself. She did three part harmonies making every voice sound different.

WEIGHT OF THE WORLD – (*Christy McWilson sings lead vocal. This song originally appeared on Christy's 2000 Hightone Records album The Lucky One , which Dave produced*) –



(left to right) Nina Gerber, Sarah Brown, Laurie Lewis, Dave Alvin (top), Amy Farris (bottom), Cindy Cashdollar, Lisa Pankratz, and Christy McWilson.

It's a looser version. I chose it for the album because it's very much 'a woman's song.' I intentionally recorded the album just like we did the gig at Hardly Strictly Bluegrass Fest where we didn't get a chance to rehearse. At that gig, everyone flew in from Austin, Seattle and wherever. We rehearsed in the tent for an hour right before we went on and then we played in front of 15,000 people. So I wanted the record to have that vibe. So for this album, I didn't tell anybody about anything we were going to be recording -- except MARIE MARIE. I picked all the songs, but chose some that the girls had written.



ANYWAY -- (*Dave Alvin sings lead vocal, backed by Christy McWilson. This song originally appeared on Amy Farris' 2004 Yeproc records album Anyway, which Dave produced*) -- I cut a version for Ashgrove (Yeproc 2004) that we didn't use. With Amy (Farris on fiddle) in this band, I thought it was a good time to re-record the song. In producing Amy's version, I made it an early 60's girl group sound. On this, I tried to do my best Jerry Butler interpretation -- a suave soul singer from 1961. You can

hear the Amy Farris string section on here - she has a thing where she takes a viola and a violin and makes like 6 passes (overdubs) all playing harmony. It makes it sound like a small string section. We did that on a few other songs -- DON'T MAKE PROMISES and POTTER'S FIELD.

BOSS OF THE BLUES -- (*An original Dave Alvin song*) It's a true story that happened one night after a gig when Phil's band backed up Big Joe Turner. I was acting as Joe's manager -- even wearing a suit. Usually after a gig, we would drive him home directly. But on this night, he was feeling no pain, and he said: "Let's drive down Central Avenue." It was a ghost town at this point, but Joe pointed out where all the clubs were and where he sang and everybody played. It is one of the great memories of my life.

We did this song as a jump blues - western swing thing, which is perfect for Cindy Cashdollar on pedal steel. The twin fiddles of Laurie and Amy are stunning on this track. Marcia Ball played piano and knows a lot of the girls on here. Marcia specifically asked Cindy to ask me if she could play on the



Dave: "In this photo I'm teaching them the songs. I'd play the song and they would write down chord charts. Then we'd get in the studio to make some noise."

record and said “(Excitedly) Yes!” She played on this and QUE SERA SERA. It was really sweet of her.

POTTER’S FIELD -- (*Christy McWilson sings lead vocal*) -- Christy brought a few songs to the recording sessions in Austin to see if I wanted to cut ‘em. She played this song and I instantly said: “That’s on the record.” The only issue we had was that she wanted me to sing it and I didn’t want to sing it because I wanted some songs on the record that were completely hers. Plus she could REALLY sing it well (Laughs). Christy’s vocal on this song is my favorite of her vocal work on the record.

RIVER UNDER THE ROAD – That’s a song Sarah (Brown on bass guitar) wrote. I wanted everyone to be represented. She has mainly written R & B songs and when I heard that, I thought I could make it into a Howlin’ Wolf song -- but it would have taken some time. It had been recorded previously by Laurie Lewis’ husband, Tom Rosen. I really like the way that came out.

THESE TIMES WERE LIVIN’ IN (originally by Kate Wolf - 1981) – On the 1998 version I did with Rick Shea on the Kate Wolf tribute album, I only had two hours in the studio so it was rushed. Tribute records never have a big budget. So for this project, I have Nina Gerber, who for many years, was Kate Wolf’s guitar player. I wanted something on the record that connected Nina to her past (with Kate Wolf) in the same way that MARIE MARIE connects to mine.

NANA AND JIMI – I think the older I get, the more autobiographical the songs are getting. It’s a true story. I saw Jimi Hendrix twice. The song is about Jimi, but mainly it’s about my Mom. It fit right in with the women-making-music theme – here’s one for Mom.

She used to drive Phil to gigs with his friends. She and I would get something to eat and sit in the car and wait for them to get out. I started going to shows when I was 12 - she drove me with my friend Joe to see Cream. My Mom was wonderful about that. I wouldn’t be doing what I do now if it wasn’t for her. So I never had to rebel against our parents, they kind of understood.

So I saw Hendrix at the Fabulous Forum in 1969 while Nana waited in the car. She probably listened to the Dodgers game. She was a huge baseball fan. That was the time that I fell in love with music.

I was talking in the studio with Mark Linett (who mixed and mastered the CD) about that show. I have some very firm memories of what Jimi said and what he played and also the fact that there was a riot during the show. We were talking about how much we remember things from when you’re a kid and if it’s actually true or exaggerated. Mark disappeared and came back with the Hendrix show in his hand. I took it home wondering if I remembered it right. I listened to it and everything was there from the stuff he said, to the police on the stage, and the songs.

DON’T MAKE PROMISES – That’s a Tim Hardin song that I have always loved. I like taking songs that aren’t duets and making them duets like I did with Syd Straw on WHAT AM I WORTH (King of California, 1994, HighTone). Christy and I were looking for a duet and then we found this. We came up with the idea that I would sing the verses, and she would sing the choruses, which would switch the meaning of the song and make it more ambiguous. So I think it came out great.

The jam at the end was spontaneous -- probably my favorite moment on the record. We did a take on NANA AND JIMI that had a big jam section, and it was okay. But it didn't have the magic that this did.

QUE SERA SERA – Despite its origins as a Doris Day song – I love the lyrics. That song sums up everything for me. I originally did it with the Pleasure Barons, and it has occasionally popped up during WANDA AND DUANE. I was looking for another song for Christy and me to sing together.

A lot of this record has to do with Chris Gaffney and him dying. So you have to carry on. I hate to say it, but now my philosophy in life is sort of the lyrics to a Doris Day song (laughs). It's a good song to boogie-woogie up a bit and leave the record on an up-note. I play a guitar solo on acoustic guitar. I made a decision early on in planning this album that I would only play acoustic and Nina would only play electric, so it wouldn't get crowded.

Bonus track: KRAZY AND IGNATZ – This is a track available as a download from yeproc.com. It's an instrumental duet between me on acoustic guitar and Cindy on slide guitar. - **AM**

THE MYSTERY OF EVERETT RUESS IS REVEALED

April 30, 2009 -- NEW YORK—In a joint announcement today with National Geographic ADVENTURE magazine, researchers from the University of Colorado at Boulder released the results of a DNA test that positively identifies the remains of famed explorer and artist Everett Ruess, who disappeared in 1934, solving a mystery that has baffled law enforcement for more than 75 years.

Dave Alvin, who wrote the song EVERETT RUESS for his 2004 Ashgrove CD, comments on National Public Radio: "Because of his disappearance, the legend of Everett Ruess never had to give up its dreams. He never had to grow up. He never had to face some of the mundane things that we have to face as we grow up and get older – and he could remain pure and poetic.

This is why I have mixed feelings about his body being found after all these years. As a missing poet and artist, he was 'romantic poetry.' As a skeleton found stuck in a crevice in southern Utah, he is now scientific journalism.

I'm all for scientific journalism but every now and then we need some romantic poetry in life. People love my song because of his mystery. He could have been dead, he could have been alive, he could have been anywhere. Now it's settled. So to suddenly change this first person story into a police report – it's just not as poetic. . . sadly. I may never perform the song again." - **AM**

For a full report go to <http://adventure.nationalgeographic.com/2009/04/everett-ruess/david-roberts-text>



Dave Alvin and the Guilty Men

The Great American Music Hall DVD

by
Tom Wilk

While Dave Alvin and the Guilty Women are on tour this summer, the Guilty Men have not been forgotten. His longtime backing band is featured in a new concert DVD: Dave Alvin and the Guilty Men Live at The Great American Music Hall.

Filmed at the historic San Francisco club in January 2005, the DVD is making its long-awaited debut and will be sold exclusively at Dave's concerts. The DVD is a companion piece to The Great American Music Galaxy, a concert CD released in 2006. This is the same concert, but the DVD has 3 extra songs not found on the CD and the CD contains 2 songs not seen on the DVD.

Directed by Joe Murray, the 14-song, 90-minute film captures the electricity and excitement of a concert by Dave and the Guilty Men and their cohesion as a performing unit. Recorded during the Ashgrove tour, the DVD features four songs from that 2004 album interspersed with songs from Dave's days with the Blasters (MARIE MARIE and SO LONG BABY GOODBYE) and selections from four other of Dave's solo studio albums. The emphasis is on the louder, up-tempo side of his music. There is no MAN IN THE BED or EVERETT RUESS, which were both featured during the Ashgrove tour.

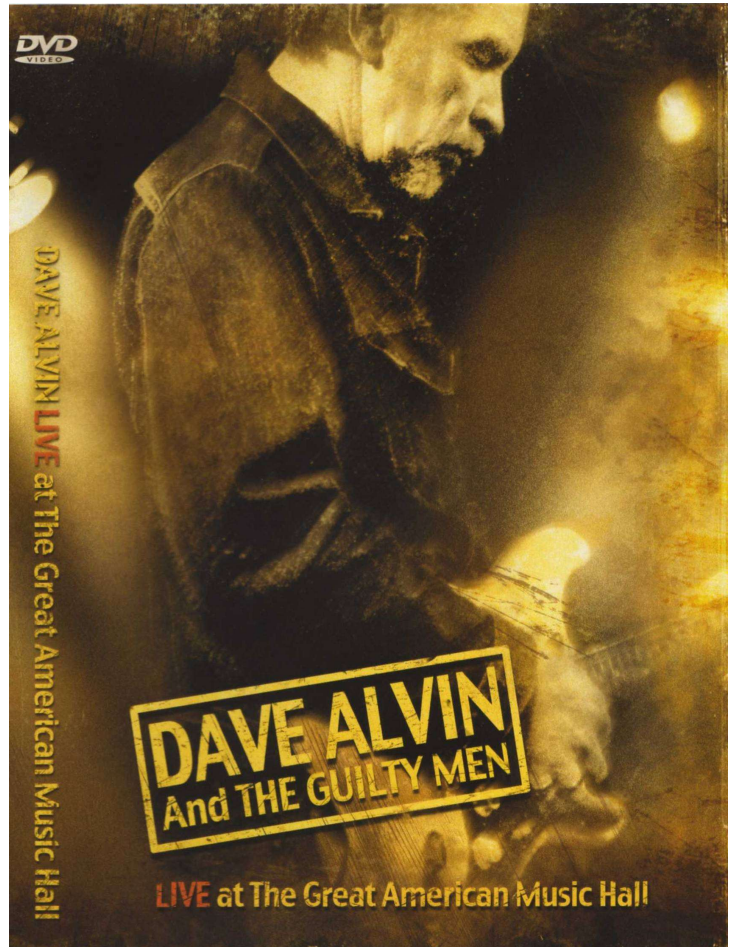
The presence of Chris Gaffney gives this DVD a bittersweet and poignant feel because Chris died from liver cancer in April 2008. Before Dave hits the stage, Chris opens the concert with a strong version of ALL NIGHT WORKER. Wearing a white cowboy hat throughout the set, Gaffney contributes guitar, accordion and backing vocals while standing next to Dave, underscoring the two men's close friendship.

SOMEWHERE IN TIME and ASHGROVE, two songs about memory and loss, take on added meaning in the aftermath of Gaffney's death. After the final song, OUT IN CALIFORNIA, the DVD concludes with a dedication in Spanish to Chris Gaffney. It reads "Vaya con Dios nuestro hermano" which is "Our brother goes with God."

Musically, the film spotlights the strengths of the Guilty Men and their ensemble playing. Bassist Gregory Boaz and drummer Bobby Lloyd Hicks anchor the rhythm section. Chris Miller plays electric, slide and steel guitars, generating some indoor fireworks with his playing on DRY RIVER. Joe Terry contributes a memorable keyboard solo on ABILENE, while Gaffney spices up MARIE MARIE with some Cajun-flavored accordion work.

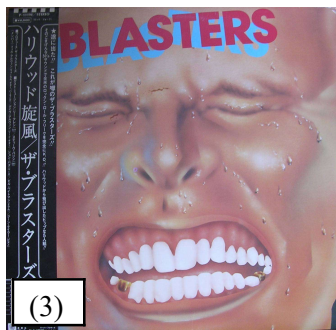
There are no interviews or bonus features included on the DVD, which offers the option of 5:1 sound. The closest thing to an extra is an instrumental on acoustic guitar that is played over the closing credits.

Live at the Great American Music Hall continues a recent Dave Alvin tradition of recording live shows in California during this decade. (Coincidentally, the name of this legendary venue includes a name of a Dave Alvin song that is also the name of this newsletter.) Both Out in California and Outtakes in California were recorded in the Golden State, as were Trouble Bound and Going Home by the Blasters. Dave comments during the show: "We're a bunch of funny-looking old guys and this means a lot to us." - **AM**



COLLECTING BLASTERS

A Blasters Discography: by Janne Kurunsaari

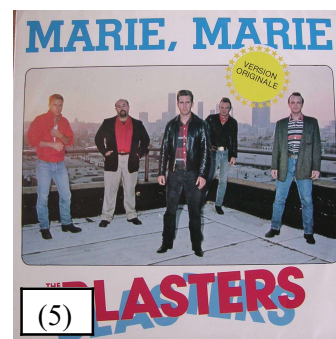


The Blasters records and CDs have always been a real challenge for me to collect. When you think about it, they didn't put out that many records in the eighties. But there are still a lot of interesting items out there. The internet has made it easier to find obscure stuff that otherwise would have been impossible to find. This Blasters discography is not complete -- but functions as a basic list for collectors to go by. The Blasters have appeared on too many compilations to list, so a few of the popular and important ones are listed here.

The first Blasters release on LP in 1980 was called American Music (1). It was released by a small California label called Rollin' Rock, owned by Rockin' Ronny Weiser. Only 4,000 LP records were pressed, making it The Blasters rarest record. There is at least one 'bootleg' pressing of the album which came out in the late eighties. Rumor has it that Ronnie Weiser might have bootlegged it himself for European distribution. The bootleg has certain differences: The cover is much lighter and printed on glossy paper, compared to original, which was a matte finish and a thick cardboard cover (typical of all the Rollin' Rock record covers). The label is also different. The original has on the A-side a red Rollin' Rock logo and on the B-side a blue logo. On the bootleg, both sides are blue.

In 1997, HighTone Records satisfied the Blasters collectors by releasing the legendary recordings on CD (2) and as a double album in vinyl. The LP had seven bonus tracks from the sessions and the CD had six.

The most common record, which has many alternate pressings, is the 1981 'The Blasters' album on Slash Records (3). This was their major label debut. Fans have nicknamed the album "The Face" album because lead singer Phil Alvin's face is large on the cover. In 1982, it was released in the UK with a different cover on the F-beat label (4). In 1982, The Blasters and Slash signed a distribution deal with Warner Brothers, and re-released the album with the Slash/Warner label. The album was released in many countries, including one in Yugoslavia, which had the 'old tree' Warner label on it. This design was common on Warner Bros. US releases in the 1970's. The Japanese pressing had a special bonus lyric sheet printed in both Japanese and English.





Slash had released only one single to promote the album: I'M SHAKIN. The Warner label re-released that single as well as the single SO LONG BABY GOODBYE (5). Singles varied in many countries and always had nicer artwork. France (6) and Holland (7,8) released two, and Germany (9) one. Fine artwork designs make those singles appealing to collectors.

In 2005, 'Warner Music Japan' surprised collectors by releasing 'The Face' album on CD with the original LP artwork. Ebay seems to be the only place to find it.

The Blasters released a live six-song EP in 1982 called Over There: Live at The Venue (10). There were European pressings, such as one on a Yugoslavian label called 'Suzy,' which was distributed in the Eastern European market. A cassette tape pressing of the EP included a bonus live track called WHAT WILL LUCY DO – which could also be found on a Warner Bros. compilation album called Attack Of The Killer Bees.

Another area of Blasters record collecting is the promotional pressings of radio shows. These records were distributed to affiliate radio stations to play on the air. One of the earliest is from 1981 – Jim Ladd's Innerview. The whole band is interviewed in the studio, but what makes this most interesting is three live



Blasters Discography

Compilations

Attack Of the Killer Bees Slash/WB 23837

- What will Lucy Do (Live) (1982)

Streets of Fire MCA 5492 / MCACD 5492

- One Bad Stud, Blue Shadows (1984)

Phil Alvin: County Fair 2000 Hightone HCD 8056

- County Fair, The Blue Line (1995)

Best of Hootenany Foil 65304

- It's All Your Fault (live) (1998)

U.S. Rock Back On Track Darrow Music #334 41533

- So Long Baby Goodbye (different version) (2005)

LP's:

- American Music Rollin Rock 021-(USA -1980)

: Rollin Rock 021 (Bootleg) – (1985)

: HighTone HT 8086 – (USA – 1998)

- The Blasters : Slash SR-109 (USA -1981)

: F-Beat XXLP-15 (UK -1982)

: Warner/Slash BSK 3680 (US -1982)

: Warner XBS 3680 (Canada-1982)

: Warner 57005 (Germany-1982)

: Slash/AZ/2 419 (France -1982)

: Warner WBR 57005 (Portugal-1982)

: Warner 57005 (Greece -1982)

: Warner/SUZY 57005 (Yugoslavia-1982)

: Warner P 11194 (Japan-1982)

: Warner BSK 3680 (Australia -1982)

: Warner BSK 3680 (New Zealand – 1982)

- Innerview with Jim Ladd Show 20/6 (USA-1982)

- Over There Slash/Warner23735-1B (USA -1982)

: Warner 923735-1 (Germany -1982)

: Warner/SUZY 923735 (Yugoslavia-1982)

- King Biscuit Flower Hour 2-Lp Blasters/Seagulls (8/29/82) (USA-82)

King Biscuit Flower Hour" DIR radio network
Seagulls/Blasters

- Westwood One In Concert 2-Lp :Blasters/Go Go's (82-13) (USA-82)

- Non Fiction Slash/Warner 23818-1(USA 1983)

: Warner 9238181 (Canada -83)

: Warner 92-3818-1 (Germany -83)

- Aint No Cats Bandido BO22 (Bootleg -84)

- Hard Line Warner/Slash (USA -85)

: Warner (Canada/Germany//Japan 85)

: London (UK -85)

: Big Time BT 7050 (Australia-85)

: Slash P-13114 (Japan -85)

-(Linea Dura) Warner (Argentina-85)

- Innerview With Jim Ladd (Show 32/9) USA-85

- Warner Bros Music Show Blasters / Smiths
Promo-only LP Warner / Sire / Slash (1985)

- SPIN Concert 2-Lp C-003 (USA-85)

- Westwood One: In Concert 2-Lp Blasters/
Elliot Easton (85-16) (USA-85)

- Age In which we Live Gambler (Bootleg) (1985)

- Trouble Bound Raucous RAUCLP-145 (UK-2003)

acoustic songs performed by Phil Alvin on the show.

The famous radio program 'The King Biscuit Flower Hour' released a selection of songs from the 8/29/82 Live At The Venue concert, including four songs not included on the EP release.

Another Radio show promo album came in 1982 released by Westwood One on their 'In Concert' series. The double album featured a Go-Go's show and the Blasters live at the Country Club in Reseda, CA. The live show featured a special treat: John Doe (X) sang a duet with Phil Alvin on the Don & Dewey classic JUSTINE.

1983 saw the release of the Blasters second Warner Bros. full-length album called Non-Fiction (11). It was released in the US, Canada, and Europe with only slight differences on the label. The first single, BAREFOOT ROCK (12), came with a nice picture sleeve. RED ROSE was the next single, but had no artwork, then a 12" plain sleeve single featured LONG WHITE CADILLAC and two more LP songs.

In 1984, the Blasters contributed 2 newly recorded songs to the Streets of Fire (13) movie soundtrack, which was released in Europe with a different cover from the US version. A single was released for the Blasters' BLUE SHADOWS (14) with a Dan Hartman song on the other side.

The Hard Line album was released in 1985 in the US, Canada, and Europe. A Japanese release (15) came with nice "Obi" strip on it with the song titles in Japanese.

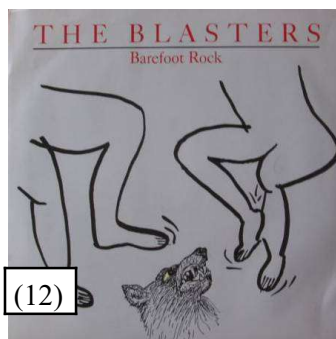
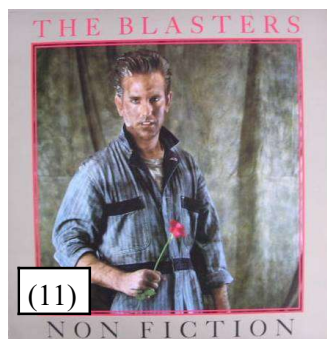
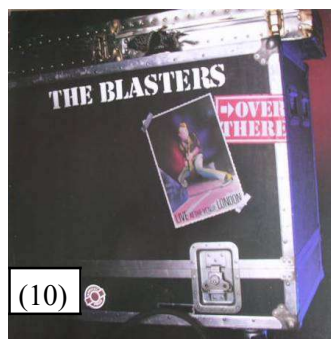
Blasters Discography

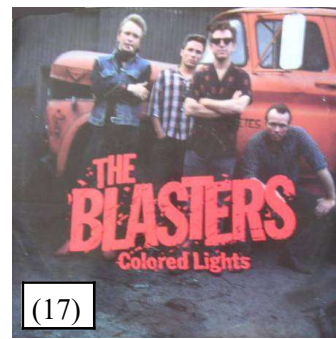
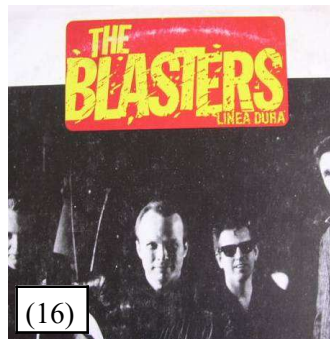
45's (PS=Picture sleeve)

- I'm Shakin/No Other Girl :SRS-110 Slash (USA -81)PS
- : WBS 50047 Warner (USA-82) PS
- : XX25 F Beat (UK -81) PS
- : WB 17936 (Holland- 81) only PS!!
- : Slash WBS 50047 (New Zealand -81)
- : WBS 50047 (Australia-82)
- I'm Shakin/I'm Shakin WBS 50047 promo (USA -81)
- I'm Shakin /Highway 61 Slash/AZ/1 898 (France -82) PS
- So Long Baby/Border Radio WB-29975-7 (USA-82) PS
- So Long Baby Goodbye/Same WB-7-29975 (USA-Promo)
- So Long Baby / American Music XX27 F-Beat (UK-82) PS
- So Long Baby / Marie Marie WB 17953 Warner (Germ.-82)PS
- Marie Marie /American Music AZ/ 1 919 AZ/Slash (Fra.-82) PS
- Marie Marie/ Hollywood Bed WB 17972 (Holland -82) PS
- Marie Marie/ Hollywood Bed WB 0686 (Australia-81)
- Red Rose /Red Rose WB 7-29566 promo (USA-83)
- Barefoot Rock / Barefoot Rock WB 7-29678 promo (USA -83)
- Barefoot Rock / Bus Station WB 29678-7 (USA -83) PS
- Redrose/Leaving WB 7-29566 (USA -83)
- Barefoot Rock/Fools Paradise/Long White Cadillac:
PRO-A-2017 (US -83) PS
- Bus Station/Long White : warner-US promo-83
- Blue Shadows/Dan Hartman :MCA 259 488-7 (Germany-84) PS
- : MCA 752378 (New Zealand-84)
- : MCA 895 (UK-84) PS
- Blasters : One bad Stud /Maria McKee (MCA) 12 " Promo
- Colored Lights/help you Dream:WB WB 29055-7 (USA -85)
- Colored lights /Colored Lights: WB 7-29055 Promo (US-85)
- Colored Lights/ Samson & Delilah Big Time BTS-1526 (Aust. -85)
- Colored Lights/ Help you dream Warner 92 90557
promo (Canada-85)

CDs

- American Music Hightone/Rollin rock (USA -98)
- The Blasters Warner/Disk UnionSPFJ-006 (Japan 2005)
- Blasters Collection Warner (US - 1992)
- : Warner (Europe-1992)
- Testament : Rhino/Warner R2 78345 (USA- 2002)
- : Warner/Rhino R2 78345 (Europe- 2002)
- : Warner-1 CD Promo (France- 2002)
- Trouble Bound Hightone HCD8148 (USA- 2003)
- Going Home Shout Factory DK 30244 (USA- 2004)
- DTS : Shout Factory 69286-01119-9-8 (USA- 04)
- 4-11-44 Evangeline GELD 4079 (UK-2004)
- 4-11-44 : Evangeline GELD 4083 (UK-2005)
- : Rainman 05062 (USA- 2005)





The Argentina pressing of the album was titled “Linea Dura” (16) with interesting translations of song titles such as ‘QUERITA’ which in English is LITTLE HONEY.

The only single released from the album was COLORED LIGHTS (17), which was the first US single with the band’s picture on the cover. A promo version of the single featured a remix of the song. A promo 12-inch single was released for the song TROUBLE BOUND (18) with an extended remix version of the song.

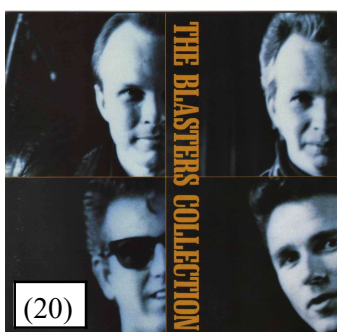
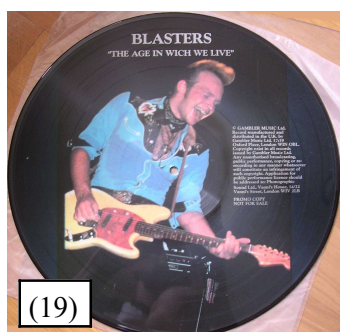
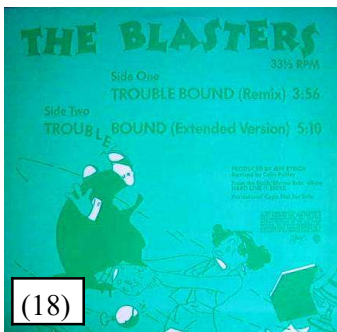
Another few radio show promotional albums were released to promote Hardline: ‘Jim’s Ladd’s Innerview’ included songs from the record and a Dave Alvin interview. A promo was put out called ‘The Warner Bros. Music Show.’ One side of the album had Dave Alvin explaining each song with clips from the Hardline songs being played. The other side featured an interview with ‘The Smiths’ – making this disc a much sought-after collectible by fans of both bands.

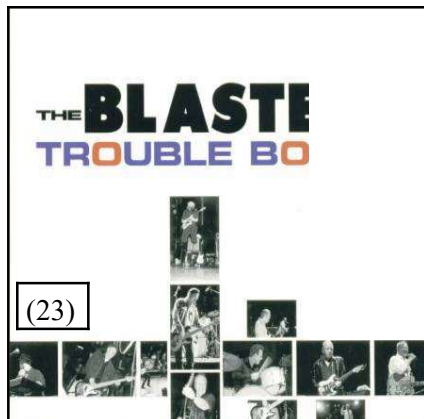
There was another Westwood One ‘In Concert’ released radio program from a concert in Cleveland. The Blasters set is paired with a concert by Cars guitarist Elliott Easton. A Blasters bootleg picture disc called Age in Which We Live (Gambler Music) (19) used the Westwood One recording but claimed in the liner notes that it was a UK concert. Spin Radio released a promo-only double live LP with interviews with Dave Alvin.

In 1990, Warner Bros. released The Blasters Collection CD (20) with unreleased recordings from the Hardline sessions. In 1995 Phil Alvin released his second solo album called County Fair 2000 (21), featuring the Blasters on two songs: COUNTY FAIR and THE BLUE LINE.

There is one mystery release that confuses some Blasters collectors. In 1995 RCA Records / Private Music listed and assigned a serial number to a planned Blasters live album called At Home. Soon after, Private Music was consolidated into another label, and many of Private Music’s 1996 releases were scrapped, including The Blasters: At Home, which would have featured the last Blasters recordings with James Intveld on guitar. The listing still exists in some catalogs, but it was never released.

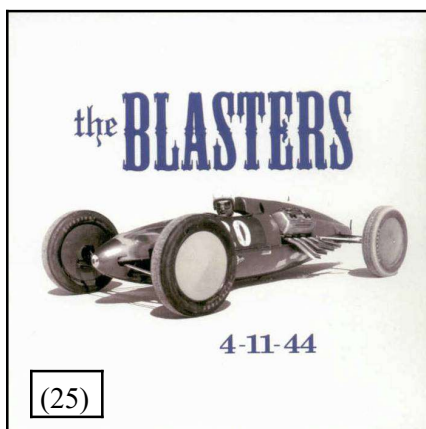
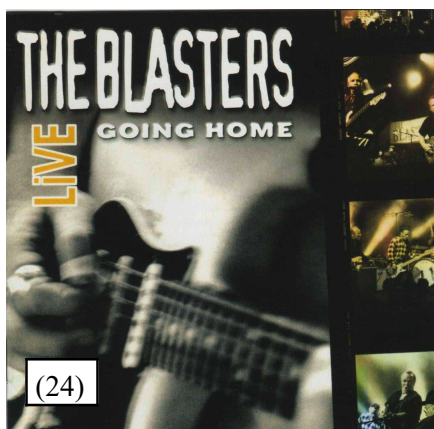
In 2002, Rhino Records gave Blasters fans the ultimate gift when they released Testament:





The Complete Blasters recordings (22) in a beautifully designed 2-CD digipack. It was chock full of bonus tracks, such as the complete Live At The Venue 1982 concert as well as other out-takes from each album session. The European release had only slight differences. Warner Bros. France released a single CD 'Best of' collection of the Testament tracks. The collection spurred a Reunion tour with Dave Alvin which was recorded for a HighTone Live CD called Troulebound (23).

In 2005, a DVD concert was released of the Blasters 2002-2003 reunion tour. A companion CD of the same concert with bonus tracks was released by Sony, entitled Going Home (24). In 2004, The Blasters (minus Dave Alvin) released their first studio album in 19 years called 4-11-44 on Evangeline Records (with a Red cover) in the UK. In 2005 a US label, Rainman, released the album in the states with a white cover (25). -Janne "Drac" Kurunsaari

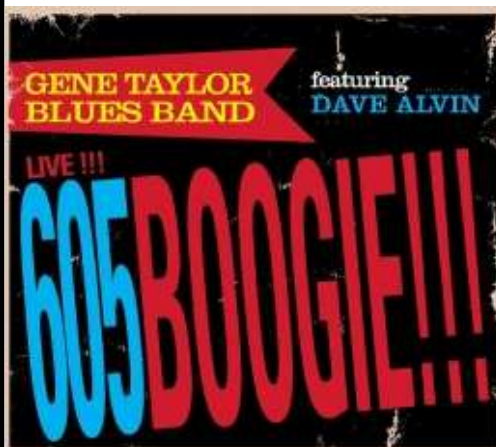


Highly Recommended New Releases

Gene Taylor Blues Band - '605 Boogie!!'

Gene Taylor with Dave Alvin,
Johnny Bazz and Bill Bateman
live in 2007. Incredible!

www.yeproc.com

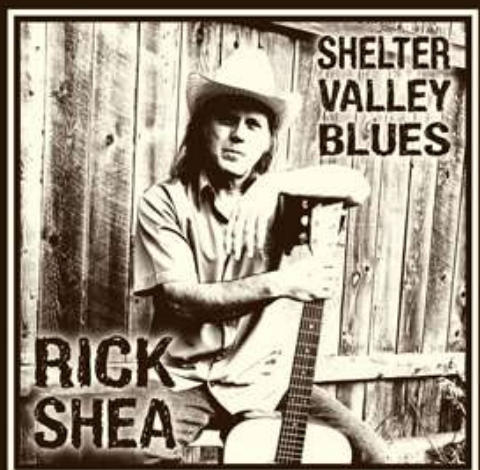


Rick Shea

'Shelter Valley Blues'

Rick's new CD is due on July
21, 2009 on Trespecadores Re-
cords.

www.Trespecadores.com



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Highly Recommended New Release

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‘Diggin’ at the Doghouse’

The Blue Shadows new band with Bazz and Bateman
from the Blasters on Ratchet Blade Records.

www.myspace.com/doghouselords

