

**2025 re-print and expanded edition**

# AMERICAN MUSIC

The Blasters Newsletter

Issue #12 Aug. '96

## Interstate City is Released

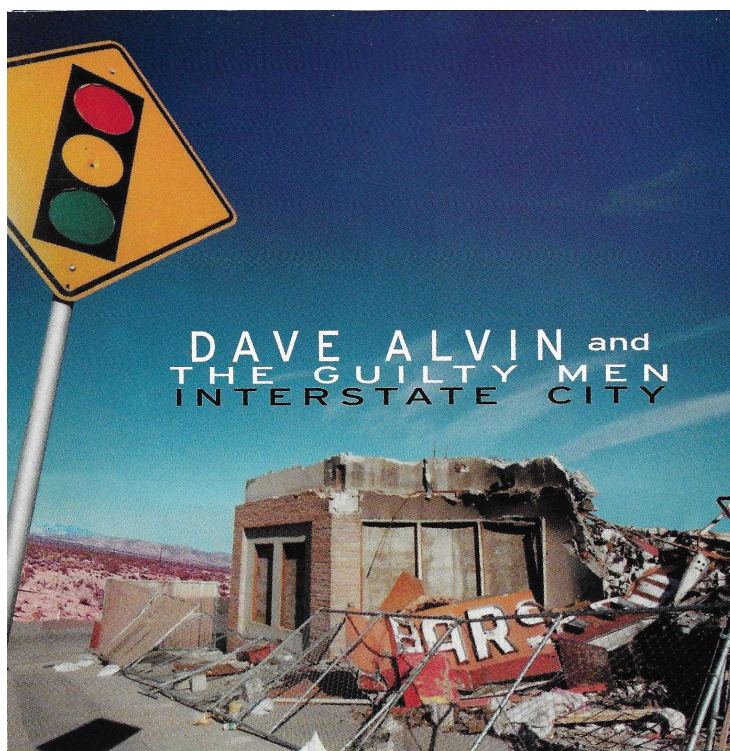
**LATEST NEWS:** : The Blasters 'At Home' live album is no where near release. In fact, it hasn't been recorded yet. The album has mistakenly been put on some CD distribution lists as an available product to stores. It was even given a catalog number and track listing. The CD is at least 6 months away from a release. -- The Blasters have been seen doing local gigs lately with different guitarists. Tommy Kay of the King Cotton

### DAVE ALVIN TOUR DATES

8/9 w/Peter Case at Ash Grove in Santa Monica Ca.  
8/30-31 "Interstate City" rrelease party in LA Ca. at Jacks Sugar Shack  
9/1 Seattle Wa. at Bumbershoot Fest.  
9/12 Phoenix Az. at Rhthym Room  
9/13 Tucson Az. at Club Congress  
9/14 Albuquerque Nm. at The Dingo  
9/16 El Paso Tx. at Wild Hares  
9/18 or 19 Austin & San Antonio T.B.A.  
9/20 Houston Tx. at Satellite Loung  
9/21 Dallas Tx. at Sons of Herman Hall  
9/22 Oklahoma City Ok. at Blue Door  
9/24 Omaha Ne. at Jones Street Brewery  
9/25 Lincoln Ne. at Zoo bar  
9/27 St. Louis Mo. at Off Broadway  
9/28 Kansas City Mo. at Grand Emporium  
10/2 Minneapolis Mn. at First Avenue  
10/3 Madison Wi. at Crystal Corner  
10/4 Berwin Il. at Fitzgeralds  
10/5 Lexington Ky at Lynagh's  
10/6 Mountain Stage Wv. (Tentative)  
10/7 Cleveland Oh. at Wilbert's  
10/9 Boston T.B.A.  
10/10 N.Y.C. at Mercury Lounge  
10/11 Baltimore Md. at 8 X 10 club  
10/12 Philadelphia Pa. at Northstar

band and former Blaster Smoky Hormel (87-92) did gigs, but are not up for permanent membership.

Earlier in the year the band used local Ian Espinoza and former Big Blue guitarist Mike Eldred. The band just auditioned a highly respected player and may have a decision soon -- Dave Alvin will be recording a live album for HighTone records with his band the California Kings. Dave will play 2 nights at the Continental in Austin Texas which will include a first half acoustic with band and a second half electric full band performance. The 78-minute live album "Interstate City" is due out in August and will have four new songs. -- Dave Alvin did a tour of Australia and he says the biggest challenge is the 18 hour flight. Dave really enjoyed the tour and said Australia reminded him a lot of Califor-



**INSIDE:** *Dave Alvin's Interstate City, The Blasters Hootenany, Dave Alvin in Ireland, and band Q & A's.*

nia. -- Dave did two songs for the soundtrack of the movie MST3K which opened in theaters April 19. -- The Blasters can be heard on the opening track of the soundtrack for the movie 'From Dusk Till Dawn' Their recording of *Dark Night* is the same recording as heard on the 'Hard Line' LP and 'The Blaster Collection' CD. This has prompted the Blasters to add the song to their current live set. -- John Bazz has been busy playing gigs in Europe with Bruce Willis & the Accelerators. Also in that band are Smoky Hormel on guitar and Steve Hodges on Drums. They will be playing a few gigs in France in early May. -- Country Dick Montana's solo album with Dave Alvin on guitar is going to be released on Bar None Records soon. It is tentatively titled 'The Devil Lied to Me.' Dick does his version of Dave's *Rich Man's Town*. -- The new Texas Tornado's album will be out soon featuring their first single, *Haley's Comet*. -- Dave also plays on the new Iguana's record on a song. -- Dave Alvin's book 'Any Rough Times Are Now Behind You' is available in book stores. It received excellent reviews in Mojo and Request magazines -- In late march there was a Blaster reunion of sorts at the Bar Deluxe in L.A. The band consisted of Dave Alvin, John Bazz, Bill Bateman, Gene Taylor, and some local harmonica players. Dave & Gene handled most of the vocals. They had so much fun they did it again in April. —Am

#### DAVE ALVIN TOUR DATES

10/15 Alexandria VA at Birchmere  
 10/17 Raleigh VA at Brewery  
 10/18 Greenville SC at Handlebar  
 10/19 Charlotte NC T.B.A.  
 10/20 Knoxville TN T.B.A.  
 10/21 Nashville TN at T.B.A.  
 10/23 Orlando FL at Sapphire Supper club  
 10/24 Tampa FL at Skippers  
 10/25 Atlanta GA at Star Bar  
 10/26 New Orleans LA at Howlin' Wolf

# INTERSTATE CITY

## Dave Alvin & The Guilty Men

On July 31 HighTone records released Dave Alvin's fifth solo album. A live one called 'Interstate City.' The idea all started last year when Dave realized how good his band was and wanted to capture on disc the feel of their recent live shows. Dave, "The band has become really established with the fans and we really are starting to feel like a band, not like they're just session guys hired. There is a certain way this band plays that if two of the guys were gone it just wouldn't be the same."

For recording Dave chose the Continental club in Austin, Texas. They booked the club for three days, the first day May 30th was spent trying out the sounds going to the mobile recording truck outside and setting up equipment. The actual shows oc-







curred on May 31 and June 1st to a packed house and the result was 'Interstate City.' Guest appearances included Ted Roddy playing harmonica on four songs: *So Long Baby Goodbye*, *Interstate City*, *Museum of Heart*, and *Jubilee Train*. Katy Moffatt sang harmony on *Border Radio* and *4th of July* but only *Look Out (It must be love)* is heard on the album from the two live shows. Here is a list of the tracks and Dave's views on each song.

***So Long Baby Goodbye*** - A show opening song in the Dave Alvin set, a rocker from the Blasters days. It's a new arrangement featuring Ted Roddy on harmonica, "Usually I have Rick (Solem) play the melody line on the organ synthesizer. It's

OK in a bar when you're playing real loud, but not on the album. So, I wanted to have something more than guitar and keyboard."

***Out In California*** - A new song written with Tom Russell for Tom's 'Rose of San Joaquin' album. "He really wanted an up tempo number and he came up with the idea of this 'last bar on earth.' For a few months we threw the idea around and in the studio for that record we just took an hour and finished the song." The band had been playing this song on the recent HighTone Roadhouse revival tour.

***Interstate City*** - The History behind the writing of this song goes back to 1987 when Dave played with his first solo band 'The Allnighters.' The chorus is all that remains from the original version. "It was like a medium tempo Chuck Berry kind of groove and when I saw the lyrics again, I said, 'I don't like these at all.' So I wrote what looked to me...about how transitory everything is out there on the interstate." This song is a good example of the band's more active involvement in the direction of arrangement of a Dave Alvin song. Initially it was like the Allnighters' version but then it became a straight blues shuffle. Greg Leisz pointed out that the lyrics became overshadowed so for the verses its spooky and dark sounding and in the chorus we go back into the shuffle thing."

***Look Out (It Must Be Love)*** - An original Dave Alvin composition from the Blasters' 'Non Fiction' album. The song has different lyrics and a different rhythm worked up for the album, "Katy Moffatt did a version of it for an english album a few years back and I added some verses from her version. For this, I dropped a couple and added some new ones. I always liked the song and we rarely did it with



the Blasters live. Part of the reason I did it is to not have every song about death and heart-break (laughing). I wrote it thinking of the early George Jones Starday singles and here I wanted to bring out the Chuck Berry in it a little.”

**Mister Lee** - Written in tribute to Lee Allen the legendary sax player who passed away in 1994. In the intro and ending of the song you can hear elements of The Blaster song ‘Hollywood Bed’ and Lee’s hit ‘Walkin with Mr. Lee.’ In the writing process Dave teamed with Fontaine Brown, who co-wrote some songs on the ‘Museum of Heart’ album. Dave remembers spending months trying to put too much heart into the song, “In one fell swoop I just changed it into a two chord song, got rid of the bulk of the lyrics and that was it.” Dave remembers the early days with mentor Lee Allen, “When I was a kid, it would be about 2:30 in the morning and I would sneak out of my bedroom window and walk down to the Denny’s (restaurant) and all the musicians who were working all the bars and lounges would be getting off their gigs and would be going to Denny’s to eat and I’d always go in there and there would be Lee. He would be sitting there holding court. I kind of wanted to get that into the song.”

**Thirty Dollar Room** - A song that first appeared on the studio album ‘Museum of Heart.’ Dave describes the song as “a freeform blues R&B feel.” Greg Leisz guitar takes on an important role in mood of the sound, “He has this technique between what the tremolo and the reverb on the amp is doing and what he does with the whammy bar and the volume pedal, Sometimes we call it the water guitar because it just sounds like water.”

**Dry River** - Originally appeared on the ‘Blue Blvd’ album with instrumentation from only Dave and Greg. This time Dave wanted to do it with the full band, “The only thing my brother Phil ever said to me about any of my records was, ‘That *Dry River* song: you should have had a band.’ I wanted to do it so it would be drastically different from the ‘Blue Blvd’ version, because it always worked live.”

**Museum Of Heart** - First heard on the studio album of the same name with Lee Allen featured on Sax. Here Ted Roddy plays Lee’s part, “This is one of my favorite songs to play live.”

**Waiting for the Hard Times** - Written by and old 60’s folk-country songwriter from the Fresno Calif. area named Jim Ringer. “Tom (Russell) turned me on to Jim Ringer, I never heard of him, so Tom sent me a tape of him and Bruce Bromberg at HighTone was a fan of his. I started hearing all these legends about him from the California country and folk people. He’s dead now, but he was a stereotypical hard living hard drinking guy, that when he couldn’t make money playing music he would be digging ditches. Just a great songwriter. I was floored at how contemporary he was, he didn’t suffer from some of the song writing excesses of people that were around when he was making records. I changed it some but I played it up in Santa Cruz and his widow was in the audience and she gave me the nod of approval.” Dave





plays acoustic guitar on this one and uses a capo up the neck of the guitar making it sound like a mandolin.

**Jubilee Train** - Dave remembers how the live version of this song took on the 'Do Re Mi' and 'Promised Land' sections, "It was a bad gig and they wanted us to play longer so we got into the down section of the song and I started goofing off and singing 'Do Re Mi' and I thought it was kind of fun, so I thought I'll do *Promised Land*, So it really just happened. I'm real proud of that. I think it came out real good." It's been a staple in the set in this form for the last two years. Greg Leisz can be heard playing mandolin.

**Long White Cadillac** - A heavier blues version than the Blasters' version and a show highlight, "I rarely let myself go to town on guitar and now I'm thinking I should have done it even more."

**New Florence Ave Lullaby** - Dave Alvin remembers cutting the shorter version on the 'Museum Of Heart' album, "The one cut for 'Museum of Heart' was done at like 2 in the morning and we had been recording all day and Rick and I were just goofing off and the engineer ran the tape with out us knowing. So it was sort of off the cuff. This one, I wanted to be the real thing. I really like the song, but I kind of wanted to have something between the onslaught of *Romeo* and the onslaught of *Cadillac*, just a breather for a minute."

**Romeo's Escape** - This song is all that remains in the live set from Dave's 1987 solo album 'Romeo's Escape' for Epic records. Dave originally wrote the song for Jerry Lee Lewis but as Dave says "He probably didn't like it because he didn't get the girl in the end." Greg Leisz plays lap steel like he did on the '87 version. In most of Dave's live shows in the down section of the song he introduces the band but here we get music instead.

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Dave Alvin gave much thought to the song selection on the album: "The Idea was have the new songs be representative of what we do live, even though some of them we weren't doing in our live show. We've been doing *Hollywood Bed* so *Mr. Lee* makes sense. I wanted it to be a record on its own and not just a mirror of the all others. I was toying with the idea of doing *American Music* and *Marie Marie*. With *Marie Marie* when I play acoustic, I do it Cajun style and I was thinking of having an accordion player and a fiddle. With *American Music*, when we do it live, it gets pretty aggressive. I like to stretch out on guitar on that and throw in Link Wray's *Rumble*. I thought about that, but in a way, the Blaster versions of both those songs are really the versions." He wanted to add *Wanda & Duane* and *Haley's Comet* but couldn't fit it in. The CD already is 71 minutes long.

The desert photos on the CD booklet were taken by Issa Sharp. She and Dave spent a day out in the Mojave desert visiting Barstow, Mojave, and Victorville. "Its kind of like where the desert meets L.A. This one section of the Mojave there is just a lot of things thrown out there. People dump their trash, there's blown up buildings, there's abandoned buses. I



thought that area would be good for visualizing how you see things from a van on the interstate when touring.”

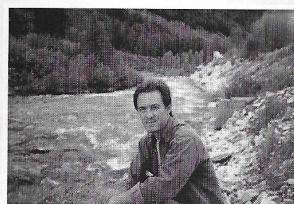
Dave had a heavier work load in making the album than expected. “At first I had to produce it myself because Greg Leisz didn’t have time to do it and Bruce Bromberg didn’t have time. So the whole process took a month and it was a lot of work. It wasn’t like I could be the artist and relax. At the end of the gigs I had to go into the mobile truck and listen to the show. When it was finished I was exhausted, but now that I’m far away from it I really like it. There are all the bases that my live show touches. It’s all blues based folk music, whether you play it on acoustic or electric guitar.”

## DAVE ALVIN on his GUILTY MEN

**Greg Leisz - guitars, lap steel, mandolin** - I met Greg when I was in X. Tony Gilkyson and I wanted to have a blues/rockabilly band and he brought Greg down and Greg and I hit it off instantly. In those days, Greg was working six nights a week playing peddle steel in country bands and then we started the Allnighters. We were playing N.Y. with k.d. lang and the guys in her band freaked out when they heard him play. About a year later, when we broke up the Allnighters, they wanted him to join their band. He played on three of her albums and did a lot of touring and because of that he started getting phone calls to play on everybody’s records. Now he is one of the most in demand session players in L.A. He has played on albums by Mathew Sweet, Victoria Williams, Smashing Pumpkins, Peter Case, Marshall Crenshaw, Joni Mitchell, Anne Murray, Amy Grant, Brian Wilson and the list goes on. Now he does mostly west coast gigs with us, but as far as acoustic tours, he’s been with me on those. He also has produced my ‘King Of California’ record and all three of Rosie Flores HighTone albums. He is like David Hidalgo, in that anything he touches he knows how to play. He brings a certain melodic sense to the songs which is exactly opposite of me, which I like. He is very much influenced by James Burton and Richard Thompson.

**Bobby Lloyd Hicks - drums, vocals** -

He is well known as the drummer in the Springfield Missouri based band ‘The Skeletons.’ You know the song *You Were Always on my Mind*? Well, he played on the original demo by Wayne Carson. He also played with Ronnie Self, Martha Reeves and a lot of other R&B bands. He has made records and toured with Jonathan Richmond, Steve Forbert, Boxcar Willie, David Alan Coe, and Skeeter Davis. Most recently he played and sang on Syd Straw’s new album. Bobby is just one of the more soulful guys your ever want to meet, especially for a white guy. His voice is so soulful and the way he plays drums is in



GREG LEISZ  
electric guitar, lap steel  
guitar, mandolin



BOBBY LLOYD HICKS  
drums, vocals



GREGORY BOAZ  
bass



RICK SOLEM  
piano, vocals

SPECIAL GUESTS

TED RODDY      harmonica  
KATY MOFFATT      vocals

the kind of mid-southern style of like Jim Keltner and Jamie Oldaker, who are the great drummers in rock 'n roll history from that area. They all just play. . .I can't really describe it, it's a little behind the beat kind of style.

**Gregory Boaz - bass** - I've known him since he was in a band called Tex & the Horseheads back in like '82 or '83. His punk rock name was Smog Vomit. He changed a lot over the years and became a great player. It was nice having him playing in the band, because I had gotten to the point where I was playing with a lot of people who weren't around the L.A. scene in the old days, and he was. Also having somebody who had definitely been a Blasters' fan and knew how Bazz played bass and could play like Bazz when I needed somebody to play on *So Long Baby Goodbye* or something like that. He has played in bands with Juke Logan and toured with Mick Taylor of the Rolling Stones touring Europe and Asia.

**Rick Solem - Keyboards** - I met him through James Intveld, when I was doing the "Cry Baby" soundtrack and I needed a piano player. Not only was he good, but he'd take orders. I could say in this section play like Jerry Lee and he would do it where as some other piano players would look at you like your out of your mind. He's just a great musician. When he is off stage he is very mild mannered, but when he gets on stage with the piano, he beats the hell out of it and I like that. I like that killer instinct." He plays with a lot of blues bands in the L. A. area. — Am

## **Q. from you & A. from the band**

**For Dave Alvin:** Not to be looked upon as promotion for any particular establishment, but are there any particular clubs in the states or Europe that you really enjoy playing? - Mike Lynam, Spring Heights, NJ

**DAVE:** Oh Yeah! Well in the states, I love the Birchmere in Alexandria VA. I love Fitzgerald's and Shuba's in Chicago. There are so many. I like places that treat musicians like they're humans. Overseas, I love a club in Zurich called the Cafe International. I loved playing the Weavers Arms in Dublin. Over here there are so many. I like the First Avenue in Minneapolis cause the guy that runs it is a true music fan. When the owners are music fans, you can tell the difference. I love Sons of Herman Hall in Dallas, Satellite in Houston, Continental Club in Austin, La Zona Rosa and Antone's in Austin, Club Congress in Tucson, Slim's in San Francisco, I could go on for hours.

**For John Bazz:** When was the wonderful *Kathleen* recorded. If pre-'Hard Line,' why didn't it make it on the record? Per Akke Persson, Sweden

**JOHN:** Its one of my all time favorites but it was too long. It had that long piano break in the middle. It was recorded at the 'Hard Line' session

**For Dave Alvin:** Have you ever seen the Blasters airing of MTV's 'Live At The Ritz.' You seemed to be trying stuff out from 'Hard Lin'e including a lovely version of *Little Honey*. What year was that? - Kris Schell, San Francisco CA

**DAVE:** 1985. It was a pretty good show, but my guitar wasn't very loud. What ever sound man mixed it, he mixed my guitar down. It looks pretty good and it was around the time we were at our peak. I watched it a couple of times, but it's hard to look at stuff because it reminds me of Lee (Allen).

**For John Bazz:** What is your favorite Blasters record and why?

**JOHN:** The Rolling Rock album. It was really crude. It captures the Blasters in a way I remember the Blasters. We were all pretty accomplished musicians and it was just so exciting. The problem with some of the later albums was the stupid producers. Like with the John Cougar song *Colored Lights*, the guy came in and played bass for me, so we could get the track fast.

**For Dave Alvin:** I wonder if there are any shows of yours out on video? - Ziggy Klemetz

**DAVE:** No, I never really thought of it. I'm sure there's a bootleg around. We were filmed last year at this festival called the Fat Fry up in Santa Cruz. I heard it went out over the internet, but I don't know if you can video tape that. Nobody has ever approached me with a deal and HighTone has never done anything like that on their own. Maybe if the live album does Ok, it might be a good idea.

**For John Bazz:** Any plans to release any or all of the Blasters albums on CD? - Paul Podner

**JOHN:** Even though we are not on Slash or Slash/Warners anymore, the catalog is still controlled by Warners and were a small fish in a big pond. There is a demand for Blasters material, but not enough to get them up off their ass. We used to have an allie at the label, who has long since past away. It's just a bunch of people who don't know us now.

**For Dave Alvin:** Will you do more books of poetry and who are your favorite poets and writers? - Jay Marvin

**DAVE:** I just did a poetry reading in San Francisco (July 25) and they had two other writers. A guy named Don Bajema who has a couple of books on Henry Rollins press and he is great, really inspirational. And an old beat poet named Frank Loria. The woman who runs the readings series said I set the record for the most obscenities used in one reading so far (laughing)! Yeah, I will do another book of poems and have it out maybe next year. My favorite poets are Gerald Locklin, Phillip Levine and Charles Bukowski and Chuck Berry.

**For Dave Alvin:** 'Tennessee Border' was great. Is there a chance you might ever make another disc or any other project with Sonny? - Ryan Cole, Bloomington, IN

**DAVE:** I'd love to. He just did a record with rounder. It was good, but I prefer mine. The guitars were bigger sounding, but his new one is a little toned down, but maybe it will get him some new fans. There are a lot of people I would like to work with. I love to do another with Sonny, one with Hank Ballard. I wanted to do one with Lee Allen before he passed away. I don't think Ronnie Dawson needs my help, but I would love to be in the studio with him. If I was selling millions of records they would do it in a drop of the hat. Sonny was a Blasters fan but he had Jack and Mary Smith telling him that I was a Ok guy. Some of the older artists are very suspicious, because they've been burned so many times. So yeah, I'd love to work with Sonny again.

**For Dave Alvin:** How do you feel about fans who bring recorders into your shows and tape the concerts? - Joe Schwind

**DAVE:** I don't mind it. I'm not putting records out every year and occasionally there will be songs in a set that won't be on a record. With the Blasters, we had a similar attitude much to the chagrin of our manager. In fact, I did a show in a club in Berkeley Calif. called The Freight & Salvage (June 27 1996) and there was a guy who recorded it. He asked me when I walked in and I said "Yeah." It was an acoustic show I was doing with Kelly Joe Phelps who's a slide guitar virtuoso. After the show I really wanted to get a copy of it because it was one of the better acoustic shows I've ever done. Kelly played half the set with me and we did a couple of songs that we would never do again. We did a version of *You Are My Sunshine* as a gag, but it came out pretty good. It was a wonderful show I wish I made a record of it. The guy said he was going to come to the poetry reading, but I didn't see him. I think he gets the American Music Newsletter so maybe he will contact me. —Am

**COLLECTING BLASTERS:** Razor & Tie records has re-released Dave Alvin's first solo album, 1987's 'Romeo's Escape.' It can be ordered directly from the record company by calling 1-800-443-3555.

-- Anybody who is interested in trading tapes of live and studio stuff of the Blasters and Los Lobos, contact Mas Tachiyama 4109 Scott st. Torrance Ca. 90503



## The Blasters - Friday 5/17/96, Slim's in San Francisco

I've never been disappointed by a Blasters show, and this night's performance was no exception. The addition of guitarist Keith Wyatt (*ed. note - Only his second Blaster show with not even a rehearsal*) proved to be no detraction for me. His guitar has a good sound and he seems to fit in well. Being a drummer myself, I watch drummers more than I watch anyone else on stage. Jerry Angel has a style that fits the music well, and he plays hard, as do all the Blasters. The Blasters were rockin' the house; they give each song their all. For me, that's what rock 'n' roll is all about. I get a feeling from this band that I don't get from many; they know their stuff and choose their cover tunes from what looks to be an encyclopedia of quality, heartfelt music. They play all songs like they're playing for their life, like they need to persuade every last person at the show, like they're playing ten feet off the ground.. Smokin' and sweatin', for almost two hours. Phil Alvin



Keith Wyatt

### set list

1. Dark Night
2. American Music
3. Border Radio
4. All Your Fault
5. Long White Cadillac
6. Gangster of Love
7. Rebound
8. I'm Shakin
9. Love Is My Business
10. 4-11-44
11. Little By Little
12. So Long Baby. . .
13. Slip Of The Tongue
14. Blue Shadows
15. Help You Dream
16. Red Rose
17. Daddy Rollin' Stone
18. Marie, Marie
- Encore:
19. Matchbox
20. One Bad Stud

was as usual working without a set list, a move that necessitates quick conferences before many songs and calling out of key signatures. Once the songs kicks off, though, there's not much doubt about who is supposed to be playing what; I recall only one slightly botched ending.

Spontaneity is a great thing. As you may know, the great Johnny Guitar Watson died on May 16, the day before this show. Johnny was a blues man, as is Top Jimmy, who preceded the Blasters on stage and sang some great blues, while a killer band (including the Blasters' John Bazz) cranked along with him. Top Jimmy turned the tables and joined the audience for the Blasters' set, and was quick to request Watson's *Gangster of Love* to Phil. Phil was planning another song, but readily agreed with Jimmy's suggestion; this song caused probably the longest pre-song band huddle of the night, and sounded great. There were a few song dedications, including *So Long Baby Goodbye* for Lee Allen, and *Red Rose* for sister Mary Conchita. I didn't recognize this reference. By the time of the encores, Phil was soaking wet with sweat. I mean REALLY wet, like he just hopped out of a dunk tank - I think it was something about whatever material his pants were made from, it acted like a sponge and clung to his body when wet. Phil works hard on stage, and even remarked during a thank you to the crowd that he was glad to see a good crowd even though James Brown was in town,

and that James once told Phil that (rough quote here) "I'm the hardest working man in show business, but (Phil) you're the second hardest working man."

After the show I spoke with Jim Fletchall, who's seen the Blasters around 50 times (40 more than I) and we exchanged set list notes. Jim gave me the titles for most of the non-album songs, which I didn't know, and between the two of us I don't think we missed any titles. *Hear Me Cryin* couldn't be pegged by either of us, but had other lyrics that went "I'm beggin' please . . . come on in this house . . . love you so." (*ed. note - actual title is 'Little By Little'*) After Jim and I finished talking, I saw John Bazz standing at the top of the stairs that lead to the dressing room, and after telling an employee that John and I had talked before at a Slim's show around 18 months ago, the guy let me back to talk to John. I mentioned to John that I had just received all 11 Blasters Newsletters from Billy Davis in New York, and after some additional small talk, John suggested that I go downstairs and talk to Phil before he leaves. Well, down the stairs I went to find our hero, along with his coheros, in the very tiny (7' x 8') dressing room. I introduced myself, but didn't get much of chance to converse with the band as they were busy with about 8 other friends already in the room. They were all very gracious when I offered praise of the show, and we all needed some prodding by staffers to empty out and go home, as it was around 2:00 a.m. I spoke to Phil a little on the way out and said goodbye; hope to get the same chance next time. Blast on!!



Photos: Brian Young

# W<sup>h</sup>elans Live!

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## Dave Alvin in Dublin Ireland at Whelans Arms May 7, 1996

*Concert Review*

by Brian Young of the Sabrejets

I've been getting the recording of some stuff for the Sabrejets organized, so I've scarcely had a minute to spare. So...all this was thrown into complete chaos by the arrival of a letter letting me know Dave might be playing Belfast. I scoured the papers and found nothing but a small paragraph listing his Irish dates...and ulp! No Belfast date!! What would we do? I panicked!! I've waited so many years to see him live and now he's not doing Belfast and the only gig we could make is Dublin. Still, it must of taken Liz and I about 30 seconds to decide that we had to make the Dublin date.

We arrived in Dublin after 3 hours on the train and rushing over to Whelans Arms. the venue is real old fashioned and quite small. The sound was great and we had seats right in the front. The place was pretty packed when Dave finally came on accompanied by a baldy bearded bloke who played mandolin - and did a pretty good job of it too! They kicked off with *King of California* and played and played - some old stuff and some new. Dave was real







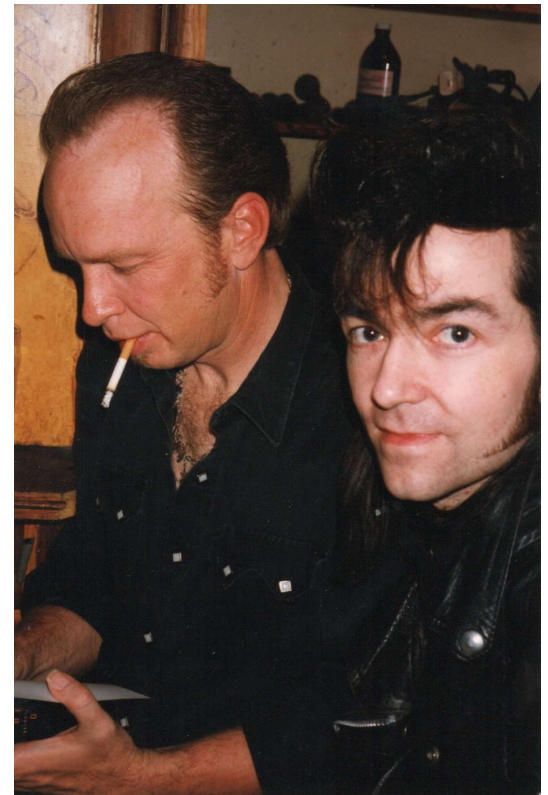
charming and witty between songs and built up a real neat rapport with the audience.

The harmonica player out of the first band guested on a couple of songs along the way and they all reappeared as they finished up the set with *Long White Cadillac* and *Marie Marie*.

Encores followed and Dave really hit top form with a stunning solo version of *Wanda and Duane* which really burned! With the band they did a wild version of Webb Pierce's *Honky Tonk* which I hadn't expected...Jeez, what a show!

My personal fave along with the souped up *Wanda and Duane* was *Border Radio* during which Dave went into the old Sam Cooke 'Cupid' bit...awesome! Luckily the venue was very informal and we were able to chat with Dave after the show. A real nice guy, he proved to be real friendly.

—Am



## DAVE ALVIN TUES 7TH MAY

Dave Alvin is an ex- member of both The Blasters an X. He has recorded three album for Hightone records including his latest "King Of California" which was given 4 out of 5 by Rolling Stone magazine who went on say "as master of small town laments, he ranks with Springsteen, John Hiatt and the colloquial Dylan".Greg Leisz who has worked with the like of K.D.Lang and Maththew Sweet produced Alvin's last album.



# BLASTERS HOOTENANNY '96

at Oak Canyon Ranch in Irvine, Ca. July 7, 1996 by Josh Lewis

Being an East Coast resident, I always suffer through pangs of jealousy when I read about The Blasters appearing at various clubs and festivals on the West Coast. When I read about Hootenanny '96, an outdoor music fest/car show held in the hills of Irvine, CA, I knew that it was time to do what I had always wanted to: travel a ridiculous distance just to see a good concert. With a line-up featuring (besides The Blasters), Southern Culture on the Skids, Social Distortion, The Paladins, The Supersuckers, The Sun Demons, Los Infernos, Custom Made Scare, and headliner Jerry Lee Lewis, Hootenanny promised to be a great concert.

## Set List:

1. Long White Cadillac
2. Dark Night
3. Border Radio
4. Love is My Business
5. Red Rose
6. So Long Baby Goodbye
7. Slip of the Tongue
8. Rebound
9. Blue Shadows
10. American Music
11. I'm Shakin'
12. Marie Marie

Things started out right when my girlfriend and I arrived at the show and found out that James Intveld would be playing as well. The concert was extremely well organized, with bands performing 45 or 30 minute sets that alternated between the main stage and the 'second stage.' The time limits were strictly



enforced and everything ran like clockwork. The Blasters walked onto the main stage at 1:15 PM on a beautiful sunny southern California day. Phil immediately made a crack about the bands making bets on who was going to be the one to wake Jerry Lee Lewis up. The band then launched into *Long White Cadillac*. The sound was excellent, especially for an outdoor venue. The guitarist, who Phil briefly introduced at the very end (I thought he said Steve, but I guess it was Keith Wyatt), was adequate, but I never really felt like he was totally part of the band. That's partially due to the fact that he didn't have much stage presence. He just stayed off to his side of the stage and played. He certainly didn't have the cool presence that James Intveld had, nor did he have his chops. But, all told, he was fine, though I was kind of disappointed to find out that he was named the permanent guitarist.

The band then played *Dark Night*, featuring some extensive jamming, after Phil dedicated the song to "the people who live in the hills here." The next song, *Border Radio*, was prefaced with some mumbling in Spanish from Phil. I didn't catch the exact words. *Love Is My Business* was next, followed by what Phil introduced as "una rosa roja," *One Red Rose*. While the band played, the crowd grew bigger and bigger. I was in the front row, so I couldn't tell how many people took time off from the merchandise booths, the custom cars, and the long lines for the porta-potties, but it looked like a sizable crowd that was a mixture of people who knew all the lyrics, those that just wanted to hear *Marie Marie*, and those who didn't really know the band but thought Phil was





“a crazy guy.” When one person yelled for *Marie* or *I’m Shaking* (I can’t remember which), Phil grinned and said that he’d cut his foot off with a brick, if they didn’t play that one. The band was plainly there to please, and plainly succeeded. There wasn’t much dancing, but there was a bunch of bopping in place in the first couple of rows. At one point a female blow-up doll flew through the air and almost made it to the stage, causing the usually relatively stoic John Bazz to break into a grin. There were also members of the other bands watching from the side of stage.

As usual, Phil dedicated *So Long Baby Goodbye* to Lee Allen. It was the only song that Phil played harmonica for. *Slip of the Tongue* then started with a long introductory guitar solo because Phil was searching for a lighter. The band then ripped through *Rebound*, a great song that should be on their next album (if I was in charge, I’d make it the single, if one is planned). *Blue Shadows* was next. The audience was definitely into the music and just having a good time. Somebody threw what looked like a small flexible billy club (or a sex toy) onto the stage. Phil looked at it amusedly, and someone yelled, “Give it to your girlfriend.” Phil threw the club toward the backstage area where one of the be-Stetsoned Supersuckers was watching the show, and said something like, “That guy in the hat is my girlfriend!” This outdoor concert stuff was turning out to be a lot of fun.

*American Music* was dedicated to all of us in the crowd. At the end of the song Phil was informed that the band had time for one more song. Phil then good naturedly, but emphatically, informed the world that the band was going to do two more songs, not one, explaining, “I set my watch, I’ve got 10 minutes left.” (Or words to that effect.) True to his word, they played two more: *I’m Shakin’* and *Marie Marie*. It was a good solid crowd-pleasing performance that we didn’t have time to savor because James Intveld was playing at 2:00 at the neighboring second stage.

So off we rushed to the second stage where James had just started his first song. He was playing an electric acoustic guitar, and was accompanied by a very good electric guitar player, a stand-up bassist, and a drummer. James and company immediately had people up dancing, and I do mean dancing - there was some mean swinging goin’ on -and shouting for more. If it was 1959, James Intveld would be one of the biggest stars in the country and people might never have had to talk about rock ‘n roll ‘dying.’ As it is, he should be huge right now. He rocked in the finest and purest rock sense. Unfortunately, I don’t have his set list, but I know that he played several songs from his Bear Family record. I’m pretty sure that he played these songs: *Perfect World*, *Cryin’ Over You*, *Standing On A Rock*, and *Your Lovin’*. The thirty minute set passed too quickly, and James was gone from the stage....but not done for the day.

The Paladins, who put on a great second stage performance, finished their set by calling for a few people to join them on stage. James was one of them, and he sang some back-up vocals and then ‘shared’ the guitar, playing with his left hand (doing the fret work), while the guitarist used his right. It was fun, and also nice to know that other bands dig James as much as his fans do.



The trip west was well worth it, though we faced the prospect of a cross-country flight back home while suffering from the ache of post-concert depression. But then we volunteered to get bumped from our flight, and scored free flight vouchers. That means we can return west to catch a Wednesday night jam session by the Blue Shadows at the Bar Deluxe in Hollywood (see *The Grindstone Magazine* #6), or one of James’ regular appearances as Jimmy and the Gigolos, or maybe another Blasters show, or maybe all three. Even with these possibilities though, I’m still suffering pangs of jealousy, especially since tomorrow night is Wednesday. So until I get back in front of a stage and hear Phil’s mumbled asides and passionate singing, or James’ smooth stylings, I’ll just be killin’ time in these East Coast shadows. —Am

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**AMERICAN MUSIC 80-16 64th Lane, Glendale N.Y. 11385** e-mail:davistb@aol.com

***Alternate address : PO Box 210071, Woodhaven N.Y. 11421 FAX 718 366 4163***

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