

DEL FUEGOS

Title: Spin Radio Concert

Label: Spin Records

Release Date: 1985

Medium: Vinyl

Availability: Rare

Venue: Spirit Club, San Diego, CA

Recording Date: 1985

Lineup: Dan Zanes - Vocals, guitar
Tom Lloyd - Bass, vocals
Bro Cleve Davis - Keyboards (Robert Toomey)

Warren Zanes - Guitar
Brent Giessmann - Drums, vocals

Set List: Shame
I Still Want You
Out For A Ride
Mary Don't Change
I Should Be The One
Don't Run Wild
Sound Of Our Own
Night On The Town

409
When The News Is On
Have You Forgotten
Hand In Hand
Hold Us Down
Nervous & Shakey
It's Alright

The Del Fuegos emerged from the 1980s garage rock revival scene in Boston to release four studio albums, a compilation, and one EP, along with several singles. Like the Chesterfield Kings, the Fuzztones, the Fleshtones, and the Lyres, they generated a cult following through their club appearances and raw unpolished sound. They were initially influenced by mid-sixties bands like the Sonics, The Kingsmen, The Kinks, and Pretty Things, but after expanding into a quartet in 1982, their sound started to gravitate to roots rock.

The band's most productive lineup included the Zanes brothers, Dan and Warren, along with founding bassist Tom Lloyd and explosive drummer, Brent Giessmann. This version of the band released their four studio albums, which featured a hybrid of roots rock, blues rock, r&b, and fifties rock, sometimes with elements of new wave and country music thrown in for good measure. Their primary influences include Elvis Presley, Chuck Berry, the Everly Brothers, Ann Peebles, Al Green, Tom Petty, ZZ Top, R.E.M. and the Replacements.

Lead singer/guitarist Dan Zanes is a talented songwriter with a knack for writing catchy melodies and memorable choruses and liked to keep things simple. He wrote and sang about working man issues and the group developed a significant following in cities like Boston, Cleveland, Pittsburgh, Detroit where working class values are revered. When Slash Records discovered them in 1983 and signed them, the future seemed bright.

After releasing a well-regarded debut album, their reputation grew to the point that Miller High Life Beer offered them an opportunity to do a national television commercial as part of a 1985 beer campaign. To the band members everlasting regret, they did the commercial and were immediately labeled as sell-outs, which was a label they never could shake. Worse yet, the commercial ran just as they were releasing their second studio album, which had a roots rock working class sound that was heavily influenced by Tom Petty and

sounded exactly like the Georgia Satellites, who released their platinum selling debut album and hit single just months later.

In the end, the Del Fuegos managed to place three of their four studio albums on the American pop albums chart. They even placed one single on the U.S. pop singles chart and toured on a national basis opening for bands like ZZ Top, INXS, and Tom Petty and the Heartbreakers. In the end, they never reached their potential and wound up as a rock afterthought, breaking up in 1990 and sporadically reuniting in 2011, 2012, 2023, 2024, and 2025, usually just for one or two special live shows.

Ironically, both Dan and Warren Zanes have been very successful since the band broke up. Dan Zanes has released numerous family/children's albums, including one that was nominated and another one which won a Grammy Award. He also started his own record label. His younger brother, Warren, is a noted author, music historian, and film editor/writer. He even consulted on an Academy Award winning film. He has also released five solo albums.

The career of the Del Fuegos was relatively straightforward when compared with their garage rock revival contemporaries. The Lyres were a dictatorship run by Jeff Conolly, the Fuzztones were a dictatorship run by Rudi Protrudi, and the Chesterfield Kings were a co-dictatorship run by Greg Prevost and Andy Babiuk. However, right from the start, the Del Fuegos were a true band, more like the Fleshtones than the other three groups.

Part of this was due to the city where their professional career started. Boston had had a strong rock scene since the mid-sixties, when nascent garage rock bands like The Remains, The Barbarians, and The Lost dominated the local music scene. These bands provided the foundation for a psychedelic rock scene which emerged in 1967 under the auspices of record producer Alan Lorber. Now known as the Bosstown Sound, Lorber signed several bands to MGM Records and promoted them as the East Coast equivalent of the San Francisco music scene.

Lorber had some success with Ultimate Spinach, Orpheus, and The Beacon Street Union, which helped put Boston on the national music map. New venues like The Boston Tea Party, the Psychedelic Supermarket, and Club 47 opened to support these up and coming bands, which also included Eden's Children, Ill Wind, and Earth Opera. The most famous of these clubs was The Boston Tea Party, which became internationally known. A who's who of rock legends like Zed Zeppelin, The Who, Cream, Janis Joplin, the Grateful Dead, and Velvet Underground all played there. At the same time, Club 47 became a mecca for folk artists, hosting Bob Dylan, Joan Baez, and Tom Rush among many others.

As the seventies started, Boston developed a potent rock scene. Hard rock bands like Aerosmith and Boston competed with new wave inspired groups like The Modern Lovers and The Cars. While all of this was going on, the J. Geils Band broke out nationally with their brand of high energy blues rock. And, James Taylor became one of folk music's superstars and surprisingly, Kenmore Square in the city became the center of a punk rock movement which included the Nervous Eaters and band known as DMZ.

Dan Zanes (born Daniel Edgerly Zanes on November 8, 1961 in Exeter, New Hampshire) and his younger brother, Warren (born in 1965), had grown up in a creative household. Their father was a teacher, poet, and writer. He was a fan of traditional American folk music and introduced his sons to Lead Belly, Woody Guthrie, Ella Jenkins, and Pete Seeger at an early age while they were still living in New Hampshire. Dan learned to play the guitar at the age of eight and joined his first rock band in junior high.

In 1977, Dan was offered a scholarship to the prestigious Phillips Academy, a private boarding college preparatory school located outside of Boston, to finish his last two years of high school. The school is one of the most famous high schools in the country, with alumni like President George H.W. Bush, President George W. Bush, Edgar Rice Burroughs, Oliver Wendell Holmes Sr., Humphrey Bogart, Jack Lemmon, and hosts of other famous and influential people who span every conceivable profession.

The standards at the school were incredibly high and Zanes flourished during his two years there. He got into the local Boston music scene and even formed his own short lived band while at the school. He graduated in 1979 and enrolled at the equally prestigious Oberlin College in Ohio to obtain a degree in music. Oberlin was one of the most progressive colleges in the country and they uniquely offered dual BA and BM degrees, which could be earned simultaneously.

On his very first day at Oberlin, Zanes met Tom Lloyd, another Phillips Academy student, while standing in line waiting for breakfast. The two instantly recognized one another and quickly bonded over their mutual love of music. Both were nineteen years old and like many others of their age, believed they were ready to start their own band. Spending four years at Oberlin did not appeal to either of them so they decided to leave after one semester.

The two had two destinations in mind. The first was Austin, Texas, which had developed their own progressive music scene. The second was Boston, which both knew like the back of their hands. They chose the familiar route and moved back to the city in 1980. Knowing that the city had produced four superstar bands (Aerosmith, Boston, The J. Geils Band, The Cars) over the last decade, the two knew that they would be in an environment that music executives kept an eye on. However, they wound up deciding to become part of the garage rock revival scene, which was led by the Lyres in the city.

Somewhere along the way, Zanes and Lloyd met drummer Steve Morrell. With Lloyd learning to play bass and Zanes on lead vocals and guitar, they formed the Del Fuegos in 1980. The name came directly from the archipelago of Tierra del Fuego, a remote island group located off the southernmost tip of South America. They liked the name because the islands were as low as you could get, rugged, and wild. They were also playing on the familiarity of previous “del” artists like the Del-Vikings, the Del-Satins, the Del-Tones, and Del Shannon.

The trio initially played a raw, unpolished style of no frills rock and roll. They wanted to convey feelings of raw elemental power in their music and focused on sixties garage rock and blues rock bands like the Sonics, the Kingsmen, The Pretty Things, and the Kinks to develop their sound. Zanes began to write his first songs and discovered that he had a knack for writing lyrics from a working man’s perspective. He also seemed to innately know how to write catchy melodies and choruses.

Right from start, the trio became known for their fiery stage shows. They played literally anywhere they could, becoming regulars on Boston’s club circuit, which included the Rathskeller and Cantones. They also played in warehouses, art galleries, college dining halls and fraternities, and gymnasiums. They quickly became known for their raw punk infused garage rock, which was fun to listen and dance to. At the time, their typical set list included Elvis, Chuck Berry, Little Richard, and Everly Brothers covers along with original material.

The band quickly came to the attention of Boston’s most prominent independent label, Ace Of Hearts. While they never released anything on the label, they did record songs for them, including a cover of Carole King and Howard Greenfield’s “Crying In The Rain”, which was included on a 1995 Ace of Hearts

compilation album called *The Wasted Years*. The album also included previously unreleased material from the Lyres, Nervous Eaters, Mission Of Burma, The Neighborhoods, the Chaotic Past, John Felice, Tomato Monkey, Crab Daddy, Martin Paul, Steve Cataldo, the Infiltors, and the Wild Stares.

In 1982, the Del Fuegos released a single called “I Can’t Sleep” backed by “I Always Call Her Back” on Czech Records, another Boston independent label. It was mastered by Richard Harte, the owner of Ace Of Hearts, and since Czech only released four singles in their entire history, it is safe to assume that they were a subsidiary of Ace Of Hearts.

At the time, the band was still a trio, as evidenced by the basic guitar, bass, drums sound of the single. It was clear that they needed something more and Zanes came up with a solution. His younger brother, Warren, was going to graduate from Phillips Academy later that same year and when he did, he asked him to join. Warren had been skipping classes at Phillips to sneak out to watch his brother play and immediately agreed. He didn’t even know how to play an instrument but when Dan asked him to learn how to play guitar, he did just that and within three months had learned enough to record and play live.

This new version of the band was much stronger than the trio, but they became even better when Morrell left in 1983 and was replaced by Woody Giessmann, who was known for his explosive drumming. Their fan base seemed to expand exponentially and Slash Records decided to sign them in late 1983. Slash was then based in Los Angeles and catered to West Coast punk bands but had recently expanded their roster by signing the Austin, Texas cowpunk band, Rank And File. They also wanted a garage rock revival band from the East Coast and the Del Fuegos fit the bill.

While the Del Fuegos stubbornly would not play anything different from the garage and roots rock that they loved, Slash assigned them to former Crossfire and Gamma keyboardist Mitchell Froom, who was just starting his production career. Froom asked them to explore other forms of music, particularly roots rock. *The Longest Day* (1984) did feature a hybrid blend of garage rock, punk rock, power pop, roots rock, and new wave. He also wanted to capture their raw energy and managed to find a median between a polished but still raw record.

The album was recorded in Los Angeles at two different studios and released on March 23, 1984. which is why the supporting tour began with shows in and around the city, including one at The Palace on April 24, 1984. It then wound its way back to Boston, visiting major cities like Minneapolis, Madison, Chicago, and Detroit along the way. The band did a hometown show at the Rathskeller on July 21, 1984, followed by a show at Danceteria in NYC on August 8. The tour visited numerous places throughout the North until the end of the year. “Nervous and Shaky” from the album was used in the 1985 movie, *Weird Science*.

During the tour, the band was contacted by the Miller Lite brewing company. The band was planning to launch a national publicity campaign called “Miller: Made the American Way”. They wanted to find a garage styled roots rock band that they would film in everyday settings, including concert footage, capturing a working class rootsy American Image. They heard about the album and tour and asked the Del Fuegos to participate. Some sources indicate that the band might have been paid as much as \$150,000 to film the commercial.

Miller High Life began the campaign in February 1984. Since the campaign featured multiple artists and actors, the commercial featuring the Del Fuegos did not air until July 13, 1985, during the Live Aid broadcast. It featured interviews with two members of the band, footage of them on-stage, and various images of Boston, MA. Miller kept running it into September.

While the commercial gave the band unlimited nationwide exposure, it ultimately turned out to be a curse. In 1987, Dan Zanes was interviewed and when it was mentioned, he quickly steered the conversation to another topic, telling the interviewer that the commercial had taken over their musical lives, following them around from interview to interview for years. It was all anyone wanted to talk about, overshadowing their music. He then stated that they should not have done it.

The commercial also produced a backlash among serious rock journalists and fans. The band was labeled as sell-outs, which was a death sentence in the eighties. While that kind of thing is the norm today, purist still ran the industry in the eighties, although MTV would soon blur that line.

Even with all the excitement around the band because of the commercial, their debut album did not chart in the States. It did reach number 20 on the Indie Charts in England where anything released by Slash Records was in demand, but that wasn't what the label nor the band was looking for. They Del Fuegos immediately returned to the studio before the commercial was released and recorded their second album, *Boston, Mass* (#132-1985), again under the direction of Froom.

The album moved more in the direction of roots rock, not dissimilar to Tom Petty. It's release unfortunately coincided with the debut of the Miller commercial and nearly everyone assumed that its title was related to the opening frames of the beer commercial itself. What was meant to be a tribute to the city where they first formed was interpreted as marketing for Miller High Life Beer, which was the farthest from what the band really intended.

While the album entered the American pop albums chart in late October and rose to number 132 during a thirty four week chart stay, it never caught on enough to be a huge seller. Any album that remained on that chart for that long inevitably charted much higher but that was not the case. One of the singles, "Don't Run Wild" (1985) did get some traction on the Billboard Mainstream Rock chart, but still only reached number 46. However, the second single, "I Still Want You" (#87-1986), did make the U.S. pop singles chart, peaking at number 87. It also reached number 33 on the Billboard Mainstream Rock chart.

The band supported the album with another tour, focusing on club dates throughout New England, the Mid-Atlantic, the Mid-West, and the West Coast. One of the 1985 West Coast shows in San Diego was broadcast live by Spin Magazine/Miller Life and was aired on radio stations throughout the country.

In 1986, the band opened for INXS on a tour that both supported their double platinum selling album, *Listen Like Thieves* (#11-1985), and previewed material from what would be their six times platinum 1987 album, *Kick* (#3-1987). They also conducted their most extensive tour to date, beginning with some East Coast shows, then moving systematically across the country. The tour visited Florida, Texas, the West Coast, Canada, Kentucky, North Carolina, Kansas, Louisiana, and Arizona before ending in late August. At that point, they returned to the studio to record their next studio album.

Their third studio album, *Stand Up* (#167-1987), was once again produced by Froom and released in early 1987. It reflected the band's continual transition into roots rock with a southern flare. The band began touring in support in late February, focusing on East Coast venues. They then headed to England and Europe for the first time, visiting London, Manchester, Belgium, France, Spain, Italy, and Finland.

When they returned to the U.S., they were hired to open Tom Petty's 1987 summer tour, playing over forty shows in some of the largest venues in the country, including Madison Square Garden, the Spectrum, The Sun Dome, and the Omni. They then did some club dates in the fall before playing a show on October

16 in Wellesley, MA. Little did anyone realize that this would be their last show with Warren Zanes and Woody Giessmann for well over twenty years.

Stand Up first entered the American pop albums chart in April 1987 and was gone after only six weeks. Even touring with Tom Petty, when they opened shows before the Georgia Satellites and the headliner, did nothing to move the album. The album only peaked at number 167 and Sire gave up. It also yielded a chart single called “Name Names”, which peaked at number 43 on the Billboard Mainstream Rock singles chart. After the tour ended, Slash cut them loose and both Warren Zanes and Giessmann left.

Warren returned to college immediately and earned two master’s degrees and a Doctorate in Visual and Cultural Arts. While writing his PhD dissertation for the University of Rochester, he got the itch to play music once again and wound up releasing five solo albums, including *Memory Girls* (2003), *People That I’m Wrong For* (2006), *I Want To Move Out in the Daylight!* (2013), *The Biggest Bankrupt City in the World* (2017), and *The Collected Warren Zanes* (2020).

However, he made his biggest impression as a writer, editor, and producer, publishing a book about Dusty Springfield called **Dusty In Memphis** (2003), as well as **Tom Petty and the Heartbreakers: Runnin’ Down a Dream** (2007), **Revolutions In Sound: Warner Bros. Records, the First Fifty Years** (2009), **Petty: The Biography** (2015), and **Deliver Me From Nowhere: The Making Of Bruce Springsteen’s Nebraska** (2023), which is being turned into a movie.

He has also written articles for Rolling Stone Magazine, The Los Angeles Times, the Oxford American, and many more publications. He also edited a collection of essays on Jimmie Rodgers and has collaborated with Garth Brooks on all five volumes of Brooks’ ongoing *Anthology* box set series.

The uber talented Zanes also worked with Martin Scorsese on his 2011 documentary of *George Harrison: Living in the Material World*, was nominated for a Grammy for his part in George Martin’s eight part PBS series, *Soundbreaking: Stories from the Cutting Edge of Recorded Music*, and was the consulting producer for Morgan Neville’s Oscar winning movie, *20 Feet From Stardom*, which documented the careers of the best backup singers in music.

On top of all this, he was the Vice President of education and public programs for the Rock and Roll Hall Of Fame and Museum, the executive director of Steven Van Zandt’s Rock and Roll Forever Foundation, and has taught at Case Western Reserve University, the University Of Rochester, and New York University.

Giessmann initially struggled with drug addiction, then became sober, and started to do work as a addiction specialist and interventionist in 1993. Ten years later, he founded the non-profit agency, Right Turn, Inc., which has assisted countless people with substance abuse by providing comprehensive outpatient and medication-assisted treatments. It specifically focuses on individuals in the entertainment industry. As of 2025, the program is going through a transition, but plans are to continue it in the future.

Giessmann is a Licensed Alcohol and Drug Counselor -1, which certifies him and his associates to provide the highest level of alcohol and drug counseling in the State of Massachusetts. He also is a Certified Alcohol and Drug Counselor on an individual basis and a member of the Association of Intervention Specialists. Finally, he is also a Certified Intervention Specialist. He has remained sober since he first cleaned up in the early nineties.

In the wake of the two departures, Zanes and Lloyd decided to continue the Del Fuegos. They signed a new record deal with RCA Records, recruited guitarist Adam Roth and drummer Joe Donnelly, and released a new studio album, *Smoking In The Fields* (#139-1989) in late 1989. The album featured guest appearances by Magic Dick (Richard Salwitz), Rick Danko, and Seth Justman and was recorded in Woodstock, New York. It was produced by Dave Thoener and well marketed by RCA.

The album received mostly strong reviews and entered the American pop albums chart in late October, 1989, where it peaked at number 139 during a twenty two week chart stay. It also yielded one chart single, "Move With Me Sister" (1989) which reached number 32 on the Billboard Mainstream Rock Singles chart and number 22 on the Billboard Modern Rock singles chart.

The supporting tour for the album included shows throughout the U.S. and more gigs in Europe, including stops in Germany, Italy, Belgium, England, and Spain. However, both Dan Zanes and Lloyd knew that their time was over and broke up the band in 1990. Like many bands before and after them, the Del Fuegos reunited to play two shows at the Paradise Club in Boston on June 23 and 24, 2011. The shows raised money for Giessmann's Right Turn program and included all four members who worked on their first three studio albums.

The band members had fun and decided to do a short twelve date reunion tour in February and early March 2012. This tour ran between February 22 and March 4 and visited cities in the East Coast and Midwest. The final show took place at The Capitol Center for the Arts in Concord, NH. The reunited band also recorded eight new songs in three days and released them as an EP called *Silver Star* (2012) on February Records.

The four members also got together for an one night event in East Bridgewater, MA on July 15, 2023, then played two more shows on December 21, 2014 at the Boston City Winery. As of July 2025, they are scheduled to play a show on September 13, 2025 at the Bellforge Arts Center in Medfield, MA.

During the twenty one year hiatus between 1990 and 2011, Dan Zanes also remained very active. He released a solo album in 1995 then recorded family oriented music with his new band, Dan Zanes and Friends. The Disney Channel discovered his music and began to play it during their preschool morning block of shows. This generated an increased demand for actual records and Zanes formed his own label, Festival Five Records and released his first family/children's album, *Rocket Ship Beach* (2000).

Between that point and 2008, Zanes and his band released eight family themed albums. They featured a wide variety of guest stars including Sheryl Crow, Suzanne Vega, Loudon Wainwright III, Rosanne Cash, Aimee Mann, Lou Reed, Joen Doe, Sister Carol, and Dar Willians. *House Party* (2003) was nominated for a Grammy for Best Musical Album for Children in 2005 and *Catch That Train!* (2006) won the Grammy in that same category. Another album, *iNueva York!* (2008) won an Independent Music Award for the same category in 2009.

Starting with his 2009 album, *76 Trombones*, Zanes has expanded to cover other genres. That one was dedicated to Broadway and featured guest vocalists Matthew Broderick, Carol Channing, and Brian Stokes Mitchell. He then returned to family/children's music for *The Fine Friends Are Here!* (2009), *Little Nut Tree* (2011), and *Turn Turn Turn* (2013), which was recorded with Elizabeth Mitchell. In 2017, he was asked to do a collection of Lead Belly songs for Smithsonian Folkways Records and released *Lead Belly, Baby!*. It featured guest artists Billy Bragg, Chuck D, Aloe Blacc, Valerie June, Memphis Jelks, Tamar-kali, and Sonja de los Santos.

In October 2017, he and his wife, Claudia Eliaza created a folk opera called Night Train 57, which was commissioned by the Kennedy Center. After the pandemic, the couple began to perform as Dan + Claudia. To date, they have released two albums, *Let Love Be Your Guide* (2021) and *Pieces Of Home* (2024). Both were released on Smithsonian Folkways Records. The couple currently lives in Baltimore, Maryland.

The Del Fuegos are featured on one compilation, Warner's 2001 set, *Best of The Del Fuegos: The Slash Years*, contains 21 tracks. The band has not released an official live album to date but if you search hard enough and are willing to shell out some bucks, their 1985 radio concert for Spin Magazine and Miller Beer can be found on the used record circuit. It is called *Spin Radio Concert* and includes 15 tracks recorded in San Diego in late 1985. This set was not commercially released but hundreds of copies were printed to air on radio stations across the country.

I was able to find a copy of *Spin Radio Concert* and picked it up from Discogs, my favorite used record site. While no specific recording date is given, I believe it was recorded in the second half of 1985 while the band was touring in support of the just released *Boston, Mass.* In fact, eight of the ten tracks on that album are played during the show. Six of the other tracks come from their debut album, *The Longest Day*. The final song on the track is a cover of the Beach Boys' car classic, "409". Recording quality is very good but some of the songs are interrupted by interviews and concert IDs.

The fifteen songs on this set showcase the roots rock side of the band. Some of the tracks have a heavy Tom Petty and the Heartbreakers influence, while others sound like the Georgia Satellites, who had not released their debut at that time. There are a couple that harken back to their garage rock revival days and others that contain some eighties new wave influences. Dan Zanes handles all lead vocals but his brother Warren is featured throughout, singing some co-leads, harmonies, and the occasional lead vocal.

While both brothers played guitar, Warren handled nearly all the lead guitar work while Dan focused on singing and rhythm guitar. Both know their way around the guitar, with Warren showcasing his restrained but solid guitar work. Both also add plenty of distortion to their guitar tone. This set also features their strong rhythm section of bassist Tom Lloyd and drummer Woody Giessmann. Finally, Bro Cleve Davis adds keyboards to some of the songs.

The set begins with the Georgia Satellites sounding "Shame", which is followed by the Tom Petty based "I Still Want You". The later turned out to be their most successful single, peaking at number 87 on the U.S. pop singles chart. "Out For A Ride" features Giessmann and Lloyd, who set up a Bo Diddley like rhythm that dominates the song. The Zanes brothers also do a nice job with vocals. "Mary Don't Change" returns to a Tom Petty feel with more dual vocals from Dan and Warren.

The band explores their garage rock revival roots with "I Should The One", which has a classic mid-sixties guitar from Dan Zanes. Warren handles lead vocals and the song has a strong pop feel. "Run Like Wild" was their first Billboard Mainstream Rock chart success and is undeniably catchy. Dan Zanes could write strong melodies with catchy choruses and the Zanes keep things simple with great restrained guitar work. They also showcase their innate ability to harmonize with each other, unlike other family based bands.

"Sound Of My Town" evokes the Rolling Stones while "Night On The Town" has a more roots rock feel. Both songs are well played with Davis featured on the latter on organ and Warren Zanes pulling off some Mike Campbell like guitar work. The band takes an abrupt turn when they cover the Beach Boys car

classic, “409”. It is admittedly a strange choice, but the band manages to pull it off. Dan sings lead, while Warren and Lloyd pull off the harmonies and secondary vocals.

“When The News Is On” and “Have You Forgotten” both come from their debut album. The first has a garage rock feel while the second is a ballad with a country feel. It features Davis on accordion/harmonium and organ. The band lets loose with “Hand In Hand”, which features Dan, Warren, and Lloyd on vocals. The song is played at a brisk pace. Davis is also present on organ.

“Hold Us Down” has Tom Petty written all over it and the band rocks out with the “Nervous & Shakey”, the song they contributed to *Weird Science* song. Once again, they sound nearly exactly like the Georgia Satellites, who the Del Fuegos clearly influenced. The set ends with “It’s Alright” from the new album. It is new wave based, with Davis providing the requisite keyboards/organ. The guitar work is Chuck Berry based, and with strong ensemble, it is a great way to end an exciting set of music.

While this recording was never released commercially, vinyl copies of it are still around if you look hard enough and are willing to pay to get one. Since it is the only live recording of the band around that I am aware of, I opted to do just that. However, it would be understandable if you decide to not go through the trouble and expense. That makes this set nice to have but not a necessity in a live music collection.