





















## 1987 THE MORNING UNION, MONDAY, JANUARY 19, 1987





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## **Small Crowd Digs Big Rock Talents**

By RUSSELL TARBY Ladmark Theater were filled for furyrsday night's triple bill of forger McGuun, Hol Tuna and The Band But He 1,402 coares (Joers who showed up made it clear they were there to enjoy They relead along with ex-Byrd McGunn as he led them through his encore, 'so You Want to Be a for they were there to enjoy serve and "Turn it up", 'as Hot fund, and the showed up to the fore they were there to enjoy the encore, 'so You Want to Be a for the through the showed and the provide the showed and the provide the showed a subtle sense of hours by Bether in a laid-back set. They bogied more than a laid-back set. They bogied mention a laid-back set. They bogied mention a laid-back set. They bogied more the showered the musicians with positive failout. And the uncrear separate and the shower of how the showered the musicians with a showered the musicians with set of the showered the musicians with a showered the musicians with a showered the musicians with set of the showered the showered the musicians with set of the shower of the show how on the showered the musicians the showered the musicians the showed a subtle sense the advance was so restless, border shower of bollowing "Hey Mr. Tambourne Man." And Keduin has notes thumped and the putched vocal on "Turn, Turn" and "Dight Miles Hig." The "the showed a subtle sense of hours by following the show noticed the advance and the shower the shower and the putched vocal on "Turn", the "they do the show putched vocal on "Turn" and "Dight Miles Hig." The "the showed do the shower and the putched vocal on "Turn" to bluest out on the shower and the shower and the putched vocal on "Turn" and "Dight Miles Hig." The "they found the shower and the putched vocal on "Turn" to bluest out on the shower and the shower and the shower and the putched vocals its string styling under the shower and the shower and a few bitteners' with his gravely gut-tuats an each machine built into his vocate and the shower and a few bitteners' with his gravely gutu-tuats an each machine built

You Ruder," got Hot Tuna off on the right foct, with Jorma's deep voice and pretty picking right out front "Hesitation Blues" is an-chored by Kaukonen's plaintive croon, but is powered by Casady's bass solo complete with catchy bass solo complete with catchy bass solo voer the singing for "Out of My Hands." Kaukonen played slude on that one, pushing the steel har all the way up the fretoard to the gutar hole, play-ug notes where there are no frets? The two acoustic sets set up The Rand nicely. Their plugged-in folk copk followed logically. The Band rode the charts with several Top 40 singles in the early 1070s, but warmed up to their



ROGER McGUINN Old Hits Score Bull's-Eye

#### In Review

**In Review** greatest hits Thursday night with a few blues standards. Drummer Levon Helm vocalized the finally "and to to No Home," and basist Reck Danko song "CG. Nider." and Helm put down his state." The lime put down his state." The lime put down his state. We have been been and the lime of the basis of the Band really sounded like a street band on this tune, with Helm holding the haver to his passible tapping out a chythmo on his high hat. Bearded Gaft Hud-son are out from behind his key-baards to blow a surprisingly gui-tant. The state of the state of the state state of the state of the state state of the state of the state "Easy Rider" with Helm singing "The and length of the state of the state of the state of the state "table the state of the state of the state of the state of the "table the state of the state of the state of the state of the "table the state of the state of the state of the state of the "table the state of the state of the state of the state of the state state and "the state of the "table the and "the state of the state state and "the state of the state the state of the state of the state state and "the state of the state state and state of the state state state and state of the state state state and state of the state of the state state state of the state of the state of the state of the state state state state as a state of the state of the state of the state of the state state state of the state state state of the state of



nough alone? In 1983 The Band decided to

IN 1983 The Band decided to reunite, but without resident genius and guitarist Robbie Robertson, arguably their most vital member. Robertson had the good sense to know when to bid adieu.

Among all the great rock groups that emerged during the late '60s, the Band was certainly one of the most talented, innovative and prolific. With years of road experience from backing Canadian rocker Ronnie Hawkins and 60s spokesman Bob Dylan, the group was already a tight, sophisticated unit when its first album appeared in 1968. "Music From Big Pink" and ensuing sets drew on American "roots music" of

all sorts, showcasing the group's mostly original repertoire with expert musicianship, excellent use of contrasting voices, and lyrics that were in turn whimsical, poetic and deliberately obscure. Beyond these attractions, the group projected a gentle communal warmth which reflec-

ted the idealistic spirit of the time. The Band's records hardly sound dated today, but how has the group itself (now minus Robbie Robertson and Richard Manuel) held up through the years? Its appearance at Tipitina's last

answered. The performance was pleasant but not memorable, hitting full stride only at the very end.

Still, it would be premature to call the group washed up; all musicians have trouble finding the groove at times. The shoulder-to-shoulder capacity crowd seemed well pleased, in fact, responding enthusiastically to familiar songs, and

enthusiastically to faminar songs, and attempting to dance in place. After a strong opening set by R&B pianist Jon Cleary, the Band started off with "W.S. Walcott's Medicine Show," from the "Stage Fright" album. This song, with lyrics like "She's a rock 'n' roll singer and a true dead ringer, for something like you ain't never seen," something like you ain't never typifies the group's eccentric, funky charm.

On most of the evening's songs, lead vocals were split between drummer Levon Helm and bassist Rick Danko. While the two constitute an inventive, brilliant rhythm section, Danko's distinctive high voice was in rough shape, miss-

PACIFIC STARS AND STRIPES 第3種郵便物認可

ing many high notes. This was especially obvious on showcase tunes like "It Makes No Difference." Helm's keening, twangy tenor was absolutely, undiminished. though, as demonstrated on "The Weight," "Chest Fever" and "When the Battle is Over, the War Goes On." The group's other original member.

multi-instrumentalist Garth Hudson, seemed somewhat detached and uninspired. His keyboard and saxophone solos lacked momentum and direction. apart from tantalizing bursts of passion apare from tantazing bursts of passion on "It Makes No Difference" and the R&B standard "Caldonia." Hudson is impressive even in low gear, but it was disappointing to hear him stay there. Guitarists Jim Weiden and Fred Carter

Guitarists Jim Weiden and Fred Carter Jr. filled out the group's quintet format. and each contributed some fine solos, with twin leads on "C.C. Rider." Guest guitarist Thumbs Carlisle played his instrument like a lap steel. offering a jazy treatment of "Dixie" which segued into "Chest Fever." Other guests included Cajun accordionist and singer Joel Son-

Valse de Bayou Teche," and Bobby Charles, who's best known for such '50s R&B classics as "See You Later, Alligator" and "Take It Easy. Greasy."

It was the last guest, however -- Allen It was the last guest, now vor - Ailen Toussaint - who finally energized the rather slow paced evening. Toussaint is generally a fairly introverted performer, but his presence galvanized the Band into full-strength action on "Rockin Pneumonia" and an untitled instrumen-tal shuffle which closed the concert. Inspired at last, each soloist took one extra chorus after another, building the momentum to fever pitch.

It's unfortunate that the show's most exciting number was also its swan song, but at least the night ended on a high note. The concert was videotaped by WYES TV for local broadcast and possi-ble national distribution. While the footage doesn't capture the Band at its best, WYES should have no trouble editing it into an enjoyable hour-long program.





The Band, Taj Mahal

By KEVIN O'HARE

By KEVIN O'HARE Did I step into a time warp or was 1 really at the Paramount Theater Saturday night? Thean, there's no way this was 1987. More like 1970 if you ask mer Tie-dyed T-shirts, denims, popy tails and that funny aroma in this story at all, it's the same old out of the start of the same old the theater to hear the Band, Hot Tunhah I. It was like a scene out of the the start or hear the Band, Hot Tunhah I. It was like a scene out of the addense. The Band Hot Tunhah I. It was like a scene out of the addense ate up every second of the nearly four-hour coordino the addense ate up up every second of the nearly four-hour coordino the start out of the the the set the start of the the the coordino the start out of the start of the start out of the start out of the start of the start out of the start of the start of the start out of the start of the start of the start out of the start of the start of the start out of the start of the start of the start out of the start of the start of the start out of the start of the start of the start of the start out of the start of the start of the start out of the start of the start out of the start of the start out of the start out of the start out of the start out of the start of the start out of the start out of the start out of the start of the start out of the start o Rick Danko and Garth Hudson, presses on. The Band's nine-song set Satur-day (plus a three-song encore with Mahal and Hot Tuna) was com-prised of some of the wonderful material from their golden era; including "The Weight," "Stage Fright," "Evangeline," and "It Makes No Difference" The prob-lem was that, for the most part, the versions paled in comparison with the originals. Not only were harmonies and extra keyboard parts missing, but the group was something The Band never was in its heyday-sloppy. Poor Fred Carter, Jr., the original guitarist for the Hawks, is filling in with The Band on this tour, and din't seem to have any idea what was going on. That was most apparent during "The Weight," when Danko was shout-ing out the lyrics to an obviously-embarrased Carter before each verse. of the nearly four-hour concert. It's painful to have to see The Band in their present condition. Originally known as the Hawks, the group burst out of Canada in the mid-fols and first found fame backing Bob Dylan. Later, after changing their name, they recorded some of the most endur-ing music of the modern era, with LP's like "Music From Big Pink," and songs such as "Chest Pever," "Don't Do It," and "The Night They Drove Old Dixie Down." In 1976, they decided to bow out gracefully, and played what was then billed as their final show - the fabled "Last Waltz," at San Fran-sisco's Winterland Theater. The star-studded event was filmed by Martin Scorsese and remains one of the finest concert films ever. It was a classy farewell, capturing a classy band at its peak. Why couldn't they have left well enough alone? In 1983 The Band decided to remaine but withow resident

ing out the lyrics to an obviously-embarrased Carter before each verse. Still there'll always be some-thing magical about hearing Helm singing "Up on Cripple Creek," which was one of the standouts of the show. Hudson, looking a lot like Father Time these days, played some wonderful keyboards and a great soprano sax solo on "It Makes No Difference." However, the most inspired per-formance of the evening was turned in by Mahal, whose one-hour opening set included some of his best-known work such as "Sta-tesboro Blues," "Stagger Lee." and "Fishin' Blues," - complete with references to his own days fishing at Quabbin Resevoir. The deadheads award for the evening would have to go out to Hot Tuna, who lumbered through one of the most boring, self-indul-gent 12-song outings this soul has ever witnessed. I never thought Robert Johnson's "Walkin' Blues," would want to make me reach for No-Doze until I heard Hot Tuna's rendition. The group wasn't all that rele-vant during the early '70s and is even less so now.

adieu. The group pressed on. No hit records, just life on the road - and tragically, death on the road. Last year keyboardist Richard Manuel committed suicide after a show. The group, now with only three original members. Levon Helm.

SUNDAY, FEBRUARY 15, 1987

Japan music calendar

COREY HART Tokyo, Feb. 20.2 I ond Morch 2 — 6.30 p.m. of Shrijuku Kosei Nerkin Kukion, Yodo Ticker P.K. (2012).7000 Tokyo, Feb. 2423 — 6.30 p.m. of Shrijuku Kokei Tokyo, Feb. 2423 — 6.30 p.m. of Shrijuku Kokeido, Y4,000 Y4,500, Festind C.2400.9999 Tokyo, Morch 6 J. 6.30 p.m. of Shribuya Kokeido, Y3,000 Y400 (23.252).16 .50 p.m. of Shribuya Kokeido, Y3,000

42,500, Pestivo U3-2003/9997 Chayo, Mayot Dio JAMS ORCHESTRA Kajoo, Alexandra Da pm. of Shibaya (Kakida, 43,000-Kajoo, Aarath 7 – 6-30 pm. of Colorada Kan-i Hoken Hail, 43,0003-44,000, 03-252-1511 SUTHORE JOHNAY AND THE JUKES Tokyo, March 11-12 – 6-30 pm. of Korokeen Hail, 44,500, Smath 03-444-57151 – Cark Perform

## **On the Cover** 2 Advertiser, Lafayette, La. Fri., Jan. 2, 1987 **Rick Danko: Music brings us together** Editor's Note: The Band will perform tonight at Grant Street been exposed to, but the result was Dancehall starting at 10 p.m. Trickets or still at even they couldn't are available through Select A-Seat outlets for \$10 advance and \$12 at the second advance advance advance and \$12 at the second advance advan

Darkenial starting at top Int. Treeds are available through Select A-Seat outlets for \$10 advance and \$12 at the door. Their music broke through the chaos of psychedelia to influence enormously, if not reroute, the entire direction of rock music. The Band oconstrate of the theory of the theory country and rhythm and blues music in the summer of 1968 when Capitol Records released an album called "Music from Big Pink." The Banko, Garth Hudson, Jim Weider and new Member, Fred Carter Jr. By then, the group was already a seasoned road band, comprised of our Canadians and one guy from Arkansas. They had started in 1961 with "The Hawk." Rockin' Ronnie Hawkins and built a reputation as a hard working, louder than a freight train rockabilly band. Mance halls across the Canadian dance halls across the Canadian forcinces and down. South in the state of Arkansas. By 1965, they had gone off on their stee of Arkansas. By 1965, they had gone off on their Suban first heard about them. They Dylan first heard about them. They completed a world tour with Dylan insys.

competed a world tour with Dylan in 1966. Big Pink was an otherwise ordi-nary, middle-class ranch house nestled in the foot hills of the Catskills near Woodstock, N.Y. The house, Helm recalled, "was painted a nice Saturday night pink." In the cellar, they rehearsed with Dylan, who was recovering from a motorcycle accident. These early recordings would later become the legendary. "Basement Tapes" which profoundly changed Dylan's music as much as it did The Band's. The music they made was drawn



of 1969 and by January, 1970, they were featured on the cover of *Time*. Their third album, "Stage Fright," was recorded at the Woodstock Playhouse in 1970. Other albums followed.

albums followed. There was the live album called "Rock of Ages," recorded on the eclipse of the New Year, 1971-72. By 1974, they were on tour with Dylan again and the reunion resulted in two albums, "Planet Waves" and "Before the Flood." On Thanksgiving 1976, they played Winterland once more. The concert was filmed by Martin Scorses who called it "The Last Waltz" and it is considered to be the greatest concert film ever made. After the movie, the members went on to pursue solo careers. careers

In 1983, they reunited and Band fans brought their children to the shows to hear the music that had influenced a generation. A new audience confirmed that The Band's music was special and that their musical stories, twisted fables deep-rooted in American tradition, had withstood the test of time. "It's the music that brings us back together," said Danko in a recent phone interview. "It always will."

They toured Canada and Japan and joined Crosby, Stills and Nash and joined Crosby, Stills and Nash on their national tour. In the fall of 1985, Helm went to Arkansas to work on a film in which the other members have parts. Helm has also appeared in "The Right Stuff," "Coal Miner's Daughter" and "The Dollmaker."

Dollmaker." The night after their Grant Street The night after their Grant Street appearance, The Band will perform at Tipitina's in New Orleans. The show will taped for presentation over WYES-TV in New Orleans. Their tour will again take them to been the strength of the strength of the strength tener to the strength of the strengt Japan

(From left) Garth Hudson, Jim Weider, Levon Helm and Rick Danko. Not shown is Fred Carter

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## Music

What a Band There's certainly no last waltz for Rick Danko and company

Rick Danko takes a long, deep yawn after finishing another oring sound check. "You look tired," someone says to the singer-bass player as he walks as the singer-bass player as he walks as downs a bottle of Perrier. "Heck, "Naw, it's just an act," he laughs as he downs a bottle of Perrier. "Heck, the night's still young." "Rick Danko tired? He would never permit it. He's having too much fun. He and The Band are back, on the road, and getting ready to record the first studio album in 10 years. "Music is a mainstay in my life," he says, hours later after completing a successful two-night stand. "Td go crazy without it.

### The Band discography ALBUMS

ALDUNS Mulc from the Big Pink (1963) The Band (1969) Stage Fright (1970) Cahoots (1970) Cahoots (1972) Mondag Matinee (1973) Northem Lights/Southern Cross (1975) The Bast of The Band (1976) Islands (1977) The Last Waltz (1978) Anthology (1978) With Bob Dylan

With Bob Dylan anet Waves (1974) efore the Flood (1974) ne Basement Tapes (1975)

SINGLES

SINGLES The Weight (1968) Up on Crippie Creek (1969) Rag Mamma Rag (1970) Time to kill (1970) Camival (1971) Don't Do it (1972) (I Don't Want to Hang Up) My Rock and Rall Shoes (1972) Ain't Got No Home (1973) The Third Man Theme (1974) Ophelia (1976) Wilght (1976) Georgia on My Mind (1976)



"I'm very thankful that we have a great following and that I'm able to get away with whatever I'm getting away with." Wait a minute, what about "The Last Waltz"? On Thanksgiving night 1976, some of the top names in rock gathered for The Band's farewell concert at the Winterland in San Francisco. Fans of this popular, laid-back group got to see the event on film over a year later. Well, now The Band's history can be broken into two categories -- BW and AW, Before and After Waltz. "For me, 'The Last Waltz' was a beginning." Danko says. "When we did it, we did it to keep the cast afloat. Before, between each album, I was kind of forced into dumb sabbaticals. Since 'The Last Waltz,' I've been able to do what I want without going to a psychiatrist."

**DANKO, 44**, and Band founder Levon Helm both have homes in the Catskill Mountains of New York, but After Waltz, Danko temporarily moved to Malibu, Calif., where he and his teen-aged kids "turned into beach bums." bums.

After solo efforts, in 1981 AW, Helm and Danko started jamming together again. "Then when Garth (Hudson) heard we were having so much fun, he got back involved. It just sort of happened." The new, reorganized Band, includ-ing Richard Manuel on keyboards and drums, was missing only one original member — Robbie Robert-son, who wrote the bulk of their hits, such as "The Weight" and "Up on Cripple Creek." Robertson was busy



THE BAND: Hudson, Jim Weider, Helm and Danko.

acting and producing records. Things were rolling along fine. The Band was packing them in, young and old, at large venues all across the States. But then, a year ago March 4, Manuel returned to his hotel room after a gig in Winter Park, Fla., and hanged himself. No suicide note was

found, only puzzling the situation Manuel's death was a jolt to The "I couldn't believe what Richard did," Danko says. See BAND, Page 21

SUNDAY, MARCH 8, 1987

# Band

### From Page 20

Did he have any idea Manuel was

despondent? "Absolutely not. . . . I might have forgotten we'd act like Jesse and Frank James sometimes, doing crazy things and then he would elude to something, that something was

"Some people just can't stand the pressure. I'll always be the same person, whether I have \$50 million or 50 cents. Keeping good people 50 cents. Keeping good people around me has helped. I have three kids, I'm raising a family, I have a good home. My wife Elizabeth has raised me and my kids the past 15 years

Danko says The Band never considered breaking up for good after Manuel's death. The subject never came up. The Band forges on and so does Danko. "I never have any doubts," he says.

"I never have any douots," ne says. "I'm very consistent with the way I live my life. I consider myself an artist... I don't work for a living. An artist does whatever he wants to."

He certainly doesn't have any doubts that The Band are still in the hearts and minds of many American rock fans. Before its tour of Japan, the group had sellout shows on the East Coast. Fellow '60s rockers Taj Mahal and Hot Tuna joined them on the tour.

As soon as The Band returned to the States, they began another stint in the East. Danko expected J.J. Cale and Leon Russell to pay them visits on stage. The Band has always had a large

circle of friends, dating back to the early '60s when Helm moved to Canada to play with rockabilly's Ronnie Hawkins. The others even-tually followed suit, split from Haw-kins and became known as Levon and The Hawkin The Hawks.

They were relatively unknown un-til Bob Dylan called in the summer of 1965 BW and asked them to tour with him. After a motorcycle accident in 1966, Dylan hibernated in upstate New York where he and The Band (with a new name) recorded "The Basement Tapes." It was available only in bootleg form until 1975 BW when it was officially released. Combining country and rock with strong gospel harmonies, The Band became cult figures in their own right.

"When I was young, we were looking for success," Danko says. "But now I resent the corporate, football structure. I don't have to do what the old man says, because I'm becoming the old man now. We play by our own rules . . . that makes life a lot simplier.'

Several years down the road, the Rock and Roll Hall of Fame might have The Band on its list of potential inductees. But Danko won't be holding his breath. "It would be an honor," he says,

"It would be an honor, "ne says, "but it wouldn't change my life any. I'm just thankful that the older people have handed us down to the younger ones." \* \* \*

## Blues harmonica player Paul Butterfield dies at 44

New York Times NEW YORK — Paul Butterfield, the harmonica player who led the Butterfield Blues Band, was found dead Monday at his apartment in Los Angeles. He was 44 years old. The Butterfield band helped

bring Chicago blues to the rock au-dience in the 1960s, and spawned other leading blues and rock bands. It also became the

first electric band to back Bob Dylan



monica as a teen-ager, sitting in at clubs on the South Side of Chicago with such important blues musi-cians as Howlin' Wolf, Otis Rush, Magic Sam and the harmonica player Little Walter, Mr. Butter-field's main influence.

field's main influence. With Elvin Bishop, a guitarist whom he met while attending the University of Chicago, Butterfield formed the first Butterfield Blues Band in the early 1960s. The group added elements of rock and soul music to Chicago blues. In 1965, the group performed with electric gui-

tars at the Newport Folk Festival in Rhode Island, ending a longstand-ing rule against the use of amplified instruments; at that festival, the group also backed Bob Dylan. The Butterfield Blues Band was a major concert draw in the 1960s; its 1966 album "East-West" looked to-ward Indian music, one of the first rock albums to do so. Butterfield also performed on Muddy Waters's also performed on Muddy Waters's 1969 album "Fathers and Sons." As the Butterfield Blues Band's direction veered between soul, blues and rock, two of the group's gui-tarists, Michael Bloomfield and

tarists, Michael Bloomfield and Elvin Bishop, left to form their own bands, Electric Flag and the Elvin Bishop Group. The Butterfield Blues Band dis-solved in 1972, and Butterfield be-came part of a loose axis of musi-cians in the Woodstock, N.Y., area. He led the short-lived band Better Days in the early 1970s, and colla-borated with the Band's drummer, Levon Helm (in Helm's R.C.O. All-Stars), and with its bassist, Rick Danko, in the Danko-Butterfield Stars), and with its bassist, Rick Danko, in the Danko-Butterfield Band, which performed through the 1980s in New York City. He per-formed at the Band's farewell con-cert in 1976, which was filmed as The Last Waltz. Butterfield is survived by two sons Lae and Cabriel

sons, Lee and Gabriel.

#### **Butterfield Aid**

Rick Danko, Dr. John and other well-known singers will join tomorrow night at 9:15 at the Lone Star Cafe in a benefit show for the children of the late Paul Butterfield.

Johnny Winter, Ri-chie Havens and Hap-py Traum may also play. Butterfield, who died last week at the age of 44, was a regu-lar performer at the Lone Star, 13th St. and Fifth Ave. Admission \$15; call 212-242-1664.



Tokyo, Japan, February 25, 1987

DAILY NEWS, Saturday, November 28, 1987

## The Return of the Faithfull



e Falthfull

Marianne Faithfull was the quintessential British "bird" of the She was wealthy, she was talented, she dated Mick Jagger.

She was Swinging London in a blond package that inspired male fantasies from Hollywood to Ham-burg burg.

burg. She was also, by de-cade's end, a junkie, and the mere fact she survived is a sign that the gods had one smile left for her. These days, she's sing-ing again, the bird's voice now filtered through gravel and the material a whole lot starker. Musically, it's a change for the bet-ter, though it's not apt to rekindle the international fantasy market. Faithfull makes a rare New York

Faithfull makes a rare New York stop tomorrow night through Tuesday at the Bottom Line.



She's singing with a pretty good band that includes Bill Frisell, Garth Hudson, J.T. Lewis, Dr. John, Fernan-do Saunders, Alan Smallwood and Lew Soloff.

The Bottom Line is at 15 W. Fourth St. Shows are at 8 and 11 p.m. Tickets are \$13.50. For information, call (212) 228-6300. — David Hinckley



STRANGE WEATHER (4:13) TOM WAITS/KATHLEEN BRENNAN IALMA MUSIC

MARIANNE FAITHFULL - VOCAL **BILL FRISELL - GUITARS** FERNANDO SAUNDERS - BASS GARTH HUDSON - ACCORDIANS

Tallahassee Democrat/Fri., July 10, 1987

The title track is a 1987 piece from genius composer-singer and fellow gravel-voice Tom Waits. Ex-Band member Garth Hudson provides the sad accordions while Faithfull croons, "Strange a woman tries to save, what a man will try to drown.... And a love like ours my dear, Is best measured when it's down, And I never buy umbrellas, For there's always one around." Repeated listening should keep the gin companies in business.

# Danko holds The Band together

NIAGARA FALLS, Ont. (CP) — Rick Danko puts down his coffee, looks up and smiles. Retirement hasn't been treating him badly.

"I like to play — I'm just glad that we don't have to do it every night," said Danko, best known as The Band's bassist. "If you don't run it into the ground, it doesn't become hectic. You look forward to it."

Danko and his colleagues in The Band — guitarist Robbie Robertson, organist Garth Hudson, pianist Richard Manuel and drummer Levon Helm — were all Canadianborn except the Arkansas-bred Helm. Danko was born 44 years ago in Simcoe, Ont.

In the early 1960s, the group got its road legs by touring across North America, backing Toronto rocker Ronnie Hawkins. It became known, however, as the group that backed Bob Dylan after he went electric, shocking the folk world.

Named simply The Band, it went on to become one of the most critically acclaimed groups of the early 1970s, playing and recording its own material, most of which Robertson wrote.

Robertson left the group 11 years ago, but the remaining members continued to tour on and off as The Band, even after Manuel killed himself two years ago.

Danko has done occasional solo tours, but has kept them short and spread out as part of his "retirement program."

A swing through the northeastern United States brought Danko, who lives in Woodstock, N.Y., to Niagara Falls and Toronto in early November.

"Sometimes, when I was younger, I would either stay home too long or stay away from home too long," Danko said. "We've been home a couple of weeks, so it was nice to



BASS PLAYER RICK DANKO (RIGHT) AND HARMONICA PLAYER SREDNI VOLLMER . . . Danko, best known for his work in The Band, is on a self-styled 'retirement program'

Photo by The CANADIAN PRESS

get out of the house."

While keeping up live appearances, Danko hasn't put out any new material since his 1978 solo album, Rick Danko, which included the cult hit Java Blues.

"I didn't feel like it," he explained. "I just don't like the idea of throwing something out there to throw it out there. Remember, I retired 10 years ago."

But Danko said The Band is looking for a record deal. For the last three years, the group has been recording, filming performances and making videos. The Band plans to make a movie out of some South American shows planned for this winter.

Danko appears on one song

on Robertson's just-released solo effort, which also features Hudson.

Danko doesn't rule out the possibility of future work with Robertson. But the possibility of a full Band reunion vanished when Manuel hanged himself.

Michael Pollack, a recording engineer who is handling the sound on Danko's tour, said Manuel was putting an album together when he died. Pollack said Hudson took over the tapes and, with help from Danko and Helm, Manuel's record was completed. It has yet to be released.

On his solo dates, Danko is assisted by harmonica player Sredni Vollmer. Their acoustic sets include Band classics like The Weight and Stage Fright, and stripped-down standards like Willie Dixon's Little Red Rooster.

Danko said he likes playing any size show. The Niagara Falls date, a favor to family in the area, was at a 250-seat club; a recent festival featuring The Band in Portugal attracted 250,000.

But Danko is adamant he doesn't want to see The Band become a nostalgia act.

"The kids (at the shows) are real supportive," he said. "They love the energy, and they love an honest effort. When something becomes nostalgic, people are just there for the money.

"We're not here for the money. We know better."







taught by RICK DANKO

Average of the second s

trademarks of The Band's unique sound.

This wonderful one-hour instructional video details some of the **exercises, picking techniques, and musical ideas** that have formed his style through the years. With his characteristic enthusiasm and good humor, Rick teaches:

- The proper way to play scales
- Several exercises to provide you with great bass lines
  His use of a flat pick and the palm of his right hand to get
- his unique, percussive sound • Tips on how he coordinates his playing with a drummer
- Rhythm tracks to practice what you have learned

Also included in this video are an interview in which Rick describes his influences and experiences, and an intimate performance of a song played jam-style with some of his Woodstock friends. This tape is a wonderful treat, not only for bass players, but for anyone interested in the music of this legendary performer.

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Andy Robinson, Happy Traum, Rick Danko, Shredni Vollmer.



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THE BOSTON GLOBE THURSDAY, AUGUST 6, 1987 Helm, Weinberg concert bridges two generations

LEVON HELM, MAX WEINBERG With Hans Thees stage on Tuesday. By Steve Morse Globe Staff

By Steve Morse Globe Staff The most discussed pairing of pop figures this summer has been that of Bob Dylan and the Grate-**Music Teview** In Dead. But for drummers, a special even has been the tour of two friends. Band and Max Weinberg of Bruce Sprinsten & the E Street Band. Weinberg has the star creden-tials, but is the underling in this case. As a young drumming stu-dent, he first heard Heim play with the Band at the Garden State Arts Center in New Jersey in 1966. He was influenced by Heim's Southern-fried, back porch boogle – and later inter-viewed him for his book about rock drummers, "The Big Beat" (Contemporary Books, Chicago, 1944. The lovingly constructed interview finds Weinberg and Helm rapping about the Memphis techniques of putting tape on cymbals so they won't ring so Joud, and taping towels to drum heads to flatten their sound. With Springsten aff the road

this year to write songs lexcept for a spontaneous gig at the Stone Pony in Asbury Park recently), Weinberg was free to accept Helm's invitation to tour. Before two crowded houses at Nightstage. they enjoyed a good-natured ex-change of rim shots without a whiff of commercialism. The even-ing could have used more electric-ity from the laid-back players, but as a clinic of Southern grooves, it was hard to beat. was hard to beat.

was hard to beat. Following a handsome acoustic delta-bues et by Holland's Hans Theessink (known as the "Euro Bluesman"). Helm's six-piece group played standards from his Band period - "Ophelia." 'Rag Mama Rag," and "Cripple Creek." They also jazzed up Memphis nug-gets such as AI Green's "Take Me to the River' (their best song of the night) and obscurities such as an early Chuck Berry song." Deep Feeling." capped by a Link Wray-ish solo by guitarist Jim Welder. Heim switched off on harmoni-

Heim switched off on harmoni Helm switched off on harmoni-ca and mandolin, but the liveliest music was made when he sat down and played double drums with Weinberg. At those mo-ments, it all came together and the two friends exchanged smiles bridging their generations. j

# Weinberg to perform with 'hero' Helm

LEVON HELM'S ALL-STARS, featuring LEVON HELM'S ALL-STARS, feature Max Weinberg, are scheduled to perform Saturday at the Stone Pony, 913 Ocean Ave., Asbury Park. Tickets are \$7. The music begins at 10:30 p.m.

By ROBERT SANTELLI

The first time E Street Band drum-mer Max Weinberg saw Levon Helm and the Band perform in concert was way back in 1969 at the Garden State Arts Center.

It was five years before Weinberg would join up with Bruce Springsteen and even longer until Weinberg would get to meet Helm, one of his drum heroes.

"I remember Levon's feel as a drummer was just so great," Weinberg said in a recent interview. "The emo-tion in his playing was such that you couldn't help but be moved by it." Some 15 years after that concert, and after Weinberg had established himself as a top-rated rock drummer, who had influenced him and the course of rock 'n' roll drumming. Called "The Big Beat (Conversations with Rock's

the second second second second second second

Great Drummers)" the book consisted of interviews with such drummers as the Beatles' Ringo Starr, the Rolling Stones' Charlie Watts, D.J. Fontana of Elvis Presley's back-up band, and Le-von Helm. In fact, Helm was one of the very first dru ners to be inter

"We hit it off right away," said Weinberg. "We connected musically and talked about playing together some dav

day." Soon after "The Big Beat" was published however, Weinberg embarked on the worldwide "Born in the U.S.A." tour with Springsteen and the rest of the E Street Band, while Helm and the Band (except for guitarist Robbie Rob-ertson) also went on tour.

ertson) also went on tour. But what is meant to be, will be. A few months ago Weinberg was in Woodstock, N.Y., Helm's hometown, and decided to pay a visit to his drum-mer friend. "It was great seeing him again," Weinberg said. "We talked about a lot of things, including playing together. A month later 1 got a call from Levon. He said he wanted to do comathine totally different mutically from Levon. He said he wanted to do something totally different, musically. He wanted to stretch out a bit, and he asked me if I'd be interested in playing with his band. I said yes right away." The All-Stars, as they're called, con-sist of Weinberg and Helm on drums, although Helm also plays mandoin and guitar and sings; guitarist Joey Weider,

bass player Fred Campbell, sax player Paul Brandin and piano player and longtime friend of Helm's, Stan Szelest, Everyone except Weinberg lives in Woodstock. Weinberg lives at the Jer

voccastock. We note a the zero set show the zero set shore. The All-Stars' set list is sprinkled with old Band favorites, but it mostly consists of classic blues and R&B tunes that the group brings back to life. Songs such as the obscure Chuck Berry instru-mental "Deep Feeling", "Yazoo Street Scandal," from Bob Dylan and the Band's album "The Basement Tapes," and the old gems, "Don't Ya Tell Henry" and "Milkcow Blues" are set highlights. How does the band work with two drummers? "It's a fine, fine situation," said

How does the band work what the drummers? "It's a fine, fine situation," said Helm. "Max is one of the top drum-mers I know. His style is very schooled, yet he can kick the drums around. He's a wise player. "My style is looser. When the two of us play, it's like playin' catch. I'll hold down homeplate and he'll do some fancy footwork. Then

he'll do the same for me and I'll step out a little."

Pretty rich routine for a 19-year-old. Incidentally, Hawkins

Pretexp first number of a start of the second start of the second

But it turned out well," said

cal touch

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ax Weinberg, Bruce Springsteen & Patti Scialfa at the Stone Pony, Asbury Park, NJ, August 22, 1987

# The beat goes on, together playing in clubs and dance spots on weekends. "I went into Canada, playing shows there. That's where I met Garth Hudson and Rick Danko and joined the Hawks that backed Ronnie Hawkins," Helm seid

### By JANE SCOTT

2 23 2 × 1 . . . . .

We joke a lot about adding a little Spike Jones stuff," said Levon

Helm. But even if he doesn't, seeing demon drummer Helm (of the

Helm. But even if he doesn't seeing demon drummer Helm (of the old Band) and Max Weinberg (of Bruce Springsteen's E Street Band) together on the same stage could be kick enough or most rock lovers. The duo will whip into Peabody's DownUnder Sept 28, with a back-up quartet If the a Cleveland first. Helm has other irons in the fire — he is featured in the movie, "End of Line" — but music is his main focus. "Ive been playing a couple of months now with Mighty Max," said Helm, on the phone from Wood-said hel's play some shows. We've sat in each other's jam sessions and just got talking about play-ing together."

ing together." All right, you've heard of many bands with double guitars, but double drummers? "We'll just bounce it all around," Helm said. "This isn't a Band or an E Street group. We play mostly a mix of good rocking stuff and some slow tender stuff.

ome slow tender stuff. "We'll each do rock 'n' roll ongs. I might do the old Motown me, 'Baby Don't Do It.' But we hange night to night. We don't ike to do the same set over and war".

enjoy playing, and I enjoy crowds. We try to get the crowd jumping.'

days, one that guitarist Robbie Robertson and the late keyboard player Richard Manuel did. It didn't appear on an album,

dich t appear on an album, though. "We usually have a pretty good time," Helm added. "I enjoy playing, and I enjoy crowds. We try to ge the crowd jumping." Helm also enjoys singing and playing the mandolin and the hunched over his mandolin and sang the rousing "Rag Mama Rag" from the group's second album, "The Band," at the Front Row four years ago? Later, he prought out his hot harmonica. for "Milk Cow Boogie" and soloed on "Java Blues."

Two years ago, the Band ripped up the Blossom Music stage with Crosby, Stills and Nash.

Nash. Helm started all this in Elaine, Ark., population 750 then, on borrowed drums ("the best set in the pawn shop"). He was the only American among four Cana-dians in the Band — originally organ/sarophone player Garth Hudson, bassist Rick Danko, gui-tarist Robertson and nianist He might do "Yazoo Street," Hudson, bassist Rick Danko, gui-an old tune from the "Big Pink" tarist Robertson and pianist



Levon Heirn, without nis tomou Manuel. That was the group that backed and toured with Bob Dylan and had its own heavy hit LP, "Music from Big Pink" with "The Weight" single in 1968. "I guest got into music to get away from cotton farming," Helm said. His father was musical, though, and his mother sang in church. Helm tuned into radio early.

Freish Berra. "I'll never forget Smiley Lewis, playing piano on 'I Hear You Knocking." A great sounding tenor voice. I was 7 or so. And I'd look for jukeboxes with 'Feels So Good' by Junior Parker. All those good horns and rhythm section." He also loved Sonny Boy Williamson's music. By his last couple of years in Marvell High School, Helm was

"But it turned out well," said Helm. Then came Dylan's motor-cycle accident in 1966. Dylan moved to Woodstock to recover and the Band moved there to be with him. That's when they worked on "The Basement Tapes" with Dylan. Later, they played on his live album, "Planet Waves." in 1974. The Band finally hung it up in 1976 after eight years. For its final fing, it invited what was then the greatest lineup of falent available, from Joni Mitchell, COTINUED ON PAGE 43 CONTINUED ON PAGE 43

> ber, died a year ago March in his motel room in Winter Park, Fla., a suicide.

> suicide. "That hurt us all, of course. But that's part of life," Helm said. A group of 'locals' (most of them from around Woodstock) will play with Helm and Weinberg at Pea-body's. This will include Jimmy Weider on guitar, Paul Branin on horns and guitar, and Frank Camp-bell on best bell on bass.

> So will this little group stay together? Produce an album?

"We don't know. If it turns into a good show, we might," Helm said.

The group will do the King Bis-cuit Blues Festival in Helena, Ark., on Oct. 8. Helm's old idol, Sonny Boy Williamson, will be there.

Helm will be banging a snare drum that Grateful Dead's Billy Kreutzman gave him about 10 years ago as well as a new set of cymbals.

"We're having fun. I like the music rough and raw, a bit on the rare side," he said.

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## Beat FROM PAGE 39

Muddy Waters, Neil Young, Neil Diamond, Ron Wood, Van Morri-son and Ringo Starr to old slo-w-hand, Eric Clapton. You may have seen a recap of their swan song in the documentary, "The Last Waltz."

Waltz." Helm didn't realize how many more movie options would come his way. He played Loretta Lynn's (Cissy Spacek's) father in "Coal Miner's Daughter." "Now that was funt to do." Helm, said. "I was sure surprised to get the opportunity. Course. I knew Tommy Lee Jones who plays." the opportunity. Course. I knew Tommy Lee Jones, who plays Mooney, Loretta's husband in the film. They treat you real easy on the set. They got people around to keep you from putting on two left shoes. Kind of lead you around. I kept close to the catering truck and did what the director told me to do."

Helm supported Wilford Brim-

ley and Mary Steenburgen in "End of Line," a railroad flick. "I liked doing that, too. We steal a railroad train and go plead our case. The train is sort of like the old Rock Island Line that went work ond event."

The Band members went their own way, too. The group has a strong bond, but gives each other the freedom to finesse other projects. Robertson is making a mudle aloum

do something, maybe a gig as just Garth Hudson, we'd show up for him. That might make a pretty good jam session."

Manuel, as you probably remem-

north and south.

"And Rick gets a group together whenever he wants to. He plays the troubadour, packs up his guitar and plays in colleges Garth is up-to-date on all the technology. He knows wattages and things. and enjoys the hunt for modern studio sounds. He's connected with a cou-ple of studios here in Woodstock and in California. If he wanted to do something, maybe a gig as just

"When the two of us play, it's

like plavin' catch. - Max Weinberg

he'll do the same for me and I'll step out a little." "For me to play with Levon is a thrill and an honor," said Weinberg, "This is definitely something I always wanted to do. I think we sound real good together. What we have is a hard-driving blues band." The Stone Pony performance will mark only the third time Weinberg has played with Helm and the All-Stars. Three weeks ago the All-Stars played a benefit in Woodstock, and the next right they performed at the Lone Star Cafe in New York City. There are plans for Weinberg and the All-Stars to continue to play to-gether, providing Springsteen doesn't call the E Street Band together to tour after the release of his new album, "Tunnel of Love" in late September. But, as Helm says, "We're not locked into anything. We'll play some good music. We'll have a good time doing it too, and hopefully, so will everyone else. That's what this band is really all about — having a good time.

'We usually have a pretty good time. I

## Drummer duo among beat generation's best

## By JANE SCOTT

Max Weinberg and Levon Helm were standing around outside the entrance of Peabody's DownUnder

entrance of Peabody's DownUnder Saurday night chatting with fans. "Hey, it's about that time." said Helm, stepping through the side door onto the stage. It was that kind of a loose-leaf, casual show, too. But then you knew it wouldn't be the usual Flats fare when you saw two big drum fare when you saw two big drum setups smack in the middle of the

stage. Of couse Weinberg and Helm aren't your usual drummers. Wein-berg, dark-haired with blackaren't your usan dudantes, wen berg, dark-haired with black-rimmed glasses, is master of the sticks for one of the top bands in the world, Bruce Springsteen's E Street Band. Helm, slightly older, is drummer for that legendary group, the Band, which used to back Bob Dylan. They've jammed before, but this is their first tour together. Helm has said that he just called "Mighty Max" up one day and said let's play some shows. Nothing fancy, True, but from the first note of their first piece, the 42-year-old "Caledonia," you knew that this six-pack was a bunch of real pros. Weinberg is a demon drummer, a joy to watch, but not flashy. Over on the right, Paul Branin was such a standout on sax he practically

on the right. Paul Branin was such a standout on sax he practically scraped the stratosphere in Can-nonball Adderley's "Jive Samba." He got a delightful jazzy sound and a miniovation. But then he was playing three notes at once with his harmonizer. Own on the left Stan Stales

Day in the set of the

MUSIC MAX WEINBERG and LEVON HELM

However, the concert never became "Dueling Drumsticks DownUnder." Helm played the bass pedals with his feet, but he

DownUnder." Helm played the bass pedals with his feet, but he sang and played harmonica on most of the songs. On "Rag, Mamma, Rag." a 1969 Band song, he brought out an electric mando-lin. "Cripple Creek!" ... "Milk Cow Blues!" ... "No, play what you like." yelled the crowd. Helm did sing the catchy "Milk Cow Blues" at the first of two shows Saturday night, the one he did at the Front Row four years ago. Helm picked up his mandolin again for an amusing. fast-clipped piece. "Don't You Tell Henry." Then suddenly it was over. The band walked out the side door and into the street, without an encore. "No backstage for us." Weinberg said before the first show. No, the show didn't clip along like clockwork. Now and then the drummers would put their heads together and decide what song to do. "You never knew what song

do. "You never knew what song would be next," bassist Campbell said after the show. But that's their style, and it keeps the show hopping

Unfortunately Peabody's wasn't jumping; the attendance wasn't quite 150. But then Levon Helm and the All Stars Featuring Max and the All Stars Featuring Max Weinberg were up against a qua-druple play — Eddie Murphy in a sell-out at the Coliseum, the Beat Farmers at Barney Google's in Richfield, Scruffy the Cat at the Phantasy Nite Club and a whopper WIXY-WMJI night that packed Maxwell's Maxwell's.

Maxwell's. So is Springsteen swinging here soon? "You never can tell," Wein-berg answered. You could tell how 15-60-75, a.k.a. the Numbers Band, the night's opener, has deftly moved from blues to a bluesy rock. The Akron-based sextet scored with five songs from its current Water Bros. LP,



Stickman Levon Helm

"Among the Wandering." three unrecorded songs and "Summer Fever" from a previous LP, "Num-bers Band 2."

Frontman/singer/guitarist Robert Kidney's intensity was at fever pitch in "The Risk of Love" and "The Push and the Shove," show-ing why these are the choice of col-lege radio. However, a new one,

"Hot Wire," that built up slowly like an approaching storm was just as intriguing. The band (also brother Jack Kid-ney on keyboards and tenor sax, David Robinson on drums, Steve Calabria on bass, Michael Stacey on guitar and Terry Hynde, brother of Pretender Chrissie Hynde, on alto sax) form a strong but fluid group that deserves more success.

8-THE COURIER-INDEX, Thurs., Oct. 1, 1987

### Helm to perform at blues festival in Helena Oct. 9

Levon Helm, a native of Marvell, is slated as the feature artist Friday, Oct. 9 at the King Biscuit Blues Festival in Helena. Helm, and a group of All Star musicians from the New York area, will take the stage around 9 p.m., Fri-

day evening. Preceding Levon Helm & The All Stars, on Friday night, will be The Jelly Roll Kings, featuring Frank Frost, Big Jack Johnson and Sam Carr. Also appearing Friday night will be Lonnie Shields, a native of Helena, and an up and coming young blues performer.

The quality of blues music continues Saturday, with a line-up that includes, George Jackson, Jessie Mae Hemphill, Dr. Iriah Ross, Pine Top Perkins, Robert Jr. Lockwood & Band, Anson Funderburg & the Rockets, featuring Sam Myers, and Greg Fingers Taylor, Johnny Copeland and James Cotton.

Saturday's activities will begin at 10 a.m., with Arts & Crafts, Antiques, Kiddie Rides, Games, Ham Radio Exhibition, Magicians, Jugglers, Wrist Wrestling, Cheerleader competition, and more! The Blues stage

and Gospel stage will begin at noon. The King Biscuit Blues Festival is a "FREE" outdoor street Festival, presented by Main Street Helena, Inc., Miller Brewing Co.'s Genuine Draft, Helena's Advertising & Tour-ist Promotion Commission, R.C. Cola, Southwestern Bell Telephone, and The Biscuit Booster Club.

For more information call, Executive Director of Main Street, Peggy Sims (501) 338-9144, or Festival Chairman, George Hays (501) 338-8361.

# ARKANSAS GAZETTE Friday, October 9, 1987 ...



# It's King Biscuit time again at Helena

By Dorothy Cox

evon Helm, the Marvell na tive who made a seemingly effortless transition from ac clanned rock drummer to an Oscar nomince for his performance in "Coal Miner's Daughter," will be one of the many well known musi cians appearing today and Sat urday at the free King Biscuit Blues Festival in downtown Hel ena.

There will be three stages of en tertainment for the event, now in its second year. A blues stage, a gospel stage for area gospel choirs. quartets and soloists, and a special events stage for contests, exhibitions and other events (including R.C Cola and Moon Pie eating. wrist wrestling and bubble gum blowing contests)

Helm, who started his musical career in the Helena area with 1950s rockers Ronnie Hawkins and the Hawks before joining the

has deserved for years.

celebrated .0s group the Band. will appear with his new group. the All Stars, at 9 p m today

Preceeding fum at 7:30 p.m. will be up and coming Helena blues guitarist Loume Shields, who reords on the Rooster Blues label at Chicago The Jelly Roll Kings trio (whose members formed the nu cleas of Sonny Boy Williamson's Mississippi band) will open to day's lineup at 6.30 p m

The music continues Saturday with Mississippi blues guitarist George Jackson at noon; Jessie Mae Hemphill, whose traditional buies guitar and vocals have taken her from Mississippi to Europe and Scandinavia, at 1 p.m.: Dr. Isiah Ross, "the harmonica boss," at 2 p.m.: Robert (dr.) Lockwood of Helena, protege of the legendary Robert Johnson, at 3 p.m.; Anson Funderburg and the Rockets, featuring vocalist Sam Myers and harmonica player Greg (Fingers) Tayfor (of Jimmy Buffet's Coral Reefer Band), at 5 p.m.: Johnny



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Copeland, known for his blending of Delta blues and African rhythms, at 7 p.m., and "singer, stomper and harp-player extraor-dinaire" James Cotton and his

band at 9 p.m. as the headliner act. Arts and crafts will be for show and sale beginning at 10 a.m. Saturday

#### ARKANSAS GAZETTE Sunday, August 2, 1987

A COUPLE OF MY favorites - Levon Helm and Joe Ely --played recently at the Lone Star Cafe, that famous music spot at New York City. Ely played July 15 at the Manhattan hangout and Keith Richards and a couple of members of the Moody Blues reportedly were there to hear

#### the Lubbock flash perform songs from his new album, "Lord of the Highway," which recently was released on the Hightone label. Experts are say-ing this may be the LP to propel Ely into the limetight he richly has descruted for roam Helm was at the Lone Star playing with the latest version of his All-Stars, which this time include Mighty Max Weinberg, the drums er for Bru steen's E-Street Band.

Helm apparently is tired of his continued reformations with The Band. The Cate Broth-

ce Sprin ×.

ers were backstage at the Ar-kansas River Blues Festival and said that since the suicide of Band member kichard Manuel the Band experience hasn't been that pleasurable for any-. one involv

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who plays a veteran railroad man, are beginning to attract national attention.

# Rockabilly singer Helm turns to acting

-de a corava

By DONALD LA BADIE Courier—Post Wire Service

It started in the 1950s when rockabilly singer

It started in the 1950s when rockabilly singer Ronnie Hawkins took Levon Helm, an 18-year-old singer-drummer-guitarist from Marvell, Ark., with him on a trek to Canada. Small pop musical groups are always loosely formed. Members might stay for a month or for years. Helm eventually went on to become the leader of Levon and the Hawks. He was later one of the central figures in the group. The Band. He began a non-andef for groep as a movie actor

He began an on-and-off career as a movie actor with "Coal Miner's Daughter." His role as Sissy Spacek's father won him an Oscar nomination.

LAST SUMMER, he came back to Arkansas from his home outside Woodstock, N.Y., to appear in "End of the Line." Both the film and Helm — as Leo, a genial, wide-eyed railroad veteran - are beginning to attract national attention

Wherever the picture has played, audiences have broken into spontaneous applause when --guiding a train engine through the night -- he delivers a monolog on a peculiar method for catching catfish.

### PROFILE

His hypnotic, Pied Piper presence makes it all but impossible to concentrate on anyone else henever he is on screen. He also held the spotlight on the set.

MARY STEENBURGEN, who played his wife, Rose, in "End of the Line" and was executive producer, said: "Levon is really bizarre in his ability to be a character. I've never met an actor like that. He has a strange ability just to walk into a scene and be completely natural and tell the truth at any moment. I don't really believe he knows the camera's there." Director Jay Russell puts it another way: "We had a big discussion at the beginning of the pic-ture about whether Levon would play and sing in the movie. I think he wanted to and was a little disappointed.

disappointed.

Well, it was my choice that for better or worse

he shouldn't. Leo is a trainman and not a musi-cian. He's not Levon, but Levon became Leo. "He has an amazing chameleon personality so that you never know exactly which Levon you're

going to meet off the set or the bandstand on any given day. All of them are fascinating.

"THERE ARE DAYS when he suddenly looks 10 years older, and then the next time you see him he looks 10 years younger. I think that's why audiences haven't realized the same actor did 'Coal Miner's Daughter, 'The Right Stuff, 'The Dollmaker,' Smooth Talk' and now my picture."

Hollywood suddenly took a much closer look at Helm after the first private screenings of "End of the Line." He has received a number of scripts in the last four months, including offers from major directors.

The fact that he wants to play and sing may have something to do with the fact that he decided to go with the film, "Boy's Life."

In Martin Scorsese's "The Last Waltz," the film In Martin Scorsese's "The Last Waltz," the film about The Band that is one of the best concert films ever made, he says about his home in Arkansas: "It's cotton country, rice country near Memphis but music is probably the greatest them." thing.

#### ARKANSAS GAZETTE Sunday, August 24, 1986 + +

"END OF THE LINE" film producers Mary Steenburgen, Lewis Allen, Peter Newman and Walker Stuart held a cast and crew party last week at Juanita's on Main Street.

last week at Juanita's on Main Street. The film is currently being shot at Little Rock and stars Mary, along with Wilford Brimley, Levon Helm, 'Barbara Barrie, Kevin Ba-con and Bob Balaban. Among the guests were Mary's husband, Malcolm McDowell, Le-von and Sandy Helm, Bob Balaban, Directof Jay Russell and co-author of the script John Wohlbruck. The film cast and crew were joined by-Governor Bill Clinton, B. J. and-Jimmy Moses, Connie Fails and Lesile Singer and Walt and D'Ahne Richardson.

and D'Anne Richardson.

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END OF THE LINE



The cast of the year in the sleeper of the year

-Jeffrey Lyons, INN/SNEAK PREVIEWS werful Southland Railroad Company closes in tiny Clifford, Arkansas, jobs are lost and the grim. But grizzled railroaders Haney (Wilford Cocoon) and Leo (Levon Helm of Coal

Miner's Daughter) refuse to give up. With shotguns and lunchboxes in hand, they "borrow" a loco-motive and set out for company headquarters in Chicago to have a little talk with the President.

Hitte tark with the President... End of the Line also features Holly Hunter (Broadcast News), Kevin Bacon (Footloose, She's Having a Baby), Mary Steenburgen (Melvin and Howard), and Bob Balaban (Close Encounters of the Third Kind). The soundtrac Andy Summers of The Police.

IMAGINE ENTERTAINMENT PRESENTS WILFORD BRIMLEY LEVON HELM in END OF THE LINE KEVIN BACON BOB BALABAN BARBARA BARRIE CLINT HOWARD HOLLY HUNTER MARY STEENBURGEN widd composiso and pergraved by ANDY SUMMERS decuting frouver Mary Steenburgen op Produced by Walker Stuart written by JAY RUSSELL and JOHN WHOLBRUCK produced by LEWIS ALLEN

AND PETER NEWMAN DIRECTED BY JAY RUSSELL



END OF THE LINE





END OF THE LINE



Levon Helm will narrate **TV** special

The former Elvis expert at RCA Records reminisces about the King of Rock and Roll. Page 51 A review of "Crazy About the Movies: Elvis '56." TV Magazine

#### BY JACK W. HILL

EVON HELM drums and sings in The Band, and has acted in such movies as "Coal hiner's Daughter," "The Right Stuff" and the made-in-Arkan-sas film "End of the Line," which is set for its world prem-iere Wednesday, Aug 28, at Lit-te Rock's UA Cinema 150 the-ater.

the MORTS UA CIDEME and the ater. Lately though, Helm has taken on a new role, that of narrator of "Craxy About the Mories: Zhira 36," a historical Works: Zhira 36," a historical only with Eivis Precley's life and times in one year - 1956. The show will be shown for the first time at 8 tonight, repeat-ing several more times in Aug-ust.

ing several more times in Aug-ust. "That was a good year there, 1986, for Eivis. If gure it's part of my geography, and I was honored when they asked me to do it back in the early spring. I abor of love, I guess," Helm said in a recent telephone in-terview from his manager's off-ice in Woodstock, N.Y. Helm sid in a recent Woodstock area, but grew up in Marvell (Phil-lips County), not far removed from. Memphis, where Eivis was 'still laboring as a truck driver as 1866 began. As the

year progressed, Elvis was able to give up his day job. Later Helm did the same. "I was probably in my early teens when I saw Elvis for the

ne, at the Catholic Club ell, a place that brought along with Carl Perkins ohnny Cash," Helm "Seeing them and Elvis



#### A star is born in 'Elvis '56'

"Elvis '56" (narrated by Levon Helm. Media Home Entertainment, 1987; color and b/w. Running time: 61 minutes. \$1959]. As the year 1955 drew to a close, a sideburned singer named Elvis Presley wash' teacity laboring in obscutty. The former truck driver was drawing big crowds of squealing fermale fans throughout the South, his recording of "Mystery Train" had topped the country music charts, and GCA had just shelled out \$40,000 to Memphis-based Sun Records to buy out Presley's contract—a stag-gering sum by '50s music industry standards, consider-ing that Fresley had yet to prove himself north of the Mason-Dixon Line. But it was in 1956 that birewdly capable hands of former carnival huckster "Colonel" Tom Parker, "Colonel" Tom Parker, "Colonel" Tom Parker, "Colonel" a storm of the adort the Not. Huit singles, crea aver him suggestive' hip-swiek, and earned a per-manent place in pop music

LIVIS 30 history. "Ervs '56," which debuted on Cinemax last August and is therefore well-suited to the small screen, offers an entertaining look at the 1956 Presley phenomenon via old photos, black-and-white contemporary newsred clips and extensive footage of the singer's nu-merous TV appearances that year (including an il-advised sint on the 'Steve Allen Show," where he's duded up in white tie and tails and croons "Hound Dog" to a blase bassett). Narrated in low-key style and an Arkansas accent by Levon Helm of rock group he Band, the show also in-cludes footage of a 21-year old Elvs shopping in New York's Times Square, one of the last times he would be able to stroll the streets without attracting crowds. After 1956, as Helm notes,

able to stroll the streets without attracting crowds. After 1956, as Helm notes, "his stardom turns his world upside down ... we never would be able to get that close to him again." This is a fascinating look at how it was in the beginning, when both Presley and rock and roll were fresh and new.

Lvnn Van Matre

probably made me want to do if more — make my livin' doin' the same thing. "It sure made livin' in Phil-lips County a lot more fun. Ev-schoody was there to see that. "In ever met Elvis, but I got to see him a fibelena, Marianna and some other places. I got to see him after D.J. Fontans came in (on drums), and that's see him after D.J. Fontans came in (on drums), and that's when it got good, when if there are a set of the set of the set turned into a quartet. I really turned into a quartet of a non-lity to do the narration on the Elvis special, as it was some him. "We did the work in a counde

my we one narration du the Evis special, as it was some thing of a new experience for "We did the work in a couple of days, then went hack about a month later and did another day on it. It's not my usual kind of thing, but i liked it. The guy, who had the idea, Alan Ray-mond, was really respectful of his subject material. "What I thought was impor-tant was the part about Scotty foore (on lead guitz), Bill Black (on bass) and D.J. Fon-tana (Elvis backing nucleitaba) I thought that had a whole bot-leaf work of the source of the subject material. I thought that had a whole bot-bed work of the way these things were deall with in the special seemed to be very well-covered, respectful and all. So-ticed worked to be very well-covered, respectful and all. So-ticed worked to be very well-covered, respectful and all. So-ticed worked to be very well-covered, respectful and all. So-ticed worked to be very well-covered, respectful and all. So-ticed worked to be very well-covered, respectful and all. So-ticed worker any of the special seemed to be very well-covered, respectful and all. So-ticed worker any of the special seemed to be very well-covered it is parson, the King was Elvis in parson, the King was elvis of the boot ob ear 'Mitk Cow Boogie, '' Helm asid, the one of his solo albums, and the same at a few winch mean a tep-to and there).

**Cinemax special commemorates Elvis** 

BY JACK W. HILL "Before Elvis, there was noth-

"Before Elvis, there was noth-ing." John Lennon There can be no starker thought than that for rock 'n' roll fans, even if they never liked Elvis (how many per-formers' legends are such that a mere first name suffices?) or found him totally irrelevant at the end. the end.

The sad truth is that Elvis did become irrelevant, which perhaps depressed him more than anyone – but his final fate has nothing at all to do with this premium cable spe-cial – "Crazy About the Mov-ies: Elvis '56."

Debuting at 8 p.m. Sunday on Cinemax, the show will re-peat Aug. 19, 24, 26 and 31, and Sept. 6 and 10. (Sunday's date marks the 10th anniversary of Fluid' death) Elvis' death).

Arkansan Levon Helm (the drummer-mandolin player and vocalist in The Band and movie actor) narrates the pro-gram, giving it a good ol' boy feel that seems appropriate.

The hour-long special, as the name implies, deals with only one year in Elvis' life – 1956. It was the last time, Helm said, that Elvis would be able to walk the streets of a big city without being recognized.

As the year began, Elvis was still a 20year-old truck driver. By the end of 1956, he had achieved the American dream - gold records, a pink Cadil-lac for his mother, TV appear-ances and movie roles. And, of course, there were the live concerts with adoring, scream-ing female fans.

The Cinemax show is like a cultural history lesson, replete with performance shots of Elvis on the TV shows hosted by Tommy and Jimmy Dorsey. Ed Sullivan, Milton Berle and Steve Allen, interviews and still photos. One of the best clips shows Elvis singing "Hound Dog" to an actual bas-set hound wearing a top hat a moment Elvis later de-scribed as perhaps his most humiliating ever. The Cinemax show is like a



ARKANSAS DEMOCRAT TV MAGAZINE, August 16, 1987 - PAGE 43

The rise of a poor boy from Memphis to the "King of Rock and Roll" is documented on "Crazy About the Movies: Elvis, "56," airing this week on

Another interesting moment was a quote from Col. Tom Par-ker, the ex-carnival huckster who recognized a potential gold mine when he saw it, and signed on to manage Elvis, tell-ing him: "Son, right now you have a million dollars worth of talent; before we're through, you'll have a million dollars." That and then some, as it turned out. The special contrasted the

turned out. The special contrasted the changing times during the Ei-senhower political era, as Helm pointed out that one night on NSC, Perry Como was heard singing "Hot Diggety (Ogo Diggety)," while on CBS, Elvis could be seen singing "Baby, Let's Play House." How's that for a real study in contrasts? There's the revelation that

There's the revelation that Presley was far more of a per-fectionist that many had ever thought. During the recording

of "Hound Dog," we learn that Elvis insisted on doing 30 takes, until he felt he had got-ten it exactly the way he wanted it. He ended up choos-ing the 28th version. But the flip side of that hit, "Don't Be Cruel," required only eight takes to satisfy the King of Rock 'n' Roll. The songs be-came his third and fourth gold records. records. Besides the fascinating film

Besides the fascinating film footage and photographs, the sound quality on the special is uniformly good, and features several digitally remastered recordings of Elvis's RCA hits. If you were alive in 1956, the program is a well-done look back at a time when America was young and foolish. If youn weren't yet on the planet, watch the show for an insight into what made the rest of us what we now are - rock 'n' roll fans.

documentary wisely focuses on one critical year in The King's life, and in the history of contemporary cul-ture. It's 1956, the age of Ike and Perry Como and straight-laced suburban living. Using rarely seen stills and film clips, we follow Elvis from his beginnings as a regional curiosity on the Southern Club circuit to his meteoric rise to stardom and sociological catalyst.

REVIEW - ELVIS '56 - Media Home Entertainment release - This

The most striking image etched in this film is of Elvis' personal metamorphosis. As an unknown, he is a relatively well adjusted and fresh-faced twenty-one year old. He fresh-faced twenty-one year old. He is as devoted to his parents as to his brash, gyrating style of rockabilly. It's fascinating to watch his face change from triumphant (upon receiving his first RCA contract) to confused (after the furor caused by an appearance on the Milton Berle show). Finally, after enormous success in films, millions of record sales and isolation at Graceland, you begin to see a tragic mask. After 1956, as the film's narrative poig-nantly states, ~"We would never be able to get that close to him again." This excellent video is narrated by **Levon Helm** and is slated for release on January 20th. (Preorder date is January 7th, 1988.)

Cash Box December 26, 1987





# **Robbie Robertson:** Solo but not alone

**Robbie Robertson's first** solo album - three years in the making - is due this September, and Robertson has no intention of picking up where the **Band** left off. "This is just the way I feel now," he says, "just the way I hear now. I don't know if it's what's expected of me or if it's going to be shocking. You just do what your heart tells you to do." **Though Robertson plays** guitar and keyboards and handles all the lead vocals, he's not completely on his own. Peter Gabriel joins him on "Broken Arrow," the Wisconsin rockers the Bo-Deans sing backup on

"Showdown at Big Sky" and "American Roulette," and U2 sits in on "Sweet Fire of Love" and "Testimony." "That was a challenge," he says of his collaboration with the Irish rockers, "mixing two worlds of music together. I didn't know U2 was going to become the



biggest band in the world this year." In fact, U2 worked with Robbie well before the release of The Joshua Tree and the ensuing furor. "It was just an experiment, and whether we're successful or not . . . we'll see."

**ROLLING STONE 7** 

## FUN/Dec. 4, 1987/BATON ROUGE, LA. **Recalling Robertson's band**

BY ENTERTAINMENT NEWS SERVICE ANSWERS Robbie Robertson's return to the pop world was a long time coming. How well do you remember The Band he helped create in the 1960s?

1. Who was the only American member of The Band?

2. The Band's first album was titled Music From Big Pink. What was Big Pink?

3. What prominent Irish musician appeared on the Cahoots album?

4. Which of The Band's

albums was a tribute to early rock 'n' roll? 5. Robbie Robertson went on

to produce Neil Diamond's first platinum album. Name the album.

6. The Band - minus one member - toured with Bob Dylan until his 1966 motorcycle accident. Then, that member rejoined The Band. Who was the reinstated member?

7. After Dylan went into seclusion following his 1966 accident, he recorded an album with The Band. The LP was released in 1975. Name it.

8. The film featuring The Band's final concert is considered one of the finest rock 'n' roll movies ever made. Name the film and the director.

9. What band did Levon Helm form after The Band broke up?

10. What 1980 film release did Robbie Robertson score, co-star in and produce?

1. Levon Helm of Marvell,

Arkansas. The others were born in Canada.

2. The Band's house in Saugerties, New York.

3. Van Morrison 4. Moondog Matinee (1973), named after Alan Freed's radio show. The album consisted primarily of old rock

5. Beautiful Noise (1976)

4 - 12 Feet Tall AND

FRESH WREATHS

OPFN-

9. The RCO All-Stars

### 10. Carny

RATINGS:

Give yourself one point for each correct answer and rank yourself accordingly:

10: Your contract is in the mail.

8-9: Let's do lunch.

6-7: Don't call us, we'll call you.

5 and below: Have you considered a full-time career in waiting tables?





## The Boston Hetald / Thursday November 5, 1987

## A look at The Band

**ROBBIE** Robertson, former member of The Band, speaks out on MTV this Sunday. At 10 p.m. MTV will air "Robbie Robertson: Telling Storics," a behind-thescenes glimpse of the songwriter, producer and guitarist for The Band. The film includes clips from The Band's movie with Bob Dylan, "The Last Waltz" and rare footage of The Band. Peter Gabriel and U2, who perform on Robertson's new album, make special guest appearances.

Music Television is one of cable televi- sion's most popular services. Here's infor- mation about MTV specials and play lists through next Friday. <b>specials:</b>	"It's a Sin" Pet Shop Boys "I'Ve Been in Love Before" Cutting Crew "I Won't Forget You" Poison "Kick the Wall" Jimmy Davis & Junction "Little Lee" Fleetwood Mac "Inny Mony" Billy Idol "Notorlow" Loverboy	
Tonight at midnight: Curiosity Killed the Cat Concert: The British	III "The One	I Love'' R.E.M. Known Better'' Richard Marx
band Curiosity Killed the Cat per- forms at Camden Palace in London.	-	
Sunday at 10 p.m., Robbie Rob- ertson — Telling Stories: A special from the ex-leader of The Band.	ADV.	TV TIPS ADV.
video play:	7:00 PM	(TV2) WRESTLE MANIA
Some of next week's most frequent videos:		ON 'WE GOT IT MADE'
"Animal" Def Leppard     "Dude (Looks Like a Lady)" Aerosmith     "Heaven is a Place on Earth" Belinda     Carlisie,     "Hous Glass" Squeeze	E	(v)

'n' roll songs. 6. Levon Helm

by Martin Scorsese.

7. The Basement Tapes 8. The Last Waltz (1978),





#### Fallen Angel 2 Showdown At Big Sky 4:43 3 Broken Arrow 5:17 4 Sweet Fire Of Love 5:08 5 American Roulette 4:46 Somewhere Down The Crazy River 4:44 6 7 Hell's Half Acre 4:15 8 Sonny Got Caught In The Moonlight 3:45 9 Testimony 4:45 PRODUCED BY DANIEL LANOIS

AND ROBBIE ROBERTSON Executive Producer: Gary Gersh Associate Producer and Engineer: Jim Scott Mixed by Bob Clearmountain

> Fallen Angel (Robbie Robertson/Martin Page) (For Richard Manuel) © 1987 Medicine Hat Music/Martin Page Music (Adm. by Zomba Enterprises Inc.)/Zomba Enterprises Inc. ASCAP

DRUMS, PERCUSSION: Manu Katché BASS: Tinker Barfield GUTARS: Bill Dillon DRUM PROCRAM: Martin Page KEYBOARDS: Garth Hudson KEYBOARDS, VOCAL: Peter Gabriel VOCAL, BACKGROUND VOCAL, GUTAR: Robbie Robertson

American Roulette (Robbie Robertson) © 1987 Medicine Hat Music ASCAP

DRUMS: Terry Bozzio GUITARS: Bill Dillor Bass (STICK): Tony Levin Bass: Tinker Barfield, Hans Christian KEYBOARDS: Garth Hudson BACKGROUND VOCALS: BoDeans, Maria McKee VOCAL, KEYBOARDS, GUITAR, SOLO **Robbie Robertson** 

Somewhere Down The Crazy River (Robbie Robertson)

© 1987 Medicine Hat Music ASCAP Do Jinano Karoke Tooki Tooti Brass: Tony Levin Guras: Bill Dillon Osnicheora, ourtas: Daniel Lanois Background vocat: Sammy BoDean Vocat, Background vocats, gurtas: Robbie Robertson

## PRODUCED BY DANIEL LANOIS AND ROBBIE ROBERTSON Executive Producer: Gary Gersh Associate Producer and Engineer: Jim Scott Mixed by Bob Clearmountain Mastered by Bob Ludwig at Masterdisk

Assistant Engineers: Additional Engineers: Dave Bottrill Chris Isca Pat McCarthy

Production Assistant: Paul Edwards

Cary Butler Thom Cadley Jeff De Morris Mark De Sisto Jay Healy Mark McKenna

Showdown At Big Sky (Robbie Robertson)

DRUMS: MAINING HIE MARK HOLTH DRUMS: Mann Katché Bass: Larry Klein GUTARS, BACKGROUND VOCAL: Bill Dillon PERCUSSIO, BACKGROUND VOCAL: Daniel Lanois BACKGROUND VOCAL: BODeans VOCAL, BACKGROUND VOCAL, GUITAR, SOLO: Robbie Robertson

© 1987 Medicine Hat Music ASCAP

Recorded at: The Village Recorder/West Los Angeles, California U2 Mobile Unit-Danesmote/Dublin, Ireland Ashcombe House/London, England A&M Recording Studio/Hollywood, California Bearsville Sound Studio Bearsville, New York The Hit Factory/New York, New York

Broken Arrow (Robbie Robertson)

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Fallen Angel

RADIC

DRUMS, PERCUSSION: MANU Katché BASS (STICK): Tony Levin GUITAR: Bill Dillon VOCALS, GUITAR, SOLO: Robbie Robertson

© 1987 Medicine Hat Music ASCAP DRUMS: Terry Bozzio BASS: Abraham Laboriel PERCUSSION, BACKGROUND VOCAL: Daniel Lanois

Sonny Got Caught In The Moonlight (Robbie Robertson)

© 1987 Medicine Hat Music ASCAP DRUMS, PERCENSION: Manu Katché Bass: Tony Levin Gurtas: Bill Dillon PRECUSSION, Gurtas: Daniel Lanois DRUM PROGRAM: CATY Butler BACKRORUNG VOCAL: Rick Danko VOCAL, KEYBOARDS, GUITAR: Robbie Robertson

Photography: Chris Callis

## Design: Jeri McManus Heiden

h an k you s: All at A&M Recording Studio, Marko Babineau, all at Bearsville Sound Studio, Jean Bellanger, Tony Berg, David Bianco, Charlie Brewer, Paul Broucek, Marc Brown, Marc Coleman and all at Danesmote, Al Coury, Gilmar Fortis, David Geffen, Sally Grossman, Judith Haenel, Jeff Harris, Geordie Horrnel, Paul Jamieson, Tibor Kalman, Kathy Konop, Bob Lanois, Dick La Palm, Cheri Lazerus, Maria Mancuos, Eddie Rosenblatt, Paul Sloman, Nick Smerigan, Annie Tract, all at the Village Recorder, Shelly Yakus.

And special thanks to Jimmy lovine

Thank vous:

Thanks

Gary Chang for his assistance in the pre-production of the album. Martin Page for his musical contributions. Dedicated to Dominique, Alexandra, Delphine and Sebastian.

MANAGEMENT: NICK WECHSLER Peter Gabriel appears courtesy of Virgin Records BoDeans appear courtesy of Reprise/Slash Records. Ivan Neville appears courtesy of PolyGram Records Inc U2 appears courtesy of Island Records Ltd.

## Sweet Fire Of Love (Rubbie Rubertson/U2)

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Ana Company, Int. ASCAP DRUMS: Larry Mullen, Jr. BASS: Adam Clayton GUITAR, SOLO: The Edge VOCALS, BASS: BOND BACKBROUND VOCAL, PERCUSSION: Daniel Lanois VOCAL, GUITAR, SOLO: Robbie Robertson

© 1987 Medicine Hat Music ASCAP

DRUMS: Larry Mullen, Jr. BASS: Adam Clayton Guitar: The Edge Background vocal, guitar: Bono BASS, PERCUSSION: Daniel Lanois DASS, PERCUSSION: D'Antei L'Anois Guitar: Bill Dillon BACKGROUND VOCAL: Ivan Neville Gil Evans HORN SECTION: Arranged by Gil Evans, assisted by Peter Levin VOCAL, KEYBOARD, GUITAR: Robbie Robertson



Executive Producer: Mark Kates Project Coordinator: Robin Rothman Producer: Marc Graue Art Direction/Design: Jeri Heiden Photography: Chris Callis Management: Nick Wechler Special Thank: tw. Kathy Konop and The Village Recorder, Annie Tract, Julither Henel, Marko Babineau and Mikal Gilmore. THE RELEASE OF ROBBIE ROBERTSON'S FIRST SOLO ALBUM IS THE OCCASION FOR A VERY SPECIAL INTERVIEW. THIS CONVERSATION WITH MIKAL GILMORE OF ROLLING STONE IS THE FIRST COMPACT DISC INTERVIEW PRODUCED EXCLUSIVELY FOR COLLEGE RADIO. Featured songs in the CD interview from the album ROBBIE ROBERTSON on Geffe Records (GHS 24160) ROBBIE TALKS ABOUT THE MAKING OF HIS ALBUM AND REFLECTS ON HIS CAREER BOTH WITH THE BAND AND Showdown At Big Sky Sweet Fire of Love SINCE THE LAST WALTZ. American Roulette Somewhere Down The Crazy River LP Produced by Daniel Lanois and Robbie Robertson Executive Producer: Gary Gersh Associate Producer and Engineer fim Scott Mixed by Bob Clearmountain



Daniel Lanois Keyboards, drum program: Peter Gabriel Vocal, background vocals, guitars: Robbie Robertson







## Robbie Robertson At last the first solo album



Compact Disc, LP and Clear Cassette -Produced by Daniel Lanois and Robbie Robertson including the single 'FALLEN ANGEL'

• With his first solo alkuni, Robertson Jass propiedal Jiannei Figit hacka tau he forderitot of a communication of the solution of the solu

Varion havy friends help on, as you'd expectlerer Gabriel in evidence on the opening Fallen Angel, a hearbreeking tribute to Richard Manuel ang by Roberton in the kind of strained falacto Manuel used so well in The Band. Both The Bodesma and Maria McKer contribute background vocals to American Roulerte, an American Dream gluco attle American Roulerte, an American Dream gluco attle Manuel (Daby Contention Contention) and the American Roulerte, an American Dream gluco attle fortures Roge's pattered reverbo-schythm thing—and fortures Roge's pattered reverbo-schythm thing—and

TED BY LUCA RECORDS LTD. C A WARNER COMMUNICATIONS CO.

be Colice of Manay which scands like a Muscle holis-stop fund, if this line something manays, testimory combines the drive and power of rock with scands of the start of the start of the start ends of the start of the start of the start may a despite polyment live scange remainscent of more at despite polyment live scange remainscent of more at despite polyment live scange remainscent of more at despite polyment live scange remainscent of the start start of the start of the start of the start of the start start of the start of start of the start "...for many, the album of the year..."

# Robbie Robertson



(don't take our word for it... "...a music that matches the highest standards of his past work."

> With his first solo album, Robertson [has propelled] himself right back into the forefront of contemporary tock... The subdest songwriter of the '60s and '70s has strolled back on the park and knocked the ball clean out of the ground." Q

The great songwriter/guitarist of The Band is back after a decade of silence with a brilliandy realized first solo work." BILLBOARD

...back after 11 years with his first solo album, and it's bang up to date." TIME OUT

ding 'Fallen Angel' and 'Showdown at Big Sky' Compact Disc, LP and Clear Cassette © WX133 © WX133C CD' 924 160-2 Produced by Daniel Lanois and Robbie Robertson

## Robbie Robertson THE NEW SINGLE



Somewhere Down The Crazy River

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-Directed by David Hogan. YouTub

Fallen Angel -Directed by David Hogan. YouTube

## 4M The Salt Lake Tribune, Friday, November 13, 1987

For the record

# Robbie Robertson comes storming back

By Tom McCarthey Tribune Staff Writer

ROBBLE ROBERTSON, "Robble Robertson" (Geffen) — It has been a long time coming for Jaime Robbie Robertson, former member of the member of the Band, sometime actor, and full-time composer. Since 1980 the au-thor of "The Night They Drove Old Dixie Down" has been invisible But

been invisible. But ove he has come storming back to the rock front with a solo album that reflects his fascina tion with American folk mythology.

It is definitely not a Band record, but echoes of that great group can be heard throughout this richly evoca-tive work. Garth Hudson and Rick Danko, a pair of Band cohorts, even play on the LP.

Robertson, 43, has drawn upon his experiences during his early years in the deep South, conjured up the spirits of his Indian heritage (his

mother was a Mohawk who was born and raised on the Six Nations Reser-vation in Canada), sought out such

#### Record review

talent as Bono and Peter Gabriel, and rolled it all into a rock 'n' roll stew that bubbles over with passion.

that bubbles over with passion. It takes a few close listenings to get the gist of Robertson's aim as the thickly textured guitars and odd drum syncopation create an almost turbulent mood. And his voice, never a particularly lyrical one, can be jag-ged and rough, or at least hickory smoked

### But it all works

"Fallen Angel" is Robertson's dirge-like tribute to friend and band-mate Richard Manuel, who hanged himself. The moody tune was record-ed in Bath, England, with Gabriel pro-viding additional, and haunting yocals vocals

"In my dream the pipes were play-ing. In my dream I lost a friend, Come down Gabriel and blow your horn, 'Cause some day we will meet

again," sing the twosome.

On "Showdown At Big Sky" he weaves melodic lines over the sadly beautiful voices of the BoDeans. The song is a chilling reminder about what awaits us if there is a nuclear beloanst holocaust.

holocaust. "Broken Arrow" is an expressive tune about growing up Indian. Tribal drums and lush guitars wash over a chilling voice. "Hell's Half Acre," all written in mythological terms, is about a native son going off to war who is wounded emotionally, and then lives out his life as a scarred individual individual

Individual. Irish band U2 collaborates with the old Band hand on "Sweet Fire Of Love" for an experimental vision of love, and then again on "Testimony." a New Orleansstyle march groove.

Straight ahead rock 'n roll is the order of the day on "American Rou-lette." a slightly tilted iook at Ameri-ca's infatuation with such heroes as Elvis. Marilyn Monroe and James Dean. Hudson plays keyboards. "Somewhere Down The Crazy River."

done in a spoken-word delivery, is a colorful and atmospheric piece about life in the Delta. "Catch the blue Colorius and atmospheric piece about life in the Delta. "Catch the blue train, To places never been before, Look for me, Somewhere down the erazy river." sings Robertson with Sammy BoDean answering on the refrain.

Guitarist Danko rips out some rhythmic licks on "Sonny Got Caught In The Moonlight," a street opera re-garding a man running from the law who is done in by his "foolish heart."

Robertson has been out of the mu Robertson has been out of the mu-sic business for quite awhile now and it is entirely possible that the new generation isn't familiar with his work. But anyone who has backed Bob Dylan, written "The Weight." "Rag Mama Rag" and "Up On Crip-ple Creek." and starred in the movie "Carny." will eventually end up get-ting rediscovered.

There isn't an obvious single in the bunch. Robertson will have to be con-tent with word of mouth for this al-bum. But taken as a whole, this is one fine effort

### **Robertson's** new album is masterful

## By Steve Morse Globe Staff

Gibbe Staff Articulate rock 'n' roll is often said to be a dying genre. especially as the music splits into extremes of plastic blandness on the one hand and pander-ing boorishness on the other. But the death knell for intelligent rock shouldn't be sounded quite yet, not when the likes of U2. Peter Gabriel, Bruce Springsteen and Mark Knopfler still have a say. The time has come to reintroduce a name to that list – Robbie Robertson, the former leader of The Band, the group that backed Bob Dylan when he wignet electric and made the revered "Last Waltz" film about its farewell concert in 1976.

concert in 1976 ROBERTSON, Page B8



Robertson's album makes breakthrough

## ROBERTSON Continued from Page B1

Robertson's long-awaited lirst solo album, "Robbie Robertson" (Geffen), is a bona fide master-stroke, fusing sturdy blues with the high-tech progressiveness of the Talking Heads and Peter Ga-briel, along with a spirituality akin to U2. In sum, this is a break-through album that could become as culturally significant as The Band's "Music from Big Pink" in 1968.

Robertson has recruited a cast of backup players with Who's Who credentials in the taste department: U2, Gabriel, the Bo-Deans, the Gil Evans horn section, African drummer Manu Katche, bassist Tony Levin (the last two are from Gabriel's band): last two are from Gabriel's band); and Rick Danko and Garth Hud-son, two fellow members of The Band. They provide radically shifting textures for Robertson's self-penned, street-savvy story songs about victims and survivors of love, war and the American Dream. The album ends a prolonged period of laying low for the Toron-to-bred Robertson, interrupted only by his writing film scores to "Raging Bull" and "The Colour of Money," along with a brief but ac-

Money," along with a brief but ac-claimed try at acting in "Carny," a 1978 film about a traveling carval

The new album has an ebb and-flow moods and



elf is big –

an's most honest g, touching and

styles that don't grab the listener

styles that don't grab the listener like the latest Top 40 hook, buit seep into the mind over repeated listenings, in a similar vein to Springsteen's latest album, "Tur-nel of Love," though with a möre rock 'n' roll base. At first, it is tempting to think Robertson can't sing. After all, he delegated most of The Band's vo cals to Danko. Levon Helm and Richard Manuel, while sticking to lead guitar. But inexperience is not to be confused with inexpitude in this case. Robertson has a slightly gruff, raspy vocal style, but that only adds a more believ-able worldliness to his songs. This is thinkingman's rock with real. is thinking-man's rock with real linos

#### Tribute to pianist

The album opens with the plaintive "Fallen Angel," a tribute to Band planist Richard Manuel, to Band planist Richard Manuel, who hanged himself in a hotel room two years ago. In a hymnlike manner, with Gabriel adding a background vocal lament, Robert-son sings: If you're out there can you touch me

Can you see me I don't know If you're out there can you reach

If you're out there can you reach me Lay a flower in the snow Equally disarming are two songs. "Broken Arrow" and "Hell's Half Acre," reflecting Ro-bertson's Indian heritage. His fa-ther, a professional gambler, mar-ried an Iroquois who used to take him to the Six Nations Indian Res-ervation near Lake Eric. His com-passion for those tribespeople is best seen in "Hell's Half Acre," a Stones-like rocker about an Indi-an who served in Vietnam and Lame back a stranger: Back in the land uhere the buffio roam Is this the place that I called home She said you've changed, you're

Is this the place that I called in home She said you've changed, you're not the same Clouds of napalm and the optimi The damage use already done '' Robertson's songs reveal a graceful compassion. He aches for a soldier of fortune in ''Showdown at Big Sky,'' a dance song despite its antiwar seriousness. He aches for a gunned-down hood in the smokily rendered ''Sonny Got Caught in the Moonlight.'' He bleeds for James Dean, Elvis Pres-ley and Marilyn Monroe in ''American Roulette.'' a resound-ing rocker with Maria McKee on harmony. And he confide a spirit-tual restlessness in the two songs backed by U2: ''Sweet Fire of 'Testimony.' in which he sings.''In these hands 'i've held the broken dream. In my soul, I'm howling at the moon.'' Robertson has no plans to tour, but will appear on ''Sstur-

Robertson has no plans to tour, but will appear on "Satur-day Nigh Live" on Dec. 12. In the meantime, he's given us much to ponder on this well-articulated comeback album, which suggests he has been away far too long.

Somewhere Down The Cazy River

-Directed by Martin Scorsese. YouTube

Because his songs are so tighly focused. Robertson can easily sub-control moderson can easily sub-central image, much as "Boken Ar-ware with the sentence of the order arrow. Who else is gonna bring wou a bottle of rat." But no up rarely resorts to such order a rev sharply defined details do bet a few sh

Robbie Robertson displays a welcome new sound on his solo comeback album

#### By J. D. Considine

tend to turn up carrying some fairly tend to turn up carrying some fairly heavy baggage. After all, it isn't enough that these albums stand on their own; they must also live up to whatever expectations have been their own: they must also live up to whatever expectations have been engendered by earlier greatness. And things become doubly difficult when, as is the case of former Band leader Robbie Robertson, the artist n question makes his move without the group with which the group with which he earned his

the group with which he earned his reputation. Which is why, as comeback al-burns go, his solo debut, Robbie Robertson" (Geffen 24160), seems such a surprise. Sure, it's infectious and inspiring the way only great al-burns are, making it, in many ways, an obvious choice for This Year's Best lists. Moreover, blessed as it is with the sort of expansive, resolute melodies and vividly evocative lyrics that Robertson's initial output left listeners expecting, its songs fit

handily within the tradition of Rob-ertson's finest work. The only thing is, none of them sounds especially like Robble Rob-

Sounds especially like Robble Rob-ertson. "Failed Angel." for instance. A brooting, empathetic enaged to fel-low Band member Richwith Conten-tion and the second state of the sate state. The second state of the sate state in the second state of the sate state in the second state of the sate state. The second state of the sate state is a shardow up against the surf or "I you're out there, can you touch me' Can you see me. I don't know?" Musically, though, it's something lea again. As the syncopated heart-beat of a pair of deep-throbbing trib-al drums discolves into a shimmer of guilars, a wash of keyboards and the enfect is as modern and atmospheric can be an event Peter Gabri

effect is as modern and atmospheric as anything on a recent Peter Gabri-el album. And when Robertson and his studio-mates begin the gentle chant, "Fallin', fallin', fallin' down/

Fallin', fallin' down," it's hard not to think of Gabriel songs like "The Family and the Fishing Net" or "Bi-

Family and the Fishing Net' or 'Bi-to." Are is the resemblance entirely accidental. For one thing. Robert-sons album benefits from the sound-sense of produce Domiel Lan-ois, who similarly shaped Gabrel's So'; for another, Robertson's back-ing band includes both Manu who gave 'So' its signature spark, and Gabrel himself. "Sweet Fire of Love' seems even more biatant in its borrowing. Open-ing with an echo-enhanced guitar work of the Edge. Its first few sec-nds album the starter the immediately recognizable vocalisms of Bone Hew-ond have the by the time drummer Larry Mullen Jr. and bassist Adam Clayton kitch in with rest of the rhythm, the song sounds like noth-ing so much as Robble Robertson stitung in with U2, even if the credits suggest that it's actually the other



More than anything, it's the writing on his new album that creates the greatest gulf between Robbie Robertson then and now.

way around. Still, it woul volved to disn way around. Still, it would be unfair to all in-volved to dismiss either song as mere imitation. "Sweet Fire of Love" comes closest to outright appropria-

tion of its sidemen's sound (though, in all fairness, Robertson shares songwriting credits with the band), but the heart of the song — its lan-guage, shape and cadences — obvi-

ously belongs to Robertson. Life-wise, Fallen Angel' may employ pieces of Gabriel's musical vocati-iary, but its overriding sound and sensibility are essentially unique. Besides, part of the reason those songs come across as imitative is dabried or U2 sound than Robert-fon's. In the inic years after the Band took its last waitz, Robertson's only musical output has been a only musical output has been a smattering of sound-track work. Nor does the Band provide many cluss, especially since, as a singer. Robert-son was never that group's dominant voice.

son was never that groups dom't ant voice. The source of the main synthing though its the writing that creates the greatest greatest greatest greatest greatest greatest greatest greatest and the weak the sone of the sevent depths of American popular music tradition. The sone moder, and seeming the sevent of the sevent of the solution of the sevent s

THE ATLANTA CONSTITUTION Friday, November 6, 1987 .

## **Robertson's** return results in musical gem

Robbie Robertson." Robbie Robertson, Geffen. By Keith L. Thomas

Staff Wri On "Broken Arrow," a beautiful love song about Indian summers and inner suffering, Robbie Robert-son wraps his breathy voice around an cerie emotion and never lets the listener go. "Who else is goma bring you/A broken arrow/Who else is goma bring you/A botle of rain/There he goes, turning my whole world around."

The soul-searching "Broken Arrow" is just one of the jewels on the singer-songwriter's just-released di-amond of a solo album. Robertson's self-titled LP for Geffen Records is a stunning autobiographical

Those familiar with guitarist Robertson rem ber well the days he, drummer Levon Helm, orga er Levon Helm, organist Garth Hudson, bassist Rick Danko and pia-nist Richard Manuel

Record

Review tion, they created some classic American rock-ironic in that all of the musicians came from Cana-tion work there will be the metric market in the source of the source for the source for the source for the source of the source of

tionic in that all of the musicians came from Cana-da except Arkansas native Heim. The Band's impact was felt at many levels, whether backing up Bob Dy-lan or scoring with hits such as "The Night They Drove Old Dirike Down" and "The Weight." The Band's final notes and legacy were effective-ly captured in the documentary "The Last Waltz" arguably the best rock in "roll concert film ever. Af-ter the group went out with a bang in 1976, Robert-son became a reclusive rock star, palling around with director Martin Scorsese, writing a few film scores and, for the most part, turning his back on record-mating. Mow, the 44-year-old star is back with an album that rivids anything on the rack. That includes rec

Now, the 4-year-old star is back with an album for trivals anything on the rack. That includes rec-ords by Michael Jackson, David Bowie, John Cougar Mellencamp, Sting and Bruce Springstee. The only real problem with Robertson's album is he allows others to take center stage a bit too often. We have be's still suffering from the weight of his band days — stepping back and letting others share the spotlight and singing. Here, he is joined, and at times almost upstaged, by the likes of Peter Gabriel, Bono and the BoDeans Help also surfaces in the form of magical mixer Bob Clearmountain, former Band Keyboardist Hudson, Lone Justice's Maria McKee and Bono's UZ mates. The Edge, Adam Clay-ton and Larry Mullen Jr. But make no mistake about it, Robertson holds his own. Always a prolific songwriter, his lyrical tal-ents are in true, image-invoking form. His singing style shifts effortlessly from brused tenor to bluesy



Singer-songwriter Robbie Robertson

growl, whatever the song calls for. His emotional range exudes desperation and defiance, pride and

passion. Produced by Robertson and Daniel Lanois, whose credits include U2 and Gabriel, the record is a stark and sincere collection of songs emphasizing values and brushed by vulnerability. Songs such as "Sonny Got Caught in the Moonlight," "Showdown at Big Sky" and "Somewhere Down the Crazy River" hit hard with glorious singing, fully ripened lyrics and apocalyptic overtones. The heavenly "Fallen Angel" is a tribute to former Band compatriot Manuel, who hanged himself in a Florida mote last year.

On "Sweet Fire of Love," a rouse about amour and its aftereffects, Robertson trades soulful shouts with Bono. The tune comes complete with rage, re-demption and gritty guitar work courtesy of the Edge. It sounds like classic U2, which says a lot.

"Hell's Half Acre" is about an wayward Indian draftee: "It's way up in the Black Hills where we come from/There's a girl and she warned me don't pick up that gun." The Indian heritage Robertson wears on his shoulder - something he inherited from his mother's side of the family tree - is more of a red badge of courage than a chip.

Just lend an ear to the gospel-tinged "Testimo-ny," in which he forcefully laments: "Come bear wit-ness, the half-breed rides again/in these hands, I've held the broken dream/in my soul, Tm howling at the moon. ... Speak the truth, I will testify."

The truth on "Robbie Robertson" is evident. Rob-son has woven one of the best albums of the year. ertson has woven one of the best albums of the year. Here is a batch of well-crafted, thoughtful tunes that linger long after the needle has left the vinyl. Here is a voice that has definitely been away far too long. Robertson gets lost on own album

**Robbie Robertson** Robbie Robertson Geffen Records

#### **By David Barton Bee Pop Music Critic**

t's odd that an artist of Robbie Robertson's stature, one who has written one-of-a-kind, atmospheric classics such as "The Night They Drove Old Dixie Down" and "The Weight" for his group the Band, could release an album on which he is not the album's strongest presence. Robertson's first solo album is as much

producer Daniel Lanois' album as it is Robertson's Lanois is the Canadian producer who in the

last two years has made a big mark with two albums: Peter Gabriel's "So" and (with Brian Eno) U2's "The Joshua Tree," albums that took semipopular artists into the big time with a terrific, distinctive sonic punch. Those artists appear on "Robbie Robertson,"

which makes the album sound more like a cross between "So" and "The Joshua Tree" than anything the Band ever recorded. Like Lanois,

anytning the band ever recorded. Like Lanois, the other musicians who appear on the album overwhelm Robertson on two songs, "Sweet Fire of Love" and "Testimony," which close each side The former was co-written by the group. In both cases, U2 overwhelms Robertson, who seems to disappear as soon as U2's Bono opens his mouth, his "backing vocals" easily taking the lead.

Gabriel, on the other hand, has a more minor role, though he too appears on two songs. Nevertheless, when he adds the chorus vocal on the opening "Fallen Angel," his highly personal voice cuts through Robertson's tentative presence. That he also plays keyboards and that the track itself recalls Gabriel's "Red Rain" (from "So") doesn't help establish Robertson's personality

Lanois is largely responsible for that. With Gabriel's drummer Manu Katche and bassist Tony Levin on most tracks, the songs that don't sound like U2 sound like Gabriel. The spacious sound, light percussion, slow funk grooves and understated synthesizers all bespeak Lanois' hand.

Which isn't to say this is a bad album. To the contrary, this is a very fine piece of work, one nearly on a par with, well, "So" and "The Joshua Tree

It's just that it lacks the strong vision that Robertson had with the Band. The sound of the Band is nowhere to be heard, despite cameo



The new album by Robbie Robertson, formerly of the Band, bears the strong stamp of its producer, Daniel Lanois.

appearances by ex-Band members Garth Hudson and Rick Danko. The only time a distinctive Robertson element intrudes into Lanois' vision is the chord change on the chorus of "Showdown at Big Sky.'

The other problem for Robertson fans (as opposed to U2 or Lanois fans) is Robertson's voice. Though he wrote most of the Band's songs, the singers were Levon Helm, Danko (who adds backing vocals to "Sonny Got Caught in the Moonlight") and the late Richard Manuel (the subject of the opening "Fallen Angel"). Each was a tremendously expressive, individual singer but Robertson is neither. On the U2 track "Sweet Fire of Love," Robertson and Bono are almost interchangeable, so fully does Robertson adopt Bono's vocal mannerisms.

Elsewhere, as on the rather pedestrian rocker "American Roulette," Robertson sounds a bit like Robert Palmer. On "Somewhere Down the Crazy River," he is upstaged by backing vocalist Sammy BoDean of the BoDeans.

**R** obertson was the Band's guitarist, but even that is downplayed. He was always understated, but here he is almost invisible. When he does appear, as on his guitar duel with U2's the Edge on "Sweet Fire of Love," he gets swamped by his sound effects.

The songwriting, which is, after all, Robertson's forte, is mixed. "Fallen Angel" and Kootobal "Showdown at Big Sky" are good, and "Sweet Fire of Love" and "Hell's Half Acre" are strong rockers. But "American Roulette" is overly stiff and the largely spoken "Somewhere

Down the Crazy River" is gratingly "cinematic." Robertson was in a tough position when he set out to make this album. The Band's sound was somewhat "dated" by design, and that sound would not have gone over on radio in 1987. So, working with Lanois was a smart move both commercially and artistically, and "Robbie Robertson" is a good album. But on next album, it would be nice if the music in the grooves reflected a bit more of the man on the cover.

# The Gavin Interview: **ROBBIE ROBERTSON:** THE WEIGHT IS OVER

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by keith and kent zimmerman

o borrow a phrase from "Somewhere Down The Crazy River," take a picture of this: In 1962, when discos were discotheques, a mad "band" of blues-hungry Canadian and Southern musicians is fired from New York's Peppermint Lounge. The band goes on to back up Bob Dylan, later evolving into The Band--spearheaded by guitarist/songwriter Jaime Robbie Robertson.

Born in Toronto of Jewish and American Indian parents, Robertson's unique songwriting with the Band made him one of the few articulate spokesmen for rock n roll Americana. After the Band properly dis-Banded in 1976, Robertson deliberately walked away from music.

In the eleven years between *The Last Waltz* and this, his first solo music project, he remained active in films, producing and acting in the critically acclaimed "Carney" and scoring and selecting soundtrack music for movies by his "best buddy in the world," director Martin Scorsese--unofficially, for "Raging Bull" and officially for "The King Of Comedy." In between his own album's sessions, he collaborated on the incidental score music for "The Color Of Money" with the blues master Willie Dixon and legendary jazz arranger Gil Evans.

We visited Robertson at his cozy two-room "workshop" tucked upstairs at a Santa Monica recording studio. Speaking with a hint of a Canadian accent, Robertson graciously elaborated on the birth and content of his nine-song masterwork LP which utilizes the talents of U2, Peter Gabriel, the BoDeans and other hand-picked contributors.

The walls of his small control room are ornamented with guitars, amps and a mini-gallery of contemporary Native American art. At the center of the control room is a chair and a small table on which sits an antique lamp and a microphone windscreen. It was at this table that Robertson sat and sang the lion's share of the haunting vocals for his new album, simply titled Robbie Robertson.

## KZ: We understand this record was a year in the making.

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RR: I started a year ago last June and mixed it last July. During that year, I did the score for "The Color Of Money." I'd never scored a movie before in my life. Originally, it was going to take three or four weeks, but it ended up taking three months. That's a great idea. You have to do this thing." I said, "No, no. I'm making this album, Marty. I'm in the midst of I. I can't stop." He said, "What am I supposed to do? Look in the Yellow Pages?" I said, "I'd love to do it. To work with those guys would be an experience of a

KZ: How did you wind up getting involved in the "The Color Of Money" score

RR: Martin Scorsese is my best buddy in the world. I came up with this idea and told him, 'If I were going to do this, which I can't, I would get somebody to write all the themes and melodies based on Chicago. Make it blues oriented, sleazy blues, poolhall music. Get someone to write the themes and get them to work with

Willie Dixon, just for the authenticity of it. Then get Gil Evans to write the charts on it." Scorsese said, "Wow! That's a great idea. You have to do this thing." I said, "No, no. I'm making this album, Marty. I'm in the midst of it. I can't stop." He said, "What am I supposed to do? Look in the Yellow Pages?" I said, "I'd love to do it. To work with those guys would be an experience of a lifetime. But I have to do this album." He just ignored everything I said. He started talking about particular pieces. I would say, "Yeah Marty, but..." The next thing I knew, I was doing it.

### KZ: What was it like working with those legends?

RR: I went to New York and worked with Gil Evans. Then I'd work with Willie and we'd write a thing together. I'd play him some things and say, "Listen to this piece, Willie. Tell me how this feels. What you do with Willie Dixon is bring him in and whenever you're not sure about something, you just look over at him. If he gives you the nod, then you know you're right. Explaining this to the movie company was a little bizarre. They didn't understand this technique too much. It was fantastic. When I was in New York, I got together with Gil and I played him this album. He sat and listened. There were those chill bump moments. Every time he looked up, he'd give me one of those stares. He'd sit there like he was sleeping. Then some music would come up and he would react. He got it completely.

KZ: How did you feel about music when you started making the new album after eleven years?

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RR: I think we're all in agreement that there was a bit of a drought in music. Every once in a while there was good stuff going on, but there wasn't a feeling in the air. A little excitement here and there, not so much over artists, but for particular things artists did. I liked some things the Sex Pistols did. I liked some things Elvis Costello and the Clash did. But what I was finding was that a lot of people who were making music in this generation were not overly exciting to me. It made me think, "I don't want to do that. I don't want to just chum it out like 'This is your duty--do a record and go do a tour." That was the reason I did The Last Waltz. It was a relief. I liked the idea of stepping away and disappearing, changing colors for a while. I didn't know whether I'd ever feel like doing this again. Then I got some ideas. I heard some sounds in my head. I thought, "Maybe there's something coming. I don't know for sure." Then time went on and it got closer and closer. Then I got this workshop set up here. I could come and think about ideas and songs. Then all of a sudden I started to think, "I'm in a mood. I'm gonna stir up some dust. It's going to be a wholehearted effort and I've got something in mind." As I wrote the songs, I got more and more excited. Then I started feeling the right feelings-anger, helplessness, all those things that make you do good work. But mainly that fire. All right, all right. Now we're talking. Now we're ready to step up to the plate.

KZ: Didn't you have that feeling when you were working on "Raging Bull" and "King Of Comedy"? RR: No. Marty asked me to work on source music in "Raging Bull." "King Of Comedy" was an experiment we had in mind. It didn't call upon me to bring thunder out of my soul. It was just doing some good work. I'm a movie bug, but complementing movies is not what I want to dedicate my life to.

KZ: You were also contemplating acting? RR: I did "Carney" as an experiment. After that I worked with several other film projects, but I started bowing out of them one by one. I was just not passionate about it. You get this call and someone says, "We want to hire you to wear these clothes, say these lines and stand over there." I understand the art and some of these roles were okay, but I would end up saying, "I don't know if this means that much to me. Maybe this is somebody else's story."

#### KZ: What brought you to the level of your new album? How did the new album get so advanced as opposed to a bluesy, Band-like album?

RR: This is what I feel like now. I wanted to write these things. I wanted to declare these points of view. I wanted these sounds. I wanted that timeless quality. I didn't buy into any of the obvious techno-things, yet the record sounds modem. It makes me feel good. I know in my heart it's all very real. I didn't change that much. I feel like I'm just continuing to write this American mythology thing I've always been obsessed with. It's just a continuation of that. | just don't have that "Band" to play with now. I'm just using my imagination to do what I think works for my music now. It was not a great conscious effort to figure out how to bring this up to date.

#### KZ: How is it different being on your own rather than being a bandleader?

RR: It's a different position. Now instead of writing on behalf of a band or something, I don't have to take that into consideration anymore. Is this too indulgent for me to be writing this for these people to present? Now I'm on my own and confronting different emotions. KZ: It's eerie. I can hear Rick Manuel and Rick Danko's voices on this record.

RR: It has a lot to do with the Band while writing the songs. When you write the songs, it's not just the chords and the melody and the words ... it's the attitude and the sound, too. When I would express it to the other guys, I would tell them how to get the right feelings from those lines. A lot of times they would do their

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I started feeling the right feelings--anger, helplessness, all those things that make you do

good work.

version of what you're doing. The Band would interpret it, then you follow, and you're like an echo or a shadow. it. That's why you still hear those traces. On one song, "Sonny Got Caught In The Moonlight," Rick Danko does sing harmony with me. It was a last-minute thing. I did it while we were mixing in Bearsville. I was going to do it myself. Then I thought,"I've done this on the record. I did it on 'Broken Arrow' and 'Somewhere Down The Crazy River." I wanted another sound. I called Rick and asked him to do it. It made me feel good just to hear that sound of the voices together. KZ: "Sweet Fire Of Love" has that Band vocal arrangement style. There's that relay of vocal parts ... RR: ...where some voices go to the note right away and others trail behind. Instead of everybody singing like Crosby, Stills, Nash and Young, it's like 'You go to

Don't try to sing it tight. Try to get a little behind it all the time." It's sadder. Sometimes it was just heartbreaking to hear it done like that. When it was done real tight, it made me uneasy. It sounded manufacturedlike we didn't do it with our heart and soul. KZ: Was that a concept you started?

RR: It's stuff we took from timeless old Americana, like shapenoting and old harp singing. Oh my God, I can see the ghosts. I can feel these tremors around these people when they sing. There's a light shining. When I would hear the other things that were real slick, I didn't get any of that feeling from it. We would draw upon everything that had been handed down to us. It was like a gift. That's what the Band did.

KZ: Does "Somewhere Down The Crazy River" carry on your fascination with American mythology? RR: Absolutely. We're talking about a place we all know is out there somewhere in the country. Somewhere in this country is a town just like this. It's hot and it's thick. There are sounds in the night you don't understand. But you deal with them. I just drew from the experiences when I first went down South. When I first went to West Helena, Arkansas, from Canada, there was a place everybody went to late at night after everything else was closed. It was called Nick's Cafe, and that's where I got this idea. It was too hot, so people would go down and sit by the levee. You'd hear them singing. Down the river, you could hear this sound -- a harmonica or the sound of the river, or somebody crying. You didn't know what it was. But it influenced me in the way I perceived music. It hit me at such a young age. I was in New Orleans a couple of years ago and it helped build this overall picture to me. Somewhere Down The Crazy River has to do with just talking about this place. Maybe we've never been there ourselves, but we know it's out there. It does exist. All these places are somewhere out in the shadowland of America. I took the part of being the storyteller of the shadowland. As I would go around, I would pull these stories out of the earth from these different locales. This was one of the things I had in mind when I started to make this record. American mythology does exist. Somebody needs to start writing it. It isn't all just make believe. It's very real.

## KZ: And that was the same impulse which led you to "Carney"?

RR: It was a piece of Americana. Someone's got to tell this story. When I was a kid, I worked in a carnival a little bit. It affected me so much. I was fascinated and scared to death. "What do these people do back there? You don't talk to this one. This guy seems like a nice guy, but don't trust him." There was this whole game going on with these people. "Hey kid, come here. Let me see that watch. I got a watch just like that...Can I see that watch for a minute?" I've always talked about carnivals in songs and I just wanted to tell the story. KZ: "Acadia Driftwood" is one of my favorite Band songs.

RR: I felt a parallel to the story in that song. It's a story of people who lived in Canada. They got lost somewhere and I felt very touched by this whole thing. A war happens, then it's not your home anymore. A lot of these French people drifted down the Mississippi River and became this Cajun population. It's beautiful and very mysterious. I wanted to tell the story in a little epic song. It was an experiment. But over the years, a lot of people have said that to me. The last people in the world I would think would like it-very happening English record producers.

KZ: "It Makes No Difference" is another favorite Band song.

RR: It's one of my favorites too.

## KZ: How could you step back and let somebody else sing a song like that?

RR: But that's what made it the Band! If I had written, sung, and played the guitar solos, it would have been Robbie and the Band. That's not how we started out. It was a workshop concept. You make this, I make that. You fix this, we do that. We'd put it all together and it works out. Everybody does their thing. Everybody feels just as strong as the next guy. I was into this thing of writing the songs and saying, 'Okay, here's what's going to happen. You come in singing here. Then when it gets to this line, you come in singing here. Then you come in with him. Then you drop off and the high voice will come over here.' I was into directing these ideas. I was in a director mode.

#### KZ: When was "Fallen Angel" recorded for the new album?

RR: It was the first song I recorded. I got this mood of



American mythology does exist. Somebody needs to start writing it. It isn't all just make believe. It's very real.

the song and I started writing ideas to it. They were very mythical ideas. As I started writing the song, I didn't understand what things were working for me. As it went along, I realized I was writing about Richard Manuel (the late piano player for the Band). When it hit me, it knocked me over. I could feel what I was writing about. It was the kind of song you put off until you have to face it. It was very hard to work on too. One day I'd be fine, then the next day I was just hopeless. **KZ: "Broken Arrow" is my favorite track.** 

RR: I did that with Peter Gabriel after he did the background vocals on "Fallen Angel." We were inspired and we cut that track. I played guitar and sang and he programmed this little high hat and tambourine part and played these keyboards. It was a very emotional track. Then I came back and put on the bass and the drums.

#### KZ: It's hard to describe the sound of your album. Daniel Lanois produced it, but it doesn't sound like a U2 or Peter Gabriel album.

RR: I talked to a lot of producers. As I spoke to people, I thought, "Am I going to listen to this person? Am I going to care what this guy has to say?" I cared what Daniel had to say. He's extremely emotional. He's from Hamilton, Ontario. He wasn't one of those guys in the control saying, "It's comin' along guys. A couple more times, I think we'll have it." He was out there sweating. He wasn't ordering coffee. Not having a band, I wanted to have the privilege of taking things too far.

KZ: How spontaneous was your "Sweet Fire Of Love" session with U2?

RR: It was pretty spontaneous. I had a few ideas on this little cassette of a guitar thing I played with a tom-tom. That was it. But there was something to it. We played it for the guys, and they said, 'Let's go.' KZ: Did you expect that to happen?

RR: I didn't expect anything. These guys were still finishing up The Joshua Tree. They couldn't have been more righteous about it. We started from scratch and we built and built. I had scraps of paper with some ideas. As I'd be going along, Bono would be looking at my pad with stuff written on it. He'd say, 'This is a fantastic thing, and you have to get this in there somewhere.' We cut the song over a period of a few hours and it was twenty-two minutes long when we recorded it. We were trying different ideas and structure. We were trying different ideas and structure. We were mixing worlds together. They're i no the whole thing of roots. They wanted to do something in that kind of vein. They thought it would be a worthwhile experiment. Would it crash or would it fly? It was melting together nicely. We got brave, starting with nothing and building, coming back down then kicking into guitars talking back and forth. It had a futuristic blues element with this Irish world and this Americana world. We tried to make them fit together. KZ: Whose idea was it to use U2?

RR: When they were playing on the Amnesty tour, I met them with Daniel Lanois. We were just talking about musical ideas. Then Daniel said, 'I think we should pursue this. We should try this experiment.' When he went back to work with U2 and I went to do the Color Of Money, he called me and said he discussed it with the guys and they wanted to do it. We cut these two things together and it was a great musical experience. KZ: It's amazing when creatively artistic bands like U2 become mass appeal successes.

RR: What are we doing in this business? What do we thrive on? What makes us get up in the moming and say, "This is worthwhile." It's like the difference between those movies you go to and you get a couple of laughs out of them. Then you go see "Raging Bull" and you never get over it as long as you live. That's the difference in our lives. Something has to matter. That's what Gil Evans said. Here's this orchestra and we're working and writing. Finally one of the musicians says, "Hey! What do you call this stuff?" Gil looks up and says, "What's the matter with you? It's spiritual!" Then he goes back to writing. We were talking about a change. He said, "We have to know, does it matter? Does it make any difference?" It's such a little thing but it's very large too. People work on minute things. Then they say, "Oh, we got it now." But it doesn't matter at all. What goes on inside us matters and makes a difference.

#### KZ: Didn't you produce an album one time for Neil Diamond?

RR: He talked to me about producing, and I said I didn't know where to start. They kept thinking I was holding out for money or something. Finally I got this connection--a crossroads in our past. We both went to Tin Pan Alley, to the Brill Building when we were kids. I went when I was fifteen. I met Leiber and Stoller, Pornus and Shurman, Ctis Blackwell and all these people. Neil wanted to be one of those writers. So we built the ideas on the death of Tin Pan Alley around Beautiful Noise. I thought it was the last thing people would expect me to do. It appealed to me for that reason. It gave me an opportunity to experiment with a lot of things I didn't do with the Band.

#### KZ: Will you ever put a band together again?

RR: The idea of playing certain select things which would feel special would make me rise to the occasion. I don't know exactly what I'll do.

#### KZ: Bob Clearmountain said your record was the best he'd ever worked on.

RR: We had been mixing songs and he said, "Boy, they just keep getting better." Finally one day, he came bursting out of the studio and said "This is the best album I've ever worked on in my life." There was this guy from Rolling Stone and he said, Excuse me, can we talk about this for a minute? What about Bruce Springsteen and all these other people you've worked with?" He said, "I like what they're doing, too." Then the guy from Rolling Stone asked, 'But you're going to lose work talking like this." He said, No. They hire me for what I do, not for what I say." I was glad he enjoyed it and got into it. It wasn't easy catching up on all of this stuff. Once he caught up, he was excited and worked real hard. There was a lot of experimenting done during the mixing. It wasn't just a matter of having a few tracks, putting up the faders, putting on a little echo and we got it. Not at all. It was painting pictures. You see washes of things that come and disappear. I had this whole idea of things coming at you and then going by you ... movement and moving pictures. KZ: Take a picture of this.

RR: Yeah. (laughs) •

# CALENDAR

POP MUSIC

# Robbie Robertson Rides Again

A Once-Prolific Rocker Gets Rolling With a Solo Album By CHRIS WILLMAN



Making inspired music "isn't carpentry work" says Robbie Robertson. "You have to call upon something way inside."

• I wasn't sure I had anything more to say" is not the sort of thing you'd ever expect to hear out of a proud pop star's mouth.

And when someone once as prolific as Robbie Robertson—the chief creative force behind the Band in the '60s and early '70s and one of the most influential songwriters in rock history—swears he sat out an entire *decade* without ever once being struck with the urge to pen another tune, let alone record an album, you tend not to believe him.

Surely, occasional sound track work with director Martin Scorsese and spending time at home with the family couldn't have been enough to satisfy the creator of such soulful rock classics as "The Night They Drove Old Dixie Down" and "The Weight."

But Robertson insists that it wasn't until 1986, almost 10 years after the Band's "Last Waltz" swan song, that the dormant muse finally returned and he commenced work on his first post-Band solo album, "Robbie Robertson" (released last week to rave reviews from hungry press and radio alike).

So what if during that time the folks who grew up with—and had their lives changed by—the Band were out there waiting for fresh output? To dissuade him from the studio, he had only to look to the *product* of some of his musical compatriots, who continued making more and more mediocre albums, year after year, because it was their *job*. "I thought of a lot of people from the same

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era when I was making a lot of records that had continued making a lot of records," he says now with a chuckle. No naming names here. "A lot of it didn't seem terribly inspired. It gave me some evidence that my instincts were right. This isn't carpentry work, you know. You have to call upon something way inside, and if you can't reach it...."

Nor was Robertson tempted to rejoin his former Band-mates when they reformed without him for several small tours—following the "Last Waltz" concert, movie and record, which purported to document the end of the Band as a touring unit. (One member, Richard Manuel, has since died—a suicide during one such Band "reunion" tour.)

But there's another intriguing—and, for artists, perhaps frightening—hypothesis about why Robertson chose to sit on the sidelines for so long: the suggestion that even in as new an art form as rock—or perhaps *especially* in rock—the musical elements may be a depletable resource.

"I don't think that it's an endless pit," he affirms. "Since this kind of music began with Louis Jordan & the Timpani Five, with certain blues artists that were doing things everybody stole from, since the early '50s—a lot of the great lines, great melodies, great rhythms have been used up. And it means you have to search a little bit more.

"I'm writing and I think, 'Oh, I've heard this before. Somebody's already done this, or something like it.' . . . A lot of great ideas and a lot of great pieces of inspiration have been used up in this music. It's not an easy thing to say, that there are only so many stars in the sky. You think, 'Well, that's still a lot.' But over the last million years, a lot of them have been counted already. To find a new star in the sky is pretty hard."

What Robertson finally found he had "to say" anew at last had a great deal to do with his roots—not rock roots, but genetic ones. At 44, Robbie Robertson still has one of the lowest hairlines in rock 'n' roll. With his normally fluffy 'do slicked back, his countenance can appear quite . . . *severe*, despite his usually amiable demeanor.

Sitting in the office he keeps above a Los Angeles recording studio, Robertson reaches into a desk and pulls out a portrait of himself taken with a primitive camera in an early 20th-Century style, and points out the similarity of his profile to that of a legendary historical figure.

It seems that when he went to a New Mexico Indian reservation recently to shoot a video clip, some of the residents got a little restless, almost violent, even—because, he was later told, of his resemblance to Gen. George Custer, of all people.

Irony of ironies: Robertson's mother is an American Indian.

His interest in that culture—evidenced in new songs like "Broken Arrow" (a love song riddled with Indian symbolism) and "Hell's Half-Acre" (the story of a Native American sent to fight in Vietnam)—is no passing fancy, he assures.

As a boy, Robertson visited Indian reservations in Canada with his mother, and even now his office is adorned on all walls with paintings of and by American Indians. And when he sings "Come bear witness, the half-breed rides again" in the spirited closing song, "Testimony," it's a rare autobiographical allusion.

"It's something that's always intrigued me," says Robertson, "but I didn't feel right imposing this on the Band. It was just too much my background and my trip. I felt I was doing best if I could write on behalf of *our* music. And now that I don't have a band to be responsible to, it feels very natural for me to express this thing that I've had deep inside me all my life."

This thing isn't just lyrical.

Though quick to point out that he wasn't out to pull a "Graceland," Robertson reveals that he made tapes of Indian rhythms, and would play them for his musicians before and during the sessions. The end result rarely reveals any blatantly non-pop styles or intonations, but Robertson claims the Indian feel is there throughout—enough, at least, that the Indians on that New Mexico reservation "got it" when he played them the record.

Robertson has just returned from shooting video clips for "Showdown at Big Sky" and "Fallen Angel" at the New Mexico reservation, and his enthusiasm for what he loosely admits was a "religious experience" is beyond words:

"It's one of the highlights of my life, this last week with the Indians. It just makes everything seem so petty. People here are running around in circles and going nowhere, and those people have been doing the same thing for a thousand years—and it's so soulful and it's so pure. The *balance* is what's so extraordinary. These people just see what's special, and what's not special they ignore and pray for and wish it better.

"I'm not an activist. I just recognize something and feel something, and it makes me feel fantastic, and I want to know more about it. But I'm not trying to preach this thing at all. This is not just a religious trip. This is the most natural thing this country's ever had."

Indian culture interests him for more Please Turn to Page 74

CALENDAR/LOS ANGELES TIMES

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## Robertson

Continued from 72nd Page purely literary reasons, as well. Fans of the Band are well versed in the active interest the writer of such songs as "Across the Great Divide" takes in "American mythology"-that is, those strange but palpable events that take place in a shifting shadow land that's "somewhere over that hill, somewhere over there, where you recognize the place, whether you've been there or not."

"Our country, it's so young-we don't have this [ancient] thing to call upon that they do in Europe. So it does mix real life with the myths. The reality is sometimes so unbelievable that it gets caught up in this big swarm of smoke that, when it comes out the other end, they're mixed together. You can't separate-'Oh, this is what we do day by day, and this is what we do in our dreams.' They mix together, and these true 'tales' somehow seem valid in this country.

"It's just something that I love being a part of. And it makes it possible to play the part of the storyteller in that your imagination doesn't have to be caged by only dealing with the facts. I don't know what the facts are, and I don't know what the dreams are. In Americana, the facts and the dreams seem to be all the same to me."

Long-standing penchant for modern myth-making aside, Robertson has taken the tremendous liberty of virtually reinventing himself, musically speaking, by making a striking departure from the past.

Other than the first single, "Showdown at Big Sky" (one of several tracks featuring backing vocals from the BoDeans), the album is completely contemporary enough to ensure that obvious links with the Band's sound are few. On several cuts he has successfully placed-in very prominent roles, vocal and instrumental-such modern art-rock stalwarts as Peter Gabriel and U2.

But mention to him that the pan-spirituality of his Indi-an/Christian references is reminiscent of those artists' demonstrated religious/transcendent qualities, and he'll start quoting the opening lines of "The Weight" to remind you that he was there first.

Still, he's not so proud that he resists the suggestion that the massive popular acceptance of U2's or Gabriel's mature and emotional pop blend might have helped inspire his own return to active duty.

"I see a spark on the horizon," he enthuses. "I chose to work with these people because I feel some connection to what they do, and I think they're trying to make a very real contribution to something that could just sail along in a very mediocre fashion.

'It's that thing when certain people stand up and try to do something very special, and it Please Turn to Page 78

CALENDAR/LOS ANGELES TIMES

## Robertson

Continued from 74th Page grows and becomes an inspirational period where you feel like everybody's giving all their hearts and nobody's coasting. That's what it was like in the late '60s, when from Stax, from Motown, from England, from everywhere, there was so much going on at the same time.

"I'd listen to records then and think, 'Boy, I better come up with something here. I mean, these people aren't fooling around-this is strong stuff.' When you get that snowball effect going in music, it's very healthy. . . . I think we have a responsibility to try to avoid disposable music and disposable art."

Inte Page 6 Section 13 Chicago Tribune, Su



**One-man Band** ----- After a decade, Robbie Robertson goes solo

Rock

By Lynn Van Matre

111

Bobbie Robertson of being in a hurry to make a solo album.

Dealing in a half with a market a solo allow. Market a solo allow. The Band-for which Robert-son wrote such contemporary rock classics as "The Weight" and "The Night They Drove Old Dirit Down"-said good-bye with "The Last Waltz," a star-studded concert that sup-posedly was to serve as their farewell to live performances. (Four of the original five Band members later regrouped and toured, but Robertson didn't join them.) It was 10 years ago that The Band released "Islands," their final studio album.

album. Enough time has slipped away, in fact, that The Band-arguably the premier rock group of the early to mid-1970s in terms of critical ac-claim—is ancient history to a new generation of pop fans, if they remember the group at al. "Some people have told me that a lot of today's re-cord-buyers won't even reme that a lot of today's re-cord-buyers won't even re-member The Band," ack-nowledges Robertson, who finally got around to making his solo debut with a self-tilded album on Geffen Records. "That's fine with me. I like the idea of playing with a fresh deck."

deck." For a long time, Robertson wasn't sure that a solo album wasn is the cards at all. When The Band broke up, he busied himself with a variety of film projects, acting in "Carny" and producing soundtracks and source music for two Martin Scorsese movies, "Raging Bull" and "The King of Comedy."

"Raging Bull" and "The King of Cornedy." "My attitude was that if it ever came around, it would, and if it didn't, it didn't, re-calls Robertson in his deep, hickory-smoked voice. If was trying to get some breathing room. I wanted to get rid.of that feeling where you make an album because you're sup-posed to; I couldn't buy inito that any more. I decided that if I didn't have the passion for it, the best thing to do was to have the album. I saw a lot of funy contemporaries] doing al-bums that I thought were very median, as opposed to: being hot or cold or high or low. I didn't want to churn out something like that. I would ather not do an album at all. "I wanted to take some time

"I wanted to take some time off and watch my kids grow up, too," says Robertson, who spent 16 years on the road with the group that backed rock singer Ronnie Hawks and later worked with Bob Dylan before becoming The Band. "It was really a pleasure to be able to hang out and enjoy a



Robbie Robertson: "The desire to make a solo album just cam so naturally that I was confident that it was the right thing to do."

so naturally that I was confident normal domestic life. "But then, in 1985; I started Yow I can feel something. Now I can feel something is to pass the sole about it. The desire or acke a sole about it. The desire of the sole of the like it was it. These days, the Los Angeles-based R obertson, 43, foggiest idea how to get to lig prick it. Nevertheles, there are dis sole debut about, a win sole debut about, a win pring, richly evocative effort prink in the American folk works most interesting talents and the Boleans) but also effects the longtime factanel mythos that characterized Robertson's finest work with The Band. The ale hour, "it is a tribute to Band member with a sole is a the sole is a the sole is a sole about is a sole about it is a sole about is a sole about it is a sole about is a sole about it is a sole about is a sole about it is a sole about is a sole about it is a sole about

don't believe it's all for nothing/It's not just written in the sand/Sometimes I thought you felt too much/And you conserved into the Shadowland" ed into the Shadowlan

crossed into the Shadowland." "Richard had the disease of alcoholism." says Robertson. "He stopped drinking for years and years, but then he started again, and when you're allergic to alcohol like that, who knows what it will do to your mind .... He was like a brother to me.

mind .... He was like a brother to me. "All of those guys are like my brothers," adds Robertson, who asked former Band mates Rick Danko and Garth Hud-son to put in guest appear-ances on his solo debut. (The only reason Levon Helm doesn't turn up on the album is that he was out of town during the recording sessions.) "I chose not to do any of The Band remion tours because I had made a movie and a three-record album of our farewell concert, and for me to suddenly say. 'Just kidding,' and go back on the road with the group was something I just couldn't do. It just wasn't in the cards for me. TI always be proud of the wonderful work we did together, but ..., that "Robertson sees the songs on

Robertson sees the songs on his solo shot as "much more personal" than the ones he



ago Tribune, Sunday, November 8, 1987 Section 13 Page 7

wrote for The Band. wrote for The Band. "With them, I feit that I had to write on behalf of the whole unit, not just for myself. I al-ways feit uneasy about too much me, me, me. There are thitle things from The Band there, but for the most part, the sounds that I have gone after on this album and the structure of the songs, the per-sonal aspect of it, are not like Band at all. "But the strong sense of

"But the strong sense of American mythology—yeah, that's always been there," says Robertson. "That's what I do. That's my job.

that's always been there," says Robertson. "That's what I do. That's my job. "I'm a big fan of story-tell-ing, and always have been," he explains. "America is such a young country, not like Greece or Rome, but there's a rich mythology here—half-real, half-myth, stories within sto-ries—that needs to be docu-mented somehow, and that's what I want to do."

what I want to do." Robertson, who was born and raised in Toronto, dropped out of high school at age 16 to join Ronnie Hawkins and the Hawks and toured the U.S. club circuit with the group in the early 1960s. Some of the songs on his solo album draw, in one way or another, on his experi-ences during those early years, especially his travels through the American South and the Mississippi Delta in particular.

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growing up. "My mother would take me there in the summer to visit relatives," recalls the singer, who—for the moment, at least—finds himself more drawn to his Indian roots than his Jewish ones. (He's Jewish on his father's side.) "It was my first close-up experience with music. It seemed as if all of these people played a fiddle or mandolin or guitar or something. It was the first time I saw people playing music right beside me, and I

wanted some of that. My e bit

wanted some of that. My based of the second state of the second based of the second state of the second define with these people, very design to learn to play. "And there's a very spiritual feeling with these people, very design to the second state of the second state of the second define the second state of the second state of the second of the second state of the second state of the second define the second state of the second state of the second define the second state of the second state of the second define the second state of the second define the second state of the second second second second state of the second se

causes. "If there was something that I could do to help and I felt like I belonged there, I would do it," he says. "As an Indian activist, though, I don't know that I would have the right to speak for anyone. I keep thinking of how, years ago, all of those white people were marching on behalf of black people, and the black people were looking at the white peo-ple out of the corner of their year, going, 'Don't fight my battles.'

eye, going, 'Don't fight my battles.' "I have some young Indian friends, and they're not looking for any sympathy. They're very proud, and it makes me feel real good. I don't feel sorry for the Indi-not feel envious of them. And I think there's going to come a day when we're going to be knocking on their doors, aving. Tisten, you understand anture; we're blowing it. We don't get it, but you do." Robertson says he has no idea what the reception will be for his first solo venture. It would be nice, of course, if old Band fans would buy the abum, but, he notes, 'I don't uant to depend upon what I did in the past. "Actually. I really haven't thought about who the andi-ence will be for this abum,' may the singer, who hasn't made up his mind yet whether or not he will put together a touting band and osme live dates in the future.

"Of course, when I made the record, I was hoping that I could share the music with as many people as possible. But when I was finished with it, I sat down and listened to it, and I thought, I can live with this, I know that there's nothing here that I'm going to be embarrassed about 10 years from now, and that was what was important. I feel like I've really put my heart into this, and if I've had the chance to do some good work and was blessed enough to be inspired, that's all that matters to me. All you can do is to try your best and hope that [people who appreciate your work] are out there. I don't know how to do it any other way."

THE GUARDIAN Friday October 30 1987

THEFRIDAY REVIEW MUSIC E

After turning off the road to rock and ruin, Robbie Robertson is back — on his own terms. Mark Cooper reports

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ELEVEN YEARS ago Robbie Robertson. archéstrated his formal retirement formoties ing The Last Waltz. It was a filmed concert of his group The Band performing with some of their most famous peers — Dylan, whom: they'd backed when he went electric; fellow Canadians Neil Young and Joni Mitchell; Van Morrison, who'd Canadians Neil Young and Joni Mitchell; Van Morrison, who'd Schoots. The Band shone in this com-pany and Robertson most of all, He had written the majority of

The Band's sepia tales of American romance The Night American romance The Night The Weight Rag Mana Rag et al), he played guitar as if he new every nuance in every song and he seemed to know exactly what he was doing bhat dy corry smile. Scoresec clearly liked Robbie's presence and gave him plenty of time to explain why he, at least, was hanging, on him notwers on a him for the scores of example of the scores of the swansong for a generation and

Robbie

bertson

Et mesterverk! ROBBIE ROBERTSONs første solo-album fyller tomrommet melle «So» og «The Joshua Tree». Bonusen er at låtene er skrevet av en av

«Sow og «The Joshua Tree». Bonusen er at latene er skrevet av en av rockehistoriens aller beste läkstvirere. JOHN LENNON og JOHN FOGERTY er velkjente eksempler på at rocke-legender som har vært borte i mange af kan kommer tilbake for fullt. Hva som imidlertid setter ROBERTSON i en særstilling er at (a) han sa far velf før han forsvart, og (b) han kommer tilbake med et album som er minst like bra som hans gamle klassikere.

Gjesteartister: Maria McKee (Lone Justice) • BoDeans • Gil Evans • Tony Levin • Manu Katché • Garth Hudson • Rick Danko • U2 og ?

Produsert av Robbie Robertson & Daniel Lanois.

og «The Jo

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Robertson was determined to bow out gracefully. Herison — half solemn mytholo-ty, half tess. "Sixteen years on the road, the numbers start to scare you. I couldn't live with twenty," he mumbled in its whisky voice. "The road was our school. If gave us a sense of survival, faught us all we know. There's both the start of the sense of survival, such the road of the start start of the sense of survival full substantiation of the sense of survival. The start of the sense of the sense of the great ones a start of the great ones a

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(Ex-The Band)

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Robbits Robertson today and Sittik mebers Richard Manuel, Garth Hud Birst Stand Annuel, Carth Hud It's a goldam impossible way of life, ain't two ways about it." Now 43, Robertson has stayed out of the limelight so long he accused of living ownart a cure be writed but its and the second of the limelight so long he way that a second of living ownart a cure be write his first solo abum, already acclaimed in he UK this week. While the rest of the Band grew resites and the band released in the UK this week. While the rest of the Band grew resites and the band released in the UK this week. While the rest of the Band grew resites and much of the old material, Robbie simply stepped out of the frame. The Last Wait led to a robe former projects, wrote music for correse's Raping Bull and, latgers, The Color of Money and the state of move projects, wrote music for correse's Raping Bull and, latgers, The Color of Money and his state or move projects, wrote music for the state state of the state state of the state of the state state of the state state state state of the state state state of the state st

hang before you ten, a unar, want to live the that any more in sword that was about test-But ten years? "There were movies that I thought I was going to do but I always decided I wasn't pasionate enough about them so I let it alide. A great, portion of that with my three this and trying to live like a human being for a while I do ever hung around the house before. I didn't feel obsessed about anything and if I'm and obsessed, Dru able to "I's seemed like write, record, tor was all I ever did. I was enjoying this freedom from the merry-go-round. Part of the une, it was like 'I don't Ame to plays of I'm not going to' \_ ists didn't want to train just for the sake of it. The whole point of the Lask Walk was that I didn't want to do that any more. You moves: Things become obvious and you bore yourself." The son of a professional gambler and an Indian mother born and raised on the Six Nations I I dian the Six phone at I for you support, and you have your alt." The son of a professional gambler and an Indian mother born and raised on the Six Nations I I dian reservation hand Know at first as The Hawki, they wound up support-ing Dylan Life New Six for the sake of the the where he joined up with the rest of The Hawki, they wound up support-ing Dylan Life New Six first album, Music from the Life Alky, was

contained many of the group's best songs and captured per-fectly a generation's sense of resitessness and its rejection of urban packaged America. The Band were portrayed as if refu-gees from the Civil War and Robertson's songs mixed sleepy good times with the sense of ment day that hangs beer its companion album, Dyian's John Wesley Harding. The Band apneared on the

rtson today and Sixties-style (far left) with fellow Band d Manuel, Garth Hudson, Rick Danko and Levon Holm

companion album, Dylan's John Wesley Harding. The Band appeared on the cover of Time, played Wood-stock and yet remained anony-mous. In spite of five more studie albums of varying credi-mous the spite of five more studie albums of varying credi-lated the live Rock of Ages, The Band never quile struck such a deep chord again yet remained America's premier roots band, As if to suit their almost ab-stract name, they always con-trived to remain semi-arythic tweiding the melting pot of American music into one state-yot sprightly whole. If Rob-rote, his work with The Band already places him high in the Rock-rikoll Hall of Fame.

Rock-n-Roll Hall of Fame. Two years ago, Robertson finally rediscovered that obses-sive need to make records and enisting a filow he Canadiane the songs. Lanois produced the songs. Lanois produced U2's The Joshua Tree and Peter Gabriel's So and has pro-vided the perfect foil for Robertson's new work, which displays an almost abstract concern for sound.

displays an almost abstract concern for sound. Both U2 and Gabriel appear on the record, sounding ines-capably like themselves anidst Robertson's perfect casting Robertson's perfect source and the source and the involution of the source and the involution of the source and the perfect and the source and the perfect and the source and the source and the source and the perfect and the source and the perfect and the source and the perfect and the source and the a new kind of gunbo."

a new kind of gumbo." In spite of the experiments with U2 and the presence throughout of Gabriel's drum-mer, Manu Kache, Robertson's album is another example of his gift for specifically Ameri-can mythology with a more per-



you discover what's modern, it's already yesterday. I have so little respect for what's modern, it's just a fait to me the source of the source of the don't want to write about don't want to write about don't want to write about methers. It's the very small pic-ture and the very large picture that I'm interested in." Robertson pauses and stares round his workshop at the mether and the shadowind putting these stories down." He has emerged from that shadowland with his customary, marks for good thing and with all his skill inter. No wonder he has the concentral look of a unit the head with his customary, marks for good thing and with all his skill inter. No wonder the has the concentral look of a unit the head with his customary. The has emerged from that head with his customary.

The album Robbie Rob son is reviewed on page 30.

I don't know what's right and wrong. "In this music I play the part of the storyteller from the shadowland. There's a place out there somewhere in this country that these stories take place in and around, and I put they do not in a kind could elss happened 100 years ago or 100 years from now. "I don't feel there's such a thing as modernism. As soon as





mellon

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stuck. When The Band's first album, Music from the Big Pink, was released in 1968, its solemn mood of resignation and its un-erring sense of place struck a chord with a generation weary of leaving history behind. The self-titled follow up a year later





where the players do the talking ...

# 

# The Return of Robbie Robertson

A decade after *The Last Waltz*, the Band's leader comes out of retirement to make his Big Statement.

By Bill Flanagan

never said, 'I'm not going to write songs for a while,'" Robbie Robertson says. "I just didn't have the *lure* to get in there, sit down and suffer. And I enjoyed the sense that I didn't have to do it. After I did *The Last Waltz* I thought, 'This kind of redeems me a little bit. For a little while.'"

Robbie Robertson isn't offering excuses—he's just running down the facts. As guitarist and songwriter for the Band, Robertson was one of rock's most important voices from 1968 when *Music From Big Pink* appeared—till 1976, when the Band said goodbye with their *Last Waltz* concert. Robertson's charisma in the 1978 film of that concert almost led to a movie career—but after starring in one movie (*Carny*), Robbie decided he didn't really want to do that, either. So he helped his friend Martin Scorsese with some motion picture soundtracks, and laid low here in Los Angeles. For *ten years*.

"I wasn't so sure I had something to say," shrugs Robertson, forty-three. "And I heard a lot of people making records who had nothing to say, either. I thought, 'I don't know if I want to do that. I don't know if I want to just make records. Maybe I'll do a movie, maybe I'll score a film.' I enjoyed very much experimenting with

Photograph By Chris Cuffaro





the score for *Raging Bull*. It made me feel good. I thought, 'God, I've always been thinking of things to say, I've always been showing up. I'm just going to hang around the house for a while, talk to my kids.' I wasn't sleeping, but I just didn't want to make mediocre moves. I looked around me and it seemed like everybody was. It was like an epidemic of *medium* out there. I'm grateful I wasn't motivated to just get it over with."

It's an admirable attitude—but not completely unique. John Lennon and John Fogerty are famous examples of rock legends who left for years to recharge. Simon, Dylan and Morrison have had their long vacations, too. What really sets Robertson apart is that (a) he said goodbye before he left, and (b) he's coming back with an album as powerful as the best of his old stuff. "Starting Over" wasn't exactly "Strawberry Fields," and "Rock 'n' Roll Girls" wasn't "Run Through the Jungle," but Robertson's new record has songs that you could put right beside "The Weight." Here in California in June he's wrapping up work on the still untitled LP he hopes will make it to the record stores the last week of September. The album has the dignity and depth Band lovers expect, but it ain't More Cahoots. Co-produced by Robbie and Daniel Lanois, and utilizing backup musicians such as Peter Gabriel and U2, Robbie Robertson's first solo album fits the aural space between So and The Joshua Tree. With the bonus of having tunes by one of the five best songwriters of the rock era.

"Daniel Lanois wanted to do it basically because of the songs," Robertson explains. "But one of the things he prides himself on is bringing new inspiration to the party. When we got into it, it all started changing. We'd be recording a song in the studio and I'd go upstairs to my workshop and he'd come in and go, 'Oh my God—what is that you're doing? This is what we've got to pursue!' We're already in the middle of the river with the first thing and all of a sudden we're off on another mission. It was exciting; it kept the sparks flying."

Robbie Robertson's impeccable. He walks into an expensive restaurant overlooking the Pacific Ocean in Santa Monica; the hostess and the waiters all know him, other diners send over drinks, he asks lots of follow up questions about the wine. The guy's obviously got it. He's completely on top of things. He was on the cover of *Time* magazine at twenty-five, he hangs out with Antonioni. The guy's impeccable. But the funny thing is, under the smooth exterior he's also the ex-carny, the kid who quit school when he turned sixteen to go on the road with rock 'n' roll wildman Ronnie Hawkins. Everybody else in this plush restaurant is squeezed at little tables. But not Robbie. He made reservations for one extra person so he'd get more room. As the waiters bring bread and more free drinks get sent by anonymous Band-lovers, Robbie continues to pretend that his friend must be just running late. He eventually says we'll order some hors d'oeuvres while we're waiting for our pal, and finally, when he's good and ready, he tells the waiter, Okay, we'll order our meals and let him catch up later. And you've got to think-this guy's immaculate. The bourgeois system is not set up to deal with articulate carnies in expensive clothes who use imaginary friends to get the big table.

There's always been some hint of that sort of thing with the official histories of the Band, a suggestion that those five guys had a lot more going on than ever got in the papers. And that maybe the story that did appear in the papers had just a little spin on it. It's like those biographies of Lyndon Johnson that repeated a life story gleaned from other biographies back to Texas newspaper articles that it turned out were based on lies told by Lyndon. Not that the Band told lies—their records were so good that there was no need for hype at all. No, the Band had sort of a wall of myth around it, and writers kept

raising it higher.

So what do we know? That Robertson, Levon Helm, Garth Hudson, Rick Danko and Richard Manuel came out of Ronnie Hawkins' backup group to support Bob Dylan when he went electric. They played tumultuous concerts in Europe and America, with folkies booing and rockers screaming. In 1966 Dylan was waylayed in Woodstock, New York and the Hawks moved up there, too. With Dylan they recorded a bunch of demos that later became famous as The Basement Tapes. In 1968 Dylan released John Wesley Harding and the Band, as they redubbed themselves, knocked the rock world on its ear with Music From Big Pink. A year later they put out The Band, the brown album everybody's gone through three copies of. It had songs like "Up on Cripple Creek," "King Harvest" and "The Night They Drove Old Dixie Down." They played Woodstock, they got that Time cover. (The magazine called them the first rock band to match the excellence of the Beatles. The Band might have been more impressed if they'd said Willie Dixon.) In 1970 they released Stage Fright, which contained some of Robertson's best writing, and in 1971, Cahoots, which was a little tired. Then there was a long filler period-a live album, an LP of oldies. In 1974 there was the big Dylan/Band tour-Bob's first in eight years and the biggest rock tour ever to that point. Something like four percent of the population of the United States mailed in money for tickets. That tour produced another live album, but the next real Band record, Northern Lights, Southern Cross, did not appear until 1975. It was quickly followed by Islands in 1976, and that was quickly followed by The Last Waltz.

All in all not a very busy career. And there were gaps between tours almost as long as the gaps between LPs. Yet the story put forth in *The Last Waltz*, and repeated by writers ever since, is that the Band lived on the road and had to wrench themselves away from it before it killed them like it killed Jimi and Janis and Elvis. "We never even played a show until after we did our second album," Robbie admits with a laugh. "It seems like we played everywhere but we weren't out there," he smiles, "like maybe the imagination implies."

One bit of mythmaking that did come true, though, was Robbie's dire prediction about the fate of the Band if they stayed on that endless highway. His four cohorts reunited without him a few years ago, and in early 1986 Richard Manuel died in a Florida hotel room. That tragedy implied that Robertson's motivations for breaking up the Band were based on justified fear.

"It went through cycles of danger," he says slowly. "And one element of danger surpassed the others until it was just frightening. We didn't know what the next day might bring. There were times when we were just scared to death of what would come out of this monster that had seeped out of the woodwork. And we saw it happen to everybody around us. You don't learn from it: it just sucks you in. We started playing together when we were just kids—sixteen, seventeen years old. To see people teetering on the brink constantly....Richard scared us to death. We scared ourselves to death. These things become the priority, that's what rules your existence.

"We're talking about living a dangerous life. One thing equals another whether it's drinking or drugs or driving as fast as you can or staying up for as long as you can. That way of life seemed very fitting. At a certain age you don't think, "This is insane!""

"I came up with the idea of *The Last Waltz*. I thought it would be a very soulful move. I said to the guys, 'Listen, we don't want to travel town to town anymore. We should evolve to the next stage. I think we should do this and do it in a very musical fashion. Gather together people who represent different



"I was embarrassed by the self-indulgence of songwriters saying, 'Here's a little song about *me*.' If I started out a song that way it'd make me puke all over the piano."

spokes of the wheel that makes up rock 'n' roll.' And everybody said, 'Yeah!' So we did it and it was over with. But you forget when you're doing these things that people have *in-bred* music, in-bred road. It isn't like all of a sudden they can say goodbye. So it turned out after a while that everybody didn't feel the same way I did about it."

Robertson wasn't offended by the various combinations of his ex-partners who billed themselves as "Band Reunions." "That's when I realized it was in some people's blood," he says. "They couldn't say goodbye. It was too much a part of their past. I didn't feel strange about it, but it wasn't anything I related closely to. I didn't feel like, 'This is a big lie for you guys to do this.' I just felt like if *I* did it, it would be a big lie."

So Robertson, the man who wrote, "I'll spend my whole life sleeping" and other odes to enlightened laziness, took the high road and watched his three kids grow up. The Band had signed to Warner Bros. just in time to break up, and eventually that label realized they weren't going to see a Robertson solo album. Meanwhile, a young Band fan named Gery Gersh had gotten a job in A & R at EMI. He convinced Robbie to sign with that company, although Robbie was only half interested and EMI thought he was probably a great songwriter who couldn't. sing (the price for Robbie passing most of the Band's vocals off to Rick, Richard, and Levon). When Gersh moved over to Geffen Records he got that company to buy Robbie's contract from EMI. Robertson did a lot of label switching for somebody who wasn't going near a recording studio. Finally, Gersh set out to convince a dubious Robbie that he really should write a bunch of songs and make an album.

"I think he wanted to do this really badly," Gersh says, "but didn't know how to go about it. And I wanted to do it really badly and didn't know how to go about it. So we just started getting into a series of very intense discussions of what we wanted to do. I didn't want to do it if he wanted to make another Band record, and he didn't want to make another Band record, so we hit it off immediately. We started searching for rhythms, for keyboard programs. We wanted to make the album mostly a guitar record. A lot of strings and swells that add color were done on guitars instead of synthesizers." Gersh and Robbie have some ambitious notions—including evolving a series of Robertson films with corresponding albums. But for now they're taking nothing for granted. "We're making the best Robbie Robertson record we can make," Gersh says. "If the public enjoys it as much as I think they will, it'll be fantastic. If they don't, I'll hold my head up very high. It's weird that this is Robbie Robertson's *first* solo album. I mean, if it's really wellreceived does he get Best New Artist?"

Work on the album began in June of 1986. Robbie and fellow Canadian Dan Lanois hit it off quickly-they both love experimenting with sounds. They also both like to get a lot of interesting sonic options on tape-and use the mix to choose between them, but not to alter the sounds themselves. Work began, but Robbie's pal Scorsese was after him to do the soundtrack for The Color of Money. Robbie kept trying to say no, and Scorsese kept calling him with one more problem, one more question, one more idea. "I told him, I can't do it. I've really got to give this album my full attention. He just ignored everything I said. He said, 'You know, when we get to this scene...' We were in the water! He's one of my best friends in the world and finally he said, 'Let's cut the crap-you've got to do this."" So Robbie agreed to do the damn movie. "I thought it was not an ideal move at all," he shrugs. "I haven't made an album in a while and all of a sudden with my left hand I'm gonna be doing music for this movie? To work with guys like Martin

and Gil Evans is a gift from heaven, but the timing...Daniel wasn't crazy about the idea, but he kind of put up with it. Then he had to go over to Ireland to finish up U2's album."

So the Robertson project was put on hold. Lanois, back up The Joshua Tree, got Robbie to promise to come over to Dublin to do some recording with Band fans U2. But first Robertson had to sort through the songs Scorsese was considering for The Color of Money. One was a tune Eric Clapton had submitted. "Marty said, 'I don't think it's going to work in the movie, but it's got something. There's a couple of lines that I like. I'm going to tell Eric to call you and you just straighten out with him what it'll take to make this song work in the movie." Robertson laughs at the memory. "So I thought, well this is some strange predicament. Eric's an old friend I hadn't seen in a while. He called me and said, 'Okay, what do we do?' I said, 'I don't know. Let me think about this thing, see if I can come up with something.' I just kind of copped out of the situation, put it out of my mind, and went on with scoring the movie. So a couple of days later he called me back. I said, 'Look, Eric, I've gotta be truthful with ya, you're catching me at a bad time. I've gotta score this movie and I'm in the middle of making an album...' He said, 'Don't tell me about a rough time for you! I'm in the waiting room where my girlfriend is about to have a baby! Don't tell me about timing!' I said, 'Well okay, you win this round-call me back in an hour.' Then I said, 'God! I've got to think of something!' So with all I could I just went into this zone of trying to figure out how to make this song work, how to shift it on the track for Marty. I said to the musicians I had in the studio, 'I'll be back in a minute-I've got to go upstairs and deal with something. Go ahead, you're doing great.' I went and this is one big disaster in the making here.' I'm taken to this house, I don't know where I am, I don't know what I'm doing. All I know is, I don't have any songs! Everybody's real nice and it's like another world, a twilight zone I've entered in a storm. I am so delirious from the work I've done in New York I can't even feel the predicament I'm in. I know I've got something to do, but I don't know what it is. They see I'm a hopeless case and send me up to some bedroom on a back floor. With great relief I go up there to try to rest and think, 'Maybe I'll write something while I'm up here!' I jotted down a few ideas. I had thrown two tapes in my bag. One was a horn chart I had done with Gil Evans that we weren't going to use in the movie. I thought maybe I can play this for them, maybe it'll inspire something. And I had this other little cassette of me playing a guitar riff and a tom-tom. Not much to go on. But while I was in the bedroom recuperating I actually got a few ideas. So the next day comes and it's time to deliver on this. Daniel plays the first tape for the guys. They hear this guitar riff, this tom-tom. Bono says, 'Let's go.' I'm thinking, 'Oh, God, let's go where? I'm pulling scraps of paper out of my pockets. We start-and these guys jumped right in the water. They did something! I thought of a word idea, Bono thought of something. We recorded this song and it was twenty-two minutes long! We listened to it and said, 'That's pretty good!'

"Then somebody comes in and says, 'Eric Clapton's on the phone!' He said, 'Listen, you've only given me seventy percent of the lyrics on this thing. Where's the rest of them?' I said, 'Eric, could you call me back in an hour?' He said, 'No, no! We've been through this! I'm in the studio singing the song and my voice is about to give out! What are the rest of the words?'

"Richard (Manuel) scared us to death. We scared ourselves to death. These things became the priority, that's what rules your existence. We're talking about living a dangerous life. One thing equals another whether it's drinking or drugs or driving as fast as you can or staying up as long as you can."

did this thing out of *desperation*." An hour later when Clapton called back, Robertson sang into the phone, "It's In The Way That You Use It."

Robertson held his breath and waited for Clapton's reaction. "I finished singing it, picked up the phone and I could hear him laughing like mad. I said, Okay, let me hear the joke. He said, 'Oh, this works! This is fantastic! Read them off to me so I can write 'em down.' So I read off the lyrics to him and I said, 'I'm not completely done with it, but this is what I've got so far.' He said, 'Oh great, see you later.'"

From there, Robbie flew to New York to work on Color of Money horn charts with Gil Evans. "We're really under the gun time-wise, people are pulling their hair out, going nuts. We finish up the last piece of music for the film, I play my last guitar fill, and I grab my bag, run down to a taxi, and catch this plane to Dublin to try this musical experiment with U2. It's been set up that we're going to try mixing worlds together to see what happens. Those guys are in a very rootsy period. So anyway, I'm on the plane flying over there and I realize I have nothing written. I don't know what I'm going to do. I'm thinking, 'Oh, I'll write something on the plane.' It's the biggest lie I've ever told myself in my life. On the plane I've got the perfect guy sitting beside me-he has a million things to say about everything and I can't stop him. We get to Dublin and they're having a hurricane! The plane barely makes it. I'm driving into town and cars are floating down the street! I'm thinking, 'Boy,

So I had to run back up to my little room and sort out what I could. I called him back and I guess in an hour that record was done. I appreciate his patience and understanding. He kept saying to me, 'Where *are* you? What are you doing *there*?''

Robbie went back into the room with U2. The song they had cut—"Sweet Fire of Love" was terrific. Robbie and Edge trade guitar fire while Bono, singing higher than normal, and Robbie, singing lower than normal, rail at each other like Gabriel and Lucifer. "Didn't we cross the waters?" Robbie sings, "Didn't we break the silence?" He sings of coming through the storm. If "Sweet Fire" were on a U2 record, you'd say the song was apocalyptic, but knowing that Robbie entered Dublin through a hurricane, it becomes literal. The Gil Evans horn charts evolved into a track called "Testimony," and then, two gems under his arm, Robbie got some sleep.

"We just threw the chips into the hat and mixed it up to see what would come." Robbie says. "Edge and I got into this guitar thing that I love. I love guitars screaming at, talking to, each other." In Edge, Robertson saw a guitarist like himself, more concerned with total effect than flash or solos. "It's whether it's musical." Robbie nods. "That's all it takes. It doesn't have to be complicated, it just has to speak to the soul of the issue. If it does right by the song you've made the right choice. In this day and age I have trouble telling one guitarist from the other. With Edge I hear three notes and I know it's him. The *sound* was always way up front for me. Look at Miles



### The Last Waltz: Manuel, Danko, Robertson, Hudson and Helm.

Davis! People would play a thousand notes; Miles would play one note, I could recognize him, and it would break my heart to boot. One reason I wanted to try this experiment with U2 was because I was very impressed by this group as a rhythm section. Larry Mullen has incredible rock 'n' roll instincts, and he and Adam, the bass player, do something that feels fantastic. When I'd listen to those guys I'd think, 'This is the real item.'

"Bono and I talked about lyrics. How when you're writing lyrics for a band you have to express it on *our* behalf. When you're writing for yourself you don't have to do that." So Robbie's new songs are more personal than the Band's Americana?

"They're personal in the sense of playing the character of the storyteller. The songs are not, 'I was born by a river...' I take the view of a character who zooms in on aspects of life and tells it through his words. Some of it is first person, some of it is on behalf of a story—but it's different than I was ever able to do with the Band."

That seems like an odd statement. If it's in the voice of a character anyway, you think, why couldn't he have done it with the Band? But listening to the new songs, one character and set of images emerges that, sure enough, the other guys in the Band would not have been qualified to give voice to: an American Indian.

Robertson has an office—he calls it a workshop—at Village Recorders in Santa Monica. "It's great that it's in a recording studio," he smiles. "That way if I get an idea and I need a microphone, I can call downstairs and borrow one." There's a carved wooden table Robbie uses as a desk, a couple of couches, and a painting of an American Indian on the wall. Tonight Robbie wants to go to a Native American art opening at a chi-chi gallery in Venice. One of the artists is Darren Vigil, the Indian who did the painting in Robbie's workshop and who's now working on a Robertson portrait. The gallery itself could be the brunt of a Woody Allen skit—they hand out Tootsie Rolls as entrance tickets—but the work is wonderful. Robbie passes through the crowd like he was born in a beret, greeting local artists by name and then offering succinct critiques: "That's Andre—he's doing great. His stuff's a little mathematical but I like it a lot." (Trivia buffs will recall Bob Dylan's famous assessment of Robbie Robertson as a "mathematical guitarist.")

A lot of the paintings mix up the serious and playful. Darren Vigil's paintings are crammed with images and information but there's a punch line: He paints little cracks in the claustrophobia through which peek starry skies. Robbie's studying a painting when someone suggests that the Indian unity between spiritual and physical—sort of combining high mass and a cookout—has a parallel in African art.

"Yeah," Robbie says, "but I know a lot more about Indians. My mother was born and raised on the Six Nations Indian Reservation above Lake Erie." Wait. Back that up. Robbie Robertson's mother is an Indian? "Yeah. And my father was Jewish. How's that for a combination?" Born to wander, one supposes—or as Jimmy Iovine puts it: "The Six Nations met the Six Tribes." Robertson's father was a professional gambler named Claygerman who married an Iroquois woman, took her to the big city of Toronto, and died when Robbie was a small boy. His mother eventually remarried, to a man named Robertson.

"Every summer she would take me to the reservation," Robbie says. "It was like a time warp. My uncles and aunts had lots of kids. I had all these cousins who could tell things from listening to the ground. They could sniff the air and say when it was going to rain—tomorrow. These guys didn't *climb* trees—they could run up a tree. I'd run to the bottom of the tree, come to a halt, and say, 'What happens if you fall?' It was just a different way of life altogether. A lot of music, though. They all played something—mandolins, fiddles, guitars. That's where I started playing music."

Robbie's Indian heritage is more obvious on his new album than on anything he did with the Band. "Broken Arrow"—a fragile mood piece full of longing and melancholy—might be the most beautiful song he's ever written. And this guy wrote "Out Of The Blue," "All La Glory" and "It Makes No Difference." "Broken Arrow" is more about Indian summer than Indians unless, like Robertson, you spent childhood summers on a reservation. It's a song that makes hardened session drummers cry. You better hear it for yourself.

"Hell's Half Acre" is on the opposite end of the totem pole. It's a savage rock song about an Indian boy who is drafted and loses his soul in a meaningless war. "I thought of the whole idea of sending kids off to some foreign land to fight for something they don't understand," Robertson says. "The ultimate rape was to do it to an American Indian. That, to me, showed the picture more vividly." The pain of the song—a decent comparison is U2's "Bullet The Blue Sky"—whips out from the electric guitar. It was cut with the album's basic quartet: Robbie on lead and rhythm, Tony Levin on bass, Manu Katche on drums, and Lanois ally (and by coincidence ex-Ronnie Hawkins sideman) Bill Dillon on ambient guitar sounds.

The Native American art opening is packed, but Darren Vigil eventually finds Robbie. They slip out to Darren's car, where the artist has slides of new paintings. Robbie consumes them. He's knocked out by a Matisse-like painting of an Indian woman in sunglasses. Then they decide to take their Tootsie Rolls and head to a disco where a bunch of the Indian artists are having an opening night party. The place is dark and loud and crowded. The P.A.'s blasting "I Want You Back" and "Low Rider." People are dancing and drinking and pinching each other. As the owner leads Robbie to a booth some people shake his hand and some whisper to friends, "You know—*Last Waltz*, take a load off, Fanny, that guy..." A drunk comes up and starts pushing across that barrier between tipsy enthusiast and pain in the neck. Robbie just smiles. The drunk wants Robbie to come over to his house. Maybe. The drunk wants to come over to Robbie's house: "Where d'ya live?" The drunk wants to buy a round of drinks for Robbie's table-"What'llya have?" First guy: a beer. Second guy: a Coke. Robbie Robertson: "I'll have a bottle of champagne." He's polite but serious. This shakes the drunk. "No-really ... ""Bottle of champagne." The drunk wavers and then says, "Awright-Robbie Robertson wants a bottle of champagne, I'll get him one." The guy pushes through the crowd up to the bar, gets quoted a price and does a double take. He snakes his way back to Robbie's table and says, "Look-I'll buy ya one drink. You want a beer or something?" Robbie turns and looks at him and says firmly, "A bottle of champagne." Champagne arrives, drunk is gone. Darren Vigil says, "Don't feel bad for that guy-he owes me fifty bucks." Three allegedly Native American women come to Robbie's table and fan their hands over their mouths going, "Woo woo woo woo!" Robbie pops the cork and surveys the dance floor, which is getting wilder by the minute. "These Indians," he says. "Not supposed to drink."

Three weeks later, Robbie Robertson is back in Woodstock, New York. He's standing in the doorway of Bearsville Studios, the legacy of his late manager Albert Grossman. When mixmaster Bob Clearmountain suggested Robertson move the album to Woodstock for the home stretch, he was reluctant. "At first I really didn't want to come up here to do it," he says. "It was like, 'Oh no! I'm starting over!' But it's been great. I'm really glad we came." Twenty years after the basement tapes, he admits he isn't sure exactly how to find Big Pink. (He never lived there. Rick Danko and Richard Manuel did.) That whole basement tapes thing got mythologized a little too fast. People are still bootlegging outtakes and goof-offs and things Dylan and the Band did once and forgot about. "But," Robbie smiles, "none of those bootlegs have 'See Ya Later, Alan Ginsberg.' They don't even know that one exists!"

Moving into the larger of Bearsville's two studios, Robertson cues up a track called "Fallen Angel," a tribute to the late Richard Manuel, the Band's piano player and saddest voice. The song begins:

I don't believe it's all for nothing It's not just written in sand Sometimes I thought you felt too much You crossed into the shadow land

In the 80s Richard Manuel, Rick Danko and Paul Butterfield blew around the Northeast bar circuit playing musical (and probably chemical) roulette. Sometimes they were so brilliant you couldn't believe it and sometimes they were so awful you'd get depressed. But Danko, the hyperactive, fidgity, fasttalking, song-calling, grinning ringleader seemed the most in danger of flying off the side of the Earth. Butterfield seemed sullen and Richard quietly intent. Then Richard hanged himself and Butterfield dropped dead. Suddenly Danko looks like the tail gunner who's lost both his wing men.

"No," Robbie insists. "Rick is just very vivid in his ways. So you get the impression, 'Holey Moley! What a firecracker this guy is!' But he's just a very animated person. Richard was a big drinker and he stopped drinking. Just before he died he started drinking again. That disease comes back like a sledgehammer. And it drove him crazy. People were telling him, 'Oh, I'm so disappointed in you' and all this stuff." Robbie sighs. "I think he just scared himself to death."

"Fallen Angel" shares with the other tracks—loud and soft—a haunted quality. Robbie calls it "the voice of a true American mythology." He doesn't see "true mythology" as a contradiction at all. "A lot of it's based on mixing fact and fiction together," he says. "We know these places exist, we know these people exist. I don't know who they are, but I know it's out there somewhere."

Robertson the songwriter has walked a very fine line, a line almost unique in rock. He writes in the voices of characters the Confederate Virgil Cane, the migrant Cajun in "Arcadian Driftwood," the Indian draftee in "Hell's Half Acre." But he writes these characters with an almost confessional direct-

## THE SHAPE I'M IN

have an old Broadcaster that I use quite a bit, "Robbie Robertson says. "It was made around 1948. With a lot of new guitars you plug 'em in, adjust 'em for an hour and maybe they sound pretty good. This you plug in and it sounds good. I've had this souped-up old Stratocaster quite a while. It has 'Number 254' on the back. You can tell it's old 'cause the neck's a little thick. Before I used it in *Last Waltz* I had it bronzed, like baby shoes. That gave it a very thick, sturdy sound. A Stratocaster has three pickups; I had the one in the middle moved to the back with the other and tied them together. They have a different sound when they're tied together, and I don't like having a pick-up in the middle, where you pick. I've got a Washburn whanmy bar on that guitar. I have a 1959 Les Paul with flat-wound strings on it that I use if I want a thicker, fatter sound. Those flat-wound strings are nice for slide playing.

"On the wall in the studio I have four amps: a little 30-watt Vox, a very old Bassman, a Roland Jazz Chorus and a Fender Reverb with a souped-up tremolo. I have a switch so I can use any or all of those amps, and I use a slow gear pedal a lot. I also use these tiny old Fender Princeton and Harvard amps on some things.

"I have two cheap little Korg keyboards I used on the record; I don't even know the numbers—Daniel Lanois bought them for me one day. And I used a Yamaha piano/keyboard writing the songs.

"And I have an old Rickenbacker lap steel—I like the way it *looks* more than anything about it. These things were made in the late 30s and there's a pickup on it that *wastes* any pickup anybody has on any instrument now. Amps start weeping at the very sound of the power this pickup puts out! I talked to Seymour Duncan on the phone a few months ago—I wanted him to come down and help me suss out this pickup. He said he'd come down and I never heard from him again. Maybe he was afraid I was gonna tell him this story..."

Uh-oh—if you readers have gotten this far in the blue box hold on to your hats—'cause Robbie just might be persuaded to tell us the previously unrevealed *Seymour Duncan Story*. Waiter, a couple more cocktails! "I met Seymour Duncan a long time ago," Robbie begins. "I didn't really remember the circumstances. One day I'm reading a magazine and he's telling how he got into pickups. It says that he met me in this place near Atlantic City where we were both playing, and we stayed up all night and played and he said, 'Geez\_\_\_\_ the sound of this guitar of yours—what have you got in it?'"

Robbie turns conspiratorial: "Now this was a style of playing I had learned traveling around the country with Ronnie Hawkins. People asked me about it a lot and I got bored so I used to make up stories. I'd say, 'I soak my guitar strings in hair oil,' or 'I cut swastikas in the speakers with razor blades.' So Seymour Duncan says to me, 'What have you done to your guitar to make it sound like that?' And not being able to think of anything better I said, 'I've got more windings in the pickups.'

"So anyway, I'm reading this article years later and Seymour Duncan says, 'Robbie Robertson told me about more windings, so I've put more windings in my pickups and I've gone on to make The Seymour Duncan Pickup!'" Robertson lets out a laugh. "And this whole business is based on a big lie! It never existed! I couldn't think of anything else to say!" Robbie takes a drink and smiles. "I never told this story before. I wonder what he's gonna think." So do our ad guys, Robbie. ness. Now this was common in pre-rock 'n' roll songwriting, but rock has tended toward either character writing *in extremis* or the appearance of autobiography. Most rock 'n' roll character writing is "Midnight Rambler" or "Money For Nothing," Randy Newman's bigot or Lou Reed's rapist. Created characters tend to be cartoons. The other style, the first-person I love you/ I hate you/ I can't get no satisfaction style used by everybody from the Beatles to the Sex Pistols, maintains at least the illusion of being autobiographical, of being a true emotional statement. Robbie Robertson is the rare rock songwriter who gives obviously fictional characters as much compassion as other songwriters lavish on "I."

"I don't feel like taking the part of characters to outrage," he says. "That's a bit of...a trickery to me. This has to be a true American mythology, as opposed to just whatever I could think of. Does it break my heart, does it give me chills, does it conjure up some kind of spell in me that I'll never get over? That is more interesting to me than a song on behalf of a bigot. I have nothing against that—but it doesn't have a valid place in this picture.

"And I was embarrassed by the self-indulgence of 'me me me.' 'Here's a little song about me.' If I started out a song that way it'd make me puke all over the piano." He is quiet for a minute. Then he says, "Everything you write is personal, y'know? You maybe try to disguise or hide what's *real* personal about it. What is 'Out Of The Blue' if it's not personal? Or 'It Makes No Difference'?"

Yet "It Makes No Difference," from *Northern Lights*, is the perfect example of a Robbie Robertson love song. It's downright stoic in its stiff-upper-lipness: "There is no love as true as the love that dies untold." There's a truly strange distancing device in the bridge. Here is this heart-breaking song about soldiering on in the face of unbearable loneliness and suddenly the singer goes, "Stampeding cattle, they rattle the walls." Now what is that if not a way for Robertson to distance himself—a way to say, "This is getting too close to the bone, I better stick in a distraction so people will think it's a song about some other guy, some old cowboy." Where the hell did the cattle stampede come from, Robbie?

"When I was writing that song," he says and interrupts himself: "It's nonsense that you think of these things but nevertheless you go through them—I'm writing and I'm thinking, 'Is this maybe getting a little too legitimate?' So I got to the bridge and I thought, 'Here's where I'll shuffle the deck a little bit.' I do remember at that point thinking, 'Here's where I get to make this song not just traditional, here's where I get to stir up some dust.'"

And how better to stir dust than with a stampede?

"I remember people saying for years, 'Y'know, I was thinking of recording that song but when it got to that line I didn't know what to do. I didn't know if I could deliver that.' But although I was looking to break out of that mood for a second and then come back to it, I wasn't at all saying, 'What can I say outrageous?' I wanted to shatter the silence. And the loneliest thing and this feeling that you're going crazy in this room—what could be stronger than stampeding cattle inside the wall? So in a kind of Luis Buñuel philosophy of images it made all the sense in the world to me. I just wanted to feel more of a rumble in the earth. Things were too still for me. I didn't want it to just become *sad*. I've always appreciated the *violence* in desolation as much as the helplessness."

Geffen's Gary Gersh is in Woodstock, with aide de camp Judith Haenel. Clearmountain is trying to figure out Lanois' random methods of storing different sounds on each track. Mixing these things isn't half as hard as finding where the information's stashed. There's a problem with a song called "What About Now." It's a march with a fine rhythm, nice synth parts and a solid verse. But the chorus is sounding like Up With People—a little too *rousing* for this LP, a little too jolly. The obvious problem is the backing vocals—hyperpro Hollywood studio singers with all the right notes and all the wrong feeling. Robertson wants to wipe those backgrounds and replace them with something more offbeat. That something turns out to be Lone Justice singer Maria McKee. Maria pulls up at the studio door with her manager, Jimmy Iovine. Yeah, Jimmy is a hotshot record producer, but not today. Today he's just along to look after his client (although he and Robbie joke about sending Lanois a snapshot of Iovine "fixing" Lanois' tracks).

Maria has just flown in from a European tour and she's pooped. But Robertson has a gift for making people relax, feel no pressure and work twice as hard. Robbie engages Maria in conversation about Paris, about touring, about headache remedies. He suggests that before they even hear "What About Now," Maria take a listen to "American Roulette," a song that needs a woman's voice on its chorus. Robbie explains that it's about America's way of creating stars to destroy them, that one verse is about James Dean, one about Elvis Preslev and the third about Marilyn Monroe. The Bodeans sang on the Presley section (Robertson likes them because they sing like guys in a band who step up to the mike on the chorus-not like session pros). He wants Maria to try the chorus coming out of the Monroe verse. Maria understands what the song needs, and rather than go for the obvious harmony, she and Robbie try for a high, airy sound-a bit like Monroe's little-girl gasp. It works pretty well, but it's hard to get the exact balance between phrasing, pitch and sexy character. Through all the tries Robbie exudes easy confidence. "Maria," he says, hitting the talk-back button, "it's just getting better and better."

Iovine—sitting on the couch and trying really really hard to not be a producer—finally says, "Why don't you slow down the tape a bit so she can have time to get that phrasing right." Robbie looks at his guest as if Jimmy just suggested they all paint themselves blue. "*Slow down-the track?*" he laughs. "But won't she sound like Minnie Mouse when we take it back to normal?" Iovine says try it, and they do, and it works. Then Iovine goes back to being a manager.

It's obvious watching Robertson record that he gets twice as much out of musicians with compliments as other producers do with threats. He goes to the other room to hear Clearmountain's mix of a track called "Showdown At Big Sky." "That's terrific, Bob," he says. "The way Bill's guitar comes up there is great. It makes me wish it started to happen even sooner!' Now another producer might say that as, "The guitar comes up too late!" Robertson's execution is a lot more dignified. Around guys like Clearmountain and Iovine, who are in their early thirties, and Maria, who is in her early twenties, Robertson seems like a great high school coach: He's patient and he emphasizes good values and he works the kids to death. But they feel good about it. (Robertson may retch when he reads that, but it's true.) Of course, the method could only work with people like Clearmountain and McKee, who can do a part twelve different ways on demand. In Maria's case the shorthand gets pretty funny, with Robbie calling, "No-too Linda Rondstadt"; "The last note of that one sounded like Joan Baez"; "Not so much like Kate Bush-more like the Ennio Morricone things."

In the other room, Clearmountain and Gersh are working on "Showdown At Big Sky." "The more echo you add, the less they sound like the Bodeans." "That's not important, what matters is that it sounds good."

"We got the Bodeans for their character."

This whole studio is full of method actors.

Gersh wanted Tom Verlaine to come up and play a guitar part on another song but nobody can track him down. "What do you think of getting Todd Rundgren in?" he asks Clearmountain. Bob's face lights up. "Yeah! That'd be great!" Then he admits, "Well, actually I haven't heard that song. I'd just love to watch him work." They figure since Todd engineered *Stage Fright*, it would be fitting.

By two a.m. Maria's asleep on the floor, the staff has gone home, Iovine's nodding—and Robbie is sitting at the mixing board with a weary Clearmountain—rocking away.

The next morning at about eleven Maria answers the phone at one of the guest cottages. "Jimmy!" she yells to Iovine upstairs. "The power's gone out at the studio!" Iovine says, "I guess we have plenty of time for breakfast," and turns on the TV Contragate hearings. A few minutes later Clearmountain raps on the door and gets the word from Jimmy. Real bad news for Bob—a power loss could mean the samples he worked on last night are lost. Clearmountain, Iovine and McKee head to a Woodstock natural food joint, where they bump into Gary Gersh. Jimmy asks where's Robbie. "At the studio," Gersh says. "Already?" "Robbie's *always* at the studio."

Two hours later workmen are fooling with Bearsville fuseboxes. Clearmountain is firing up safety copies of his samples, Iovine and Gersh are doing business on studio phones, and Robbie is at the piano, working out harmonies with Maria. Robbie is the oldest of this group by ten years, under the most pressure by ten tons, and the most relaxed by ten miles. At about two-thirty Clearmountain plays him the final mix of "Showdown At Big Sky." The track sounds great. Yesterday the song spent a long time ending, shifting back and forth between two sections without rising or fading. Now the excitement builds right through-and when the tune ends you wish it would keep going. This isn't a result of any cutting-it's a result of continued on page 113

## ROBERTSON from page 98

Clearmountain's laborious fine tuning and Robbie's football coach guidance.

Robertson steps out of the mixing room and plops down in a chair. He looks tired, but he also looks real confident: the pride of a man who did great work, quit when he was ahead and has come back ten years later with something that can stand with his best. Days earlier he mentioned a thread that ties his songs together. Asked about it now, he says, 'All it is for me is the sense of an American mythology. You'll hear it in the song we're going to mix next-'Somewhere Down The Crazy River.' In my mind there's this mythical place in America where the storyteller lives. And he tells stories based on this place and people who've come through, and his experiences. That's why all the Indian stuff is there, because that's the birth of American mythology. It does something to me; it pushes a button in me. I don't know if it means anything to anybody else, but God, I know that place is out there somewhere." Robbie looks away-like he has one eye on this shadow land already. Then he says, "I've never been, but we all know it's there. And you'll recognize it in bits and pieces. You'll recognize it the way the storyteller tells it." M



# Robertson's back on record after 10 years

#### By GARY GRAFF

Free Press Music Writer

Just about any rock star will have a litany of excuses for taking excessively long breaks between albums, from a creative block to management problems to bad karma.

Then there's Robbie Robertson, who hasn't recorded an album in 10 years because "I just didn't want to."



It's that simple, with no apologies, thank you. In November 1976, the Canadian-born singer, songwriter and guitarist — who recently released his first solo album played a final concert with his group, the Band. During the next year, the group's final studio album, "Islands," was released. With that, Robertson was through

Robbie Robertson

recording, except for working on the sound track for "The Last Waltz," a film of the Band's last show. "I just didn't feel like doing it anymore," Robertson, 44, explained by telephone from his West Los

Angeles studio-office. "I wanted to experiment in different areas and spend some time with my family. I wanted to get a little, uh, normal."

SO THE FORMER Bob Dylan sidekick got as normal as you can get in Hollywood, spending most of his working time with film director Martin Scorsese, a friend who also directed "The Last Waltz." Robertson tried his hand at acting in 1979's "Carny," but found it "didn't ring true for me."

He then began concentrating on the musical side of films, writing a few songs, scoring "Raging Bull" and "The Color of Money," producing the sound track for "The King of Comedy," consulting on "Chuck Berry: Hail, Hail Rock 'n' Roll." He opted not to join a Band reunion tour by his four ex-band mates and kept



The Band in one of its last live performances: Robbie Robertson is at front, on guitar. Rick Danko is behind Robertson, Levon Helm plays drums, and Richard Manuel is at the piano.

busy with his family, raising his two daughters and a son in the Santa Monica area.

The emergence of the excellent "Robbie Robertson" album, he said, was organic. And disarming.

"It wasn't even on my mind, making an album," he said. "At some point I just started playing with a couple of ideas and . . . I felt this nice rush come over me. All of a sudden, I got the fever again; I started getting here before eight in the morning, just to work. It felt very natural."

THE RESULTING ALBUM, however, may feel somewhat different to Band fans. Working with

modern music heroes such as U2, Peter Gabriel and producer Daniel Lanois, Robertson has crafted contemporary, aggressive songs that are a far cry from the down-home feel of such Band favorites as "The Night They Drove Old Dixie Down," "The Weight" and "Up on Crickle Creek."

"I enjoyed the idea that this was the last thing people would expect of us — for these guys to back me up or for me to work with them," Robertson said. "But I like their music. I really identify with it. And I think the songs do have a link to what I did with the Band."

If his new songs share anything with his previous musical life, it's the subject matter. Always dealing with American mythology — "Which I didn't realize until I read writers' impressions of what I was doing" — Robertson has continued on that path in his solo work. But there's a more personal touch to it on "Robbie Robertson" as he deals with war, nuclear holocaust, the American Indian (his mother was a Ojibwa), and the American entertainment industry's star-making — and breaking — machine.

"It's really Robbie's story ... they're all about him," producer Lanois told Rolling Stone magazine. And Robertson agreed.

"When I was working with the Band," he said, "I didn't feel comfortable saying, 'OK guys, this album is going to be about me.' Now I don't have to write on behalf of the Band. And, spiritually, these are things I'm very much into right now."

HE'S STILL TRYING to figure out just how far back into the music world he's willing to get. He's slated to appear Dec. 12 on "Saturday Night Live," and he'll consider putting together a tour "if I can put together a killer band."

But he promised one thing — that it won't take him another 10 years to make his next record.

"I'm still writing whenever I get a minute, so it's still like I'm on a bit of a roll," he said. "At least I know I can rest all right with this album; I listened to it and said, 'This is what I meant to do.' It really does feel very, very good."

# **Back to** normal, only a lot better



O, Greatest Canadian Songwriter Of All Time, what have you been doing for the last 10 years,

Robbie Robertson, former guitarist of the Band, smiles and adjusts his trademark round sunglasses with the orange lenses. Gazing at the choppy water of Burrard Inlet from a deluxe 18thfloor room in the Pan Pacific hotel, he sips at a Perrier and offers several explanations

He wanted to learn about film, and spent some time acting and writing music for movies (includ-ing scores for his friend Martin Scorsese's King of Comedy and Color of Money.) He wanted to get out of the write/record/tour cycle the Band had been stuck in since Music From Big Pink announced the arrival of a major creative force in 1968. And mostly, he just wanted to "get normal."

He had been a professional musician, on the road, since he was 16: After the Last Waltz in 1976, the time had come to slow down and experience life like a regular person.

I started when I was 16 years old, and in some ways there was a little frustration, I felt like I'd been missing something in my life," says the 44-year-old Robertson. "Other people take it for granted, but for me, it's special. They feel close to their families and they have these experiences ... I felt envious of that.

"I wanted some of that for myself: I wanted to feel like, 'here's a guy who just gets up in the morning, has some cereal, wrassles the kids around on the floor a little while."

So he did — for going on a decade. But now he's back, better than ever: The recent release of his self-titled debut solo album on Geffen records is one of the major musical events of 1987. It's a mature record, filled with the lyrical insight and musical majesty Band fans came to expect from Robertson. There is the haunting spiritual-

ity of Fallen Angel, an ode to former Band member Richard Manuel, who committed suicide last year. There is the raw rock of



ROBBIE ROBERTSON: his debut solo album is one of the year's major musical events

American Roulette, a look at fame and the "martyrs" who fall prey to its pressures and excesses. There is the Tom Waits/Stanard Ridgeway storytelling and eerie mood of Somewhere Down The Crazy River. With artists such as U2. Peter

Gabriel, the BoDeans and former Band-mates Garth Hudson and Rick Danko making musical contributions, and co-producer Daniel Lanois (U2, Peter Gabriel, Brian Eno) helping to sculpt a clear, clean, gorgeous sound, Robertson has come up with a record that, if anything, exceeds the high standards he set in the Band.

Maybe it's because he didn't push himself until he was ready, "when I couldn't stand not to do it." During his 10-year hiatus, he stopped writing songs on purpose to rid himself of the pain and addiction of putting his thoughts and feelings to melodies. "It wasn't like, 'oh God, I have

the pleasure here of writing songs," "he explains. "I had spent a long period of time where people had said 'you have to write songs, whether you're ready or not or you're inspired or not. You have to write songs, and you have to do these tours.' I came to a point after the Last Waltz where I said, 'I don't have to write songs, and I don't have to live this kind of life. I can do other things too. and I can learn about other things, broaden my horizons as a person.

"I just enjoyed this freedom, and if I was a songwriting junkie, I didn't want to be a junkie any-



- Robbie Robertson

#### Robertson: former guitarist of the Band

more. So I didn't write songs there were times when I had ideas and I was tempted to write, and I thought, 'I have no reason to write songs now, so I'm not gonna do it.' And I didn't, and I'm glad I didn't, because when I started writing songs for this album, I really felt like writing songs, I sat down and said 'now we're talkin', now we're not messin' around. I'm gonna be doin' this with passion, with all my might.

The best songs, he explains. come "when there's some other power involved" which he can't quite understand, let alone control ("It makes me feel like this is as true as it can be. This is as honest emotionally as it can be.") One such song is Fallen Angel. It wasn't easy writing a song about Richard Manuel, but at times, he felt uplifted by what came out.

"It was painful, but it gave me a euphoric feeling at times," he says. "I was writing it for a while, and I didn't know what I was writing...maybe I had trouble con-fronting what I was really writing about, and when I realised it, when I faced the facts, it scared me a little bit. But then I felt like, 'No, this is what I should do. I should do this, and I should try and do it in the light that I see Richard in, try and do it as spe-cial as I felt, as I feel about him. I not only want to write it about him, I want to write it about him, I want to write it to him.' It was almost like a hymn experience, those hymns that make you feel (like) you're just a little bit off the ground."

American Roulette, on the other hand, is a look at the "strange phenomenon" in American pop culture of building heroes up and up, then "blowing them out of the sky." The first verse is about James Dean, the second about Elvis Presley, and the third about Marilyn Monroe.

"That idea came from thinking about these people who meant so much in so many people's lives, and treating it like, 'Well, what a waste that was,' " he says. "I was thinking 'no no no no no, we've got the wrong take on this,' this wasn't a waste. These people were martyrs, and they died for a very good reason, and hopefully they're going to save a lot of lives by (giving) other people an understanding of this.

"It's not the same thing, but if you (take) Bruce Springsteen, there's a guy who seems to have his life more in control than an Elvis Presley did. Madonna ... it's not on the same scale obviously, but she's not a crazy person taking pills, on the road to ruin consistently, feeling 'I don't have any more control over this.

And one reason the song comes off so well is that Robbie's lived through some wild years himself, and lived to talk about them. "There a period of being on the

There a period of being on the road and playing music in the late '60s and early '70s. . . where peo-ple said, 'Oh, you're in this bus-iness? Well, take some of these and let's stay up for three days,"" he recalls. "It seemed like it was part of the ritual, almost. Kind of a stupid ritual — I don't have a lot of respect for it. I've always hated things that were trendy anyway, and it was trendy then, but it was everywhere."

# Robbie Robertson Waltzes Back Into Rock

#### By ROBERT PALMER

<text><text> OBBIE ROBERTSON, WHO WAS

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Robbie Robertson caught the fever." Robbie Robertson caught the fever early. The was 15, growing up in Canada and honing is guitar skills with the help of Chuck Berry and Howling Wolf Records, when the Arkan-ter the start, the Hawks. A Mr. Robertson, Levon Helm, Richard Manuel, Rick Danko hours of the start, the Hawks. A Mr. Robertson, Levon Helm, Richard Manuel, Rick Danko hours of the start, the Hawks. A Mr. Robertson, Levon Helm, Richard Manuel, Rick Danko hours of the start, the Hawks. A Mr. Robertson, Levon Helm, Richard Manuel, Rick Danko hours of the start of the start of the start hours of the start of the start of the start hours of the start of the start of the start start were eventually released as the "same the start of the start of the start the Start Tages." Soon the Hawks, now calling themselves he Band, "Music From Big Pink." That album and its followap, "the Band," introduced hours of his song were portain by of the start and the start of his song were portain story and myth. Some of his song were portain story of hours of his song were portain to do the store of his song were portain to follow anyth. Some of his song were portain to prove the start were store were at work of the confed-song the store of his song were portain by the story anyth. Some of his song were portain the story and myth. Some of his song were portain to prove the store the store of his song were portain the story and myth. Some of his song were portain the story and myth. Some of his song were portain the story and myth. Some of his song were portain the story and myth. Some of his song were portain the story and myth. Some of his song were portain the store of the song store of his song were portain the store of the song store of his song were portain the store of the song store of his song were portain the store of the song store of his song were portain the store of the song store of his song were portain the store of the song store of his song were portain the store of th



Robbie Robertson, playing a guitar-mandolin-The songs on his new album deal with his American Indian background.

#### The Band's guitarist collaborates with U2 on an experimental, eclectic album.

But as career pressures mounted, the Band's records began to seem more calculat-ed, and by the mid-70's, the Band's stage shows were beginning to seem cut and dried. Mr. Robertson decided it was time to go out with a bang. The result was "The Last Waltz," the concert in San Francisco that reunited the band with Bob Dylan and other musical associates and became one of the

finest rock concert films, lovingly directed by Martin Scorsese. The major influence on Mr. Robertson's re-emergence has been his rediscovery of his own American Indian roots. The album be-gins with deep, reverberating tom-toms, and several of the songs address Indian-related themes.

"My mother was a Mohawk, born and raised on a reservation," Mr. Robertson noted, "and when I was a kid, she would take me there to visit her relatives. I used to get this indescribable feeling from those visits, and now I feel like it's time for me to deal with that American Indian element." "Robble Robertson" is an eclectic and sometimes startling record. The drums one

hears at the beginning are filtered through atmospheric keyboard textures that sound distinctly like Peter Gabriel's work, and in fact, Mr. Gabriel and his band do appear on several tracks. By working with artists as identifiable as Mr. Gabriel and U2, Mr. Rob-ertson risks subsuming his own identiy. But as the album progresses, he cannily com-bines these familiar pop sounds with song forms, vocal inflections, and guitar sounds rooted in his earlier work. The soaring, lyri-cal "Showdown at Big Sky," for example, is strongly reminiscent of the Band's best years. And the two songs Mr. Robertson re-corded with U2 in Ireland don't sound like U2 or the Band; they have a musical identity, and an excitement, all their own. The lyrics are intensely personal through-out, whether Mr. Robertson is writing about

his experiences as a teen-age rocker explor-ing the American South ("Somewhere Down the Crazy River") or coming to terms with his American Indian heritage. Sometimes the writing seems wordy, overwrought, but this effect only underscores the albun's evident sincerity. After keeping these songs and feel-ings bottled up for a decade, Mr. Robertson seems to be letting them out all at once, and the song formats he has come up with, ingen-ious as they are at times, can scarcely hold back the flood. Mr. Robertson's album is so diverse, al-most every song suggests directions for fur-ther exploration. "I'm already tinking about my next record," he said. "There isn't going to be another long gap between records; for the next little while, making this music is going to be what I do."



#### Monday, Dec. 14, 1987 The Philadelphia Inquirer

## New LP has Robertson Robertson is back back on track on track By John Milward

LOS ANGELES — "Somewhere Down Crazy River," a half-spoken tune from Robbie Robertson's first full-length recording since he danced his last waltz with The Band in 1976, reflects a lifelong journey. "Catch the blue train," go the lyrics, "to places never been before."

"The blue train is transportation into this land of mythology that I like to write about," says Robertson, to write about," says Robertson, whose rough-hewn face shows every step of his 43 years. "When I was a kid I remember saying, 'One of these days I'm going to see what's beyond that hill. "Even this a

"Even this place that I talk about in the song, Kokomo, comes from a thing that I heard when I was a little kid. It was like, 'Hey Joe, where you going to go? I don't know, Kokomo.' It was like Kokomo didn't exist, but it's still out there somewhere.'

Robertson has been to Kokomo and back. The only thing he ever wanted to be was a storyteller, and he became famous for writing songs that sounded like stories. The public Robertson is himself quite a story, and he knows it. But he holds his cards close. For one thing, he insists that his decade-long sabbatical was no big deal

deal. "A lot of people had said, 'Nobody does this! How could you just walk away?' "Robertson is coiled over a cup of late-afternoon tea in his lawvermanager's Los Angeles office. "But I had gotten to the point where the songs had to be ripped out of me. So I looked around and thought, "What's the big deal? I don't hear anybody doing anything anyway." Beturese ? de and the solesse this Between '76 and the release this fall of the new album, Robbie Robert-son, Robertson wasn't exactly idle, but he was definitely underem-ployed. After an aborted stab at act-ing, he produced sound tracks for three of Martin Scorsese's films. Robertson introduced Scorsese to such rootsy musical influences as Little Willie John, Scorsese taught Robert-(See ROBERTSON on 8-D) ROBERTSON, from 1-D son about movies, and made him listen to the Sex Pistols.

The friendship between the film-maker and the songwriter also in-cluded the kind of Lost Weekend indulgence that Robertson had quit rock-and-roll to avoid. This coincided with the guitarist's late-70s es-trangement from his wife and three children; they've since reconciled.

Two years ago, ideas for his first solo album began to perk. "It was like it was out of my hands," he says in a voice sandy from years of Marlboros, "and the muses were beginning to take over. The songs just came to gether, and when they were written I said, 'OK, now we're not messing around. This is a move.' Suddenly I felt very passionate about making an

Robertson's songs with The Band revolved around the American stories populated by European immigrants. His new songs draw inspiration from the fact that Robertson's mother was an American Indian who grew up on a reservation

"It didn't strike me," says Robertson, intil I started recording the album and I found myself asking for these chanting kind of feels and tom-toms. I would describe sounds that I wanted Bill Dillon to get on [second] guitar — Just imagine crying buffalos in the distance

The Band would have laughed him out of the studio. "I don't like this me, me, me stuff,"

"I don't like this me, me, me stuit, says Robertson of his general taste in songs. "To go to the guys in The Band and say, 'OK, we're going to do an album about me and my American heritage' – it would have been ridicu-lous; those words couldn't have come out of my mouth."

But for the final recording, Robertson didn't just rely on the goodness of muses — he also got the help of U2 and Peter Gabriel. Robertson bristles at the notion that he was looking for contem porary credibility — "Tve always done this," he says. "I did it with Bob Dylan, and on *The Last Waltz*, I did it with



Robertson's new album is his first major recording effort since The Band's "Last Waltz" in 1976.

Mitchell." Still, Musician magazine was right on the money when it said Robertson's album "fits the aural space between [Gabriel's] So and [U2's] The Joshua Tree." Robertson says he likes "being the rookie on the block," but it's just to it is his cond albument. not in his card-playing character to call the bluff on his hiatus without holding a good hand.

As a teenager, Robertson caught the blue train south to join Ronnie Haw-kins and the Hawks, and said hello to the men who would become The Band. Later, the Hawks backed Bob Dylan Later, the Hawks backed Hob Dylan when the folk singer made his contro-versial mid-60s move to electric instru-mentation. Finally, as the songwriter for The Band, Robertson quickly cre-ated an enduring body of work that includes such artistic peaks as "The Weight" and "The Night They Drove Old Dixie Down." Old Dixie Down."

"We were street punks," Robertson has said, "who got lucky playing rockand-roll

In 1976 Robertson, whose new LP includes an uncharacteristically lit-eral song on the ravages of show-business fame called "American Roulette," whistled the train to a stop. "I thought, 'How many rides do you get before you either explode, go crazy, or

everybody from Muddy Waters to Joni kill yourself. All these things entered my mind. Just being out on the road and hanging out with other people, I'd think, 'This is a death, isn't it? Some

think, 'This is a death, isn' 11' Some are going to survive and some aren't.' "Another part of it,' continues Rob-ertson, "was I wasn't learning any-thing except that you've got to be more and more careful every day, and more suspicious about this way of life." On Thanksgiving Day 1976, Robert-son invited such musical inspirations

son invited such musical inspirations as Dylan and Van Morrison to heln ring out the existence of a rock band that had captured the spirit of America in a timeless way. Scorsese fashioned

the affair into a splendid movie. But life continued past the last reel. Robertson turned his back on music, and until he was stymied finding a proper follow-up role after 1980's Car-ny, fancied himself an actor. He soon wised up.

"I can't go and compete with William Hurt," says Robertson today, "and that was never the point. I wanted to edu-cate myself, and if something came along that connected with the story-

telling aspect of what I do, great. "But I didn't want to fool myself into thinking that's my calling. I didn't want to be in *Labyrinth* like David Bowie. It wasn't like all of a sudden I went, 'Now I'm an actor.' I would never be that naive; that's not my style." In the late-70s, Levon Helm and Rick Danko, two of The Band's three lead Danko, two of the bands three had singers, struck out for solo musical careers that fluttered briefly and died. In films like Coal Miner's Daughter and The Right Stuff, Helm revealed himself to be a natural actor for Southern

character parts. In the early '80s, various permuta-tions of The Band toured without Robertson. Near dawn, after one such con-cert in 1986, Richard Manuel, who typically sang Robertson's more an-guished songs, hanged himself in a Florida motel room.

In memorial, Robertson wrote "Fallen Angel," a moving cacophony of thumping tom-toms, layers of guitar feedback and Peter Gabriel harmonies.

"We were fine when we stayed up in the mountains," says Robertson of way back when. "But when we came down from the mountains, you know, how are you going to keep them down on the farm?"

the larm?" In January, Robertson is scheduled to host and be the musical guest on a segment of *Saturday Night Live*. He might play some live dates after that, but he's not in any particular rush. As cagey as he is cautious, Robertson plans to take his time drifting down this crazy river.

make up the album – a voice, you might say, that's full of ghosts. That voice suggests that Robertson, in the words of found what he's looking for; the sound of this album makes it clear that he's hard on the trail.

### **Robbie Robertson's** brilliant return

The SIG IS SURE STIRRING UP SOME photos for me," says Robbie Rob-erson on the first allum he's made since the demise of the Band more than a decade gap – but he's not fulling about the ghosts of "The Weight" or "The Night They Drove Old Daxie Down" or any of the other slices of ele-mental backwoods rock he wrote while leading that outhir. The Band's music sounded as if is had sprung out of some deep, unsetting North American abcon-scious, a surprisingly high-tech slice of Eghties rock, Robbie Roberton could have come only from painstaking sessions a modern-day recording studie. That it still has enormous power is tribute to Robertson's ability to summon up ghosts were the s. IS SURE STIRRIN

Robertson's ability to summon up ghosts wherever he is. Though the man is a certified, class-A legend, the album's success was by no means a sure thing: after they changed the course of rock & roll with *Music from Big Pink* and [*Cont. on 114*]

BY STEVE POND

## **ROBBIE ROBERTSON**

Cont. from 113 [The Band in 1968 and (69, Robertson and the Band in 1968 and (69, Robertson and the Band never again hit those peaks. And after the Last Walk concert in 1976, Robertson sometimes seemed in danger of becom-ing one of his own dead-end characters: deepy eyed, whisky voiced, purposeful-by dissolute and romanic as hell, he let his undeniable presence carry him through things like the 1980 movie Car-y while keeping his music in the back-ground, except for occasional sound-track work for his pal Martin Socresse. You wanted to believe that the gay still had a great record in him - and you

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admired him for resisting whatever pressures there were to join his old of legues in the sady remined Band – but when he finally went into the studio to when he finally went into the studio to there for *thre year*, you could only hope that the man who wrote songs as exoce-use as "King Hauseit" and "Chest Fe-er" sill had something left. Took some unlikely cohorts to bring it out. From the start, *Robine Roberts* ounds toogh, defant and assumed, hot it also sounds like a record made by the songs of the Robertson up. Tallen Angel," is a heartbreaking to the Robertson up. The first order and the Robertson up. The first order of the Robertson up. Band and the Robertson up. Band Sanger James and the start of unlike and the start for the song sing the sound alongside Robertson, the melancholy wash of syn-thesizers and Maun Katches" is sume something straight of Gabrie's album Yo. And "Sweet Fire of Love" is even more dramatic: the opening guitar tiff could only come from the Edge, and the song isself is classic exercise in the ex-pansion, hard-rocking side of UZ, right down to Bondy wash of syn-could only come from the Edge, and the song isself is classic exercise in the ex-pansion, hard-rocking side of UZ, right down to Bondy wash of syn-

They're remarkable songs, both of them, but in a way they sidestep the guestion of Robertion's own artisic vi-tality. That's where the reat of the al-bum comes in: not only does Robert-son's distinctive sensibility turn a batch of seemingly disparate musical stances into a coherent, focused whole, but you U2 and Gabriel, rather than just the U2 and Gabriel, rather than just the cher way arout. The standard stands for the Boleras and Maria McKee and Bond Reyboardisc Garth Hudson and Bond Reyboardisc Garth Hudson and bum - is an obsessive dedication to mark storytelling. This should come on supprise, considering that his best Band songs were often takes of Amer-an hues, big and small, which new is the scale in which he works. In much is early work with the Band, Robertson is early work, his the storytelling to more elliptical, the images more draw and coversize. "Broken Arrow," a love song with an indelibly plaintwe

air, is nearly all portentous image: "Who else is gonna bring you a bro-fen artow/Who else is gonna bring you ben artow/Who else is gonna bring the second second second bring the metators to sink Robertson's aspirators from the second second bring the following the second second bring following the second second second second painset expression of Robertson's ob-session with myth making but because its verses (about James Dean, Elvis presely and Mariym Monroe) are set to wake its own poins about the brushing for ame. Then there's "Somewhere down the Cray River" the wondrously farme. Then there's "Somewhere down the Cray River" the wondrously aspy Robertson recites the choruses be the hard-boiled private dick in a de-service novel, the arrative sizes as wild as the river he's singing about, and it's all topped of fby an elodic, auting chorus, with splendidly whiny backing vocals by the Boleant's Sammy Lana. What minially sounds silly winds be ben generational sound solly winds be beneration and the site of the second source and the second source seemed

from a guy



# The Second Coming of **ROBBIE ROBERTSON**

Eleven years ago, the enigmatic leader of the Band walked away from the rock world. Now, after some years of wild living, he's joined with U2, Peter Gabriel and others to make his brilliant solo debut.

## By Michael Goldberg

pbotograpb by

## Lara Rossignol

FEW YEARS AGO ROBBIE ROBERTSON DECIDED THAT HE wanted to make a film called *American Roulette*. The script tells the story of a Sixties rock & roll legend who has disappeared for some fifteen years. A notorious abuser of drugs and alcohol during his heyday, this onetime guitar hero is believed by many to be dead, perhaps of an overdose. But no one really knows what has happened to him. And by the Eighties, no one cares.

The film would focus on this rocker's teenage son, who is searching for his father. The journey is a coming of age for the boy, who dreams of someday becoming a big-time rock guitarist himself. Along the way, he plays in a roadhouse band, gets beaten up in a parking lot for flirting with the wrong girl, smokes dope for the first time, loses his virginity and comes face to face with his dad's



The members of the Band in Woodstock, New York, in 1969, the year they became stars (from left): Richard Manuel, Garth Hudson, Robbie Robertson, Levon Helm and Rick Danko

old manager, an eccentric character now living on a grand estate in Woodstock, New York.

Eventually, the boy finds his father, who is alive and well, living a quiet, anonymous and drug-free life since he dropped out of the rock & roll world.

Robbie Robertson still hopes to turn this script into a movie. It's easy to understand why: if you could combine the father and the son into a single character, you'd almost have *The Robbie Robertson Story*.

ELEVEN YEARS AGO, ROBBIE ROBERTSON SHUT DOWN the Band and walked away. At the time, the Band was a living legend. One of the first rock groups to appear on the cover of *Time*. Headliners at Woodstock. Like their friend and former boss Bob Dylan, the members of the Band cloaked themselves in myth and mystery. And just before they called it quits, Robertson assembled a cast of some of the most prestigious names in Seventies rock – Neil Young, Bob Dylan, Van Morrison, Eric Clapton, Joni Mitchell – to perform at their final concert, an elaborate affair called the Last Waltz.

After sixteen years – Robertson had hit the road in 1960, at age sixteen – the rock & roll life had lost its allure for Robertson. What had begun as a fantastic adventure had become a job – "like selling shoes," he says. He had other plans – perhaps a career in films. "The Band was just fine until we became successful," says Robertson, who is now forty-four. "And then here came this strange phenomenon. It's like a disease.... It just wasn't a creative process for me anymore. And I felt guilty of being one dimensional in my life. I wanted to just be able to sit down or play with the dog or *something*. I was dying to be able, when someone asks, "What are you doing?" to say, 'Nothing."

The author of such classics as "The Night They Drove Old Dixie Down" and "The Weight" had run dry. "I just had nothing left to say," Robertson says. "I would look around, and I would see all these other people who had nothing to say either, but they insisted on making records. I thought, I don't want to do that' I felt like I'd made a hundred records. I thought, 'I just want to clear the air, do something else for a while, and maybe, at some point, I'll feel inspired and I'll do it again. Or maybe I'll never do it." "He pauses for a moment, and a sly smile creeps across his face. "Either way, it intrigued me."

"I CAN'T JUST MAKE A RECORD," SAYS ROBBIE ROBERTson one night as he cruises through Santa Monica, California, in his jet-black BMW 733i sedan. "I have to make a *more*."

After a decade in the shadows – which included a separation and reconciliation with his wife of nineteen years, a flirtation with the movie business, a period of

wild living, fueled by drugs and alcohol, and the tragic suicide of Band singer-pianist Richard Manuel, who hanged himself in a Florida hotel room last year – Robertson is, finally, making his "move." "All of a sudden, I had this yearning, I had this need," he says. "I felt angry. I felt possessed. It was all very instinctual, like breeding time."

His first solo album, *Robbie Robertson*, a brilliant, autobiographical work, should reestablish him as one of the preeminent rock & roll artists of his generation. The album, produced by Daniel Lanois (U2, Peter Gabriel) and Robertson, with contributions from Gabriel, U2, the BoDeans, former Band members Rick Danko and Garth Hudson and jazz arranger Gil Evans, is a lyrical and musical masterpiece. "It's really Robbie's story," says Daniel Lanois. "I

"It's really Robbie's story," says Daniel Lanois. "I was talking to Bono about this. 'Testimony' and 'Fallen Angel' and 'Broken Arrow' – they're all about *him*. Not that many writers of songs have seen enough of the world to make a record like that sound interesting. But Robbie has. It's fiction based on truth, based on his life."

One of rock's great enigmas wants another shot at stardom. The starmaking machinery is already in high gear. Geffen Records has committed over a half million dollars for the initial marketing and promotion blitz. MTV will air a half-hour special on Robertson. He

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may host Saturday Night Live in December. "I think he's hungry for success," says Peter Gabriel, a good friend of Robertson's for the past five years. "But there are two ways of going after it. The work can ride on the ego, or ego can ride on the back of the work. With Robbie, the latter is true. The music wouldn't sound like that if it were the other way around."

If all goes as planned, this will be the year of Robbie Robertson's second coming.

THE DOOR TO ROBBIE ROBERTSON'S "workshop," a recording studio in West L.A., opens, and there he is, looking tired, a cigarette between his fingers, a halfempty bottle of Corona in his other hand. "Come on in," he says in a low, cigaretteworn voice. "Have a seat. Want a beer?"

It's early November of 1986, and Robertson is hard at work on his album. For the past few years this \$12,000-amonth studio has been his base of operations. He's done much of his recent recording here. Wearing a dark, oversize shirt that hangs over black jeans, Rob-

ertson leads the way into a room that he has converted into a kind of serene den, complete with two couches, a coffee table, a mess of guitar cases and walls hung with paintings and drawings by an American Indian artist, Darren Vigil.

He collapses onto one of the couches. As the smoke curls up from his Marlboro, he peers through the dark lenses of his oval sunglasses and launches into a few of the stories he's collected during the making of his album. But as he tells these stories, one begins to realize how little they actually reveal about Robbie Robertson. Perhaps this is something he learned from being around Dylan; his essence remains frustratingly out of reach.



Director Martin Scorsese (left) with pal and then roommate Robbie Robertson at Cannes, France, in May 1978

Robertson's friends describe him as a very private person. Although Gabriel has known him for five years, he's been out to Robertson's house only once; all their other L.A. socializing has taken place at restaurants and clubs. Gabriel says that he was surprised at how "nervous" Robertson was when he came to Bath, England, to work on songs with him. "He's a very kind person with a wild imagination," says Lanois. "He's got a heart of gold. But he's got some mischief in him as well. He's a street kid from way back. He learned the ins and outs playing in scuzzy bars, and he's always got the point of view of that same young man."

"Tve always had the sense," says Gabriel, "that there



Robertson onstage during the Last Waltz concert with (from left) Neil Young, Joni Mitchell, Bob Dylan and others at San Francisco's Winterland in 1976

is some strong spirit of brooding within Robbie that needs its expression."

At the studio, most of the recording takes place in a cramped control room filled with synthesizers, speakers, guitars and multi-track recorders. Asked to play some of the songs he's been working on, Robertson hedges. He offers some excuses – the vocals aren't done; the tracks aren't finished; everything is incomplete – before stating flatly, "I'm not into playing tracks." Instead, entering the control room, he removes his shades and puts on a finished piece he recorded last year with Gil Evans when the two of them worked on *The Color of Money*.

Up close, Robertson's face looks weathered from the years of fast living and the recent nights of little sleep. Yet he's still remarkably good-looking and undeniably charismatic. And as Gabriel puts it, "Both his lyrics and his voice sound like they've been lived in."

An hour later, seated at a table at Chinois on Main, a pricey Santa Monica restaurant he frequents, Robertson

orders a glass of champagne. The conversation has turned to his foray into film, a strange adventure that began at the end of 1976, as Robertson and Martin Scorsese started editing the raw footage of *The Last Waltz* into the best rock concert film ever made. By the time the film was released, in 1978, Robertson had the film bug – bad. And when film critics started predicting that the handsome guitarist would become another Robert Redford, Robertson ate it up. Now this was a move he was ready for: Robbie Robertson, movie star. He liked the sound of that.

He was given an office - Carole Lombard's old dressing room - at MGM. And off and on for a few years, he would drive out to the MGM lot and read scripts. Many, many scripts. But nothing grabbed him. Nothing swept him away. Nothing made his "blood boil." Until he came across Camy, a 1980 film about a traveling carnival, which he not only starred in, along with Gary Busey and Jodie Foster, but also coproduced. A provocative but flawed film, Camy bombed, and none of the acting roles that came Robertson's way after that were quite right. "Several things came up that I almost did," he says. "But something would stop me at the last minute. I would go for meetings with directors, and as I talked with them, I'd end up saying, 'You know who you should get for this part? Get somebody who's dying to do this. People would cut off their little finger to play this part. For me, it's medium."

In the meantime he was "musical producer" for two Scorsese films, *Raging Bull* (1980) and *The King of Comedy* (1983). By 1983 he had pretty much given up on an acting career. "I was working with this agent, and he kept sending me stuff. This is what I did every day for a couple of years: reading scripts, meeting with people, flying to see some director somewhere. Finally my agent said to me, 'You know, I don't know what I can do here, because you say no every time. Maybe you're just not interested in doing this.'"

DURING THE PAST YEAR, GOSSIP AROUND THE MUSIC industry had it that Robbie Robertson's album was a runaway project. "There's this vibe going around," Geffen Records

"There's this vibe going around," Geffen Records A&R executive Gary Gersh said in June. "People start to think that you're dealing with *Heaven's Gate.*"

Robertson labored for three long years. Most of the songs were written in the studio. There were months

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upon months of musical experimentation, countless rewrites and re-recordings of the songs and even an eleventh-hour decision to bring in Bob Clearmountain (Bruce Springsteen, the Rolling Stones) for a remix.

Robertson began preliminary work on the album in the fall of 1984, prior to signing with Geffen. He spent "at least \$50,000" on preproduction, including trips to the East Coast and Europe to meet with a half dozen record producers. Formal recording with Lanois began in June of 1986. Session musicians were flown in from Canada, New Orleans and even France. Sessions eventually took place in Dublin (with U2), Bath (with Peter Gabriel), L.A. and Woodstock.



In the end, the cost of making the record, including a several-hundred-thousand-dollar advance Robertson got for signing with Geffen, came to nearly a million dollars. "It wasn't a cheap record," says Robertson. "But I wasn't trying to be extravagant. But it's so hard not to be, because every step you take is like 'Whoops, there goes another \$20,000.'"

JAIME ROBBIE ROBERTSON WAS BORN IN TORONTO on July 5th, 1943. His mother was "this little Hiawatha girl," an American Indian who had grown up on the Six Nations Indian Reservation, located

above Lake Erie. His father was a "sharpie guy who gambled for a living," says Robertson. "So it was kind of a strange combination."

Robertson spent his summers on the Indian reservation, visiting his relatives. He says hearing his uncles playing "fiddles and mandolins and guitars, and singing" was "just like a burning spear through my heart."

And then, when he was about eleven, he heard some rock & roll. "The next thing you know," he says, "there's this music seeping out of the cracks in the walls. It was all over for me. Elvis was part of it, but so was Chuck Berry and Fats Domino and Bo Diddley. You put all these things together, and what are you going to do? After that, I couldn't concentrate on anything else. It was the *only* thing."

In 1960, after leading some bands of his own, with names like Thumper and the Trombones, the Robots and the Consuls, Robertson got a phone call from the Arkansas rockabilly singer Ronnie Hawkins, who offered him a job in his backup band. "You'll get more pussy than Frank Sinatra," Hawkins told the young guitarist, and that was all he needed to hear. "He was right about it to a certain degree," Robertson says with a laugh. "What we never got to discuss, on a grand scale, was quality."

Hawkins's backup band also came to include Richard Manuel, Rick Danko, Garth Hudson and Levon Helm. The next five years on the road – first with Hawkins, then on their own as, at various times, Le-

von and the Hawks, the Crackers and the Canadian Squires – transformed them into the toughest rock & roll outfit around.

In 1965, word reached Bob Dylan, the folk singer who had decided to "go electric," and soon they were touring the world, minus Helm, as Dylan's backup band. The tour was a real trial by fire – audiences weren't yet ready for Bob Dylan, rock star. "They'd throw bottles at you and boo," says Robertson. "Sometimes it was very funny, and sometimes it was heartbreaking."

When Dylan and the Hawks played London's Royal Albert Hall in 1966, the Beatles were in the audience. "After the show they came back to say hello to Bob," says Robertson. "We were still basically scroungy street kids, you know, and we were astonished at how naive they were. How very sweet and nice and everything. They all had on, like, matching boots and matching clothes. And they talked about mystical things that were very corny. From the American side of it, it wasn't so sweet. It was tougher. Different rules to the game, I guess, is what it was."

Soon after they returned to America, Dylan had his

infamous motorcycle accident. As he recuperated, the Hawks were encouraged to join him in Woodstock. "It was summertime in New York City," says Robertson. "It was expensive, and we were just these road musicians that had no road to go on. We were scrounging around trying to figure out a place to work on some music. And Albert Grossman [Dylan's manager] said, 'This is silly. Why don't you guys move up to the country up here?' And it just simplified everything. So that's what we did. We got this pink house."

The scene at Big Pink was casual, like "a clubhouse." People would toss a football around in the back yard or play checkers; they were having a good time. Things were just as relaxed in the basement. There, with Garth Hudson manning a reel-to-reel tape recorder, Dylan and the Hawks (who decided to change their name to the Band; that's how people in Woodstock were referring to them anyway) created some of the greatest rock & roll ever made. "You would experiment," says Robertson. "And it wasn't all these long intellectual songs and big statements and poetry. I didn't want to write Bob Dylan poems. Not because I didn't like them, just because it wasn't my job. I always felt I had to connect it with this world that was true to the Band's music. We came in on a different train. It wasn't folk music, and it wasn't poetry. It was rock & roll."

At some point Grossman – a colorful character who was at the time perhaps America's most powerful rock & roll manager – suggested that if they wanted to make an album, he would get them a deal. *Music from Big Pink* – composed and arranged at the pink house but actually recorded over a few weeks at A&R Recording Studios, in Manhattan – was a big hit with the critics but not a commercial success. Nonetheless, the Band was planning to go out on tour; then Rick Danko broke his neck in a car accident.

So instead of touring, Robertson wrote another batch of songs; he and the Band rented Sammy Davis Jr.'s old house out in Los Angeles, installed some multi-track recorders in the pool house and spent two and a half months recording the group's masterpiece, *The Band.* It was a critical and commercial success, selling a million copies and yielding a Top Thirty hit, "Up on Cripple Creek."

They subsequently did their first American tour as the Band, then returned to Woodstock to begin work on *Stage Fright*. That was when a cloud of sorts – what Robertson calls "the darkness" – settled on the Band. "Ever make a million dollars fast?" says Rick Danko. "Well, I have. I've seen it ruin people. I've seen it kill people. It's a goddamn crying shame what success can do to some people. Try having the money and having all the drugs you want."

"It was the drug age," says Robertson. "In the late Sixties and early Seventies, it was just wall-to-wall. Everybody wanted to turn me on to something new. There were a lot of people around. Crazy people. Wonderful people, too. But a lot of them were crazy. And a lot of them were druggies. And some of them were heroin addicts. Everybody's trying to do you a favor. Some people are trying to do you the wrong favor. And for the guys in the Band, it wasn't like all of a sudden they got successful and immediately people were running into the bathroom with needles. It wasn't dramatic at all."

Robertson is understandably vague when asked specifically about the extent of the Band's drug use. "Heroin was a problem," he says cautiously. "I never liked heroin. I never understood the drug. And I was scared to death of it, too. But it was a problem. It was just not something that I ever got into. But it came through, you know, like everything

Bob Dylan (right) joins Robertson at a 1972 Band show at New York's Academy of Music.

Gabriel believes the album took so long because in Robertson's mind it became "some kind of monster he had to live up to." Robertson admits that he procrastinated. "People would mention it," he says, " and I would say, 'Yes, yes, yes, I'm working on the album.' But I didn't have *any* songs written."

Robertson was also nervous about his singing voice; it was Levon Helm, Danko and Manuel who provided most of the vocals in the Band. "Robbie was always one of my favorite singers," says Danko. "But he was always shy of the microphone. Might have been an element of stage fright there. He would sing the parts for us, and we would reproduce them."

The project dragged on for so long that Lanois had to take a leave of absence midway through it to produce U2's album *The Joshua Tree*. At one point Geffen Records refused to advance additional money for the mounting recording costs, so Robertson's manager had to raise funds for its completion. "I was uncomfortable about what it was costing," says David Geffen. "Frankly, I think Robbie is a musical genius. I have complete faith in him as a musican and a songwriter. The only question that ever came up was how much this was go-

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else came through. Just flavor of the month."

In 1973, at the suggestion of David Geffen, Robertson moved out to Malibu to escape all of that. Soon he encouraged the other guys to try the California sun. And in that year the Band reunited with Bob Dylan to cut *Planet Waves*. "We went in and made that album in three or four days, just hammered it out," Robertson says. "It was like making a blues record for us." That was followed by a major 1974 tour of sold-out arenas across the country. "That's when the wretched excess began," says a former Band employee. "Just 'cause there was too much money floating around. It was private jets, best hotel room, limousines everywhere and, of course, white powder."

In talking to Robertson, though he never comes right out and says it, one senses that these problems contributed to the end of the Band. "That was the first sense I had of Robbie's slight alienation from the whole thing," says Jonathan Taplan, a former tour manager for the Band who went on to coproduce *Camy* with Robertson. "He'd made a good bit of money. He had a beautiful house on the beach. He didn't really want to be the baby sitter."

It was soon after the Band split up that Robertson had what Taplan calls his "midlife crisis." "Once he got out of being responsible for a whole band and all of a sudden he was just responsible for himself," says Taplan, "he just kind of threw caution to the wind."

"MARTY, CAN YOU TURN THAT STUFF DOWN?"

It was 1977, and the Sex Pistols' "Anarchy in the U.K." was blasting through the house on Mulholland Drive, in Hollywood.

But the music was so loud that Martin Scorsese, the famous film director, couldn't hear Robertson's plea. And anyway, it was Scorsese's house, though Robertson had been sharing it with the director since their marriages had self-destructed following the filming of *The Last Waltz*.

Robertson was beginning four years of what Peter Gabriel describes as "wild living." Cocaine, champagne and beautiful women – including some well-known actresses – were always around.

Robertson and Scorsese would work on *The Last Waltz* all day, then unwind all night. "We had a kind of daily ritual," Robertson says one afternoon at his studio. "Marty had things to do on the film, I had things to do on the soundtrack album. So we'd get back to the house around midnight and have dinner. Then in the middle of the night we would screen a movie or two. I'd want Buñuel and Jean Renoir, and he'd want these sleazy B movies: Sam Fuller films and these weird vampire movies. We would usually watch them until it seemed like the sun was going to start coming up. It was like 'Uh-oh, uh-oh,' and we'd have to scatter."

Robertson was separated from his wife, Dominique, a beautiful freelance journalist whom he had met in Paris while he was touring with Dylan in the spring of 1966. (They have three children: Alexandra, now 18, Delphine, 17, and Sebastian, 13.) Freed from his responsibilities as a husband and a bandleader, Robertson experienced something of a second adolescence. "It was a crazy period," he says. "Marty and I were the 'misunderstood artists,' and our wives threw us out. We were just kind of lost in the storm. You are a tame house pet and you get thrown out in the woods for a while and pretty soon you're not tame anymore. All of a sudden you are like a wild dog. We just ran amok."

He stares down at the floor for a moment. "It was probably to cover up the hurt," he says. "The pain and the loss in our lives. . . . And drugs were everywhere. It

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wasn't that much a part of my life. I didn't drink my blues away. It wasn't my problem, but everywhere I looked, there were people doing drugs and alcohol."

"You go through periods like that time," says Scorsese. "People just searching for things, looking for things. Sometimes it takes one form, sometimes it takes another. That's the form it took at the time."

The wild times with Scorsese also included many highflying jaunts to Europe to promote *The Last Waltz*, attend film festivals and pick up awards – trophies and gold records – garnered over the years but never collected. "Seems like there was always a commotion wherever we went," says Robertson. "Marty has big extremes in his personality. One minute he would be laughing, and the next minute there would be telephones flying out the windows."

As the months of extreme living drifted by, word inevitably leaked out. "There was a magazine article," Robertson says, "and it was called 'Bel Air, Bel Air.' It said something like 'I went to Martin Scorsese's house. He and Robbie Robertson are having these wild parties, and there are women everywhere, and there are drugs, and it makes Hugh Hefner's place look like a kindergarten.' So we get a copy of this article and Marty goes crazy." Robertson laughs. "He starts breaking glasses immediately. Smashing things. Talking with lawyers, ripping phones out. He says, 'Look at this! Look at this article! Read it! I'm suing these people. I'm taking them to court.' And I looked at it, and I said, 'Marty, the only thing inaccurate here is that we don't live in Bel Air.'"

That chapter came to an end when Scorsese, an asthmatic, suffered health problems brought on by the fast living. "He got real sick and ended up in the hospital," says Robertson. "It was either change your lifestyle or die. I remember seeing him in the hospital and thinking, 'Boy, this is definitely the end of an era right here."

But not for Robertson. It wasn't until after another "crazy" period – with Gary Busey during the making of *Camy* – that he finally decided it was time to slow his pace and patch up his marriage. "These rock & roll ways were getting old," he says. "I smartened up a little bit, maybe. I just felt like I just wasn't satisfied living that way anymore. I just wanted to be with my family, so I did everything I could to work it out."

Though he reestablished his relationship with his family, Robertson had no desire to join his old band mates in a reunion they were putting together. Asked what he thought of the group's touring as the Band without him, Robertson picks his words with care. "It's hard to say anything against anybody who's just trying to do what they do and make a living. You can't say, 'How dare you do this?' So I said, 'I have no problem with any of it.' My attitude was 'Do it with my blessing.' I didn't know what else to do."

He admits that the film work he did for Scorsese didn't bring in a lot of money. So how did he support himself through the "lost years"? "I don't know," he says. "I guess just the money I had made before and the money that I make from publishing or whatever. I just never got to the point where I was on the street, fortunately."

Money was a factor, though not *the* factor, in Robertson's decision to get to work again. "It was a good time to do something: produce a movie, act in a movie, make a record, *something*. I didn't want to one day just find that I was in a desperate situation. I mean, I didn't decide to make a record because I needed money. It was *time* to make a record, but it was time to make some money as well."

In 1983 – while cooling out in Rome with movie producer Art Linson (*The Untouchables*) – Robertson made his decision. "We were drunk," says Linson. "I'm sitting there having wine with one of the great rock composer-guitarists in the history of rock & roll. I said, 'Hey, you're not serious about retiring. Why start at the beginning as an actor? You're out of your mind. Go back and get to work! Make a record!' He looked at me like 'Oh, I guess I have to.'"

THERE IS A BOOMING CRACK OF THUNDER, THE SKY opens up, and the rain comes pouring down on Woodstock. It's early July. Robbie Robertson closes the door to an upstairs apartment at Bearsville Studios, where he's staying for a few weeks while completing the alburn. Being back in Woodstock is bringing up some old memories, and Robertson begins to talk about his lost friend Richard Manuel. "It makes me uncomfortable to talk about Richard," he says, lighting a cigarette and taking a seat at a large wooden table. "He's not here to talk for himself. When I first met Richard, when he was seventeen, he was a drunk. He said that he had been drinking since he was very young. He was always an alcoholic. And he decided to pursue it, you know, to the darkest degree that he could at some points in his life."

Robertson glances out the window; maple and pine trees are swaying in the wind as the sky darkens. "I can't tell other people's stories," he says. "It's not right. You know, they wouldn't say, Well, you know Robbie did this and Robbie did that.' It's like you were in this club. All I can tell you is you know it existed. And it went from bad to worse to the ultimate nightmare imaginable. And people survived it. Got smarter. Changed. Some people were able to help themselves. And some people weren't. And you see in a case like Richard, where you can't help yourself - there's the poor guy left at the end of the pack who's saying, 'Wait for me. I can't help myself.' But you don't know that. You just think, 'This guy's just got to get a grip.' Well, it's not like that. But how do you expect everybody to be so knowledgeable and so smart? Saying, 'Oh, I know what this fellow needs. This fellow needs to go into a certain clinic. Get into a program. And that's his one chance of getting through this alive.' We don't know those things. You know those things when it's too late."

Robertson is silent for a while. "When he died, I wasn't expecting it. I guess you should say, 'Well, maybe I shouldn't be too surprised, because of Richard's past and everything,' but I was. I was devastated. I couldn't get used to the idea at all. You know, you are just never ready for those things until they happen, and then you're really not ready for them."

"I FEEL LIKE A BIG WEIGHT HAS BEEN LIFTED," SAYS Robertson. It's late July, two days after he has completed his album, and Robertson does seem like a different person. At his West L.A. studio, he sits and talks freely about some of his new songs. He's asked about the album's most autobiographical song, "Testimony," on which he sings, "Bear witness, I'm wailing like the wind/Come bear witness, the half-breed rides again/In these hands, I've held the broken dream/In my soul, I'm howling at the moon."

"I'm not gazing at the moon," he says. "I'm not strolling beneath the moon. I'm *howling* at the moon. It's just part of the picture of someone standing on the mountain with their arms stretched up to the sky, screaming in the ceremony of life.

"That's the business, that's the real item," he says. "It's like some kind of sin when you see somebody great in a movie and you say they walked through the movie. And that's only a movie. This is life. Who wants to grow old and think, 'God, I walked through it'?"



# ROBBIE ROBERTSON

OWENTIETH ANNIVERSARY

'Fireworks were going off in the Sixties. Music was happening quicker than people could deal with.'

WENTY years ago, you and the Band seemed to set yourselves apart from the whole psychedelic scene that was so popular at the time.

The whole wave of the time was "Burn the flag," "It's your parents' fault" and "Let's put on a pink suit that glows in the dark." And I was rebelling against all of it. Everybody wanted to wear paisley, yellow, red and orange clothes. I chose to wear black. We [the Band] looked like we were somewhere between Pennsylvania Dutch and rabbis. I think it was kind of like "Let's cut the crap, you know? Who are we kidding?" And also "Let's be cautious of ugly fads."

Looking back to your childhood in Toronto, what was it about rock & roll that appealed to you? Freedom. This idea of "How

free can you be?" You get up

and you go! You just drive and you go to these places, and then you go somewhere else. At that age, I'd talk about these dreams and say, "One of these days I'm gonna see what's on the other side." And my friends would say, "You're crazy. This is never gonna happen. You're gonna end up working down at the gas station with Frankie." 'Cause nobody leaves. I mean, one out of God knows how many ever really do leave. And to me there was no question about it.

I think that it's one of the things that inspired me to even begin in music. It was this thing that you would look down as far as you could see, and you knew it kept going on. But you could only see so far. And to go to these places when you're young – the soft drinks



PHOTOGRAPH BY MATT MAHURIN

were named different things, the clothes were different, all the slang was different, the people walked different. And it was just what I hoped it would be. It wasn't disappointing. It was extremely musical. I heard music in everything. Construction crews sounded like music to me.

In 1966 you and most of the Band backed Bob Dylan at the Royal Albert Hall, in London. Many people consider the bootleg recording of that concert to be the greatest live rock & roll recording ever made. At the time, did you think, "This is really amazing music we're playing"?

We did. We did think that this was fine. But you don't know if you think it's fine because you're doing it or because it's *really* fine. When we would play at night, we weren't sure. And we would listen to these tapes and say, "Geez, you know, this is very passionate. And it's people doing this with all their hearts. And I don't know what more you want from it." When we listened to it, it gave us courage to move on to the next step. Between that and the stuff we did in Woodstock, in the basement, we felt there was some validity in what we were doing. But it was hard. There were times out there when you were just playing to the heavens, screaming to the top of your . . . everything you had, you know, you were laying out. And they'd throw bottles and boo. People acted like it was a sin.

I have great admiration for Bob for not backing out of the thing. His friends, his advisers, everyone said, "Just get rid of

these guys, and I think we'll get something right, and it will be fine. The idea's great [playing rock & roll]. These guys: wrong casting. Blow these guys off, and we'll start from scratch, and we'll make it work." And it took a tremendous amount of courage for him to not do that.

After a few years the road lost some of its appeal for you. What happened?

By the time I was nineteen, I started to feel an emptiness and a shallow aspect to my life. We would play at a lot of schools. And I thought, "God, I missed out on a whole portion of my life." I went from being a little kid to being a grown-up person, and there was no in between there. And I got this in-

## **ROBBIE ROBERTSON**

**ROBBIE ROBERTSON** 

credible craving for information and knowledge. And I started reading a lot and thinking, "I just gotta know more than what this life is affording me."

So is that why you gave up touring, gave up the Band?

We had done eight years [on the road as relatively unknown musicians] and then eight years on the other side [as the Band]. Which gave a pretty good balance of both sides of the fence.

We were fortunate – or unfortunate – enough to go on to the stage where all of a sudden people are running up to you when you're not thirsty, saying, "Can I get you some water?" Wiping off your jacket that isn't dirty. Handing you a pillow when you're not sleepy. Pampering you to the point that you don't understand what you want and what you don't want. But because it's being presented to you, you go with it. And the next thing you know, you become dissatisfied with things that never even mattered to you before.

What it does is, it says all of this soul that you've got and all these dues that you paid, *this* disqualifies *that*. You are no longer that person. You are now a meaningless piece of dribble that will complain about shit that doesn't mean anything to anybody. And so you have these two rocks in your hand, and you don't know which one means anything to you anymore, which to hold closest to your heart. And you think, "I've been poor, I've been rich, the worse of the two I don't know which – yes, I do." So you hold the rich one closest to you, and you become this person that you've always disbelieved, that you always said, "I'll never become part of that." You totally go the other direction.

And it wasn't particularly a learning process anymore. This was a business. This weekend they're shipping you out to here, then you go there. You get bored with the routine: record, road, record, road, record, road. This merry-go-round. You're not going anywhere. The only thing that's changed is a guy saying, "When you left, you had that much money, and when you came back, you had this much money." If that was the case, then I might as well be selling shoes.

It got to the point where I couldn't see the up side. It's like this old Indian, and he goes up to this mountain every year and experiences his annual revelation. Then, at some point, he goes up to the mountain, and he speaks, and the spirits don't speak back to him. He just hears this echo of his voice. So finally he just walks down the mountain and says, "Boy, it's a long way up that mountain. I don't know if I'm going to go up there anymore. I'm just not getting back what I feel in this thing." So as old-fashioned and as simple an analogy like that is, it's kind of like that. I don't mean to make it like this big spiritual experience or anything, but, like, anybody who goes to the well, and then there's no water in the well...

Some people do look at the road as a spiritual journey, as in 'Siddhartha' or the 'Odyssey'. Through the experience, you gain wisdom and knowledge.

Maybe, maybe not. That's my point. Maybe Jack Kerouac gained some wisdom from it. I don't know whether Jerry Lee Lewis did.

It's been about eleven years since you've performed live. How has live performance changed?

More trucks. More lights. More personnel. It's not as simple as it was, and there's more to live up to. Somebody comes out before you on the tour and explodes before your very eyes. If you're following them, what are you going to do? You have to do something, and you have to do something that you feel is valid. It isn't just a matter of going out and playing the songs.

I remember seeing the Band play a fantastic show at the Civic Auditorium, in San Francisco, in the early Seventies. You just came out and played your songs – no theater, no special effects.

But that's what U2 does, too. They come out and just play the songs – but there's a presentation that is much more sophisticated and much more visual. I'm impressed with their nobullshit presentation. There's no balloons and nobody's exploding. It's not very different from what I did. But it's stronger visually. And I can't say, "Well, that's not good." I mean, I think that's great. It looks fantastic. Maybe it sounds bigger, too. Nothing wrong with that.

How do you feel about the prospect of going out on the road again to support your new album?

I don't have any great desire to go out and tour again. I don't have a big longing to go from town to town. The whole shebang is like yesterday's news to me. I can't

## do it truthfully, with my heart.

Has the fact that you were not actively involved in the rock & roll business for almost a decade given you a different perspective?

Yeah. You can stand back a little bit further and look at what you ordinarily were supposed to do under these circumstances but don't have to do now. So you feel like "I can breathe." Or you can just sit down and play with the dog or something. I wanted that distance real badly. I felt guilty of being one dimensional in my life.

Looking back over the past two decades, how has rock & roll's place in society changed?

I don't know if it's really changed very much at all in the way that people receive it. Maybe it's not as revolutionary as in certain other periods, but I don't know if it's really all that different. Supply and demand. People say, "We need something. We'll take whatever you're dishing out." That's kind of what it is. And I think that it's great right now. And it was great when I was a little kid and it first came out. I don't know if it's always as allencompassing and inspiring. There are soft times, and there are times when it's just everywhere and everything is happening.

I was driving along the other day when I heard something on the radio, and it reminded me of the period when the Band made their first album. Motown was at an all-time height. Stax, unbelievable. Otis Redding. The English thing was fantastic, with the Beatles and Cream and the Stones and the Who. Everything was going on. Country music was extraordinary. Jazz was still in the picture. There were all these elements. And people kept trying things, whether it was Jimi Hendrix or Brian Jones - there were people just trying stuff. And it was coming at you from every direction. You just didn't know what to buy. It was like "Good God, I just don't know what to do with myself. There's so much, so many great songs coming from everywhere you look."

When you go into a record store now, it's like "I don't need this. Maybe I'll get that – I'll get it, but I know I won't listen to it." You feel like "I won't buy into this, but I'll take two pieces. I'll take two shares of this and two shares of that."

You know what I mean? It's not

the same. It's not because the Sixties was my big heyday. I don't give a shit about that. But it was just one of those times in music where fireworks were going off, and it was happening quicker than people could deal with. You thought, "That's the way it is." And then it goes a few years later, and there's this sense of desperation, people trying so hard – but trying nevertheless. So you buy in, you go along, you coast. Those periods, they come and go, I guess.

Do you think there will be another really great period of rock & roll sometime in the future?

Well, I don't think we should approach it like the Second Coming. I think people should just relax about it – the desperation is what doesn't work. People trying too hard, and it just pisses you off, finally. You go with it, and you think, "Oh, God, somebody's trying something here." But finally you say, "I don't feel comfortable with this. It isn't working. I know this isn't going to go the distance." Maybe you can say, "Well, at least they're trying." But the people who made the classic music we were just talking about – Otis Redding,

Percy Sledge and the rest - they just made something so natural out of everything that surrounded them. And there were no lies being told. It was just people pouring their hearts into it. And that's the beginning and the end of it. This is a good song, good artists, good way to do it. Nothing was forced upon them. They found their own way. And it was true and natural, and they wrote their own book and their own rules out of this honest determination to make good music. It wasn't out of desperation. That element you can hear it in the music when people are bashing their heads against the wall. Eventually, you don't want that in the same room with you. You can get a kick out of it for a minute and think, "This is a gas." Maybe now you're buying into it, but in ten years you just know you're not going to feel that way. I'm kind of a sucker for that timeless element. Who wants to be disposable? Who wants to grow up and become a disposable lighter?

INTERVIEW BY MICHAEL GOLDBERG



Friday, December 16, 1988 Times-News, Twin Falls, idaho

# Boxed sets of compact discs make a perfect holiday gift

By ROBERT HILBURN Los Angeles Times

Gift-giving was easy in the early days of compact discs. Consumers were just starting their collec-tions and eager for almost any album by a favorite artist.

artist. Now that CDs have been around a few years, how-ever, many consumers have sizable collections, which makes it increasingly difficult to find just the right gift item. That is why some industry insiders believe that there will be a rise in the number of CD

Records has issued "CD Gift Sets" spotlighting Frank Sinatra, Nat King Cole, the Beach Boys, Fink Floyd and the Band. Unlike the Biograph" concept – which features a retrospective of an artist's career plus an illustrated booklet outlining the artist's his-plus an illustrated booklet outlining the artist's diverse Tom Big Pink, "The Band, "Cahoots" and an abridged version of "Rock of Ages." Where the four care would cost around \$45 if boogtast separately, the segment of a sport of a sourch while books as three-form GCA and a four-disc Miles Davis box sells for columbia. The MCA packages retail for about \$39 around \$25 respectively, while the Davis box sells for around \$27. Te's Howard said that PolyGram is already at

believe that there will be a rise in the number of CD boxed sets. Pete Howard, publisher of the ICE newsletter, said that Columbia Records' success with Bob Dylan's "Biograph" box in 1986 and PolyGram's success with Eric Clapton's "Crossroads" box earlier this year alerted companies to the potential of these sets. "I think the field is wide open," he said. "There are a lot of artists who have a 20th or 25th anniversary coming up and would be ideal subjects." Sensing a market for special packages, Capitol

## Los Angeles Times

Tuesday, July 14, 1987

## COMPACT DISCS

"Music From Big Pink." "The Band." The Band. Capitol. Timelessness was the term critics invariably applied in the late '60s and early '70s to the music of the Band, the roots-conscious rock quintet that first gained attention as the backing group for Bob Dylan. How well does the term apply after all these years? Marvelously. There's a tailoring in the arrangements, soulfulness in the singing and craft in the writing on songs like "The Weight" and "The Night They Drove Old Dixie Down" that makes the Band's exploration of the American character just as cleansing and engrossing as it was almost two decades ago. Sound quality on these separate CDs is good. Both:

-ROBERT HILBURN



## - STEREO REVIEW JULY 1987

NOW ON CD Compact Discs of previously released LP's

## POPULAR

□ THE BAND: Music from Big Pink. CAPITOL CDP-46069. The Band. CDP-46493. Rock of Ages. CDP-46617. Some of their earliest and best, released 1968-1972.



act discs occasionally Con carry "bonus" tracks, as compared to their LP and ette counterparts partly to ease the pain of the dium's heftier price tags. But at least one record company has applied this conomic theory in reverse. Anyone who's recently bought a new LP copy of *The* Band has received a rude d has received a shock: Two of that classic album's songs, "When You Awake" and "King Harvest (Has Surely Come)," are missing. As you might expe

money is the reason for this Cripple Creek massacre. The Band's second album, released in 1969, is now a budget-priced reissue LP. To cut down on publishing costs that have risen three times in the 1980s alone, Capitol Records sliced out two of The Band's 12 songs.

Nothing personal; it could any two of The

Capitol's been doing this

for years with their budget

reissues; the back covers

carry a statement noting

their abridged status. Som times a chopped-down ver-sion of an out-of-print col-

lector's item (Lothar and the

Hand People, for example) is better than nothing at all.

Sometimes a budget price ms a fair exchange for

losing a couple of tracks;

THE FAMP

does anyone miss Beach Boys filler like "Bull Sess with the 'Big Daddy'''? And sometimes Capitol mutilates a masterpiece. David Berman, Capitol president since last year, doesn't seem too pleased to have the Band situation called to his attention. "To the extent that it was arbi-

trarily imposed without serious A&R decision given to the process, the practice has stopped," he says. "Re-assessment has already been made for all reissues." Keep watching the bar-gain bins. – Scott Isler

ACROSS THE GREAT DIVIDE/J. R. Robertson RAG MAMA RAG/J. R. Robertson THE NIGHT THEY DROVE OLD DIXIE DOWN/J. R. Robertson UP ON CRIPPLE CREEK/J. R. Robertson WHISPERING PINES/R. Manuel, J. R. Robertson

JEMIMA SURRENDER/L. Helm, J. R. Robertson ROCKIN' CHAIR/J. R. Robertson LOOK OUT CLEVELAND/J. R. Robertson JAWBONE/R. Manuel, J. R. Robertson THE UNFAITHFUL SERVANT/J. R. Robertson

CANAAN MUSIC/ALL MUSIC ASCAP















	ABUM
	NEWYORK
PROGRA	STUDIO M LOG AND CUE SHEET
SHOW #	11: THE BAND "The Band" & "Music From Big Pink" TER OF SEPTEMBER 5, 1988
	SEGMENT ONE (19:06)
00:00	Intro: studio chatter/theme music to cold voice "Welcome"
	Songs: "The Weight" & "Chest Tever"
	Segment outro: "In The Studio with The Band"
19:36	Ford :30 Manwich :30 outro: "extra thick and chunkyright." >Local Avails :120
20.00 -	
	SEGMENT TWO (19:18) and the second se
22:06	Intro: "Welcome Back" AC
	Songs: "Rag Mama Rag" & "The Night They Drove Old Dixie Down"
3	Segment outro: "In The Studio with The Band"
41:54	Maxwell House:30 Manwich 130 outro: "Patty, I still love you honey" ->Local Avails :120
	SEGMENT THREE (12:44)
44:24	Intro: "Hi, and Welcome back"
	Songs: "Up On Cripple Creek" & "Stage Fright"
	Segment outro: "In The Studio, after this."
57:08 57:38 58:08	Manwich :30 Doritos :30 Manwich :30 outro: "The burger with the works, inside." -Jocal Avails :60 _
	SEGMENT FOUR (:54) .
59:38	Intro: theme music to cold voice "I'm Redbeard"
60:32	Final outro: "rock and roll album, In The Studio"
c e ->	55 SECOND PROMO AT END OF DISC, WITH :08 MUSIC BED FOR LOCAL TAG

## The Sydney Morning Herald, Wednesday, April 6, 1988 **ARTS NEWS**

HE latest rock 'n' roll reunion tour is that of The Band, which comes to Australia in June.

The latest rock 'n' roll remunon tour is that of The Band, which comes to Australia in June. Bass player Rick Danko, keyboardist Garth Hudson and drummer Leyon Helm are back on the road after 12 years, though without guitarist Robbie Robinson, who is concentrating on his solo career. The other original member, keyboardist Richard Manuel, was foimd hanged in the bathroom of his Florida motel room in March 1986. The Band began life as Levon and the Hawks, backing fellow Canadian Ronnie Hawkins. They first received notoriety as Bob Dylan's back-up group before striking out on their own in 1968. After recording a series of classic American rock albums, they retired in a filimed concert with friends Van Morrison, Joni Mitchell, Neil Young, Neil Diamond, Muddy Waters, Dylan and others. To coincide with the tour, which begins on the Gold Coast on June 1, EMI Records will release *The Best of The Band*, a double album that will include Up on Cripple Creek, The Night They Drore Old Dicie Down and Shape 'm.in. They will perform at the Emmore Theatre on June 15.

Fish and kids

ROCK

retirements

DAVID BRUCE

The Last Waltz' was not the end of the story for The Band. That dance merely closed the first half of the show. It seems it was less a farewell concert and more an end to a chapter. As bass player and singer for the current lineup of The Band, Rick Danko says: "That was the first time we announced many retirements."



claimed solo album, but finds no time for The Band at present.

These days The Band members like to Inese days The Band members like to take it easy; maybe a couple of shows each month, a quick tour of Spain, Portugal and Australia, then back to the farm. "Well, from 1960 to 1965 I played every night," says Danko. "But since then life's got a lot more gentle, you know. It's really not a bad life, come to think about it. It's the only one I

The last time Danko and The Band were in

toured here with Bob Dylan 22 years

toured here with Bob Dylan 22 years ago. Robertson wrote such greats as The Night They Drove Old Dixie Down and Up On Cripple Greek. He recently released a solo album which was warmly received by the critics. Back to the present. Hudson's not really slow, he just speaks rather lazily and is clearly not all that interacted in madia burse Ho's not a

interested in media hype. He's not a

large dude ranch (a place where city

the wrath of God," he says.

ko's reminiscences promise a lot but tend to disappoint."Oh boy, Melbourne," he says. "I remember a nightchib called the Umbrelia Factory. But that was 22 years ago ... I can remember having a pretty good time." "We've brought a good show to Australia and I'm sure everyone is gonna love it and that will allow us to come back. I see myself coming back in a year or two and playing 10 or 15 shows, sure. This is a very nice part of the world."

the world." Danko reckons he knows what Australia is all about: "Well, I know a lot more this time because I've been reading about it for the last three or four months. 'National Geo graphic' mainly, you know. You've read the 'National Geographic'? The Bicentenary is-sue? Absolutely. I get it every month at my house. It's amazing." Danko claims he has read so extensively, he knows as much about Australia as the

be knows as much about Australia as the average Australian."I'm really looking for-ward to eating some fine shrimp when I come to Melbourne. What, prawns, eh? Oh, prawns; best in the world right?"

WHERE AND WHEN: The Band play the Palais tomorrow night and Sunday night. Tickets are available from Bass for \$28.

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cluding the much-covered classics 'The Night They Drove Old Dixie Down' and 'Up On Crippie Creek'. The Band has stepped out of retirement (again) for an Australian tour. 'This is part of the retirement program, you know,'' jokes Denko. 'I'm 45 — that's much too young to retire. It's just a great excuse to play music with some very good people. I've got a feel-ing I might even be looking for a place in the tropteal area. Oh boy, Cairnst'' Only two of the original members are here this time — Danko, and keyboards player,

this time — Danko, and keyboards player, Garth Hudson. The rest of The Band are absent for a variety of reasons. Drummer, Levon Helm, could not make it because of film commitments but his nephew, Terry Ca-gle, is his replacement.

Planist Richard Manuel hanged himself with a hotel shower curtain two years ago after a Band reunion show. Guitarist Robbi Robertson came out of a 12-year absence from music last year with a highly ac-

The last time Danko and The Band were in Melbourne was with Bob Dylan in 1966. Dan-

time to get back together. Rick called me up and said, 'let's go'. I didn't even think about it before that, but when they called, I thought, oh, wash "

43

yeah He still keeps in touch with Robertson but hasn't talked to Dylan for four years. Why didn't Robertson want to rejoin The Band?

"He always had something going n. He produced and acted in a-ovie called *Carny*, he also did some stuff for King of Comedy [another Scorcese film]. He loves film and wanted to work in that medium," he says.

And now band members old and new are on an Australian tour. New members include former Beach Boys members include former Beach Boys member Biondie Chaplin and pedal-steel guitarist Buddy Cage. Drummer Levon Helm is not with them. What kind of audience is Hudson expecting? "I dunno. I know that when we knocked off in the east coast of Americal Institution in the biotecoast.

when we knocked off in the east coast Jof Americal last spring, we built up a following and the crowds were great - a lot of young people. "There will be some old songs, what we call traditional stuff, that Rick likes to play. But this doesn't look like The Band ... we're differ-ent. Our stage presence is probably a little wilder, the sound has changed, we have a pedal-steel guitar now, but it'll be close enough. "We considered playing the songs so that they would sound like the

"We considered playing the songs so that they would sound like the records, which we could very well do, but we decided against that. It's a more modern sound," he says. Although Hudson says his affini-ties lie with black gospel and 1950s music, there are some contemporary sounds he considers worthwhile. He likes to hear what the message, or protest people in rock have to say. "I like Simple Minds, Gang of Four, The Clash, and I work occasionally with The Call. I like the strength and the power of their message."

the power of their message." The Band will play at the Enmore Theatre on June 15 and 16.

retirements." In the mid-sixties the Canadian group be-came a name by backing Bob Dylan in his first venture into the electric era. They backed Dylan, too, on some of his finest al-bums — 'Blonde on Blonde', 'The Basement Tapes', and 'Planet Waves'. The Band played at the 1969 Woodstock Festival and the massive Watkins Glen Festi-val in 1970. They had hits of their own in-Friday 10 June 1988 A MESSAGE IN TEA-LEAVES SMH Metro, Friday, June 10, 1988

> **ROBIN HILL has a spooky** meeting with a reluctant and greying hero of the 60s.

HERE'S nothing worse than the sky blackening with heavy clouds before you see the moon. But that's exactly what happened. Six o'clock at the Sebel Town House, and an original member of the legendary group The Band is due for an interview. Garth Hudson is the name scrib-bled on my pad. "Inspired sax and keyboard player," a dated rock encyclopaedia enthuses. An Austra-lian member of the band's entourage has another more up-to-date descrip-

lian member of the band's entourage has another more up-to-date descrip-tion, however. "He's a bit slow ... a bit cosmic, a bit herbal tea." In the lobby leading to Hudson's room is the wife of another original member, bass player Rick Danko. She's just leaning against a wall in an empty corridor looking lost. "Hi," she drawls and follows us into a room. She's sent to look for the room. She's sent to look for the missing Hudson.

Hudson. Hudson soon appears, Camel ciga-rettes in hand. He looks the same as he did in the Martin Scorcese film farewelling The Band, *The Last Waltz*, only he's gone grey and is plumner

plumper. Here is the man who was part of a highly praised rock act that had included acclaimed songwriter Rob-bie Robertson and Richard Manuel. Manuel hanged himself about two



Hawkins and Bob Dylan. They



years ago. The Band formed in 1967 follow-

great talker. When he left The Band in 1976 after touring for 16 years, he bought a



dson (left) and bass Rick Danko. STILL ROCKING: Keyboardist Garth H

# he Band is back

D URING a career that spans more than 25 years The Band has made, either alone or with Ronnie Hawkins or Bob Dylan, some of the most enduring of all rock'n'roll music.

rock'n'roll music. Now, 22 years after its last visit to Australia (with Dylan) The Band is back, abbit in rather altered fashion. The only original members appearing at The Enmore Theatre on June 15 are bass player Rick Danko and key-boardist Garth Hudson. Drummer Levon Helm was to tour but film commitments in America prohibited this, his place being taken by Terry Cagle who, according to the press release is "Levon's look-alike, soundalike newphew". Guitanis Robbie Robertson isn't here as he vowed after the Last Waltz farewell concerts that he would never perform

isn't here as he vowed after the Last Waltz farewell concerts that he would never perform again with The Band. Absent also is the band's other founder, Richard Manuel, who hanged himself two years ago after a concert. Replacing them are former Beach Boy, Blondie Chaplin, Steel guitarist Buddy Cage, and Sredni Vollmer, who has played harmonica with Danko for the past decade. But never fear – The Band circa 1988 will be playing a couple of hours of songs culled from seminal albums such as *Music From Big Pink*. The Band, Moondog Matinee, Sta-gefright and Cahoots.

There'll also be a bunch of new songs that The Band will be recording at its concerts. These days Danko, Helm, and Hudson perform infre-quently as The Band. They do occasional shows in places like Madrid and Portugal, along with short tours in America. Danko performs more often as

with short tours in America. Danko performs more often as a soloist, or with Vollmer. On his arrival in Sydney last week 45-year-old Danko recal-led his last trip to Australia, and a group of four tag-team wrestlers they met on the plane from Los Angeles. "They were wrestling at the same place we played at – The Stadium," he said. "I remember that both their show and ours was sold out because the wrestlers gave me

## **ROCK NEWS**

 Talking Head's Jerry
Harrison has appounded a ● Taiking Head's Jerry Harrison has amounced a tour with his band Casual Code. ● We all know that Catfish is an alias for former Cold Chisel person Don Walker-expect an album from him is September. ● Will Bruce Springsteen bring his Tannel Of Love tour to Australia later this year? We think so. ● Oooh, no. Jermaine Jackson (Michael's brother) is tour-ing these parts, starting on June 23-he'll appear at Sweethearts and Tiffiny's. ● See Page 103 for Top 20 and New on Record.

tickets to their show, and then we ended up following them around the country." Some of The Band's finest music was made with Dylan. Writer Greil Marcus wrote that during their tours of England in 1965 and 1966 The Band (known then as The Hawks) "left the stage as the best band in the world". Subsequently Dylan and The Band recorded the now legendary. Basement Tapes, and played with Dylan on his 1974 American tour where an

and played with Dylan on his 1974 American tour where an estimated one in every six Americans applied for tickets. And Danko certainly hasn't ruled out the possibility of playing with Dylan again. "The last time I saw Bob was in Woodstock," Danko said. "I'd certainly play with him again."

said. "I'd certainly play with him again." Dylan's last appearance with The Band was in the *Last Waltz* concert, The Band's farewell performance, which was filmed by Martin Scorsese. When asked what he thought of the film, Danko's wife piped up from two tables atway, yelling: "Tell him it was atway."

away, yelling: "Tell him it was atrocious." "They filmed so much that night that we could certainly make Son Of The Last Waltz," Danko laughed when he finally got a word in. Who knows what this incar-nation of The Band is going to be like? I hope with all my heart there's still some of the spark and passion of its classic records still there – and I might just be right.

might just be right.

## Wednesday, August 17, 1988 DAILY NEWS

ROY BUCHANAN FAIRFAX, Va. (AP)-Roy Buchanan, 48, a guitar-ist touted as "the best unknown guitarist in the world" before he won recording contracts and pro-duced two gold records, hanged himself with his shirt in his jail cell, officials said yesterday. Buchanan was arrested Sunday night on a charge of public drunkenness and was placed alone in a receiving cell at the Fairfax County Adult Deten-tion Center.

He had his own band in Los Angeles at 15, then he went to Oklahoma and met rockabilly legend Dale Hawkins, who wrote and performed the hit single "Suzy Q."

Buchanan toured and recorded with Hawkins the next two years, and in 1960 joined a Canadian group that included Robbie Robertson, Rick Danko, Garth Hudson and was the forerunner for The Band.

The Band. "Roy was known for making the guitar squeal and snarl, playing harmonics, a lot of innovative tech-niques," said Ken Morton, spokesman for Buchan-an's recording label, Chicago-based Alligator Re-cords. "People like Robbie Robertson and Jeff Beck owe him a debt of gratitude." Belling Stone meaging discovered him in 1971

Rolling Stone magazine discovered him in 1971, and its review of one of his performances said, "Roy Buchanan provides what may well be the best rock-guitar picking in the world."

A public TV documentary, "The Best Unknown Guitarist in the World," was made about him soon 'afterward and Buchanan was signed to a contract with Polydor.

: He produced five albums, one of which, "Roy Bu-chanan's Second Album," went gold. He moved to Atlantic Records and put out three albums, includ-ing his second gold.

His work for Alligator included "When a Guitar Plays the Blues," "Dancing on Edge (with Delbert McClinton)" and "Hot Wires."

## Joe Forno '73 Manages The Band"

New of Planni and College

ALBANY COLLEGE OF PHARMACY POST Script

Joe Forno, ACP 73, has managed the legendary rock and roll group "The Band" since the summer of 1986. Joe's longtime association with the group began in 1967, when they came to his hometown of Woodstock, NY with Bob Dylan. They are best known for their hit songs "The Night They Drove Old Dixie Down", The Weight, and "Up on Cripple Creek", as well as for the acclaimed concert film "The Last Waltz". In 1987, Joe managed heir yours to Japan and Spain, as well as a U.S. tour that included a sold-out performance at Albany's Palace Thea-ter. Concerts in Tokyo, Madrid and New Orleans were filmed for future video release. The group's members also pursue solo careers which include drummer Levon Helm's acting credits in the movies "Coal Miner's Daughter", "The Dollmaker", "The Reigh Stuff" and the recently release of classic Band albums on compact disc, including cheir first album, recorded in 1968 called "Music from Big Pink". When the group isn't working, Joe gets back to his home base at the Woodstock Joe Forno, ACP '73, has managed the group isn't working, Joe gets back to his home base at the Woodstock Colonial Pharmacy.

The Sydney Morning Herald, Saturday, June 18, 1988 mama

## THE BAND re Theatre, June 15

HE scenario is familiar: group tours Australia: has lost most of its founding members. Sadly pianist Richard Manuel met an untimely death comparatively recently, guitarist Robbie Robertson has a successful solo album under his belt, and drummer Levon Helm has declined to join in. With only the original bassist and keyboard player left, it might have been more accurate if they had billed themselves as The Rick Danko/Garth Hudson Band, in the manner of the Buck Ram Platters.

POP

Since I had the good fortune to see The Band in concert in the mid-70s, an experience I've never forgotten, Wednesday's spirited but way-past-their-best performance left me with a feeling of pathos. From their opening number, *The Shape I'm In*, it was obvious that the old chemistry that made The Band one of the most fondly-loved groups in rock had dissipated: instead of bouncing, it sagged. Weak blues like Walking Blues and Spoonful and a woefully limp rendition of Rag Mama Rag were not particularly apt ways of commemorating their heritage, either.

Like their old partner, Bob Dylan, The Band lived through the thick of the hippy era without ever being bogged down in its detritus. Steeped

in folk traditions, they achieved status (like Ry Cooder, who devel-oped later) as key shapers of Ameriwoody Guthries for the Sixties generation. This has given their sound a large degree of longevity compared to many of their contemporaries.

Today's Band are ragged but good-natured. If you'd never the heard the original article, you might even have been mildly impressed, if only by the sheer joie-de-vivre of the song-writing on numbers like The Weight and Up On Cripple Creek, though old fans could not have helped but notice the gaping hole left by Robbie Robertson's absence.

Oddly, the high spot for me was Winwood tribute, Can't Find My Way Home, an achingly beautiful piece of writing (originally by Blind Faith, I think), in which ex-Beach Boys guitarist Blondie Chaplin had the chance to display a dark and the chance to display a dark and resonant voice that almost rivalled Winwood's own.

Winwood's own. Of the other new members, har-monica player Sredni Vollmer, couldn't be heard for most of the time, ditto steel guitarist Buddy Cage, while drummer Terry Cagle was clearly no match for Levon Helm. The final ovation was wildly enthusiastic, perhaps more out of respect for The Band's proud tradition and the audience's memories of it than for the performance itself.

LYNDEN BARBER



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re are numerous bands that even int about taking a chance on when i something that costs \$12," he says Rick Accordino, another Tampa record licetor, has faced similar apprehensions ce switching to CDs. "It's forcing you to be ot more critical," the 34-year-old senior lives for IBM explains. "There's no way 1 uid experiment with a new group on CD."

at experiment with a new group on  $CD^{**}$ "It's taken the spontaneity out of looking masic," According continues, "It's gotten he point where the people I talk to have — pre-thought, logistic lists, Going adop-with them is horing. You tell them that is should go with this Nita Lofgren disc and say, "It's not in my top 10.1 We got to get Beatles' Writestham first."

atter Wirkrahbum first." mpared to vinyl records, CDs generally uperior sound quality and durability. But ct disc buyers also have other factors to er Was the CD made from the original tape? Is it a digital recording? Does it more than 60 minutes of music? Are any bonus tracks on the CD that don't on the LP? Have some of the longer been edited to squeeze two LPs' worth

terminology from CJD to UJP, usy as times inconsistent and, worse, nonexisti Flourishing CD sales have forced album to the back of most record stores, but in 19 there is still no record-adustry tradact wi it comes to providing consumers with information they need in order to feel co dent about their \$13 or \$14 purchases.

So although Accordino rejo long-lost classics such as The Zom sey and Oracle and The Beach Boy

UNTIL THEY OFFE

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ed CD."

THE FIRST DIAMAL CONBOY BAND

uted on the front of the package as a d set on one compact disc. But you ead the liner notes on the back to hat one song. Affair on 8th Arenue, a omitted to facilitate a single, spe-

## Time is tight With a capacity of more than 75 minutes, compact discs can hold almost twice as much music as a vinyl album.

Such superstar acts as joe Jackson, Sting and Def Leppard have recently made 60-minute albums with the CD audience in mind. But most of today's pop music discs still don't surpass 40 minutes.

To appeal to the tim some record compa To appeal to the time-conscious consum-some record companies tack on bonus Ks (usually remixes or pervisous) unavail-B-sides) to the CD version. But others ey delete the time issings from the back he package so the customer can't add up apying time and figure out that he's going zend \$14 for a half-filled disc.

Record companies have been trying to offer more value by issuing two-LP sets on one compact disc. But all the songs don't always fit. And the companies don't always tell you that. For instance, Gordon Lightfoot's Gord's

## ital vs. anal

e main criteria er a CD is all-is recorded, mi ical people, it's got to be digi .97 or \$9.97 b

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Hotel and L.A. Woman are a nd-improved diacs on the shell alis Records recently showed i mae of consumer goodwill by ace flawed copies of Aqualung the Plantation notes, "Configuration different from LP." Neither package tells the consumer exactly what the differences are. Ironically, Petty's live disc omits a song called I Need to (to get the complete songs), just don't cheat me out of the music. Let me know. I wouldn't have sold my albums." Error correction This type of c D parce is analog to and energe the computer but For Brace Hornaby and The Range's mixed Scenes From the Southtide, cords used dark blue lettering for tiles but light gray for the SPARS label correctly pat "ADD" on the pa deeve reads "ADD" on deeve reads "ADD" on feeling that deeve reads "ADD". ecords often hides at bar code graphic, he Range's digitally *butkside*, RCA Red a compilation of Burning and Prologue, only woo songs had been altered, states Accordino: "I feel like a too to do this to people's pro-time colorization of fill the colorization of fill the an ter to discover to discover saying, "Who saying, "Who saying, "Who saying, "Shore a state of the saying, shores," Shore a state of the saying, shores," Shore a state of the saying, shores, "Shore a state of the saying, "Shore a state of the saying st nience our mistake ers and would be fective CD for the lethro Tull's Aquathe song code (the kage, but spring-c's Ru-

tab been dening to inclusive a single, spe-M less (Lafford', this growthes details. The original CD pressing of Bob Dylaris Blonds on Blonds failed to the commerce hast Just Lite a Women and Sad-Synd Lady of the Ladinadw were finded abruptly to fit the dou-ble-silion on a single CD. The Band's Nock of Age merety reads, "Special abridged compact disc version of the two-record set", while Tom Petry's Pack Up ask Van Haler Bruce Springsteen Sting Timbuk 3 The Beatles Eric Carmen Eric Clapton Terence Trent D'Arby Α \$13.98 \$15.98 \$14.98 \$14.98 \$15.98 Asylum Record Shop, St. Petersburg \$57.98 \$24.98 \$10.98 \$15.98 digital \$15.98 Banana's Records and Tapes, St. Petersburg \$28.98 \$11.98 \$48.98 \$15.98 \$15.98 \$15.98 \$15.00 \$14 99 \$12.88 \$49.99 \$13.99 \$15.99 Camelot Music, across the bay area Hasting's Records and Tapes, across the bay area \$30.99 \$14.99 sampler \$15.49 \$14.99 \$13.49 \$22.99 \$28.96 \$11.99 \$44.99 \$9.99 \$12.99 \$14.97 \$15.96 \$14.97 \$14.97 \$46.98 What stores in the Tampa Bay area charge for selected \$13.94 \$14.97 Peaches Records and Tapes, across the bay area \$16.49 \$13.99 \$16.49 \$14.99 Spec's Music, across the bay area \$27.99 \$11.49 \$58.49 \$13.99 \$11.9 \$12.97 \$13.84 \$12.97 \$54.97 \$51.77 \$12.97 \$14.97 Tampa Compact Disc, across the bay area \$29.97 \$10.9 compact discs - Compiled by Bonr \$15.48 \$14.91 \$14.18 \$15.05 \$27.84 \$12.33 Average price 17 ST. PETERSBURG TIMES 16 RIDAY JULY 8 1988

# Woodstock just really used to be

## By DAVID BAUDER Associated Press write

WOODSTOCK, N.Y. — Record producer Bob Clearmountain is used to the skeptical looks he gets when he invites musicians to this upstate New York hamlet to make records records.

"They get this picture in their minds of a gang of hippies running around," says Clearmountain, pro-ducer or mixer for Bruce Springsteen, the Pretenders and dozens of

other artists. Woodstock may always be syno-nymous with the festival that bears ars its name, the last great party of the flower children before the '70s set

But to a new generation of musicians, this town of boutiques and endless back roads has a growing reputation as one of the best places contacts a record outside the music capitals of Los Angeles and New York.

Like Max Yasgur's farm, the Bearsville Studio is not actually in Woodstock. It's about two miles west, atop a hill reached by a winding, unmarked dirt road that in win-ter sometimes takes two or three attempts to climb by car.

attempts to climb by car. Despite the location, Suzanne Vega found Bearsville to record her breakthrough hit, "Luka." Robbie Robertson returned to the site of "Big Pink" to mix his comeback al-bum. Artists as diverse as Simple Minds, Cher, Allen Ginsberg and Loudness have laid down tracks at Loudness have laid down tracks at

Bearsville in the last year. The big draw? A country ambi-ance and equipment that makes technicians like Clearmountain marval

"It's one of my favorite studios," "It's one of my favorite studios," Clearmountain says. "It's very ver-satile. The recording room is very large and it's very good for record-ing drums and guitars. It has a lot

ing drums and guitars. It has a lot of air and a lot of space.... The other room is one of the best mix-ing rooms that I've ever worked in." The studio is part of the late Al-bert Grossman's mini-empire in the village of Bearsville, 100 miles north of Manhattan. The one-time rearges of Beb Dalen the Bead manager of Bob Dylan, the Band and Janis Joplin bought a restau-rant, homes and offices and built the studio before his death two

ears ago. The Bearsville record label, yea. The whose best-known client was village resident Todd Rundgren, has been inactive since Grossman's death. But the studio, once used almost exclusively by Bearsville art-ists, has seen more action. "We just kind of intensified it," says Grossman's widow, Sally, who

says Grossman's whow, saily, who now runs the company. Sally Grossman may talk eagerly of the Greenwich Village clubs she grew up around in the '60s, but her studio has the air of a corporate retreat.

Fresh-smelling wood paneling and blackened windows blend the modern and rustic. Framed pic-tures of the cover art of albums



Sally Grossman, who runs the Bearsville Studio in Woodstock, N.Y., In the mixing studio.

recorded in Bearsville during the past year line the walls of second-floor offices.

Halfway down the hill is one of a handful of private homes Grossman has converted into apartments for nas converted into apartments for clients to use while recording. A second house, separated by a Catskill mountain stream and wooden bridge, has been converted into a rehearsal studio. A producer with deadlines also doesn't have to worry about distrac-tions that cause musicians' minds

tions that cause musicians' minds to wander. Outside of a pingpong or pool table and a nearby vegetable stand, there's not a whole lot in Woodstock.

And groupies? They'd have to be pretty determined.

## **Privacy appreciated**

"A lot of the groups prefer work-ing here because of the privacy," says Mary Lou Arnold, a former backup singer to Rundgren who's acting manager of the studio. "We maintain very strict security. I can count on one hand the number of times fans have been pale to find times fans have been able to find this place. And when they do, they quickly go away."

quickly go away." Of course, the isolation can quickly grow old. Clearmountain says artists on extended projects like to split their time between Bearsville and the city. Musicians who need to rent equipment also have to wait longer for it to arrive. Bearsville's studio is also the beneficiary of the current trend toward spacious rooms — the bet-ter for bands to set up and run through songs live.

ter for bands to set up and run through songs live. "Most studios," Clearmountain says, "are very claustrophobic, with lots of wires, amplifiers and drums lying around that people can trip over. That studio is so big, you can either set up everybody tight in a correct or spread everybody uit."

corner or spread everybody out." Bearsville's growing appeal is more than technical. When a hit record is produced there, it sets in motion music's infamous herd men

"We get a lot of calls from people who are new who think if they just come in here, they'll get a hit record," Arnold says.

A long walk away from the studio, the town of Woodstock is a jumble

the town of woodstock is a jumble of small shops and restaurants. Woodstock already had a long history as an artists' colony before musicians discovered it in the '80s. When Dylan moved there from New York Cit, it instatute the server York City, it instantly became a

magnet for hipsters and aspiring

hipsters. It was in Woodstock, in a house dubbed "Big Pink," that the Band recorded some of its best music, in-cluding the famed "basement tapes" with Dylan. At the time,

tapes" with Dylan. At the time, Dylan was recovering from a near-fatal motorcycle accident. Woodstock's singular event, the three-day concert that attracted some 450,000 people and such art-ists as Joplin, the Who, Jimi Hen-drix, and Sly and the Family Stone, took place in 1960. Its actual loca-tion a few miles away in Bethel. The area's musical history comes alive in cans of tapes that fill

The area's musical history comes alive in cans of tapes that fill shelves in a narrow storage room of Bearsville Studio. Scrawled black-marker words identify the master tapes of work by the Band, tapes of work by the Band, Rundgren and dozens of others. It's the foreign bands who are

usually most interested in Wood-stock's history, Grossman says. She'll often give away books that describe past events, and once gave an impromptu tour to a Japanese heavy-metal band that wanted to see the sights. "I think it means something,"

Clearmountain, who attended the festival, says of the Woodstock mys-tique. "Originally, people are curi-ous about it." ous about it."

But it's the reputation of the stu-dio, not the community, that ultimately keeps musicians coming back, he says. "It reinforces how current we are."



Anyway, thank you. All we can do is what we do. I am reminded of Levon Helm, the drummer for The Band. At the intermission of a marvelous concert they gave at the Berkeley Community Theater, someone yelled out, "You folks sure can play!'

Levon leaned into the microphone and said. "You folks sure can audience."

> San Francisco Chronicle Monday, November 21, 1988

# **BOB DYLAN**

Twentieth Anniversary



A lot of fans would say that the Band, which was backing you up in the mid-Sixties, was the greatest group you ever had. Would you agree?

Well, there were different things I liked about every band I had. I liked the Street Legal band a lot. I thought it was a real tight sound. Usually it's the drummer and the bass player that make the band.

The Band had their own sound, that's for sure. When they were playin' behind me, they weren't the Band; they were called Levon and the Hawks. What came out on record as the Band - it was like night and day. Robbie [Robertson] started playing that real pinched, squeezed guitar sound - he had never played like that before in his life. They could cover songs great. They used to do Motown songs, and that, to me, is when I think of them as being at their best. Even more so than "King Harvest" and "The Weight" and all of that. When I think of them, I think of them singin' somethin' like "Baby Don't You Do It," covering Marvin Gaye and that kind of thing. Those were the golden days of the Band, even more so than when they played behind me.

What were some of the most memorable shows you guys did together?

Oh, man, I don't know. Just about every single one. Every night was like goin' for broke, like the end of the world.

INTERVIEW BY KURT LODER ROLLING STONE NOVEMBER 5TH - DECEMBER 10TH, 1987

## RICK DANKO

Rick Danko had not yet reached his 35th birthday when The Band announced their retirement from the drudgery of rock and roll touring in 1976. They had gathered some friends and musical influences, invited 5000 people to dinner and filmed the six hour concert on Thanksgiving day, calling it "The Last Waltz." Directed by Martin Scorsese, it won critical acclaim as the greatest concert film ever made. For Danko, it meant a less hectic schedule was now in storethe beginning of a sole career he now calls "the retirement program." When he does get together with The Band, as he has since their reunion in 1983, it is now more "like a family reunion- like Frank and Jesse James getting back together and hitting a few banks."

The son of a woodcutter from Canada's tobacco belt in Simcoe, Ontario, Danko was given a mandolin at the age of five and soon joined his brothers at Saturday night dances. Before his family had electricity, he listened to a battery operated radio, stretching his antenna far enough to hear live performances from the Grand Ole Opry. "I always wanted to go to Nashville and be a cowboy singer", he would say later. Young Danko also learned to play the guitar and violin when he wasn't working as a butcher's helper, and he began singing the songs he heard on the radio late at night after the local Canadian stations went off the air. It was the music of Jimmy Reed, Muddy Waters, Junior Parker, Ray Charles and Sonny Boy Williamson that would later influence Danko's style- and shape the country-rock sound he pioneered with The Band.

When he was seventeen, he quit school to join rockabilly singer Ronnie Hawkins' band. With drummer Levon Helm, keyboardists Richard Manuel and Carth Hudson, guitarist Robbie Robertson and Danko on bass, The Hawks built a reputation as a disciplined, hard-working, louder-thana-freight-train rockabilly band. From the honky tonks and dance halls across the Canadian provinces to the rough and tumble bar circuit in Texas, Louisiana and Arkansas, Hawkins worked them hard, and taught them a lot about life. "It was another kind of rock and rol!", said Danko. "It wasn't something I'd heard in my neighborhood. We were kids, playing in bars that you were supposed to be 21 to play in. The Hawk was older than the rest of us. It can get pretty outrageous when you're out there that young."

By 1965, The Hawks were on their own, soon to be heard by Bob Dylan, who had shocked folk purists at Newport in 1965 by appearing with members of the Paul Butterfield Blues Band. Dylan hired The Hawks, and they toured with him across the U.S. in the autum of 1965, starting at the Hollywood Bowl on September 3rd. By April of 1966, they had begun a tour of Europe which was filmed by Donn Pennebaker and Howard Alk. Originally scheduled for ABC-TV, the film, titled "Eat the Document", has rarely been shown publicly, but the Yillage Voice called it "About the richest and the best, of all films on rock." Greil Marcus would later say in his book "Mystery Train" that The Hawks backed Dylan "with a noise that not even they could have been prepared for. They were never introduced, always anonymous, but they left the stages of that tour, where the Stones watched from the audience, and came to Woodstock as the best band in the world."

The Hawks worked with Dylan after his motorcycle accident, writing and recording songs in the basement of Big Pink, a rented house in nearby West Saugerties. "Carth did the dishes, Richard cooked the meals and I took out the garbage", recalls Danko. "We had some time, and we started to play for ourselves, you might say." This collaboration resulted in two albums; "The Basement Tapes" with Dylan, and "Music from Big Pink", The Band's first album which was released in the summer of 1968. "The Basement Tapes" clearly shows the creative growth shared by Dylan and The Band. Neither his nor their music would ever be the same as it had been before they met. "Music from Big Pink" was an extension of that growth- a unique blend of country and R&B that broke through the chaos of late 60's psychodelia, influencing the direction of rock music to this day. It included Wheels on Fire". Danko's songwriting collaboration with Dylan. Rolling Stone, charting "The Basement Tapes" at #13 on the All-Time Top 100 Album list and "Music from Big Pink" at #41, referred to the latter as "a landmark in American pop music."

Their first live appearance as The Band didn't come until after they

had recorded their second album- simply titled "The Band", which was released in 1969. It too, was homemade, this time in a rented pool house owned by Sammy Davis Jr. in Los Angeles. Rolling Stone called it "nothing less than a masterpiece of electric folklore", and placed it at #19 on the All-Time Album chart. By then, Danko's next of kin were watching from Canada as his success took him to the festivals at Woodstock and Watkins Glen, to an appearance on The Ed Sullivan Show, and in January 1970, to the cover of Time Magazine, who said their music had "matched the excellence of The Beatles." Danko, the youngest member of The Band, was 26 years old.

Their third album, "Stage Fright", was recorded at the Woodstock Playhouse in 1970, and reached #5 on the Billboard charts. They tested out Albert Grossman's new Bearsville Studios for their fourth album, "Cahoots." Paying tribute to their early influences, they recorded a collection of rock and roll classics on "Moondog Malinee." Then, there was the great live album "Rock of Ages", recorded on the eclipse of the New Year 1971-72 in New York, with a horn section arranged and conducted by the legendary New Orleans producer Allen Toussaint. By 1974, they were on tour with Dylan again, and the reunion resulted in two albums: "Planet Waves", a studio recording released before the tour, and "Before the Flood", a critically acclaimed live collection of tour performances. It is now available on compact disc, as is much of The Band's Capitol Records catalog.

After "The Last Waltz", Danko released his self-titled solo album on Arista Records and toured extensively with a group that often consisted of bluesman Paul Butterfield and ex-Beach Boy Blondie Chaplin. The Band found time to tour Canada and Japan in 1983 and joined Crosby,Stills and Nash for their summer tour in 1985. Danko then made his acting dobut in "Man Outside", a movie about a child kidnapping filmed in Arkansas' Ozark Mountains. Other members of The Band also appeaar in the film.

In January 1987, The Band joined Allen Toussaint and Cajun songwriter Bobby Charles for a live concert at Tipitina's in New Orleans that was filmed, as was a concert in Tokyo in February and a concert featuring Dr. John in Spain in October. Danko has performed in acoustic ducts



with Levon Helm, Richard Manuel, Paul Butterfield and, more recently, with Blondie Chaplin and former Jofferson Airplane and Hot Tuna man Jorma Kaukonen. His most frequent musical companion these days is blues harp player Sredni Vollmer, who Dankemet in Florida and whose work includes recording and performing with soul man Don Covay, best known for his songwriting catalog that includes Aretha Franklin's "Seesaw" and "Chain of Fools."

Mr. Danko has recently completed an instructional videotape on the techniques of playing bass for Homespun Tapes and has also recorded a version of Burl Ives' "Blue Tail Fly" for a children's album featuring Woodstock artists. He joined Robbie Robertson and can be heard performing on Robertson's successful solo debut for Ceffen Records. Danko still calls Woodstock his home, living in the hamlet of Bearsville, not far from his roots with The Band.

# **Retired' Danko faces Hub test**

By GREG REIBMAN

NOBODY can be sure what will happen when The Band's Rick Danko plays Ed Burke's tomorrow night.

It could prove a unique oppor-

**ON STAGE** 

THEATRE

BOSTON BALLET presents Boston Inter-national Chorecoraphy Competition, now - Sunday at The Ward Center, 270 Tremont St Five stunning World Premieres in one evening. Tix \$10.50-\$32.50. Call now 787-8000.

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tunity to see and hear a respected rocker shine in an intimate setting. Or it might wind up being one of those embarrassing nights when we find that a member of a once-inspirational group has nothing left to offer.

MOVE OVER MRS. MARKHAM By Ray Cooney and John Chapman. Wilbur Theatre. Now-March 6. Box office open 10 AM. The "scandakus" British bedroom comedy. Call 423-4008.

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PATIENCE a Romalic Farce by Gilbert & Suffivan Presented by The Branders Gilbert & Suffivan Society. Feb. 18-20 @ 7.00. Spingold Theater, Brandels University. Call 736-4762

QUARTET Directed & designed by Robert Wilson. Text by Heiner

For his part, Danko makes few promises. "I'm not coming to Boston to change the world, he says, denying that the recent solo success of Band-mate Robbie Robertson inspired his own resurfacing.

"In fact," he added during a phone interview from his home in upstate New York, "this is all just part of my retirement plan."

Danko's "retirement plan" began on Thanksgiving Day 1976, That's when The Band played "The Last Waltz" — the group's acclaimed farewell concert in San Francisco that fea-tured Bob Dylan, Van Morrison, Muddy Waters and other artists that The Band worked with during their rich, 16-year history.

But Danko's retirement is hardly iron-clad. He released a solo album in '78 and still has a record contract with Arista Records. He continues to play live several times a month (including a recent tour of Spain with The Band's Garth Hudson) and spends countless hours in recording studios (including a cameo on Robertson's solo album). And Danko co-hosts a monthly public radio program in Albany with folkles Happy and Artie Traum.

"It's good to get out and work up a little sweat every

Of course, he adds sheepishly, he doesn't mind that The Band's dozen albums from the '60s and 70s - thanks to Robertson's solo success and releases on compact disc --- have begun selling again.

"I get royalities quarterly," he laughs. "Then it becomes in-spirational."

Danko recommends that compact-disc buyers invest in the group's live "Rock of Ages" CD first. "It sounds great. Of all the CDs that's my favorite.

"But you ought to check out Rick Danko in 1988, too," he adds.

Comedy at 8, 10 & 11:45

## Muller, Music composed/adapted by Mar-tin Pearlman, Tues.-Fri, @ 8. Sat. @ 28 Sun. @ 2 & 7, American Repertory Theatre 547-8300. HIS PINAFORE Coloniel Theatre This Wins PINAFORE Gabert & Sultivan award winning classic begins perfs. Feb 16 thru 28. Tues. Sat. Evgs. at 8, Wed. 2/17 at 7. Mats. Thur., Sat., Sun at 2, Call 720-3434 or 426-9366. THE MYSTERY OF EDWIN DROOD Turtle Lane Playhouse 283 Melrose Street. Premier of the Solve-II-Yourself musical. Through March 12. Thus:-Sals. 8 pm Sundays 7 pm \$10-\$12. Call 244-0169.

## THE BOSTON GLOBE FRIDAY, FEBRUARY 12, 1988 47\* Rick Danko playing it low-key

## By Steve Morse Globe Staff

Rick Danko lives on the edge of a pond deep in a white birch forest near Woodstock, N.Y. He has stocked the lake with 20 trout and feeds them almost daily. He has also eyed up to 60 wild turkeys in front of his home, which is out of sight and out of mind from fellow humans.

Danko, the longtime bassist for the Band – the group that backed Bob Dylan and became cult figures in their own right - has

earned his serenity. He has had to deal with the sui-cide of Band planist Richard Manuel two years ago; and with the drug/alcohol death of friend and occasional playing partner, Paul Butterfield, last year.

"I haven't been drinking at all. Pau's death had a big effect on me." said Danko, who will per-form at Ed Burke's this Sunday night "Although Lang night. "Although I was never a guy to drink every day, I would knock a few beers back here and there. But I don't do that anymore. It's much better to be clear. That's the real deal.

Just before Butterfield died, he Just before Butterfield died, he and Danko played six shows to-gether - one of them at Boston's Channel club. "We made a deal," Danko said in a phone interview from his home this week, "that we would get up in the morning and there would be no drinking - and hopefully no drugging - until after the shows. We were getting too old for it. But I remember after one show, Paul had the bus driver im-mediately pour him two glasses of



tequila. It finally caught up to him. You can only do so much." Danko has stayed low-key since then. He toured Europe last fall with Band organist Garth Hudson and singer Terry Cagle (nephew of Band drummer Levon Helm) And be's played a series of

Helm). And he's played a series of acoustic shows with harmonica player Sredni Volimer, a fellow Catskill Mountain resident.

They'll be joined this Sunday by Buddy Cage, the legendary pedal steel guitarist who used to play with lan & Sylvia and with Ron-nie Hawkins, the rockabilly singer

once backed by the group that evolved into the Band. Speaking of the Band, Danko is still hopeful of a reunion to in-

clude charter guitarist Robbie Robertson. The latter has not made any of the periodic Band

tours in the last decade, but has released a new solo album, "Rob-bie Robertson," which includes a backup vocal by Danko.

"Why not?" Danko said of the Band reunion. "I think it's cer-Band reunion. I think it's cer-tainly time, and many people would enjoy it. I've been planning to do another solo record myself, but I'd be quick to drop it if we could do a Band record with Robbie.

"It's always wonderful to hook up with Robbie. There's some-thing automatic between us. never feuded or had argu We've We've never feuded or had argu-ments. And you know, i'm an opti-mistic guy. I've always hoped he would come around and join us again. He's always felt, 'When you're in doubt, lay out.' But I'm still hoping he changes his mind."

# A FEW WORDS WITH ... RICK DANKO Here to cheer everyone up

Danko, 44, former bassist and singer for the Band, is currently playing solo dates around the country. He'll perform at 10 p.m. and

DETROIT FREE PRESS/FRIDAY, APRIL 29, 1988

1374 anytime. p.m. Sunday at

the Ark, 6371/2 S. Danko Main St., Ann Arbor. Call 996-8742 anytime.

ON HIS SHOW: Danko said he plays infrequent concert dates, often accompanied by singer-harmonica player Sredni Vollmer. "We do some Band stuff, of course, some Rick Danko stuff, some blues, some homemade songs, a few standards. We basically come to help the neighborhood. We're not there to change the neighborhood; we're just there to cheer everyone up for the night.'

**ON THE BAND:** Though the Band split up after the Last Waltz concert in

1976, all of the group members except guitarist Robbie Robertson have gotten together for reunion tours during the last five years.

"When we get together to play, when schedules permit, it's neat. Garth (Hudson) will be going to Australia with me for a tour. I spoke to Levon (Helm) about a month ago, but he's not around all that much. I'm sure we'll be out again.'

**ON ROBERTSON:** Danko sang on one track on Robertson's latest album. "It looks like an artistic success to me, though it doesn't look like a commercial success. But we all need those artistic successes. It looks like he's learning how to sing a little better, too; he has to, if he wants to be an entertainer.'

ON DURABILITY: "I'm thankful about how our music has been passed from older people down to younger people. Someone once said to me, 'Rick, how can you get up and do a song you did 20 years ago?' I said, 'Hey, some songs I do are 100 years old.' Music's music, you know?" By Gary Graff



once and a while," he says. "It beats jogging." Danko, 44, wanted to play Ed

Burke's as a "way to help out the neighborhood." (Club owner Burke is married to Danko's cousin's cousin.) He says he'll play "some old songs, some new songs and some blues songs" with harmonica player Sredni and members of Boston's own Screaming Coyotes.

Although the glory days of he Band are behind him, The Danko enjoys being asked about them. "I respect it," he says. "I appreciate that the music has been passed along from genera-tion to generation."

midnight, Saturday at the Soup Kitchen Saloon, Franklin at Orleans. Call 259-He'll also perform at 7:30 and 10







Briefly



Rick Danko, member of the famed rock group, The Band, will be performing solo for two shows — at 7 and 10 p.m. — Saturday at Caffe Lana, 45 Phila St., Saratoga Springs. Since The Band's "retirement" from rock touring in 1976, an event captured in the Martin Scorsse-directed documentary. "The Last Waltz." Danko has recorded a solo album and toured with a group that has included bluesman Paul Butterfield and ex-Beach. Bay Blondle Chaplin. Danko has joined fellow Band members on various reunion tours, and he appears on Band-mate Robbie Robertson's first solo album. Reservations for Saturday's shows are available from Caffe Lana.

# Friday, Sept. 16, 1988 Post-Star, Giene Falls, N.Y **Band's Danko ready** for return to Lena's By Mike Curtin

Special to The Post-Star

On Saturday Rick Danko will play two shows, at 7 and 10 p.m., at Caffe Lena in Saratoga Springs.

Former bassist and lead vocalist for The Band, Danko has built a 30-year career the encompasses the entire modern history of rock 'n' roll. A brief phone interview with him last spring only fouched on it.

As with four-fifths of The Band, the 46-year-old Danko was born in Canada. "I was raised in Simcoe, Ontario, a town of 10,000 people about 80 miles from Erie Pa.," he said. "I came from a musical family and began playing mandolin, banjo and violin when I was 5."

His early influences included the country-western superstars of the day, Ernest Tubbs, Lefty Frizzell and Hank Williams, and later Sam Cooke and Elvis Presley. "I was just becoming a teen-ager when rock 'n' roll first hit," Danko said.

While working with an early rocker, Ronnie Hawkins, Danko first met his future partners in The Band. Like that of the others, his stay with the mercurial Hawkins was a rocky one. "Hawkins fired me in 1964, but I think we were all fired at one time or another," he said, laughing.

Eventually Danko, guitarist Robbie Robertson, organist Garth Hud-son, drummer Levon Helm and keyboard player Richard Manuel struck out on their own. They toured under various names including Levon and the Hawks, the Canadian Squires and the Crackers.

## Preview

They came to the attention of blues singer JohnHammond Jr., who brought them to New York City for session work on an album he was recording. It was in New York that Danko and company met an even bigger name in folk music, Bob Dylan.

In 1965 Danko, Robertson, Manuel and Hudson backed Dylan on his world tour. "Like A Rolling Stone" just had been released, and Dylan's use of electricity at the Newport Folk Festival had scandalized the folk music community. It was no less tumultuous touring with him.

"It was our 'booed around the world' tour," Danko quipped about the less-than-favorable reception that greeted Dylan's conversion to rock 'n' roll, "but I didn't take it personally; I was just a sideman.'

"Dylan's always known how to get a reaction from crowd," Danko said, chuckling. After Dylan's near-fatal motorcy-

cle accident in 1966, Danko and the others settled near him in the Woodstock area and renamed themselves The Band. The center of activity was a house in West Saugerties, where Hudson, Manuel and Danko lived — a big pink house. "Dylan and us would get together

for six or seven hours a day. It was kind of like a club house. We must have recorded 150 songs there," Danko said.

From this fertile period came

Dylan's legendary "Basement Tapes" and songs like "You Ain't Going Nowhere" and "The Mighty Quinn," which were hits for the Byrds and Manfred Mann, respec-"Basement tively. Also hatched from this time was The Band's historic first album, "Music From Big Pink."

For the next eight years, The Band was among the most popular groups in America, playing the monstrous Watkins Glen rock festival in 1973 and backing Dylan on his comeback tour in 1974.

Asked which of The Band's eight albums is his favorite, Danko said, "I'm proud of them all, but the live one, 'Rock Of Ages,' is our best-sounding, especially when heard under earphones."

After The Band's final performance, which was immortalized in the Martin Scorsese-directed movie, "The Last Waltz," Danko launched a solo career and released two albums on Arista Records. Now living in the Bearsville-Cooper area of the state, he continues to perform on the Northeast club and college circuit.

Despite the untimely death of Manuel and the reluctance of Robertson to rejoin his former partners, Danko, Helm and Hudson still occasionally as The Band. tour "We're still in demand in South America, where they'll pay us \$40,00 to \$50,000 per night," Danko said. "In a way it's only fair; for years we never received royalties from our foreign record sales."

Accompanying Danko at Lena's will be harmonica player Sredni Vollmer.



The ninth annual festival will be held August 5-7 in the city's Gallagher Park. Other acts include 81-year-old

Other acts include 81-year-old Cab Calloway, who got his start in the 1920s and 30s in Harlem's famed Cotton Club, and Texas-born country poet Lyle Lovett. Former Band members Rick Danko and Garth Hudson will play with the Colin Linden Band, and Roy Forbes – known as Bim – will return this year. Long John Baldry, Sylvia Tyson and Big Miller are also in the 48-act lineup.





Los Angeles Times

## Los Angeles Times

## POP MUSIC REVIEW

# **Ex-Band Members Rick Danko** and Garth Hudson at Bogart's

We been rehearsin' for this," announced a smirking Rick Danko at the beginning of his and Garth Hudson's first set Tuesday at Bogart's in Long Beach, as if rehearsing was the exception rather than the rule. (That could well be the case, given the reputation for erratic performances from the two ex-Band members, who have both been in states of semi-retirement since the Band's "Last Waltz" a

dozen years ago.) So you say, "oh / you wanna know / the shape they're in," these Band alumni? Not bad. Certainly this looked (the standard uniform: jeans, cowboy boots) and felt (the sound: slightly bluesy American rock) like a combo for whom the '80s might as well never have happened. And in a battle of the bar bands, this one wouldn't necessari-ly stand out as having the immuta-ble stuff of legend. Yet Danko and Hudson did admirably roll out more new songs than old, and with neither player pretending to be pursuing a major music career right now, a three-quarters-hearted effort from likable old friends is better than none.

Rehearsal or no, at least one element of the show seemed predictably spontaneous: Hudson's busy, wandering hands, which flitted from electronic piano to organ

## **ORANGE COUNTY**

synth to quasi-celestial synth and back, usually within a few scant bars. Later, when Dr. John (who opened the show with a set of buoyant boogie piano) joined the pair and their four accompanists for a jam session, Hudson looked lost and unsure of where to put his own keyboard fills—until he suddenly popped a tiny saxophone out of its case and began to doodle beautiful-ly. Were Hudson's talents to play a more consistent role in the set, this band-with-a-lower-case-b could transcend its weekend warrior status.

Friday, September 23, 1988

Danko and Hudson will play the Palomino on Thursday -CHRIS WILLMAN



R Friday, September 23, 1988 / Part VI 25



Garth Hudson, left, and Rick Danko of the Band flank Mac (Dr. John) Rebennack at the Coach House in San Juan Capistrano with a set demonstrating how far each has come from his musical roots.

POP MUSIC REVIEW

# Dr. John Keeps It Pure, While Danko and Hudson Litter the Stage

By JIM WASHBURN

Marc (Dr. John) Rebennack and the Band's Rick Danko and Garth Hudson all came to musical prominence in 1968, each offering roots-based alternatives to the lysergic thrash most groups were asting out. While Dr. John's New Orleans-based swamp re

while Dr. John's New Orleans-based swamp rock had more than a dollop of psychedial mixed into it, the Band was drawing straight from the well, with tunesmithing worthy of a Stephen Foster and a musical style that ranged from the roots of country music to gritty R&B, with touches of prairie carnival

music to gritty R&B, with touches of prairie carnival music thrown in for good measure. That balance seems to have shifted over the years. Wednesday night at the Coach House, Rebennack's solo set at the piano delivered about as much pure New Orleans as one can get without heading for Tchoupi-toulas Street, while much of Danko and Hudson's set seemed mired in hippie-era excess. Rebennack ignored most of the last three decades to

concentrate on a selection of New Orleans R&B staples. He linked the closely related "Iko Iko," "Brother John" and "Jockomo" in a rollicking style that made his grand piano almost seem like a parade instrument. He resurrected Huey (Piano) Smith's hard-rocking "Rockin' Pneumonia and the Boogie Woogie Flu" and "Don't You Just Know It," and translated Earl King's guitar standard "Come On" to the keyboard, intricately turning its rhythms inside-out while still shaking the shellac out of the piano. The only Rebennack original in the set was "Right

out while still shaking the shellac out of the piano. The only Rebennack original in the set was "Right Place Wrong Time," in which his aggressive right hand more than substituted for the punchy horns on the 1973 hit record. He closed with a pair of Professor Longhair numbers, adding personal embellishments while replicating both the rhythmic fireworks and skewed logic of the late piano genius. One couldn't blame the Doctor for spending most of the set with a beatific smile on his face.

In contrast to Rebennack's simple one-man-one-piano setup, Danko and Hudson's portion of the show

was littered with people and equipment. While the equipment merely took up space and pushed Reben-nack's plano into a back corner of the stage a couple of the musical "friends" on stage seemed as if they had been freeze-dried 20 years ago after a bad night at the Fillmore.

illmore. Hudson and Danko sometimes were able to re-create

Hudson and Danko sometimes were able to re-create some of the Band's earthy elegance, but more frequently the music was capsized by sloppy and overblown ensemble playing, with a net effect about as refreshing as old bong water. The six-piece aggregation, which included Orange County's ever-excessive Mike Reilly on bass and guitar, displayed delusions of adequacy on the already much-abused blues standards "The Walking Blues," "Spoonful" and "Little Red Rooster," with grimacing, posturing and over-bet notes taking the place of sturing and over-bent notes taking the place of

posturing and over some mention and style. A version of "Mystery Train" wasn't so much laid back as it was comatose, and the once-beautiful "I Shall Be Released" was tossed off in such a sloppy r that it is probably a blessing that Da

manner that it is probably a blessing that Lanko duon t address his finest vocal showpiece, "Stage Fright." As usual, Danko mugged and clowned through much of the show, but his vocals on "Long Black Veil" and "It Makes No Difference" showed that, when he chooses, his voice can still be a moving instrument, full

of pain and lament. Though often inaudible except for his brief solo Though often inaudible except for his brief solo flurries, Hudson's peculiar but unerring musicianship on keyboards and soprano sax was the set's saving grace. Unnoticed much of the time, shuffling behind his keyboards with a distracted, gramps-looking-for-a-hammer demeanor, Hudson offered solos that were furious outbursts of ideas and emotions, barely contained by the structure of the songs. When Rebennack joined the group for a menacing medley of his 'I Walk on Gilded Splinters' and 'Gris-Gris Gumbo Ya Ya.' Hudson was the only player on stage who didn't seem hopelessly outclassed by Rebennack's spare yet self-contained piano arrange-ment.

ment.





RICK DANKO Background Vocals. Empty Bottles, Baby Rock, Rich Folks

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# Schizoid tendencies surfacing on Heavy Nova

By CALVIN GILBERT Music critic

FUN/AUG. 5, 1988/BATON ROUGE, LA

ROBERT PALMER Heavy Nova EMI-Manhattan

Schizofrenia is a terrible thing to waste.

~

At least that appears to be Robert Palmer's philosophy on his new album, Heavy Nova, a bizarre collection of metal disco, bossa nova and pop music. Palmer's involvement with the Duran Duran boys on the Power Station project has continued to influence his work. The first side of Heavy Nova is heavy on the crashing rhythms, pounding bass and extensive studio production. The title song, the first single to be released, is mindless dance music in the same vein as 'I Didn't Mean To Turn You On," from his previous album, Riptide.

album, *Riptide*. The album's most interesting aspect is the inclusion of two members from the Band — Rick Danko on vocals and Garth Hudson on accordion.

Hudson's presence is felt on "Change His Ways," a humorous song which gets its rhythms from African and reggae music. Hudson's accordion captures a clicht ender fooling and them in the Slight zydeco feeling and then, in the middle of it all, Palmer starts to yodel. The comedic appeal flattens considerably when that begins. The '70s band, Focus, those yodeling fools from Holland, should have provided a lesson to Palmer

nour nouand, should have provided a lesson to Palmer. With Palmer's Swiss tendency out of the way, Danko joins him for a duet on "Disturbing Behavior," one of the batter one better cuts. Again, as he demonstrated on

Riptide, Palmer's ability to interpret easy-listening fare is one of his

strengths. This time around, he covers Jimmy Van Heusen's "It Could Happen to You." He learned it from a Peggy Lee record and, given a lush string background, Palmer shows that he's comfortable singing soft ballads. An entire album of such material, while it might scare away his rock followers quicker than you can say Linda Ronstadt, could be a pleasant

experience. "Between Us," the album's most noticeable bossa nova sound, shows the influence of Brazilian singer Joao Gilberto.

Pick out any of these diverse elements and Heavy Nova will

elements and Heary Nova will probably result in some enjoyment. The problem lies in the radical tangents Palmer is taking. Those attracted to his rock material probably will have no interest in hearing his rendition of Peggy Lee material. Bossa nova fans will probably have no interest in hearing his rendition of the disco stuff.

Palmer is a talented vocalist who ossesses the ability to sing many different styles. Putting all of those styles on one album results in a collection which is unlikely to completely satisfy anybody.





## Additional Musician

Keyboards: Richard Gibbs/Garth Hudson/Geoff Bovo Guitar: Dennis Budemir/John Grey Bass: Barry 'Sun John' Johnso Drums: Ricky Fataar Percussion: Robyn Lobe/John Grey

Vocals: B.J. Nelson/Rick Danko/Dom Um Romao



Special Guests **RICK DANKO** GARTH HUDSON TOM COCHRANE SREDNI VOLLMER Background

## HARD REPORT

Former Band member Rick Danko is considering doing some more recording with Toronto guitarist and songwriter Colin Linden. Danko and Band keyboardist Garth Hudson appear on Linden's upcoming album, "When The Spirit Comes. Danko sang harmonies on four songs, including a version of the Band's "Chest Fever." In May, Danko travels to Australia to tour with a band that includes Hudson, Levon Helm's nephew, drummer Kagle from the Cate Brothers, and New York guitarist Jimmy Weider. "Playing with Colin's great band made me realize that it's time to really get it going," Danko says. "In the studio with them I realized you can achieve the right thing."

April 22, 1988



One of the Cancon acts A&M are scheduling for release this spring is the longawaited album from Colin Linden, which features a duet with Rick Danko, formerly of The Band, as well as providing backing vocals on four other tracks. Garth Hudson plays keyboards on several songs, while Tom Cochrane provides harmonies on a few tracks as well.

Linden's album, When The Spirit Comes, was recorded at the Metalworks and Grant Avenue studios; and all of the songs, except Chest Fever, which was recorded previously by The Band, were written by Linden, who co-produced the sessions with bandmember John Whynot.

RPM - April 16, 1988





Rising Star. New RCA artist Jo-El Sonnier recently played a showcase at the Club Lingerie in Los Angeles, where he was joined for an all-star jam by Dave Alvin, Jennifer Warnes, Garth Hudson, Russ Kunkel, and Albert Lee. Pictured after the show are, from left, Hudson, Sonnier, Kunkel, and Lee.

BILLBOARD APRIL 2 1988



 Opening Medley ("I'm Getting Wet and I Don't Care At All") 9:02

 a) "HI DIDDLE DEE DEE (AN ACTOR'S LIFE FOR ME)"
 EN NOPDING = end BILL SUPERIOL = advanues I/OPANNE / IOPANNE a) "HI DIDDLE DEE DEE (# ACTION AND A CONTRACT "I WAN'NA BE LIKE YOU (THE MONKEY SONG) LOS LOBOS 2. "BABY MINE" 314 BONNE RAITT auf WAS ONT WAS 3. "HEIGH HO (THE DWARFS MARCHING SONG)" 3:35 TOM WAITS 4. Medley Two ("The Darkness Sheds Its Veil") 7:47 a) "STAY AWAKE" SUZANNE VEGA b) "LITTLE WOODEN HEAD" BILL FRISELL and WAYNE HOR VITZ c) "BLUE SHADOWS ON THE TRAIL" 51 O STRAW 5. Medley Three ("Three Inches is Such a Wretched Height") 5:57 a) "CASTLE IN SPAIN" BUSTER POINDEXTER and THE BANSHEES OF BLUE b) "I WONDER" YMA SUMAC 6. "MICKEY MOUSE MARCH" 2:14 AARON NEVILLE 7. Medley Four ("All Innocent Children Had Better Beware") 15:15 a) "FEED THE BIRDS" GARTH HUDSON

b) WHISTLE WHILE YOU WORK"

7502-13918-2 0

c) "I'M WISHING" BETTY CARTER d) "CRUELLA De VILLE" THE REPLACEMENTS e) "DUMBO AND TIMOTHY" BILL FRISELL and WAYNE HORVITZ 8. "SOMEDAY MY PRINCE WILL COME" 1:08 SINÉAD O'CONNOR SINEAD O'CONNOR Medley Five ("*Technicolor Pachyderms*") 8:09 a) "PINK ELEPHANTS ON PARADE" SUN RA AND HIS ARKESTRA b) "ZIP-A-DEE-DOO-DAH" 10. "SECOND STAR TO THE RIGHT" 4:01

11. Pinocchio Medley ("Do You See The Noses Growing?") 5:46 a) "DESOLATION THEME" KEN NORDINE with BILL FRISELL and WAYNE HORVITZ b) "WHEN YOU WISH UPON A STAR"

al by HAL WILLNER for DEEP CREEK PRODUCTIONS, LTD. reative Poolaters: STEVE RALBOYSKY and HAL WILLNER Mixed by DGF FERLA "Hogh blo (The Dearis Marching bong)" must be DAVID GLOVER Pagel and Bunness (Hytoris RON KREIDMAN state Products: VAN DVKE PRAKS and MARK BINGHAM

DEDICATED TO THE MEMORY AND GENIUS OF GIL EVANS



# The spirit moved songwriter's peers

### **By James Muretich** Id staff writer

As one of Canada's most promising young singer/songwriters, Colin Linden still has a lot of dreams to chase

However, at least one of his dreams came true during the recording of his latest album: When The Spirit Comes.

"If this record became number one all over the country, I don't know if I would feel any better than I did when Rick Danko (formerly of The Band) came up to Toronto, blessed my version of (The Band's) Chest Fever that I was recording and then sang on it," Linden says in a telephone interview.

And if that wasn't enough, the former keyboardist for The Band - Garth Hudson - also performed on the title track to his second recording.

"It was an amazing experi-ence for me. My two favorite albums are still Howlin' Wolf's Rockin' Chair and The Band's Big Pink. Yeah, I was in heav-en." Linden will enjoy another en." Linden will enjoy another little slice of heaven this Saturday when he performs at the

Edmonton Folk Music Festival Saturday night, with Danko and Hudson alongside him on stage.

If anything, the association between Linden and the former members of The Band is a meeting of two Canadian recording acts, one old and one new, with a similar approach to music.

Like The Band, Linden's songs have a warm, rootsy rock feel that allows him to spin tales with a disarming charm and wit. Also like The Band, his tunes just seem to get better with time.

Linden is the rebellious young Turk who has become a mature songwriter over the years.

"You feel pretty much the outsider when you start off in music. You feel different from other people and that's why you get into music and don't become a lawyer or a doctor.

"However, as you get older you realize that not only are you body else isn't like everybody else. We all fit into the patch-work of life in our own way.

"I guess if there's a theme to things, about letting things in life come to you.

## R&R August 26, 1988 The Wonderful World Of Disney

Although there was a time in the '60s when Uncle Walt Disney probably wouldn't have allowed some of the artists represented on "Stay Awake" inside the gates of the "Magic Kingdom," even he would have been excited by the prospects of this unique A&M Records package of Disney movie music set for release October 4. The brainchild of producer Hal Wilner, who was responsible for similar compilations of music by Thelonius Monk and Kurt Weill, the record features a fascinating mix of contemporary artists performing favorite songs from everyone's childhood.

The tracks include: James Taylor and Branford Marsalis performing 'Second Star To The Right" from "Peter Pan"; Los Lobos, "I Wanna Be Like You" from "The Jungle Book"; Ringo Starr and Herb Alpert, "When You Wish Upon A Star" from "Pinocchio"; Tom Waits, "Heigh Ho" from "Snow White"; Aaron Neville, "The Mickey Mouse Club Theme"; Suzanne Vega, "Stay Awake" from "Mary Poppins"; Sinead O'Connor, "Someday My Prince Will Come" from "Snow White"; and Harry Nilsson, "Zippity Do Dah" from "Song Of The South."

Other tracks include Bonnie Raitt and Was (Not Was) performing "Baby Mine" from "Dumbo"; Michael Stipe (R.E.M), Natalie Merchant (10,000 Maniacs), Mark Bingham, and the Roches, "Little April Showers" from "Bambi"; Buster Poindexter, "Castles In Spain" from "Babes In Toyland"; Sun Ra, "Pink Elephants On Parade" from "Dumbo"; NRBQ, "Whistle While You Work" from "Snow White"; Garth Hudson of the Band, "Feed The Birds" from "Mary Poppins"; Ken Nordine, Bill Frisell, and Wayne Horvitz, "Hi Diddley Dee" from "Pinocchio"; Betty Carter, "I'm Wishing" from "Snow White"; Syd Straw, "Blue Shadows On The Trail" from "Melody Time"; and - in what may be the most ingenious pairing of all - the Replacements performing "Cruella DeVille" from "101 Dalmations."

## 'Stay Awake' with Disney variations

By Richard Harrington The Washington Post Bonnie Raitt's interpretation of "Baby Mine" is part liiting lullaby, part R&B confes-sion, and as she sings atop Was (Not Was)'s relaxed groove, Raitt makes the song very much her own without obscuring its enduring charm

much her own without obscuring its enduring charm. Sun Ra and his Arkestra do much the same with "Pink Elephants on Parade," an appro-priate fusion of technicolor imagery and cine-mascope sound: Ra's avant-garde version of

mascope sound: Ra's avant-garde version of the Duke Ellington Orchestra gives the tune an expansive arrangement without abandon-ing its implied sillness. There are other superb Disney interpreta-tions on producer Hal Willner's "Stay Awake" (A&M Records, all three formats). They include Garth Hudson's instrumental "Feed the Birds" (from "Mary Poppins"), in which Hudson's keyboards and accordion evoke the melancholy of a tango and the hope of a hymn, and Syd Straw's "Blue Shadows on of a hymn, and Syd Straw's "Blue Shadows on the Trail," in which an overlooked singer gives an overlooked song a loping, cowboy-trail reading that both Roy Rogers and Patsy Cline might have loved.

Saturday, January 23, 1988

## Levon Helm: Having a Good Time at Palomino

evon Helm didn't do an overwhelming amount of drumming Thursday at the Palomino-a second drummer provided most of the rhythm-but the grinning, tousled, ruggedly handsome ex-Band member did at least keep his hands consistently busy during the informal, good-time set before a hooting

and hollering crowd. Pain from an old foot injury reportedly keeps Helm from doing as much drumming as he'd like to.

Though he stayed behind his kitwith his familiar hunched stance, chin about halfway down his chest-Helm mostly kept himself occupied singing, playing harmonica, playing the cymbals with his chain-smoking, harmonica. chain-beer-drinking, and offering various amusing hand signals to band members or fans on the dance floor (and sometimes two or three of the above diversions at once).

Most of all, Helm offered that gruff voice that remains the most recognizable of the gruff voices from the Band. Here it was in the service of hardy blues and R&B chestnuts, some easily recogniza-ble ("Shotgun," "Willie and the Hand Jive"), most more obscure.

His five supporting players were tight enough to pull off the several all-instrumental numbers, despite evidence (like long musicianly chats between songs) that this was

A lengthy encore call from the celebrity-filled crowd went unheeded; Helm seemed in good enough cheer that he might've done one if it had occurred to him. but he was already too busy greeting well-wishers over at the bar, it seemed, to notice the demand for his return. At most joints that favor this kind of stuff, you'd just wait for the band to come back same time next week, but with a rarely seen star's roadhouse band, hey, you take what you can get. —CHRIS WILLMAN



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LEVON

HELM

(of THE BAND)

omino

LONE STAR CAFÉ, 61 Fifth Ave., at 13th St. (242-1664)—Scary-movie buffs like the epic-size iguana on the roof; Texans like the reminders of home; and musicians like the Texans, the New Yorkers, and the other visitors from this planet who regularly fill the joint up. The planet who regularly nil the joint up. The schedule: Monday, May 23, the 'Nuff Broth-ers; Tuesday, May 24, LONNIE MACK; Wednes-day, May 25, DR. JOHN and KRISTI ROSE & THE MIDNIGHT WALKERS; Friday, May 27, and Sun-day, May 29, LEVON HELM; and Saturday, May 28, New Orleans soul singer IRMA THOMAS. Mu-cia offer pina Diping sic after nine. Dining.

Star Café, May 29, 1988

## THE HARTFORD COURANT **THURSDAY JUNE 2, 1988**

Levon Helm of the Band is slated to play the Iron Horse June 15. Vernon Reid and Living Colour is scheduled there June 27.

Ed-Post-Star, Glens Falls, N.Y. Sunday, June 12, 1988

## Helm concert part of club scene's move north

The club circuit for name rock acts continues to creep closer and closer to the Glens Falls area, a godsend to those hardy souls who travel the Northway in search of need music

travel the Northway in search of good music. Now, I know the Northway's been headred for its scenic beauty, but it can be a deadly beauty — as in a snoore at the wheel — especially when you're traveling south. Until you view something relatively breattaking, like the Troy city breattaking, like the Troy city skyline, a trip to the Albany area satisfies most people's definition of eternity.

akyine a trip to the Albany area statisfies most people's definition of cernity. Until a year ago you had to travel of the analysis of the analysis of the former antionally, known re-young but the latter club's hours you do be a killer on anyone holding ar to-5 job. I left the club once at table the latter club's hours you am, and the headlining act table the state the stage. The the club the club once at table the club area to the table the state of the state of the state the stage. The state the stage an sinsamed winners, started booking name acts and ty out ablishment. Startage Winners, started booking name acts the state to book the startage winners is the the the state of the state the stage. The next step in the nerthward hours of the club circuit is the states and the startage is the pub is inaugural name act is the promer lead M Start, on Startday. June 18. Born May 26, 1942, in Marcell.

The Band, Levon Helm, and his Woodstock All Stars, on Saturday, June 18. Born May 26, 1942, in Marvell, Ark, Helm was the only non-Cana-dian in The Band. As were the others, he was recruited by prockabilly legend, Ronnel Hawkins, and tourde procession of the second touring the Crackers, Levon and the Hawks and the Canadian Squires. After a short period performing and recording with the blues singer, John Hammond Jr., they were chosen by Bob Dylan to back him on is first electric tour Ironically, because of a failing out between on a for the world "tour. After a short the blue singer, chosen by Bob Dylan to back him on a part of what ex Bandmate Rick Dylan and Heim, the latter 'boos heard round the world 'tour. After barwee fruitful unes, as pylan and The Band recorded furiously. From the sessions came



Dylan's classic "Hasement Tapes." as well as The Band's first album, "Music From Big Pink." To say The Band's sound was unique is an understatement. Al-hough members received an exten-sive roadhouse education under Hawkins, they didn't sound like a bar band. Though their music drew deep from the ethos of rural America, they weren't country-rock.

America, they weren't country-rock. Fueled by Robbie Robertson's in-spired guita, work, Garth Hudson's calliope kryboards and the others' multi-instrumental expertise — Heim himself played drums, man-doin and harmonica. The Band's music was instantly identifiable. In these days of sound-alike artists like Robin Trower. Klattu, the Georgia Satellites and Kingdom Jome. no one ever has duplicated The Band's style or, for that matter, even at-tempted to. The Band released eight more

style or, for that matter, even at-tempted to. The Band released eight more albums and two greatest hills collec-tions. They backed Dylan on his "Planet Waves" recording. In 1976 they packed it is bot went out with a concert, are winnper for the bang, not a winnper for the star-distribution of the star of the same name. After the group disbanded. Helm released several solo recordings and burdet by the RCO All Stars and the Cate Brothers.

the Cate Prothers. If a also dabled in a film career and received strong reviews for his acceptorayal of Siasy Space's fa-ther in the Loretta Lynn biopic. "Coal Miner's Daughter". He also was cast as a tight-lipped Southern-erin "The Dolmaker" and as a jet mechanic in "The Right Stuff." In the early '80s he joined his former Bandmates, except Robert-son, for a reunion tour. Sporadic reformations still continue, especial-



several name acts schedures or Tiger's Pub On Thursday, June 30, H's Tiyear-oid Papa John Creach, the Starship and Hot Tuna. Other acts expected in Johy and August in clude Roy Buchanan, Bonnie Raitt and David Bromberg. The Tiger's Hows, 2 miles west on Link and Buchanan, Bonnie Raitt and David Bromberg. The Tiger's Hows, 2 miles west on the scond of the four trying Band members -trying Band members -trying Band members -trying Band members -trying Kahard Manuel died in sonta. Rick Danko played at Saratoga's Caffe Lena in Pebruary. Him is the Saratoga Performing Art Genter. Speaking of Robertson, I'n about ony Band Ghobertson, I'n about ony Band member by far and one of the secroording of the decade. Central to the late conversion was here cording is packed with cameo appearances by Peter Gabriel, Ivan Verville, members of U'a and the Boo danko form He Band. The spacious souch arit statud out cleary. The release comes after Robertson then Shoris 12, year subbatical form the

cach part actand out clearly cach part actand out clearly The release comes after Robert-rock scene. Uscally absences of this hength signal one yexistent case of writer's block, but not in Robert-son's case. Songs like "American Roulette." "Somewhere Down The Crazy River" and "Pallen Angel" – the latter a haunting tribute to his allen compatitoi. Manuel – rank among his best compositions. The leaden "Showdown At Big Sky" still doesn't do much for me, sa superb ratio by anyone's stan-dards, even those as rigid as Kobertson's.



THE BOSTON GLOBE

FRIDAY, JUNE 17, 1988

Levon Helm - The Arkansas-

born drummer of the Band brings

his Southern boogie and blues to

Nightstage tonight, 8 & 11 p.m.

Former Band member Levon Helm will help bring the club scene north when he checks in for a concert at Tiger's Pub in Clifton Park.

The Boston Herald, Saturday, June 18, 1988 Helm in funky form

Levon Helm with T.H. & the Wreckage at Nightstage last night.

## By DEAN JOHNSON

"YOU can count the good singer/drummers on one hand, and he's first on the list."

The comment was made by Tom Hambridge, drummer for T.H. & the Wreckage. It was directed toward the gen-tleman who headlined Fri-day's bill at

All always bin at Nightstage, Levon Helm. Helm will always be re-membered as a part of the seminal American



rock ensem- HELM ble, the Band. No doubt it was exactly that item on Helm's musical resume that brought most of the hundred or so people to Nightstage for Fri-day's early show.

In a sense, he didn't disappoint. Helm dished out 60 minutes of greasy, swampy blues and rock with the help of a of a pretty sharp backing quintet.

But anyone who showed up hoping for a little slice of Helm's illustrious past had to be disappointed. Only one Band tune was in the 10-song set, a rollicking "Ophelia."

Nearly half of the set didn't Nearly had of the set dual c even feature Helm's vocals. The band performed soveral peppery instrumentals, to which Helm contributed some decent blues harmonica.

Jimmy Weiden on guitars and Paul Branin on saxophone were standout soloists as Heim's group busted their way through standards like "Willie and the Hand Jive," "Cale-donia" and "Milk Cow Boogle."

Funky, loose-limbed pub music was the order of the evening. Helm and the band huddled between songs to decide what to perform next. The slender and close-cropped Helm seemed to be in a cheery mood. He even joked with the audience by announcing near the end of the set, "My name's (fellow Band member) Ric Danko. Glad to know all of you."

T. H. & the Wreckage began the night with some agreea-ble noise that featured rootsy rock and gutsy solos.

several name acts scheduled for Tiger's Pub. On Thursday, June 30, it's 71-year-old Papa John Creach. former violinist with the Jefferson

## The Berkshire Eagle, Thursday, June 16, 1988 - C3

## Levon Helm and his new band play on

## By Stephen Leon Special to The Eagle

ALBANY, N.Y. - To hear Levon Helm's laid-back Arkansas drawl, Heim's laid-back Arkansas drawl, you might not guess you were lis-tening to a man who's more or less lived in Woodstock, N.Y. for the past 20 years, who made his name playing in a band with four Cana-dians. Not just any band, mind you, The Board

playing in a band with four Cana-dians. Not just any band, mind you, The Band. I asked Helm's permission to tape our phone interview: he said OK, if I thought that was the best way to do it. "Well," he added, words roll-ing off his tongue like molasses, "you'll glean out all the bull. " - No, I said, I wanted the bull. That part stays in

"I better call you back," he cracked, "after I've had time to have a few beers."

### No-bull affair

No-bull affair Actually a Helm interview is a no-bull affair. In his relaxed, re-markably humble way, he answers questions in a few well-chosen words, directly if he feels the ques-tion has a simple answer and with appropriate vagueness if he doesn't. Sometimes, he avoids unnecessary analysis or detail merely by taking the question literally. "What can we expect to hear at

-----

Helena, Arkansas

ENTERTAINMENT

his show Saturday at Tiger's Pub in Clifton Park, N.Y.?" he was asked. "Music, I hope," he replied, not half as sarcastically as it looks in print

"Music, I hope," he replied, not half as sarcestically as it looks in print. The music, whatever shape it takes live, will be delivered by levon Helm & the Allstars, the Woodstock band Helm has played with for years, between reunons of The Band. The group includes Band guitarist Jimmy Weider, keyboard gautarist Jimmy Weider, keyboard fampbell, drummer Randy Ciari ante and guitarist/saxophonist Paul player Stan Szelest, bassist Frank groups," Helm said, "but we get exercised a little bit." Asked if we might see The Band ogether and have a good time, something that we like to keep exercised a little bit." Asked if we might see The Band offerent stuff have as way we "Maybes so or The Last Waltz." Guitarist Robbie stranger stuff has happened Mores from the South to ante ask three words

OTTAWA CITIZEN . FRIDAY, MAY 20, 1988

sum up a lot of The Band's long, strange career. Helm wound up playing in fellow Arkansan Ronnie Hawknrs band in Canada in the 'ose because rockabilly was in decline in the states. When Hawkins' popu-larity subsided there too, Helm took the rest of the band and formed what eventually would become The Bands. Their crooked paths soon crossor with b60 plans, leading to yound the the band and formed what workshow. The Dynan's eventually to on Dynan tours and, eventually to on Dynan tours and, eventually to on Dynan's the band and collaboration "The Band's Carlow The Band's curious blend of In-

<text><text><text><text><text><text>

times, and I've done it, and some of it has turned out to be good . . . it's just another way of being musical, for me. I don't do it all the time, but when I do I enjoy it. I try and equate it in musical terms, and I understand and enjoy it more." Film-wise, Helm has nothing in the work's just now, though he regularly receives scripts. Is he typecast? In some of the scripts, he said. "I really don't se myself, but I ap-preciate them trying to imagine it for me . . . sometimes, naturally, I've got a better chance of playin' a geographical area ..." And that, of course, is the South, where Helm grew up listening to Sonny Boy Williamson, Muddy Wa-ters and Little Walter on the radio out of Memphis, Jackson, Miss, and Helena, Ark, where he still returns frequently; and where his manner of speaking has never really left. Is that well-preserved accent for the movies? " don't base my which of iter-and that did guess." " don't base my which of iter-and the suits a 1-don't give-a-tion, and just a 1-don't give-a-tion, and just a 1-don't give-a-tion, and just a 1-don't give-a-tion, did did guess. " don't base my which of iter-any that, gigt a lack of atten-tion, and just a 1-don't give-a-tion, did just a 1-don't give-a-tion, and just a 1-don't give-a-tion and the given and the still as the sub-given and the sub-given and yeas a sub-given and the sub-given and yeas a don't base my which of the don't given and the sub-given and yeas a don't given and yeas a sub-given and yeas a don't given and yeas a sub-given and yeas a don't given and yeas a sub-given and yeas a don't given and yeas a sub-given and yeas a don't given and yeas a sub-given and yeas a don't given and yeas a sub-given and yeas a don't given and yeas a su



FORMER member of The Band, Levon Helm, is on his own these days with a new group, the Alistars, a Woodstock, N.Y. band he has been playing with for years, between reunions of The Band. Helm and company will be at Tiger's Pub in Clifton Park, N.Y. Saturday.

## ARKANSAS GAZETTE Friday, October 7, 1988



# Drummer says music may help deliver the Delta

By Maria Henson GAZETTE WASHINGTON BUREAU

GÁZETTE WASHINGTON BUREAU WASHINGTON — Levon Helm, who left the Delta to find interna-tional fame in music and movies, brought a message to Congress Tuesday: Music can help deliver the Mississippi Delta. "It's one of the best things that we've got." the trim 48-year-old drummer and singer told report-ers. "They don't seem to care about our cotton anymore. They get soybeans from other places, but they've got to get our music from there, if they want to hear Delta music."

Helm, the son of a Phillips County cotton farmer, testified be-fore a joint Senate Committee in support of legislation to create a commission to make recommenda tions on improving the stagnant economic conditions of areas in seven states along the lower Mis-

seven states along the lower Mis-sissippi River. The Arkansas native left his hometown of Marvell in 1958 at the age of 18 for Canada to play his drums and sing music that had its roots in the Delta blues. In the committee hearing, Sena-tor Dale Bumpers (Dem., Ark.) asked him how he learned to play his music.

"By growing up in the Delta," Helm said matter-of-factly, "Just learned to pick it, huh?" Bumpers asked. "It's in the soil," Helm replied. Helm gained renown as a mem-ber of The Band, which originally bushed like Duthe and heraping

backed Bob Dylan and later gained its own recognition. He was nomi-nated for an Academy Award for his performance in "Coal Miner's Daughter" and appeared in "The Right Stuff," "The Dollmaker" and "End of the Line." But it was not a pretentious ac-tor who appeared before senators Tuesday. It was a plain-talking Helm who spoke in a slow drawl backed Bob Dylan and later gained

our old folks to pain and hopeless ness and our young people don't even have an option to consider

when he told the committee, "The people of the Delta have been lost in the American shuffle for the past 30 years." Helm, who lives at Woodstock, N.Y., hall the year and "the other half between Arkansas and an-other motel" while performing, wanted to focus attention on a region "long suffering." And he wanted to promote the concept of a Delta Cultural Center at Helena that could provide programs and even have an option to consider staying." One of the few events that helps people forget their troubles is the Helena Blues Festival, he said, adding he wanted the third festi-val October 7 and 8 to prosper. When asked how he envisioned a cultural center, he smiled and said, "How 'bout just a big dance floor all the way from South Arkansas up to about West Memphis, plenty of parking with barbecue shops and everybody laugh and dance and forget their problems just for a day or two." that could provide programs and exhibits about the region's rich

"We're drowning on dry land down there," he said. "There's cer-tainly not any jobs. We're losing day or two." 23

. . ARKANSAS GAZETTE Wednesday, June 29, 1988

. LEVON HELM 'It's in the soil

## ARKANSAS DEMOCRAT • WEDNESDAY, JUNE 29, 1988 Levon Helm addresses many woes of Delta

BY REX NELSON

BY REX NELSON Democrat Washington Bureau WASHINGTON - It's a long way from Phillips County to playing with some of the na-tion's top musicians and star-ring with some of its top actors ring with som and actresses.

and actresses. Levon Heim, a native of Marvell, has made that jour-rey, with roles in movies like "Coal Miner's Daughter," "End of the Line," and "The Dollmaker" and jobs with such musical legends as Bob Dylan and The Band. On Tuesday, Heim achieved another first. He testified at a Senate committee hearing. He came to Washington, he said, because he is concerned about the plight of the Delta, the re-gion he called home until age 18.

18. "The lower Mississippi River Delta has been lost in the American shuffle," he said during a hearing on a bill during a hearing on a bill sponsored by Sen. Dale Bump-ers, D-Ark., that would estab-lish a commission to study the plight of the region. "For most of the last 30 or so years, we have had to sit out that long; fast dance called progress."

have had to sit out that long-fast dance called progress." Helm said he now spends his time between Woodstock in New York, Arkansas and "too many motel rooms to count." Although he no longer lives full time in the Delta, Helm said he is proud of its heritage. "Unfortunately, the econ-omy in the Delta can no longer rely on agriculture," he said. "The way of life that revolves around agriculture will have to alter itself to a more diverse economy that can compete in the world marketplace. Ironi-cally, it is those who most love the traditional South who can be the most opposed to the change so vitally needed." Helm also put in a pitch for the third annual Helena Blues. Festival in October. "We're going to have a good time and not whine about the problems. We're going to eat good barbecue and listen to good music," he said.



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94 you for having me here today, and I appreciate your taking the time to listen to me.

you for having me here today, and I appreciate your taking the time to listen to me. Anything that I could help you with, Senator. I'm happy to play on the kickoff team, run back punts, to be on the Delta team. Senator BUMPERS. For whatever it's worth to you, I had read your testimony prior to your coming here. I hope that as the Governors appoint members to this commission, and if we change the makeup of the commission, or somehow or another add an advisory commission, I certainly hope that you'd be willing to serve in some capacity on the commission, if time would permit you to do it. I think you'd give a lot of credibility to it. I know Marvell, Arkansas, your birthplace, very well. I know a lot of the fine people there. It's one thing to say that poverty can sometimes be character building, and it can be. I grew up in poverty, not as deep as in Marvell back during the depression. There was no snob value to it because everybody was poor then. But, you now, we used to sit up with the sick. We used to raise money when somebody's house burned, and there was a genuine tender, caring concern for all the people in the very small community that I grew up in --maniler than Marvell, as a matter of fact-that was character building about it. But too much of that kind of character building about it. But too much of the 11 million people in all those counties there are only three counties that have less than 30 percent of the people bethere living in poverty. It is any planchian Regional Commission --the Ozark Regional Commission --the Ozark Regional Commission --the Ozark Regional Commission --the Ozark Regional Commission --the Nark Regional Commission to help counties --you can see those four blue counties un the north part of Arkansas, which were originally the Ozark Regional Commission --the Nark Regional Commission --the Nark Regional Commission --the Nark Regional Commission --the Nark Re

Commission was originally designed to eliminate poverty in that area. But I think it's also important to note that Senator John Stennis, who's been here 40 years and is retiring this year, in his exit inter-view a couple of months ago, said that his one regret in his 40 year-tenure here was that we had not done more to address poverty in that area of the Country. It is unacceptable, and this bill is de-signed to do something about it. And we certainly appreciate your keen interest in it, and under-standing of it, having been born and raised in the Delta. Senator Sasser? Senator Sasser. Thank you, Mr. Chairman. One of my major concerns here is making sure that the commis-sion concentrates what I believe will be limited resources in the correct area.

Soft concentrates when a second state of the should the commission put its mr. Heim, in your opinion where should the commission put its emphasis during this study? Should we focus primarily on educa-tion, or should we emphasize primarily greater efforts to bring jobs into the area? Do you have any thoughts along that line about where we might put the primary emphasis if we had to make a

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Mr. HELM. I think, first of all, Senator, that to take people off welfare roles and put them on the payroll is at the heart of the bill. And focurse, education goes hand-in-hand with that. I think that the economic depression that the people of the Delta have gone through for the past several years is a lot more harmful than a mistake that we could make trying to do something about it.

I think that the economic depression that the people of the Delta have gone through for the past several years is a lot more harmful than a mistake that we could make trying to do something about the senator Sassex. Well, I agree with you. Of course, we have one of the highest levels of illuteracy in the Country in the area that we're trying to deal with here. For example, in my State of Tennessee, we've got three coun-ties—Lake County which sits on the Mississippi in the northwest-ern corner of Tennessee, nearly 25 percent of that country's resi-dents, Lake County, live in poverty. In March of this year, Lake County's unemployment rate stood at 7.6 percent. This compares with the National Average of 5.9 percent. Haywood County, an-other county in Tennessee, presents an equally grim picture. Over 25 percent of that county's residents live at a poverty level or than the National Average, or the State Average. This year the un-employment level in Haywood County stood at eight percent. These two counties are typical, I think, of some of the problems that we find in the Mississippi Delta Regio. The response to your observation that we need to get people off waffar da into jobs, it's been my experience that these people and thas been the experience of many manufacturers who have come into this area in an effort to find loyal, hard working employ-ees. And we just need to find more manufacturers to have. That there is a concept being advanced by business leaders in Mem-phis, Tennessee, called a Mid-South Common Market Concept. And basically, what the Memphis business community is attempting to create is a common market mentality for the 100 counties that sur-round Memphis, both in westorr Tennessee, southern Arkansas, northern Mississippi. And it seems to me that this proposal might fit in very well with whe w're after in this bill. And Memphis might become one of the business hubs from which we could spin out employment and hopefully bring some economic viability to many of the rural counties where people are

## 12 STATEMENT OF HON. BILL CLINTON, GOVERNOR, STATE OF ARKANSAS

Governor CLINTON. Thank you very much. Mr. Chairman, first of all let me thank you and the other Sena-tors representing our States for sponsoring this bill. Let me also use the privilege of the Floor to say that later on in these hearings there will be other witnesses from my State who have a very per-sonal perspective to add, and I'm very grateful for their presence here today, including the Director of my Department of Health, Dr. Elders; one of our highway commissioners, Mr. Slater; and perhaps our State's most distinguished musician and actor, Mr. Levon Helm. And we're glad to have all of them here.

Senator BUMPERS. Levon, we're very honored that you have taken the time out of what I know is a busy schedule, and using your celebrity status, and also your keen appreciation for this area being a native born son in the middle of it. We're most honored to have you with us this morning, and I regret that we have another roll call on right now, and Senator Breaux has had to leave, but we'll try to arrange this so that we don't have to interrupt your testimory.

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stimony. With that, we're pleased to have you and look forward to hearing from ye

## STATEMENT OF LEVON HELM, NEW YORK, NY

Mr. HER.M. Mr. Chairman, members of the committee, I want to thank you for inviting me to testify before this panel. As most of you know, the people of the Delta have been lost in the American shuffle for the past 30 or more years, and we've had to sit out the long fast dance called progress. I want to commend Senator Bump-ers for introducing S. 2246 and for his efforts to call America's at-tention to an area which is long suffering. I'd like to thank each of

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- Mr. HELM. I left in 1958, Senator Bumpers. Senator BUMPERS. How old were you then? Mr. HELM. Eighteen. Senator BUMPERS. Did you make a conscious decision that there was no future for you in Marvell? Mr. HELM. It's pretty hard to play music in south Arkansas, Sen-ator, on a regular basis. Senator BUMPERS. How did you learn music? Mr. HELM. By growing up in the Delta. Senator BUMPERS. You didn't have any formal studying or any-thing?

Senator BUMPERS. How did you learn music? Mr. HELM. By growing up in the Delta. Senator BUMPERS. You didn't have any formal studying or any-thing? Mr. HELM. No, sir. Senator BUMPERS. You just learned to play it? Mr. HELM. No, sir. Senator BUMPERS. You just learned to play it? Mr. HELM. It's in the soil. I would like to appleud Governor Clinton's idea of a Delta Cul-tural Center, which will cortainly do a lot for education and create jobs. And the music from the Delta is certainly the bedrock of pop-ular music as we know and hear it today. And I've worked with the Helena Blues Festival, this is our third year, on Cother 7th and 8th. And we've had people from Japan, from Europe, and that's given us a sense of community, and a sense of pride for the wold come in and enjoy it with us. Senator BUMPERS. You know, one of the things that people from outside would not have a keen appreciation of is the culture of the Delta. And one of the real dangers in the area is losing that cul-ture, because of the poverty and because so many people are leav-ing. The old die off and the young leave. And it has a tendency to become a desolate area, and the culture of ther Belta. And one of the real cause for bany people off there, and in addition to that the blues music of this Country originated in that whole area. And to lose that culture would really be a great loss, completely aside from the other problems we have there. I'm going to have to run, Again, Levon, thank you very much for being with us this morning. Senator Breaux [presiding]. Levon, I'd like to join with other members and thank you for being here. I've had the privilege is missing an awful lot, You really have a lot of sense of the history and the soul, and the heart of that area, even though you don't live there any more. It makes us wonder, as Dale Bumpers was just mentioning, that area that seems, to be the heart of the poverty in this Country is there.

there any more. It makes us wonder, as Dale Bumpers was just mentioning, that areally an area that has so many great natural resources, the Mis-sissippi River being one of the great natural resources, the Mis-sissippi River being one of the great natural resources, the Mis-fertile land that abounds on each side of the river, yet despite the resources, we've got the highest concentration of all the things that are bad. Hopefully this legislation will allow

are bad. Hopefully this legislation will allow us to have a national focus on this region and come up with some national suggrestions as to what needs to be done to help correct that problem. You could help us in trying to bring that message to the rest of the Country. We

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27 appreciate your joining with us today. We're going to be calling on you, to be of some help in the future. We thank you for being here. Mr. HELM. Thank you. Senator BERAUX. Congressman, did you have some questions? Mr. Eserv. Senator, excuse me. It's not a question as much as it is an observation. And I'm going to be very brief. When Senator Sasser asked you earlier, Mr. Helm, about any particular recommendations you might have, or the types of things that this commission would focus on you said to move people off of welfare onto the employment roles. Well, a lot of those in the audi-ence, and those that might read this testimony would consider it perhaps a duplication of legislative efforts, because we do have a welfare reform proposal coming now through the Senate, and we've also passed one through the House. So the question might be, this should not be the proper focus of this commission, and there might be some redundant quality. I'd like to address that. When we look at the particular role of this commission, I think it could act in an advisory capacity for standing pieces of legislation, such as welfare reform. The problem we have in the rural areas, is that it is rural. And a part of welfare reform is how to transport the particular welfare individual to the job. The district I represent is entirely rural, and it takes quite a bit of effort just to get to the voter role, just to get to the job, and so this commission could act in an advisory capacity telling those marking up other bills the particular difference between the urban reas don't really consider the different features that we have in the Delta, particularly with respect to transportation, with respect to health care, and respect to housing. So I think that, Senator, the comment i would have is that a very important role of this com-mission, in addition to just making suggestions that would affect the Lower Mississippi Delta Region as a feature of this bill that we're discussing today, it could serve in an advisory capacity to those consid

Thank you. Senator BREAUX. Thank you, Congressman, for your comment. Thank you, Levon, for being with us.

Testimony before the Senate Committees on Small Business and Environment and Public Works on S. 2246, The Lower Mississippi Delta Development Commission Act by Mr. Levon Helm

Mr. Chairman, Members of the Committee, I want to thank you for inviting me to testify before this panel. As a native of a culturally rich but the most economically depressed region of this country, the Mississippi Delta, I feel the issue of the economic plight of this region should be not only extremely important to me and others testifying here today, but also it should be made a national priority. As most of you know, the lower Mississippi River delta has been lost in the American shuffle and for most of the last 30 or so years, we have had to sit out that long fast dance called progress. Therefore, I want to commend Senator Dale Bumpers for having introduced S. 2246 and for his efforts to call America's attention to an area which is long suffering. I would like to thank you too Senator Burdick for being here today and I appreciate each of you here taking th time to listen to me today.

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I grew up in the town of Marvell outside of West Helena, Arkansas smack dab in the middle of Phillips County, one of the poorest in the country. Phillips county, on the rich banks of the Mississippi River and near where the Arkansas and White rivers join the Mississippi, has a poverty rate of 40%, with a per capita income of \$6,940, or 45.66% below the national average. We have some of the richest soil in the world yet, unemployment in November 1987 was 17.6%. The county is also among the highest in government expenditures on entitlement programs. In December. 1987, for example, 3,553 of the county's children (along with their parents or quardians) drew \$303,771 in APDC payments; 11.228 residents received food stamps amounting to \$543,658; and 4,690 residents were covered by Medicaid through which medical providers are paid \$1 million monthly. All of those programs add up to about \$2 million monthly and \$24 million a year in total expenditures in Phillips County, Arkansas.

Like many Southerners, I am proud of the heritage of the South and a way of life there which has lasted for centuries. That way of life has been rooted in an agrarian society, nowhere more evident in the South than in the Delta. Unfortunately, the economy in the Delta can no longer rely on agriculture, and the way of life that revolves around agriculture will have to change and alter itself to a more diverse economy that can compete in the national and world marketplace. Ironically, it is those who most love the traditional South that can be the most opposed to

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the change now so vitally needed. We hate to see the old ways go, and to see the South and the Delta homogenized to the rest of America, thereby losing its unique characteristics and cultural identity.

But, Mr. Chairmen, I would say that the economic depression that has beset the Delta has done more to harm that traditional way of life, that unique culture, than rapid economic development could ever undo. Just look at the statistics which indicate that young people are leaving the Delta by the thousands every year for many years now. According to the most recent Census statistics, while the rest of the nation has seen a steady increase in population growth, the counties in the Delta region have experienced about a 15% decline in population since the 70's, due not to low numbers of births, which are so high that the Delta's states rank in the top five in the nation in births per 1,000 women, but due instead to the migration of all those children once they grow up.

With each person that leaves, part of our culture leaves with them, part of our communal understanding and history. Gradually, the whole area is becoming deserted as the older generation passes on and and the young move away. We have got to provid the young with a reason to stay. We have got to give these people hope and a means of making a living in their home. I know literally dozens of people I grew up with who would give anything



living.

Mr. Chairmen, while economic progress must take place, there is no reason why this progress should so drastically change our way of life that we lose our culture, that sense of who we are. That is perhaps the most important reason that this commission should pursue projects like the Delta Cultural Center in Helena. Arkansas which would help to preserve and interpret the rick cultural heritage of the Arkansas and Mississippi Delta region. Through organized events, exhibits, and programs, this center would give the people of the Delta the sense of community that is so badly needed there as well as work to preserve the region's unique cultural aspects.

I have seen the importance of doing this through my work at the Helena Blues Festival. This October will be the 3rd year that the event has taken place and I would like to take this time to invite each of you to come and join us. You could then understand what an event such as the Festival can do for the morale of the people in that area.

Again, Mr. Chairmen and members of the Committees represented here today, I thank you for you time and attention. We have many things going for us in the Mississippi Delta but in order for

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this rich culture to continue we must grow economically and have folks of the Delta working for the Delta.

# Mabus, other officials seek aid for Delta poor

## By JOE ATKINS

Gamet News Service WASHINGTON — A child in the Del-ta region along the Mississippi River has less chance of surviving past its first birthdav, getting an education, landing a job or supporting a family than children in any other area of the nation. Armed with reams of gloomy statis-tics, aovernours, members of Conpress

Armed with reams of gloomy staus-tics, governors, members of Congress, businessmen, doctors and a rock 'n' roll singer from the seven-state. Lower Mis-sissippi Valley pleaded with three con-gressional panels Tuesday for a special commission to study ways to raise the nation's poorest region from the bot-tion.

"We're not looking for a handout "We're not looking for a handout from the federal government," Gov. Ray Mabus said at a joint hearing of the Senate Environment and Public Works Committee and Small Business Com-mittee. "What we're seeking is a com-modity more priceless, and that is hone".

hope." "Our states are the nation's poorest and are the least able to deal with our largest problems," Arkansas Gov. Bill Clinton said.

"The people of the Delta have been lost in the American shuffle for the past 30 years," said Arkansas native Levon Helm, an actor and former member of

Helm, an actor and former member of the rock in' roll group, The Band. A few hours later, Mississippi 1st District Rep. Jamie Whitten told the House Banking Subcommittee on Eco-nomic Stabilization that he sees the nomic stabilization that he sees the poverty of his native state every time he goes home and finds familiar towns "all dried up." "It's productive jobs we need," said Whitten, a 47-year veteran of Congress who chairs the House Appropriations

who chairs the House Appropriations Committee. "To see the poverty we have is tragic." These leaders are seeking passage of legislation that would create a nine-member Delta Commission to study how both to remende according to endor how best to promote economic develop-ment in parts of the Delta region, which

ment in parts of the Delta region, which includes Mississippi, Louisiana, Arkan-sas, Tennessee, Kentucky, Missouri and Illinois. The legislation — sponsored by Ar-kansas Sen. Dale Bumpers and others in the Senate and by Whitten, Mississippi 2nd District Rep. Mike Espy and others in the House — calls for spending \$3

million to create the commission. The group would be required to submit a 10-year development plan within a year after its first meeting. Statistics offered by the witnesses

were the strongest testimony at Tues-

were the strongest testimony at Tues-day's hearings. Mississippi, Louisiana and Arkansas rank at or near the bottom in most ma-jor economic indicators, including the highest poverty levels, lowest per ca-pita income, lowest educational levels and highest infant-mortality rates. "These states are almost always first in the things that are bad and last in those things that are good," said Louisi ana Sen. John Breaux, a member of the Senate Environment and Public Works

Committee and co-sponsor of the legis-lation. "These statistics are not pretty." lation. "These statistics are not pretly." More than half the population of Tun-ica County in Mississippi's Delta region — 52.9 percent — live below the na-tion's poverty level, and the average per capita income is \$6,643. Across the Mississippi River in Lee County, Ark., the average per capita income is even lower at \$6,652. About 42 percent of Esny's Delta

About 42 percent of Espy's Delta constituents live below the poverty lev-

el, and 30 percent earn less than \$5,000 a year. The political leaders said the link be

tween poverty and education is obvi-ous. For example, 45 percent of all Mis-sissippians over 25 never finished high school.

Times have changed," Espy said

schol. "Times have changed," Expy said. "Forty or 50 years ago, we all worked the land, and little formal education was needed. But Mississippi now real-izes the lack of education for its citizens has held it back." Mabus said the states are doing as much as they can to help themselves. For example, 85 percent of new funds appropriated by the Mississippi Legis-lature this year went to education, pri-marily toward raising the state's teach-er salaries an average of 33,800. Mabus said he's aware of the federal governmert's efforts to reduce spend-ned us help ourselves." The bill's sponsors are hoping the cover Mississippi Valley as the 24-vear-old Appalachian Regional Com-mission has been in the Appalachian states.

states

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## **ROBERTSON WALTZES AGAIN**

RUBERTSON WALTZES AGAIN After his impressive performance on Saturday Night Live with an all-star fand featuring producer-guitarist Daniel Lanois, bassist Tony Levin, drummer Manu Katché, guitarist Bill Dillon, Lone Justice singer Maria McKee and the Bobeans, Robble Roberson is now eager to hit the road for his first tour since the Band broke up in 1976. "I need to feel driven the Bobeans, Robble Roberson is now eager to hit the road for his first tour since the Band broke up in 1976. "I need to feel driven the schedules before any dates can be confirmed, the Band's former leader says he intends to perform a few old tunes, including "The Night They Drove Old Dixie Down" and "Acadian Driftword." Robertson has recruited McKee to appear in the Martin Scorsee-di-fort big in the song, "he says. "Just that kind of "Southern-white-trash to the song in easys." Anough the With a little bit of time and a little bit of seasoning, she's going to be the real item." " and Inin Uncle Robbie, "cause he's like that to me," says McKee, who's been getting help from Robertson on some songs for the next Long Lustice album. "He's sort of older, kind of a scarse."

ROLLING STONE, MARCH 24TH, 198

## **ROBERTSON'S STELLAR BAND**

Robbie Robertson has assembled an all-star Robbie Robertson has assembled an all-star cast for his upcoming Cinemax special, which will be filmed at Brooklyn's Majestic Theater sometime this month. "It's mostly people who are on my album," says Robertson, "like the BoDeans and Maria McKee and Peter Ga-briel and some others as well." He's also re-cruited Keith Richards and the Graffiti Man cruited Netth Richards and the Graffiti Man (a.k.a. John Trudell). Martin Scorsese, who will serve in a "supervisory capacity" on the project, is bringing in David Fincher (he helmed Stings "Englishman in New York" vid-eo) to direct. Members of U2 are reportedly set to sit in on the session also. The show will air sometime this fall.

Unike other Cinemax specials, which are more or less miniconcerts, the Robertson-Scorsese project will have a running narrative. "it'll be storytelling," says Robertson, "like an extension of 'Somewhere down the Crazy River.' The story begins in the mid-Fifties, at the beginning of rock & roll. It's seen through the eyes of this

kid who grows up through the Sixties. It's kind of an evolu-tion of music, up to now." "It's an evolution of rock & roll through Robbie's per-

ception of it from when he was fifteen to now," adds Scorsese, who teamed with Robertson on The Last Waltz and, more recently, on the video for "Some-



Robbie Robertson (left) and director Martin Scorsese

where down the Crazy River." The stellar band will perform music from Robertson's solo album, along with some **Band** songs, some new ma-terial and "some classics, old rock & roll." Robertson says that depending upon how this perform-ance goes, he may tour this summer. He's also talking to

the folks at Amnesty International about their world tour. ROLLING STONE, JUNE 16TH, 1988

...Geffen recording artist Robbie Robertson is tentatively slated as the opening act on George Harrison's long world awaited upcoming tour...

Cash Box April 2, 1988





# A DIARY OF RECENT NEWS AND EVENTS

## GEORGE STILL BUSY!

There have been numerous press reports in recent weeks about George putting together a band for touring purposes, consisting of Elton, Eric, Ringo and others. My understanding is that the idea is still very much in a fluid state, and that although such a band line-up has certainly been mooted among the musicians themselves, it is unlikely to lead to anything like a major concert tour. A joint album project would seem more likely. George is also rum-oured to have been considering a chance to tour the U.S.A. with one of his musical heroes, Robbie Robertson (formerly of the Band) but this too is thought unlikely to occur.

The Beatles Monthly Book, May 1988

In South Strene LAND Shares 22 His 88

**Your Music** Rock and the American myth

N 1977 Robbie Robert-son and the other members of the Band decided to call it quits after a decade of making some of the greatest and most earting American excedent and the greatest and most earting American the greatest and most earting American the greatest and Martinee, and Rock Of Ages Will always be referred to as landmark albums in the evolu-tion of a distinctive, rural American rock in roll sound. The Band's work with Bob Dylan as captured on the best of the seminal Basement Tapes. As a live combination the Band and Dylan were moust to have been at the time the greatest rock in roll band the based and certainly the and the base of the seminy the mether members made occa-

most io have been at the time the greaters rock 'n roll band in the world, and certainlythe After The Band split the other members made occi-sional solo albums and embarked on sporadic tury whird, obertson refused to Instead Robertson movies into scoring films, initially for Garny, and later for a series of Martin Scorsses films – Ragi The Chuek Berry Bull, King O(Comedy, and The Colour Of Money, Roberts on also acted as creative to scoring films, limitally for Garny and later for a series of martin Scorsses films – Ragi The Chuek Berry Bull, King O(Comedy, and the Chuek Berry documentary Hail! Hail Kir Kold. The relast sciling new of he last six months has been the release of Robertson magnificent, self-titled solo album which is conclusive

proof that his talents have in no way been diminished over an end of the search of the packing from the likes of form the likes of the search of the the search of the form the likes of the search of the form the likes of the search of the form the search of the form the search of the search of the search of the search of the form the search of the search of the form the search of the search of the form the search of the search of the search of the form the search of the search of the search of the form the search of the search of the search of the form the search of the search of the search of the search of the form the search of the search of the search of the search of the form the search of the search of the search of the search of the form the search of the search of the search of the search of the form the search of the search of the search of the search of the form the search of the search of the search of the search of the form the search of the search of the search of the search of the form the search of the search of the search of the search of the form the search of the search of the search of the search of the form the search of the search of the search of the search of the form the search of the search of the search of the search of the form the search of the form the search of the search

50 Sex Pistols videos to win

YOU could win one of 50 copies of the Sex Pistols Rock n/Roll Swindle video and soundtrack album previewed by Stuart Coupe last week. They'll go to the first 50 people to call Virgin Video on Monday between 9 and 10am on 552 1877. Don't miss this great offer.

shlum is Fallen Angel, which hyrically refers to another Band member, Richard Manuel, who hung himself after a Band reunion concert. "This is a very direct attempt at this mythology." Robertson said. "I had gotten his ambience, this mood that I was after, and started writing a starter, and started writing a starter, and started writing taroof God and evil. "As I worked on this song and the textures came to the surface, it becaus do not evil surface, it becaus to the surface, it becaus to the surface, it becaus do not a bother of mines who died a while back, Richard Manuel, the was my way of saying a prayer. "Musically I wanted to

Photos probably taken

who used to play in The Band It was my way of saying a prayer. "Musically I wanted to draw upon an American Indian mood, to experiment with guitars and sounds out of control, but at the same time very musical and anglic. It's and the same time very musical and anglic. It's for the same time very musical and anglic. It's for the same time very musical and anglic. It's for the same time very musical and the same time the same time very musical and the very the same the same time the same t

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second after that." Robertson's interest in destruction takes on an equally personal viewpoint in *American Roulette*, which is concerned with the creation of heroes and their ultimate fate. "I was intrigued, with this



Robust Robertson: AT phenomenon in our country - they don't have this prob-lem in Spain or Italy or China - of seeking out herces, building them up as high as they can go, and then blowing them out of the sky." Robert-son said. "It's a very strange phenom-enon and it sounded like American roulette. In France they don't have herces like this. "It's a very strange phenom-enon and it sounded like American roulette. In France they don't have heroes like this. "I wrote the first verse specifically about James Dean, the second verse about Elvis Presley and the third verse about Marilyn Monroe.

around these people and live their legends. I'm not looking at it as just looking down at

STUART COUPE





## Pensacola News Journal

Friday, January 29, 1988 **RECLUSIVE ROCK** man Robbie Robertson makes his first public ap-pearance in more than a decade as musical guest on this weekend's "Satur-day Night Live" on NBC. Robertson's day Night Live" on NBC. Robertson's last live performance was with The Band at the 1976 concert with Bob Dylan, Van Morrison, Neil Young and others, featured in director Martin Scorsese's documentary, "The Last Waltz." Robertson has a new hit record, "Robbie Robertson." The guest host of "SNL" is Carl Weathers, who played Apollo Creed in the "Rocky" movies. Weathers has his own new movie out, "Action Jackson."

## Saturday, Jan. 30, 1988 The Philadelphia Inquirer TV tonight By David Bianculli

## THE OTTAWA CITIZEN

. SATURDAY, JANUARY 30, 1988 Robbie Robertson will perform in pub-lic for the first time in more than 10 years on the Saturday Night Live TV program this weekend, his record com-

program the because of the pany said. The former guitarist in The Band will also play on *Late Night with David Let-terman* on Tuesday, said WEA Music of Canada Ltd.

The appearances may shore up sales of his critically acclaimed solo album, which has slipped out of the Top 40 on

which has supped out of the 10p 40 on the *Billboard* magazine chart. Unless he's just playing with the house bands on both shows, it means there's a strong possibility Roberston is getting set to tour.

## Sanremo Music Festival, Italy, Febryary 25, 1988

## LA STAMPA

SANREMO — Questo il programma delle quatto serate del Petilvai, da doma-ni a sabato, in diretta su Raiuno dalle gas, Presentano dal testro Ariston Mi-puel Bose e Gabriella Carlucci, dal Pala-tock Carlo Massarini, tal Casino Exy sondrik. Bepe Grillo battilore ilbero. **Michael Schultz (1999)** Al Tatro Ariston, si esiblicono i 95 em anti do in gara, seguita da S dei 16 giova-mento con L'Abacua di Milano, da dove Bruno Gambarotta riferira dei sondagi fiettuati uille preferenze del pubblico reinfondi dei cantanti in gara. Celle-gamento con il Casino per Sanzeno Gra-ritta dei ne dei cantanti in gara. Celle-gamento con il Casino per Sanzeno Gra-ritta dei neco dei cantanti in gara. Celle-panento con il Casino per Sanzeno Gra-ritta dei teste dei cantanti che sindagi anta Antone. Internutione per 1 (e, poi anta Antone I

Rai: tre ore e mezzo circa). GIOYEDI' Ariston: seconda esibilione dei Big in gara, in ordine inverso rispetto alla sera precedente. Cantano gil altri 8 giovani Nuore proposte. Oolegamenti: con il Oa-sino per Sanremo Grav/iti, dove canta Paul Anka: con una ricevitoria Totby di Milano per seguire il primo afflusso di schede; con Bruno Gambarotta all'Aba-cus di Milano per il sondagio. Anoora dall'Ariston, un balletto di Galin Gorgh e Steve La Chance tratto dal film Dance academy appena girato. Dopo il te, gil opili stranieri dal Palarock: Terence Trent D'Arby, Chris Rea, Johnny Hates Jazz, Manhattan Transfer, Robble Rober-tion, Wet Wet; Black (durata annun-ciata dalla Rai: tre ore e mezzo circa).

VENERDF Ariston: cantano gli otto giovani in se-mifinale per le Nuore proposte. Poi, sem-pre all'Ariston, Processo di Festinal con-dotto da Aldo Biscardi, con Sandro Pater-nostro, su una - scheda d'accusa- di Vin-cenzo Moilica. Partecipano tutti i cantanti in gara e gli ŝ giovani ciassificati. Questi ultimi riproporranno integralmente la lo-co canzone, per ottorerer, in 4. Il passaggio alia finale di sabato; del -Big- si ascolterà un ritorrallo. un ritornello.

Anno 122 - Numero 42 Martedi 23 Febbraio 1988

un ritornelle. Ospitit del processo. Ennio Morricone, giornalisti del esperti in collegamento da Roma e da Milano. Nel corso della serata ocliegamenti: con la sua terminali della sede del Totip; con Bruno Gambarotta dall'Abacus di Milano; con il Casinò per Samremo Graffiti: canteranno Ben E. King e Sandie Shaw. Dopo II eg copiti internazionali dal Pa-larock: Joe Cocker, Rick Astley, Insa, Wendy e Ling, A-Ha, Bon Jovi (durata an-nunciata dalla Bal: quattro ore e mezzo circa).

circa).

### SABATO

SARATO In Eurovisione dai Teatro Ariston can-tano i quattro finalisti delle Nuore propo-ste seguiti dai 28 blg. Collegamenti: con la Abacus per le proiezioni prima dei risulta-ti finali, con il Casinò per Sanremo Graffi-ti (cantano Antoine, Shirley Bassey, Ben E, King, Sandie Shaw).

E. King, Sandie Shaw). Con il Palarock, dove cantano gli ospiti internazionali: Toto, Art Garfunkel, Brian Ferry, Manhaitan Transfer e Barry White. Paul McCartney si esibisce all'Ari-sion. Proclamazione dei vincitori el ese-cuzione delle ioro canzoni (durata annun-ciata dalla Ral: sei ore e mezzo circa).





Somewhere Down The Crazy River

### Tuesday, Feb. 2, 1988 B Late Night With David Letterman Scheduled: comic Dana Carvey, musician Robbie Robertson. (In Stereo)









Showdown At Big Sky (playback)



Divina commedia all'americana

Ost NOSTRO INVIATO SANEEMO -- Pra un sa-lotto, una sala stampa, un albergo e una barca, antichi e freschi protagoniati della storia rock consumano la lo-ro incursione santremese in uno stato di trance: non sanno bene dove sono finiti, sanno solo che stamo fa-cendo promozione. Parlano in tve alle conferenze stam-pa, si chudono in stamza, vanno al Palarock, caintano di loro piayback e partono. Circolano tante parole da ilono piayback e partono. Circolano tante parole da ilono piayback e partono. Circolano tante parole da lenopria un romanno musi-cale, vengono serviti su un piato d'argento artisti per i quali si attraverserebe Robble Robertson, mitico hader della mitica Sand-che accompagnava, sotto Il leader della milita allandi che accompagnava, sotto 11 nome di Hawka. Bob Dylan negli Anni 60: protagonista pol. nel 76, di un ceuli mo-ties di Martin Scorese, 77te Loat Walita, che celebrava l'ultimo concerto della Band prima dei rittiro dalle scene. cui presero parte Dylan e Van Morrison, Muddy Wa-ters e Joni Mitchell L'anno scorso, Robertson si è rimes-o sulla strafa, con un al-bum belliasimo, cui parteci-

pano Peter Cabriel, gil U2, Gil Evana. E qui per cantar-lo e parlarne. Sulla barca dei circuito radio Sper, scalzo iui come tutti, ammette au-bito che del Pestival non sa granche: «Ma opri acusa per ventre in Italia è buona. Mi pare comungue che ci sia un'atmosfera intersasante. Ha 44 anni, è un bell'uomo, elegante in giaco ners e ca-micia chiusa senza cravatta. Di umorismo sottile, parla di argomenti sconosciuti alla grande baraonda. El Banre-moio chiusa senza cravatta. Di umorismo sottile, parla di argomenti sconosciuti alla grande baraonda. El Banre-moto l'aultino lasoro a un visopio dontesco, ma lo zono la Divina Commedia, se pos-soni si cicollego anche se poi debbo usare le immagni della mitologia amengan. F anche un fan del cinema, in tutti questi anni di «riti-ro, soprattutto per Bosrase, da quella di King o' comedy pon Jerry Lewis al Colore dei pon dert Jewis al Colore dei proble: -La musica da cinema richiede disciplina, e anche questo mio album di adesso de ana colonas sonora, di un Ameta non esita. Per il prossimo lavoro, in-veco, ha suggerito all'amico

regista Scorsese di chiamare Peter Gabriel. Robertson ha di nuovo la testa dentro la musica viva, sta pensando di tornare in tournée, anche se non l'ha proprio declo, ma già al parla di suol concerti in Italia. Com'e normale, de-ve parlare del passato, della Band e di Dyiani - con quel-i della Band sto in confatto. Non tutti i giorni, orviame-co, ma non lo cedo da un po' Certo. lo saprei riconoscere-

# Brando junior al talk-show di Biscardi

di Bisterdi BANREMO – Anche Il figlio di Brando, Miko, sara al talk-show di Bi-scardi, con i cantanti e i giornalisti. Baranno ri-proposti i ritornelli dei -big e dei giovani. Dal Casino: Sandie Show e Barry White. Dal Fala-rock: Joe Coker, gil Inxa e i Pink Ployd dall'Au-stralia. Verranno proposti gli otto motivi semifinalisti dei gruppo giovani.

Si erano separati nel 67, quando Dylan al era ritrato dalle scene ed era nata la -Band-; più di vent'anni che sono buoni per fagil contes-sare che, adesso, preferisce Van Morrison al vecchio ies-der e vate. Ma la giunta si-tunzione per Dylan sarebbe di avere iel al suo fiazco, lo sa<sup>9</sup> - Unv. volta., risponde secco.

an row totat, response secot. Viene scrutato e interro-galo dal pilo giovani come se fosse un reperto storico, sinfastidisce con eleganza. Si stupisce che i suoi suoni sono molto attuali: «Ho emitio nello attuali: «Ho emitio nello attuali: «Ho emitio nello rattuali e di suoi piccemente collo quello che sentito nell'aria. Non sono nice disatto in una caverna, finora, ho sizzato. So quello che succede, sono curioso e amo le tecnologit. Cerco di non pensare alle morte, mi suna fatto con rogolito sono stato fortunato. Lo sa che a Banremo verrà

sono stato fortunato. Lo sa che a Sanremo verra domani Faul McCartney? Non lo sapeva, e si capisce subito che non e il suo tipo: .Non conosco nulla della sua produzione municale dopo i Beatles, con hai non saprei di che cose parlare. m.v. m. v.





TopPop Spesial, Norwegian TV, July 6, 1988 (filmed in late 1987)

## Robbie ---- uten The Band

I noen tilfeller gir d ning som i tilfelle	klebet ved sitt navn. et også en viss me- et Robbie Robertson, et TV-Intervju i «Top-	
Av TORIL GRANDE	åpner med et innslag fra den kjente filmen	-
- Gruppen hans, The Band, tilhører rockens klassikere. De hadde en helt spe-	«The Last Waltz», for- teller artisten om bak- grunnen for bruddet, om hva han har gjort i åra etter og hva han	11-
23.05 NRK TV siell sound, understre- ker karin westrheim, som inter- vjuet Robertson for "Toppop. da han var i Oslo i vinter. Den gang	venter seg av framti- da. 44 år har han blitt, og mer bevisst sin et- niske bakgrunn som halvt indianer. Grad- vis har han latt denne delen av seg slippe til	Over ti o oppløsn kegrupp Robbie 1 med ege to: Jaco dahl)
for a lansere sin første solo-LP, «Robbie Ro-	også i musikken. Videoer	sese, son arbeidet
bertson-, som høstet lovord overalt. Bruddet Suksessgruppa The Band ble oppløst i 1976. I programmet, som	Hans nye sound får vi en del eksempler på gjennom videoer ira hans siste plate – et par av dem lagd av re- gissøren Martin Scor-	som ogs Last W sommere pop. by med gan kere





a. Georg

7.0 Wogan. With world motorcycling champ Wayne Gardner, Liverpudlian writer Alan Bleasdale and actress Emma Samms. Music from Robbie Robertson.











Nye Takter, Arbeiderbladet, Norway, November 18, 1987







Village Gathering. Robbie Robertson, left, smiles for the birdie with singer Paul Young, center, and producer/engineer Jim Scott at the Village Recorder in Los Angeles. Scott, best known for his engineering credit on Sting's "Dream Of The Blue Turtles," served as associate producer/engineer on Robertson's recent solo album.

Oslo, Norway, 1987







A Man'e Place







Mucchio Selvaggio, Italy. January 1988





hen he wants to, Robbie Robertson can disarm you with his candor. Ask him why he stopped making records for ten years, and the creative force behind the Band—the man who wrote "The Weight" and "The Night They Drove Old Dixie Down"—will tell you, "I didn't have anything else to

IN THE WORKSHOP OF

and he'll tell you, "I was doing a lot of work in films... and I'm not crazy about planes." But when he starts describing his recording-studio workshop as containing "only the bare essentials," your skepticism begins to stir. Press the issue and you're likely to get the impenetrable look the generally genial guitarist reserves for the camera. After too many years in the business, he's learned what it takes to do his job. "For years I wrote all night long, in delirium. I would just grind them out, pulling teeth, bashing my head against the table." But this time, when the songs started to flow again, instead of checking himself into a motel as he'd done in the past, he checked directly into this studio, where he labored for two years. "Some amazing records have been recorded in this room." He's not kidding—Ray Charles, B. B. King, Sly Stone. And if anything less than this studio would have kept him from adding his own stunning self-titled comeback album to that list, then indeed, this place is essential.

But it is a different type of artist whose presence is discernible in Robertson's studio these days. For while he was lying low, he became a collector of modern American Indian art. To his left hangs a piece by Darren Vigil, a young artist from the southwestern bohemia of Taos, and behind him, one by Arizona artist C. J. Wells. "In the past everybody felt a lot of guilt about the Indian people. But in these young artists, I get a very stout, dignified feeling." In the word *stout* you hear his Canadian roots. But what his accent won't reveal is that he himself is half Iroquois. He's cautious about his connection to the movement, though. "I'm a breed," he says. "These people are all blood. I don't want to be wapping someone else's flap."

IBERTSO

wagging someone else's flag." When you ask about the guitars, fatigue creeps into his voice. "Yeah, I've got guitars at home, I've got guitars upstairs, you know, a guitar here, a guitar there." But he keeps his favorites here: the Stratocaster he had bronzed for *The Last Waltz*; a rare double-necked Gibson guitar-mandolin; and the old Broadcaster he picked up before the Band's '74 tour with Dylan. Ultimately, the paradox is too obvious to go unspoken: How is it that a man whose

Ultimately, the paradox is too obvious to go unspoken: How is it that a man whose songs are so rooted in the earth finds asylum in a windowless box in the middle of a sprawling, synthetic city? But he'll let you push him only so far before his candor wins out again and he brings the whole conceit crashing down. For the greatest stimulus to his writing is not the paintings, nor the guitars, nor the aura of musicians past, but the four walls themselves, an inescapable reminder of the mission that brings him here. "It has nothing to do with atmosphere," he finally says. "It has only to do with my imagination." And for all your trouble, could you have expected anything else? **T** 



LOS ANGELES TIMES/CALENDAR SUNDAY, SEPTEMBER 18, 198 Robbie Robertson is back on the screen as a '60s rock icon who dropped out and returns to find the "scene" radically changed in "In-somnia," to film in NYC in early 1989. David Fincher, a hot video director, makes his big-screen debut in the Steve De Jarnett-scripted musical. Martin Scorsese is executive producing with producers Jon Taplan and Nick Wechsler.



The soundrack is a multi-artist, multi-format compilation that should prove extremely successful during the gift-giving season. The first single and 'rideo is Al Green & Annie Lennox's reworking of Jackle DeShannon's "Put A Litle Love In Your Heart." Other songs on the LP include: Mark Lennon's R&B-ish "A Wonderful Life"; a gospel recording by new A&M Signing New Voices Of Freedom en-titled "Sveetest Thing" (which was penned by U2); Dan Hartman & Denise Lopez duet on the dance tune "The Love You Take"; rapper Kool Moe Dee's "Get Up And Dance"; Miles Davis, Larry Carlton, David Sanborn & Paul Shaffer's collabora-tive "We Three Kings Of Orient Are"; Kobbie Robertson's "Christmas Must Be Tonight"; Buster Poindexter's Femake of Van Morrison's "Brown Eyed Girl"; and Natalle Cole delivers a toreathtaking reading of "The Christmas Song." he timeless standard immortal-Ized by her father, the late Nat King Gel ized by her father, the late Nat King Cole. Cash Box November 12, 1988

**ROBBIE ROBERTSON** 

UP CLOSE

MCA

NETWORK

MAR. 7-13, 1988 SIDE 4 STEREO



**Robbie Robertson** Christmas Must Be Tonight



BILLBOARD MARCH 5, 1988

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local stations have option of broadcast time and dates.

Mar. 7-13, Robbie Robertson With Rick Danko, Garth Hudson And Eric Clapton, Up-Close, MCA Radio Network, 90 minutes.



Tuesday, September 20, 1988, Showtime airing video tribute to Woody Guthrie, Leadbelly to Woody Guthrie, Leadbelly To go along with the just re-leased album, Showtime has pro-duced an inspired video tribute to the folk legends, featuring perfor-mances by and interviews with Bruce Springsteen, U2, Pete See-ger, Arlo Guthrie, Little Richard and John Cougar Mellencamp, among others. "The All-Star Tribute to Woody Guthrie and Leadbelly" premiered Saturday with addi-tional playdates today, Sept. 26, 30 and Oct. 9 and 11. Robbie Robertson is the narrator.











WE'RE THE CANADIAN BAND - At the Juno Awards ceremony held last week in Toronto, the three surviving Canadian members of the Band were inducted into the organization's Hall Of Fame (redblooded American Levon Helm sent a video acceptance). Pictured (I-r) are Garth Hudson, Rick Danko, and Robbie Robertson

# Entertainment

Winnipeg Free Press Monday, March 13, 1989 Page 16

# **Three Junos** for Robertson Blue Rodeo, Lang win awards

TORONTO (CP) — Veteran rocker Rob-bie Robertson was honored for both his past and present at the 1989 Juno Awards yes-terday as he was inducted into the hall of fame with his legendary former group The Band and won three trophies for his new duet with the late Roy Orbison of the bluesy control to the sall of the sall of the sall of the sall of the with the late Roy Orbison of the bluesy control to the sall of the with the late Roy Orbison of the bluesy control to the sall of the solo career.

solo career. But the earthy musician had to share the spotlight at the 18th annual Junos with such musical upstarts as Blue Rodeo — a jazzi-fied country band from Toronto — and K.D. Lang, the torch-and-twang queen from Con-mer Allio sort, Alta.

bertson won the night's top honor, best album, for his gritty, self-named debut record that has sold more than 200,000 copies in Canada.

opies in Canada. He was also named best male vocalist and shared the best producer prize with Daniel Lanois. And with his former folk-rock partners in

The Band — Garth Hudson, Rick Danko, Levon Helm and the late Richard Manuel — Robertson was also named to the Juno hall of fa

"It's good to come home on occasions like this," Robertson said. "It was a great honor to work with these guys all those years and, I don't know, this just kind of makes it all feel each " el go

The Band members received a pair of **ing, warm** ovations from the audience, and **finished** the show with a rousing rendition of **The** Weight, one of their most cherished

But for sheer emotion, nobody could top But for sneer emotion, noncody could top Lang, Her performance of Crying was the most heartfelt number of the night, and later — when she accepted her Juno as female vocalist of the year — she broke down in tears before she could articulate her thanks to her mother, sitting in the audience

After she collected herself, she said: "I eel like Wayne Gretzky when he got trad-

Albums eligible for the awards, honoring Anouns engine for the awards, honoring excellence in Canadian music, were re-leased between January 1987 and December 1986 — but members of the Canadian Acad-emy of Recording Arts and Sciences tended to vote for musicians who are currently

Blue Rodeo, for example --- which was and best group and also won best single and best video prizes for its ballad Try --will release its eagerly-awaited second

duet with the late Roy Orbison of the Diuesy Crying, and she's won praise in Nashville for her breakthrough Shadowland album. It was her second win in a row in the country female category over Anne Mur-ray, who previously had a strangleholo the prize for seven straight years. In the best female vocalist category, Lang won over Cape Breton songbird Rita MacNell, who was also shut out in the best olbum and best composer races

are partly named.

They were finally named Juno - pro-ounced the same as Juneau - after the chief Roman goddess.

The awards, broadcast live on CBC-TV, were held at Toronto's cavernous O'Keefe Centre, with the stage transformed into a hip, downtown rooftop.

MacNeil, who was also shut out in the best album and best composer races. The evening's other big loser was Glass Tiger, which failed to woo the academy with the glossy pop of its Diamond Sun album. It lost in the key categories of best single, best album and best group. Music fans, though, showed their appre-ciation of the slick Newmarket, Ont. group by giving it the people's choice award — entertainer of the year. A special lifetime achievement award was given to CBC President Pierre Juneau, the father of Canadian content regulations and the man for whom the music awards are partly named.

Null 1

the same category. The group has argued that the two styles of music have little in common and should be honored separate-

One of the evening's surprise winners was Tom Cochrane, the burly rocker from Lynn Lake, who was named best composer. He triumphed over such stalwarts as Jim Vallance and David Foster on the strength of his hard-driving songs on his recent Victory Day

In the best newcomer categories --- which

in recent years have featured many performers who have been around for years

tormers who have been around for years — newcomers actually won. Regina guitarist Colin James was named most promising male vocalist while Mon-treal rocker Sass Jordan was chosen most promising female vocalist. Best new group was Toronto's Barney Bentail and the Legendary Hearts. Lo counter music Murrae Mel auchlan

In country music, Murray McLauchlan was chosen best male vocalist and Family Brown again won best group

Lang: torch and twang gueen

# Winners of 1989 Juno Awards listed

TORONTO (CP) — The following are the winners of the 1989 Juno Awards presented yesterday for excellence in Canadian

Best Album: Robbie Robertson, Robbie Robertson

est Single: Blue Bodeo, Try Best selling International Album: Various artists, Dirty Dancing soundtrack

Best-selling International Single: M.A.R.R.S., Pump Up the Volume Best Female Vocalist: K.D. Lang

Best Female Vocalist: K.D. Lang Best Male Vocalist: Robie Robertson Best Group: Blue Rodeo Best Composer: Tom Cochrane Best Instrumental Artist: David Foster Best Country Female Vocalist: K.D.

Best Country Male Vocalist: Murray

McLauchlan Best Country Group: Family Brown Most Promising Female Vocalist: Sass

lordar Most Promising Male Vocalist: Colin

Most Promising Group: Barney Bentali and the Legendary Hearts

Best Jazz Album: The Hugh Fraser Quin-

tet, Looking Up Best Rhythm and Blues-Soul Record-

Best Hnythm and Blues-Soul Record-ing: Erroll Star, Angel Best, Reggae-Calypso Recording: Lillian Allen, Conditions Critical Best Roots-Traditional Album: The Amos Garrett-Doug Sahm-Gene Taylor Band, The Return of the Formily Brothers Best Children's Album: Tie: Fred Penner, Fred Penner's Place: Concie Koldre and

Fred Penner's Place; Connie Kaldor and Carmen Campagne, Lullaby Berceuse Best Classical Album: Solo or Cham-

ber Ensemble: Ofra Harnoy, Schubert: Arpeggione Sonata Best Classical Album: Large Ensemble

or Solo with Large Ensemble: Orchestre Symphonique de Montreal conducted by Charles Dutoit, Bartok: Concerto for Or-chestra, Music for Strings, Percussion

and Celesta Best Classical Composition: Alexina Louie, Songs of Paradise Best Video: Blue Rodeo and Michael

Best Album Design: Hugh Syme, Levity (Ian Thomas) Best Producer: Daniel Lanois and Robbie

Robertson Best Recording Engineer: Mike Fraser Hall of Fame Award: The Band

Lifetime Achievement Award: Pierre Ju-Walt Grealis Special Achievement Award:





Outside the performance hall, about a dozen members of the Black Music Asso-ciation of Canada gathered to protest the lumping together of reggae and calypso in Entertainer of the Year: Glass Tiger

## MONDAY, MARCH 13, 1989

TV LISTINGS/A14

# Arts/Entertainment

THE OTTAWA CITIZEN

PAGES A13-A15

The stars were out at '89 Juno Awards

Robbie Robertson and Blue Rodeo grab three awards each as Canada honored its best

## By Greg Barr Citizen staff writer

TORONTO - Hall of Fame ar-TORONTO - Hall of Fame ar-tists are supposed to talk about the old days, how they're glad to have contributed something to the music industry. But veteran Toronto singer and

But veteran Toronto singer and guitarist Robbie Robertson, a member of the famous 1960s rock group The Band, surprised the pundits by winning three Juno Awards Sunday for the music he's creating in the 1980s. Robertson, who now spends most of his time in the United States, was named best male vo-calist, beating a strong field in-cluding Bruce Cockburn and Neil Young, for his critically-ac

cluding Bruce Cockburn and Neil Young, for his critically-ac-claimed self-titled solo album re-leased in 1988. He also shared producer of the year award with fellow Canadian Daniel Lanois for the work on two tracks from the record

Even more surprising, however, was Robertson's win over favorite Blue Rodeo in the album of the

Blue Rodeo in the album of the year category. "Thanks Canada, for making me feel like this," Robertson said when accepting the award. Still, Blue Rodeo, who had the most nominations of any other act, with six, didn't come away empty handed. They beat co-fa-vorite Tom Cochrane and Red Bider to roue in the groun of year Rider to rope in the group of year award. What's more, they won award, what's more, they won best single and best video for the song *Try* from their successful *Outskirts* album. Michael Buckley

directed the video. Cochrane came away with com-poser of the year honors, for his work on his hot-selling *Victory* Day album.

Work out us how seeming the fail of the failed of the fail selected southern Ontario pop selected southern Ontario pop band Glass Tiger as entertainers of the year. They were chosen by fans — particularly teens in this case — balloting across the coun-try. Country singer k.d. lang was the other favorite in this catego-

"Thanks to all the people who promote music in a positive



**Robbie Robertson** Thanks Canada

sense," said the band's Scottish-born vocalist Alan Frew. "There was tough competition in this cat-egory. I didn't think we'd get it." Crinolined country singer lang, the only Canadian to take home a Grammy Award in Los Angeles in February, won both Juno Awards in the two categories she was ex-pected to sweep, best female vo-calist and country female vocalist of the year. It was the second year in a row she won the coun-try award. Choking back tears when ac-cepting the female vocalist

Choking back tears when ac-cepting the female vocalist award, lang was forced to pause and collect herself. "What I'm and collect herself. "What I'm trying to say is that Roy deserves part of this," she said, referring to her duet with the late Roy Or-bison on *Crying*, the performance that won lang the Grammy Award. Award.

Award. The Ottawa area produced one major winner, with the Family Brown taking top honors in the best country duo or group catego-ry. Murray McLauchlan said he was surprised that he was chosen

top male country artist, consider-ing veteran country singer Ian Tyson was also nominated.

Tyson was also nominated. The most emotional moment came when The Band won the Hall of Fame Award, following in the footsteps of previous winners the Guess Who and Gord Light-foot. The famous 1960s rock band, which split up after making The Last Waltz concert film in 1976, was best known for its association with Bob Dylan, and for songs such as Cripple Creek, The Weight and Chest Fever.

After Robertson, Garth Hudson and Rick Danko accepted the award, Robertson asked Paula and Josh Manuel, the two children of band member Richard Manuel, who committed suicide in 1986, to come up and accept an big behalf come up and accept on his behalf. The fifth member and only Amerdrummer Levon Helm, was una-ble to attend the ceremonies.

Robertson said it was "good to come home on these occasions. It was a great honor to work with these guys all these years." At a post-ceremony press conference, Robertson said anything was pos-sible when asked about a possible reunion of The Band.

reunion of The Band. Barney Bentall and The Leg-endary Hearts, who performed a concert in Ottawa at Barrymore's Saturday before heading to Toron-to for the Junos, were named most promising group. As expec-ted, Montreal pop singer Sass Jor-dan, a former backup singer with The Box, was named most prom-ising female vocalist.

Regina blues/rock guitarist Co-

Regina blues/rock guitarist Co-lin James was named most prom-ising male vocalist. In the international category, M.A.R.R.S. were surprise winners in the best single category, for their dance tracks hit Pump Up The Values and Future and but back The Volume, and Irish rock band U2 captured international enter-tainer of the year honors.

It was evident that Canadians were hooked when they saw actor Patrick Swayze wiggle his body in the film *Dirty Dancing*. Based on sales, the soundtrack record from the film was named top interna-tional album.

# And the winners are . . .

TORONTO (CP) — The fol-lowing are the winners of the 1989 Juno Awards presented Sunday for excellence in Cana-dian music Entertainer of the Year:

Glass Tiger Best Album: Robbie Robertson, Robbie Robertson

Best Single: Blue Rodeo, Try

International Entertainer of the Year: U2

Best Female Vocalist:

Best Country Female Vocalist: k.d. lang

Best Country Male Vocalist: Murray McLauchlan Best Country Group: Family Brown

Most Promising Female Vocalist: Sass Jordan Most Promising Male Vocalist:

Colin James

Most Promising Group: Barney Bentall and the Legendary Hearts

Best Jazz Album: The Hugh Fraser Quintet, Looking Up

Best Rhythm and Blues-Soul Recording: Erroll Starr, Angel

Best Reggae-Calypso Recording: Lillian Allen, Conditions Critical

**Best Roots-Traditional** Album: The Amos Garrett-Doug Sahm-Gene Taylor Band, The Return of the Formily Brothers

Best Children's Album: Tie: Fred Penner, Fred Penner's Place; Connie Kaldor and Carmen Campagne, Lullaby Berceuse

Best Classical Album: Solo or Chamber Ensemble: Ofra Harnoy, Schubert: Arpeggione Sonata

Best Classical Album: Best Classical Album: Large Ensemble or Solo with Large Ensemble: Orchestrs Symphonique de Montréal conducted by Charles Dutoit, Bartok: Concerto for Orchestra, Music for Strings, Percussion and Celesta Celesta Best Classical Composition:

Alexina Louie, Songs of Paradise

**Best Video:** Blue Rodeo and Michael Buckley, Try Best Album Design: Hugh Syme, Levity (lan Thomas)

Best Producer: Daniel Lanois and Robbie Robertson **Best Recording** Engineer: Mike Fraser

Hall of Fame Award: The Band

Lifetime Achievement Award: Pierre Juneau

Walt Grealis Special Achievement Award: Sam Sniderman

# ENTERTAINMENT

MONDAY, MARCH 13, 1989

**Editor: Susan Scott** 

Calgary Herald -

# Musicians show funny side — most by accident

### **By James Muretich**

And now, ladies and gentle-man, here are some of the win-ners and losers not honored at Sunday night's Juno Awards.

Buthay hight s outo Awards. Best Ben Johnson Wise-crack: This goes to Ofra Har-noy, winner of the Best Classi-cal Album Solo Or Chamber Ensemble Juno, who accepted her award by saying: "By the way, I didn't take any ste-roids."

Worst Class Clown: To Andre-Phillippe Gagnon who maintained the longstanding Juno tradition of hiring the

most irritating, non-musical Canadian to make silly jokes all night long. And we thought Howie Mandel's tasteless rou-tine as a Juno host could never be topped.

be topped. Most Touching Moment: The Band's Robbie Robertson once again showed what a class act he is when he called the children of the late Richard Manuel upon stage to share in The Band's being inducted into the Juno Hall Of Fame. Ma-nuel committed suicide several years ago. Said Paula Manuel: "Thanks to The Band for their music that allows my father to live forever."

Best Basic Black Wardrobe: The nominees were too numer-ous to mention, but it's a tic ber of the server of the server between Barney Bentall, fom Cohrane, Sass Jordan, bobie Robertson and Denise bohlon who proved that black bohlon who proved that

Jordan who, after winning Best R&B/Soul Recording, said: "I hate this competition stuff. I think it's disgusting." Best Political Comment: This honor goes to Australia's Growded House who, during their live performance of I Feel Possessed, changed the back-ground chorus to "free James Brow." Best Calgary Connection:

Brown." Best Calgary Connection: No Calgarians won a Juno. However, Vancouver's Barney Bentall did say thanks to local CBS promo man Murray Strang when accepting the award for the Most Promising Group category for his band

Worst Grammar: The avun-cular Ronnie Hawkins, when introducing The Band, looked the camera in the eye and said: "I knew'd them purdy well."

Rest New Band: This goes Best New Band: This goes to the group of guys in coal miner outfits who backed up Rita MacNeil during her live song. Hey, if the Gypsy Kings can be a big hit, why not these guys?

Best Commercial: The CBC network managed to run the

<text>

The Legendary Hearts. Strang worked his heart out helping Bentall's debut disc off the ground in Alberta.

Best-selling International Album: Various artists, Dirty Dancing soundtrack **Best-selling** International Single: M.A.R.R.S., Pump Up the Volume

> k.d. lang Best Male Vocalist: Robbie Robertson

Best Group: Blue Rodeo

Best Composer: Tom Cochrane

**Best Instrumental** Artist: David Foster

BRANDON SUN, Monday, March 13, 1989 ENTERTAINMENT 15

# **Robertson dominates Juno Awards**

By MARK BASTIEN TORONTO (CP) — Veteran rocker Robbie Robertson took home the most hardware but quirky K.D. Lang stole the most hearts at the Juno Awards on Sun-

quirky R.D. Laing sole the set hearts at the Juno Awards on Sun-day. The boyish country crooner from Consort, Alta., won a standing ovation from an appreciative crowd for her searing rendition of Crying and later broke down in tears as she accepted her Juno for female vocalist of the year. "I feel like Wayne Gretzky when he got traded," Lang said after pulling herself together. Lang also won the Juno for best country female vocalist and last month she won a Grammy Award for a duet of Crying with the late Roy Orbison. Her album Shadowland has won Lang fans from Nashville to New-foundland.

Lang tans from Assivine to row-foundiand. "You know, winners come and go," Lang said backstage after her wins. "And I'm glad to be winning something now." "That sentiment was echoed by many other recipients of accolades from the Canadian Academy of Re-cording Arts and Sciences at the 18th annual Juno Awards, which honor excellence in Canadian môsic. mosic

missic. Robertson, a former member of The Band, won the top prize of the night, best album, for his earthy self-named debut record. He was also chosen male vocal-ist of the year and shared best producer honors with Daniel Lanois. Of the 31 awards given out at

this year's Junos, about half were announced during the live telecast on CBC-TV from Toronto's O'Keefe Centre. Although Quebec impressionist Andre-Philippe Gagnon was a spirited and sometimes funny host, the event was dogged by dull ac-ceptance speeches and lacklustre



**ROBERTSON:** Juno king performances that helped drag it a half-hour over its scheduled two-

half-hour over its scheduled two-hour length. Two culprits of the ennui-induc-ing show were the gloomy rootop set and photography that relied on annoying diagonal shots to make the live performances look more "rock 'n' roll." Outside the hall, there was a different kind of trouble.

About a dozen members of the Black Music Association of Canada protested the lumping together of reggae and calypso in the same Juno category. The group has argued the two types of music are distinct and should be honored sep-arately.

fame. Danko, Hudson and Robertson joined the jazzy country boys of Blue Rodeo at the end of the show for a roof-raising rendition of The Weight, one of their best-loved songs

for a root-raising refidition of the Weight, one of their best-loved songs. Backstage, Robertson hinted that Blue Rodeo — named best group and whose ballad Try won Junos for best single and best video — might be The Band of the future. "I kind of like the way these guys Blue Rodeo are continuing the legacy," he said. The Toronto group's five urban cowboys have been lassoing awards from every direction for their debut album Outskirts. Their eagerly-awaited follow-up record will be released later this month. Although this year's Junos actu-aly celebrated two years of Can-adian music — records released between January 1987 and Decem-ber 1988 were eligible — voters tended to give the prizes to artists currently making a splasb. Anne Murray, for example, who

years, lost in both her categories to Lang. And the studio-perfect music of

Lang. And the studio-perfect music of Glass Tiger — which lost in the key categories of best album, best single and best group — was re-piected in favor of the looser, grit-tier sound of Blue Rodeo and Rob-ertson. Fans, though, rewarded the Newmarket, Ont, band with enter-tainer of the year honors, a popu-larity prize decided through voting by music lovers. A surprise winner — but a popu-lar one — was burly Tom Cochrane, who was named best composer over such heady compe-tition as David Foster and Jim Vallance. Foster, an acclaimed pianist and producer, won best in-strumentalist honors. Murray McLauchlan was chosen best country male vocalist for the fourth time while best country group was The Family Brown.

for the fourth time while best country group was The Family Brown. Montreal rocker Sass Jordan won the Juno for most promising female vocalist while Regina guitarist Colin James was deemed most promising male vocalist. Best new group was Toronto's Barney Bentall and the Legendary Hearts. Classical music prizes went to L'Orchestre Symphonique de Mon-treal for a Bartok recording, cellist Ofra Harnoy for Schubert's Arpeg-gione Sonata and composer Alex-ina Louie for Songs of Paradise. Fred Penner's Place shared the prize for best children's recording with Lullaby Berceuse, a soothing collection of bedtime songs by Con-nie Kaldor and Carmen Campagne.



WINS HEARTS: Torch-and-twang queen K.D. Lang discusses her female vocalist award at the Juno Awards Sunday.













Canadian music legend Robbie Robertson surprised everyone when he joined Colin Linden and The Band members Rick Danko and Garth Hudson onstage at the Horseshoe on March 13, 1989.



Anne Murray, for example, who has had a disappointing past few

distinct and should be honored sep-arately. The group did not try to disrupt the awards ceremony. Robertson and the other former members of The Band — Rick Danko, Garth Hudson, Levon Helm and the late Richard Manuel — were inducted into the Juno hall of fame. Danko, Hudson and Robertson









Ronnie Hawkins is a living music legend the rompin', stompin' good ol' boy John Lennon used to call "Sir Ronnie". He discovered Robbie Robertson, and played with all the greats, including Elvis Presley, Bob Dylan, and Jerry Lee Lewis. In RONNIE HAWKINS: LAST OF THE GOOD OL' BOYS, the Hawk teams up with music critic Peter Goddard for the lively life story of Canada's all-time king of rock 'n' roll.



## RPM - May 15 - 20, 1989 Hawkins and Helm rock for "all-star" reunion

Billed as an "All-Star Hawks Reunion", The Deer Park Inn in Stouffville (north of Toronto) was jammed with fans of Ronnie Hawkins and Levon Helm as the pair, backed by the All-Star Hawks, "rocked" the night away (April 20), the first of a three night reunion. The Deer Park Inn has become the Toronto base for Hawkins and his Hawks and is now one of the most popular dinner/dancing clubs in the Toronto market. Quite often the audiences will be treated to surprise appearances by friends of the Hawk, including Bo Diddley, The Good Brothers, J.K. Gulley and others.

April 20th was special for Hawkins. He shared the stage with his longtime friend Levon Helm, a rare appearance by this original member of The Band. Helm was the first drummer Hawkins hired when he came to Canada, back in the late fifties, and he was there when Hawkins put together a group of musicians, Robbie Robertson, Garth



Ronnie Hawkins presents Levon Helm with his Juno Hall of Fame Award, but Helm only has eyes for award keeper Gloria Enright.

Hudson, Rick Danko and Richard Manuel, who later went out on their own to become The Band.

The Band disbanded in 1976 after The Last Waltz and Helm moved into the film business, his most notable role being that as Patsy Cline's dad in The Coal Miner's Daughter. He still performs as a musician and, in the past, has gone out with The Band on various reunion tours.

The Band was inducted into the Juno Hall Of Fame this year, but Helm was unable to attend. Hawkins, however, talked him into coming to Toronto for a guest appearance at the Deer Park Inn. It was an added and very pleasant surprise for both Helm and the audience when Hawkins presented him with his Hall Of Fame award.

Hawk fever mounted as the hours went by, with the audience packing the dance floor until the early hours of the morning. Backing Hawkins and Helm were The All-Star Hawks: Terry Danko (bass), Robin Hawkins (lead guitar), Dave Murphy (keyboards), Gerry Baird (drums), Paul Irvine (sax and flute), Rick Morrison (sax), Pete Jeffrey (trumpet), Stan Szelest (keyboards), and Jimmy Weider (lead guitar). As the Deer Park Inn's new owner, Diane Proulx, put it, "I've seen some great nights here since Ronnie took over the stage, but this reunion had to be seen to be believed . . . an incredible happening for our club."

RPM - March 6 - 11, 1989

Band's Kingdom Come released by Capitol

Capitol-EMI has released the double CD, double cassette package of The Band - To Kingdom Come (The Definitive Collection). The collection contains 31 tracks, re-mastered for this re-issue by Robbie Robertson. As a bonus, there are three previously unreleased tracks, plus a flip side to a single which never appeared on long play format format

format. The liner notes were written by Rob Bowman, Grammy nominee last year for The Otis Redding Story. As well, there are recent interviews with Robertson, Rick Danko, Garth Hudson and the Band's first producer, Simon.

The release is timely in view of the Band being inducted into this year's Juno Hall Of Fame (March 12).

DOUBLE-CD ANTHOLOGY chronicling the Band's colorful history entitled To Kingdom Come is being readied by Capitol of Canada for North American release this summer. Thanks largely to group leader Robbie Robertson's involvement, Capitol has been able to locate master tapes for most of the set's planned thirty-one tracks. (Most of the group's other Capitol CDs are not taken from first-generation tapes.) "These are the flat originals, not LP-equalized tapes," says project producer Rob Bowman, who was nominated for a Grammy for last year's excellent three-CD set The Otis Redding Story, on Atlantic. Another source says this will be the first time the Band's tapes have been digitally remastered to Robertson's satisfaction. In addition, Robertson helped select the set's repertoire, insisting on the inclusion of "Tears of Rage" and "The River Hymn" in the final line-

up. Bowman plans an extensive 13,000-word essay in the accompanying booklet and has spent several hours with Band members Rick Danko and Garth Hudson and original group producer John Simon in preparing it. Besides all the bestknown tunes and a few obscurities like the studio version of "Get Up Jake" (once a Band B

side), the set will include a few unreleased live chestnuts from the Band's touring days. The Four Tops' "Loving You Is Sweeter Than Ever" was a group favorite in concert from the early days until the very end, and a version of Chuck Berry's "Back to Memphis" appears from the summer of 1973. Sad-ly, most of the Band's multitrack studio session outtakes were the victims of a Capitol Records housecleaning some years back. There is no vinyl version of To Kingdom Come planned.



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ROLLING STONE, JUNE 15TH, 1989 .

RETRO FEVER: In a smart move, Capitol enlisted Robbie Robertson to select the 31 tracks for its retrospec tive package on the Band. The set. To Kingdom Come, the Definitive Collection, contains three unreleased tracks covers of the Four Tops' "Lovin' You Is Sweeter Than Ever" and Chuck Berry's "Back to Memphis" and an original called "Endless Highway." The bad news is it won't be available till Sept. 13.... CASH BOX MAGAZINE JULY 15, 1989

Friday, October 6, 1989

CD CORNER

Los Angeles Times

## The Band: Acclaimed Rock at a Lower Price

By ROBERT HILBURN, Times Pop Music Critic

O ne reason the compact disc boom has been such a com-mercial bonanza for the re-cord industry is that CD enthusi-asts-excited by the format's superior sound quality and other features-have spent millions of dollars buying albums that they already had in vinyl or cassette. This resurgence of catalogue items was pure profit for record companies because there was none of the risk involved in re-releasing

companies because there was none of the risk involved in re-releasing albums that there is in signing and developing new talent. But how does a company keep the catalogue revenue flowing after most of the choice product from the vaults has already been issued in CD? An answer is the "special edi-

An answer is the "special edi-on"-a definitive look at an arttion' ist's career that might tempt both collectors and fans who don't want to buy an artist's entire catalogue, but would like a tasteful overview.

The problem with some of these overviews—including David Bow beer version of the second sec

is a practical alternative: a less ambitious package (just two discs instead of the three in the Stones and Bowie sets, and regular pack-aging instead of an actual box) and a lower price tag. The album-just released by Capitol Records-is expected to retail for less than \$25, yet it offers a satisfying introduc-tion to one of the half-dozen most acclaimed bands ever in North American rock.

acciamed bands ever in North American rock. The quintet—featuring Robbie Robertson, Rick Danko, Levon Helm, Richard Manuel and Garth Hudson—gained national attention in the late-'60s for its work with Beb Duber But it distinguished Bob Dylan. But it distinguished itself with its own series of albums, itself with its own series of albums, including two works—"Music From Big Pink" in 1968 and "The Band" in 1969—that were declared in 1967 by Rolling Stone magazine to be among the 50 best rock albums ever made. About the 1969 album, which was rated No. 19 on the list, the magazine noted, "As simple as a Chuck Berry riff, yet as rich and complex as history itself, this al-bum is nothing less than a master-



Capitol collection of The Band is due in the stores next week.

piece of electric folklore. Its 12 songs ... are like excerpts from America's frontier chronicles, dra-matic cameos of pioneer triumph and tribulation struck by rock &

roll lightning." The new collection acknowledg-es the significance of the two albums by including 11 songs from

them on "To Kingdom Come"— along with 17 other tunes from the Band's five other studio collections.

BETTER LATE THAN . . .: Re-BETTER LATE THAN. . . : Re-prise Records has finally released in this country "Street Life," a retrospective of the best known material by Bryan Ferry and Roxy Music. The album, which has been available in England for more than available in England for more than two years, contains 20 songs and runs 74 minutes. A two-record vinyl set that fits on a single CD disc, "Street Life" is especially welcome because there has been so little Roxy Music material available on CD in this country. Ferry's solo material is stylish, but his work with Roxy Music is even more involving because the best selections (including "Love Is the Drug" and "More Than This") combine Ferry's sentimental ro-

combine Ferry's sentimental ro-manticism and the somewhat stark, sophisticated textures supplied by his band mates.





# The Band: They just don't make them like this anymore

### JOHN MILWARD Knight-Ridder Wire

PHILADELPHIA - The reissue boom that's accompanied the rise of the compact disc can make a veteran rock fan feel like an old veteran rock fan feel like an old codger. For instance, it's darn near impossible to sink your teeth into To Kingdom Come, Capitol's retrospective of The Band, without uttering a cliche like, "Boy, they don't make rec-ords like this anymore." They rarely did. The Band's first two albums, Music From Big Pink and The Band, wholly de-serve that most abused of critical characterizations: classic. The songs were fully realized origi-nals that told tales of myth, mys-tery and history. Not to mention

songs were miny rearries or my framework of the set of of the set

emerge fully formed, timeless. In 1968, *Big Pink* stuck out of the rock 'n' roll mainstream — which 1968, Big Pink stuck out of the rock in roll mainstream — which was then, as they used to say, pretty far out — like a tent next to a geodesic dome. From the photo of the goofy pink ranch house that gave the album its name to the family portrait that graced its gatefold. The Band placed its gatefold. The Band place at the gatefold and state state and tradition at a time when the generation gap was a given and children were presum-ing to rewrite the lessons of history.

### NO GREEN ROOKIES

The Band hit with such imme-diacy because, far from being green rookies, the musicians had green rookies, the musicians had been playing together for seven years before the release of Big Pink. During the group's gesta-tion, two bandleaders served as mentors: rockabilly singer Ronnie Hawkins and Bob Dylan. The musicians met as members of Hawkins backing group, the Hawks - four Canadians (guitarist Robertson, bassist

THE SUNDAY STAR-LEDGER

RECORDINGS

Band anthology

not definitive,

but worthwhile

December 31; 1985

Rick Danko, pianist Richard Manuel and multi-instrumentalist Garth Hudson) and one good old boy from Arkansas (drummer Levon Helm). In the mid-'60s, with the exception of Helm, they backed Dylan on his first tumul-tuous tours with a rock 'n' roll tuous tours with a rock 'n' roll band. Hawkins showed them the satis-

Hawkins showed them the satis-faction of sweating up a road-house with rootsy rock 'n' roll; Dylan gave them the vision to stir the mind as well as the groin. By 1967, when they followed Dylan, who was recuperating from a motorcycle accident, to Woodstock, N.Y., The Band had played everywhere from funky barrooms to frenetic concert halls. And it was in this splendid isolation, freed from the rigors of the rock life, that they created music that stood outside of the time in which it was made.

### BASEMENT TAPES

The process was organic and can be heard on *The Basement Tapes* (Columbia), the splendid collection of loose sessions be-tween Dylan and The Band that was ultimately released in 1975. The Band was certainly influenc-ed by its tenure with Dylan (it would record and tour with Dylan

ed by its tenure with Dylan (it would record and tour with Dylan once more in the mid-70s), but also quite different. In the essay that accompanies To *Kingdom Come* (available only on a two-CD set), Robertson re-called the conception of The Band's original sound. "Tve been harping on Bob Dylan, on every-body about this sound, and I don't mean electronic trick sounds," he said. "All of that plays a part, but there's a vibe to certain records, a quality, wheth-er it's a Motown thing or a Sun Records thing or a Phil Spector ching. (Dylan) was saying, "Who cares about that? I'm only inter-ested in the lyrics." Well, that's not the way I felt about it at all. I wanted to discover the sound of The Band."

The Band was blessed with ex-The Band was blessed with ex-emplary vocalists, but unlike oth-er vocal-rich rock bands from the Beatles to the Beach Boys, the group didn't seek a homogenized blend so much as a mix that accentuated the differences. The compilation's selections from *Big Pink* showcase The Band's pri-mary vocal personalities, with Helm (*Chest Fever*) singing with

The songs were fully realized originals that told tales of myth, mystery and history. Not to mention sex. And The Band rendered these tunes with performances that had such grace and unity as to bind the musicians to these notes and words like a baby sucking at its mother's breast. The Band didn't

just play these songs, it became these songs.

an authoratative snap that

an authoratative snap that matched his drumming style, Danko (Long Black Veil) favoring a folk-based approach and Manuel (Tears of Rage) wearing his emotions in his quiv-ering tones. Not surprisingly, their harmonies were all juiting elbows, with Heim securing the bottom, Danko holding down the middle and Manuel floating on top in a resonant falsetto. The Band put equal distinction into its instrumental work, with Hudson's organ (and later horn parts) exemplifying this subtlety, and replacing scratchy old rec-ords with carefully remastered compact discs brings these mo-ments back to vivid life. Listen, for instance, to Helm on I Shall Be Released — he got that riffling drum roll by flipping over his instrument and strumming the actual snares. And dig Robertson's guitar solo on King Harvest (Has Surely Come), not-ing that the performance is not Harvest (Has Surely Come), not-ing that the performance is not

only remarkable for its simple only remarkable for its simple eloquence, but also for the fact that within The Band's reper-toire, Robertson ignored rock convention by only rarely indulg-ing in a solo.

ing in a solo. The songs on *Big Pink*, some of the written or co-written with Dylan, were stunning, but it wasn't until the group's second album, *The Band*, that Robertson truly matured as a songwriter. Part of this was due to his switch from the religious imagery of *Big Pink* toward historically based myths, a change that reached its apogee with *The Night They Drove Old Dixie Down*. Here, Helm, whose instinctive feel for the South was further revealed wanther, gave vivid life to Civil War veteran Virgil Caine. Other songs, like *Up on Crippie Creek or Unfaithful Servants*, similarly felt more like obscure gems from

written tunes by a contemporary rock star.

## BACK TO EARTH

BACK TO EARTH The Band never again reached the sustained heights of these two great music, and To Kingdom Come makes all the right choices from both the good albums (Stage Fright, Cahoots, Northern Light, Southern Cross) and the resser entries (Mondog Matinee, Islands). The group also record-ed a splendid live album, Rock of Ages, with horn arrangement by New Orleans wizard Allen Toussaint. (The double-record Rock of Ages, originally released by Capitol in abbreviated form on a single CD, will reappear early next year on a complete double set. Around that time, Capitol will full in the missing CDs from the group's catalogue.)

the group's catalogue.) Born of the road, The Band call-ed it quits with a 1976 concert called *The Last Waltz*, subse-quently released as a triple-album and state-of-the-art con-cert film by Martin Scorsese. The plan was to continue as a record-ing unit, but that never happen-ed, as members went off to solo projects that never came close to equaling their work as a unit. But in truth, The Band, which

didn't tour as such until the re-lease of its second album, was never the same once it assumed the record-and-tour regimen of the typical rock group. Make no mistake, The Band was a great live band, but having left the hothouse atmosphere that pro-duced the first two records, Robertson only rarely struck such singular compositions, and his cohorts evoked but rarely captured the intricate interplay that had been there in the beginning. beginning. While The Band never achieved

While The Band never achieved the sustained brilliance of *Big Pink* and *The Band*, these musi-cians also never gave off the scent of careerists looking for the next big hit. They were grown men who had climbed the moun-tain together, snoken to the gods tain together, spoken to the gods and returned to the valley where and returned to the valley where they once more became mortal. True to the aching pain in his voice, Manuel eventually hanged himself. On his debut solo album, *Robbie Robertson*, Manuel's old crony wrote his epitaph, *Fallen Angel*. To Kingdom Come tells the story of how five individuals became something greater without losing the singular light in each of their eyes. That unusual feat produced rock for the ages.

eyes. That unusua rock for the ages.

Monday, October 23, 1989 The Arizona Republic B5

## **Band's timeless music** continues to touch soul of American rock

## By Salvatore Caputo

The Arizona Republic M that is outdated by the Next Big Thing. Today's hot Motley Crue track will wind up the "classic rock" of 2001, good for nothing but nostalgia once time passes it by. And this is necessary. Every living generation in music needs a touchstone to the time when it was hip. When a rock group makes music for the ages. And that's what was so good about The Band never did a song about

The Band. The Band never did a song about adolescent fantasies, never had a Top 10 hit and never was trendy. The Band's goal seemed beyond all that

The group seemed to write each song the way a Classical composer does, with an ear for sounds that are in a structured trianching to one another rather than relationship to one another rather than with an ear for a hook.

with an ear for a hook. The members didn't come up with "arrangements" for songs. The individ-ual parts, indivisible, were the songs. (That's one reason that The Band's concerts, as enjoyable as they were, never measured up to the recordings.

- TIMELESS, from page B4

enough of that.

Manuel's pounding piano, Garth Hudson's atmospheric keyboards and saxophone, and the freight-train pro-pulsion of Levon Helm on drums and Rick Danko on bass were proof

But The Band made it sound as

But The Band made it sound as though rock music had always been in America's soul, that the great wall of time and space that separated Stephen Foster (My Old Kentucky Hone), Rolbert Johnson (Crossroads), Jelly Roll Morton (King Porter Stomp) and Bob Dylan (I Shall Be Released) was meaningless. because the smith behind

meaningless, because the spirit behind them was ageless. Maybe that was a result of the

To Kingdom Come \*\*\*\* The Band (Capitol)

Weight and The Night They Drove Old Disie Down — can remind an older generation and prove to a younger one that at least one rock group had bigger goals than reflecting fads that would date its music. From the time the band put out its first album, Music From Big Pink, in 1968, The Band was timeless. Photos of the eroun that anevered in

1966, The Band was timeless. Photos of the group that appeared in the album jackets looked old, like pictures from the Civil War or the Old West. The group's members, rather than disown their parents and roots, appeared with four generations of relatives in a photo in the *Big Pink* gatefold sleeve.

system and raking in the profits. Most rockers stand for excess and superficiality; The Band stood for

restraint and depth. Some people argue that excess and superficiality are the definitions of rock. Some people argue that the world is flat. The Band was a rock group, all right. Robertson's incendiary guitar, Richard

- See TIMELESS, page B5

The phrase, "The Definitive Collection," adorns the cover of To Kingdom Come, the new two part, 31-track anthology devoted to the Band. Bat even though it's the most complete Band collection to date. It's hardly definitive. The two program of the proper momentum start and the proper momentum start and the proper momentum Bab Trait, the proper momentum start anthology of the start start, the proper momentum start anthology theorets. The bab which issued this anthology-theorets. The bab which issued the start of the start Band's recording history, and any truly definitive Band's recording history, and any truly definitive Band's necording history, and any stell as highly regarded album tracks such as "Ophelia," "It Makes No Difference." "Chef Forer' and 'King Harvest (Has Surely Come)' and the fervicious live version of 'Danit Da ('i acluded on the live *Rock Of Ages* album.

There are a few nice surprises, too. The rare B-side, "Gel Up Jake," captures the hanguid mode of the scog much better than the Rev of Agers version (the only other available recording of the scogli did, and live overs of Chack Berry's 'Back To Mempha's and the Four Tops' 'Loving Yong Is Sweeter Than Dever's serve as remnifeers of the dynamic force of the Band in concert. The collections other new track, a studio re-cording of 'Endless Highway," doesn't improve the version of the song included on *Bedrar* The *Flood*, the concert album recorded with Dylan. In the manner of the best and theologies To

Flood, the concert album recorded with Dylan. In the manager of the best analologies, To Kingdom Came forress listeness to reconsider ob-scurse song from the least successful albums in the Band's catalogue, Forgotten songs such as "Acadian Drittwood" from 1975's Aorthera-rights, Sorther Comes prove they deserve a lotty place in the Band's pantheon of songs, even though they're receive hought of with the same respect given a song such as "The Weight." Another boxes is an easy written by the col-lection's compiler / sequencer, Rob Bowman, which offers toodyrildu lingibgs and a wealth of littleknown facts.

While during a long put an angular and a reason of the hiral internation of the Band – putarist/ songeviner Robbie Robertson, drummer/vocalist Levon Helm Assisti vocalist Rick Tanko, pan-sist/occalist Richard Maneel and organst Garb Hoston – at the basicing band for rockalibily sing-er Romie Ravins. Bowmarks new interview material with Band Robertson s comments consistently elowent better bit separating the influence of film-maker tais Band on The Weight or recalling the studio session where Van Morrison recorded a dest with Richard Maneel, are given the most space even though a Bowman points out, every Band member "played a significant part (in different the sound and feel would have been sig-mificantly altered". ting the must

-Jay Lustia

versatility of the various members, who could add old-time fiddle or mandolin to the lineup and could double on one another's instruments as needed to shape a particular song. The crackling vocal harmonies remain among the most distinctive, aroup without a single pretty voice. The Band seemed genetically inca-bage of getting out of touch with the elements, even though it could cut a south dance groove along with the most urban of bands, even though its members played electric instruments. Anture and attempting to dominate if subtext to such lines as "take what

you need and leave the rest" (from The Night They Drove Old Dixie Down) or whole songs, such as King Harvest (Has Surely Come). But let's not make it sound like all this stuff is the based

this stuff is happening in the head; this is all emotional music and much of it is danceable. It couldn't be rock music otherwise.

The inclusion here of previously The inclusion here of previously unreleased Band cover versions of Chuck Berry's Back to Memphis and Stevie Wonder's Loving You Is Sweeter Than Ever seems superfluous, but this 31-song collection is as close to a perfect sampling of The Band's output as possible. The only real sign of the passage of time is that the recordings have been

digitally remastered. A comparison of the old records with the new record-ings shows a marked sonic improve-ment. Every element is clearer with-out sacrificing the smoky atmosphere of the songs. The Band minus Robertson

united to tour during the 1980s, but united to tour during the 1980s, but without Robertson, it wasn't The Band. Richard Manuel committed suicide on the road. That chapter may have diminished people's respect for The Band's output. To Kingdom Come wipes out that memory. It's a reminder of just how good the material was — something even true fans may have forgotten in the decade since The Band last waltzed.

waltzed.

Somehow, it's odd to think that The Band was ever a creature of the physical present, so it's hard to hear To Kingdom Come as a retrospective set. This collection — which includes such lesser-known treasures as To Kingdom Come and The River Hymn as well as the well-known ones, such as The Weight and The Night They Drove Old Diver Down — can remind an older TO KINGDOM COME THE DEFINITIVE COLLECTION To Kingdom Come, a 31-song retrospective, is as close to a perfect sampling of The Band's output as possible. Digital remastering has improved the recordings.

This was a purposeful means of setting The Band apart from a genera-tion of rockers mouthing slogans about revolution while playing along with the



Timeless music of The Band touches soul of American rock



## DEFINITIVE COLLECTION ΗE

Paine departed. Richard Manuel entered the picture later in the summer of 1961, after graduating from The Rockin' Revols, a band of hardcore rockers from Stratiord who had toured the South through the Colonel Hardol Kudlets connection. Originally a vocalist, Richard played what he described enough planor' nothing dwith his unearthly ethereal voice to land him a job as a Hawk. The last to sign up was the much sought after Garth Hudson. Garth was older than the rest. Classically randed as a planist, he was also inflatated with rock and roll, especially that of hard, driving tenor sax players such as Big Jay McNeely and Lee Allen. He melody sax latted playing sax in his tenage years (his father, a drummer in The Birr Brass Band, had a C melody sax licking around the house). Clastics and the stated playing sax in his tenage years (his father, a drummer in The Birr Brass Band, had a C imelody sax licking around the house). Clastics and the stated playing sax in his tenage years (his father, a drummer in The Birr Brass Band, had a C imelody sax licking around Helm toild Max Weinberg in the excellent The Big Beat, "to get Garth Hudson, that was a big day because nobody could play like Garth anywhere. He could play horms, he could play such anythody you knew, .the Once we had a musician cof Garth' Claible, we stated counding professional." The wine diff actually have to buy Garth's time. The only wing Garth would agree to join the band was if he spaid to give everyone music lessons as well as they all went along with its evidence enough of the regard everyone had for Garth's time. The May was gett is important to kelore Christmans 1961, and Band was complete. Various other singers and hom players came in and out of The Hawks, but the nucleus was set. It's important to keep this in midw hen considering what emerges on Music From Big Pirk in 1966. This was anything ta nub group, they were seasond veterans who had known and played with each other for eight years. The Band mas and played with second sight. Against this bac

with sectoria sign: - regains this unexposine, its no-wonder. Ronnie Hawkins released nine 45s as well as a couple of albums for Roulette from 1959 to 1963. Levon drums on every one of them. Robbie and Rick play on the last three singles, Richard on the last two, and Garth is only heard on the very final outing. King Curtis can also be heard on a number of these tracks).

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The highlight was the second last release, pairing Bo Diddley's "Who Do You Love" and "Bo Diddley", it didn't chart (only Hawkins' first two singles, "Forty Days" and "Mary Lou", had that kind of success) but on both tracks one hears four young bucks (everyone but Garth) plus Ronnie hightailing it for blood. "Who Do You Love", especially, crackles and sizzles with a fercity distinctly rare in the white rock and roll of the early 60's. The first member of the second second second second second second the second second second second second second second second the first member of the second s feroo early Th

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### THE BAND: TO KINGDOM COME

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connotative power, abounds without the song being explicitly religious. Robbie's writing had come a long way since "The

[He] didn't feel that you could do anything with it rhythmically and there was no room and there was no way to make it feel good. To me it was like, 'Yeah, but the experience equals this music in the making. We will find the music, it will take some time but we will find it and eventually well make it something that we need to get out of it.' In the beginning, it was a little bit too much bashing. It was in the making, by the time we did the Australia and Europe tours we had discovered whatever this thing was. It was not light, it was not folky, it was very dynamic, very explosive and very violent."

did the Australia and Europe tours we had discovered to hatever this ling was. It was not light, it was not tolked it was ever dynamic, very explosive and very colem." The Abert Hall in London, England. Columbia fectors: recorded the event for a possible live 1P the discover recorded the event for a possible live 1P the discover and the event for a possible live 1P the discover and the event for a possible live 1P the discover and the event for a possible live 1P the discover and the event for a possible live 1P the discover and the event for a possible live 1P the discover and the event for a possible live 1P the discover and the event for a possible live 1P the discover and the event was and the discover and discover discover and bace and possible and the discover and the event and and apply live power. The take two was more main and event and the start discover and discover and the discover and the discover and discover and the discover and the discover and discover and discover and and discover and discover and discover and discover and the discover discover and and discover and and discover and discover and discover and discover and and dindiver discov

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particularly any kind of sense in the lyrics, in the music, in the arrangement, in anything." The beginning has always been a showcase for Garth Hudson. On the recorded version he opens with a bit of Back 5" Toccata and Fugue in D minor". He adds though, with a whimsical smile, "after that it becomes unqualifiable, more ethnic." Garth 5 intro eventually evolved into what became known as "The Genetic Method" (The title came from a book on musicology. It refers to one way of looking at music trom tribal societies). In the middle, the whole piece breaks down and one hears an out of tune Salvaton Army band (Garth on sax, John Simon on bartione, Rick on violin). Echoing Robbie, this touch doesn't make any sense, but it works, invoking one more distant memory of Americana. It also serves as an intentional relief so that when they come back into the song after Levon hollers. "I shall Be Releazed" closed the album. Written by Bob Dylan, Richard gives it is no more and no less. "I shall Be Releazed" closed the album. Written by Bob Dylan, Richard gives it a falset to treatment perfect sample of the characteristic Band vocal blend - Richard on the tong Rick in the middle and levon on the bottom. The background keyboad sounds were made by a Roxochord through a wah wah pedal. The perter using of the naracteristic Band vocal blend - Richard on the tong Rick in the middle and levon on the bottom. The background keyboad sounds were made by a Roxochord through a wah wah pedal. The area uside down and rippled his fingers through hea-actual snares.

Sound was joint amount to be actual sound was joint amount of the actual snares. Music From Big Pink was not an instant success. It took time for the word to get out. The name of the group was confusing enough to some people. Even more mysterious was the absence of a photo on the outside jacket. Instead, one got a wonderfully playful Dylan painting adorning the Front cover, and a picture of the big pink thouse that have the bins music and the big pink of th

it went directly against the grain. Robbie stated emphatically, "We were rebelling against the rebellion, Whatever was happening. If everybody was going east, then we were going west and we never once ever discussed it. There was this kind of ingrained thing from us all along. We were these kind of rebels with an absolute cause. It was an these kind of rebels with an absolute cause. It was an these kind of rebels with an absolute cause. It was an these kind of rebels with an absolute cause. It was an these kind of rebels with an absolute cause. It was an the cock press at the time ale up that instit. The Band were everitien about and spoken of in the most cryptic of fashions. The fact that they gave no interviews to over a year further fueled the sense of mystery that enveloped the Rick and that they gave no interviews for over a year further fueled the sense of mystery that enveloped them. The following spring. This time, everyone went to California to record right from the beginning. They ented a large house from Sammy Davis for neveloped the following spring. This time, everyone went to California to record right from the beginning. They ented a large house from Sammy Davis for neveloped visual ugines on the outside that sounded great on the followings on the outside that sounded great on the time the factor: "Berning Autometer" and "Whispering Pines" was recorded there. The latter three were cut back in New tork at the Hiff actor: "Berning and the factor: "Berning and the factor: "Berning and the theory on the outside that sounded great on the inside. Everything but "Up On Crippic Creat", "Jeming Surender" and "Whispering Pines" was recorded there. The latter three were cut back in New tork at the Hiff actor: "Davis and up the factor, white nours on the the proven Robbie and Garh, as thewise, K. Richard, Levon, Robbie and Garh, as other level of ensemble playing. The sum was much other level of ensemble playing. The sum was much other level of ensemble playing. The sum was much other level of ensemble playi

other level of ensemble playing. The sum was much greater than the parts and parts were as good as any that existed. A lot of thought went into this record. Robbie and John Simon had spent a week in Hawaii planning the sessions. Everyone living together in the Sammy Davis house with wives and the odd additional family member created a kind of clubhouse atmosphere (treminiscent of Big Pink) where the creative flow of ideas was constantly facilitated by the proximity of the equipment and each other. A typical working day was divided in three parts. The second part was taken up working out the right instruments and the right sound soft ceach instrument. John Simon emphasized that "we took great care with every instrument to make it sound different for every song and appropriate for every song." The touches ranged from large-scale changes such as retuning the

drums to the most arcane minutiae. (The moaning tom tom that Ringo had made famous was very popular. This was achieved by tightening the two lugs directly across from each other on the toms and leaving the other lugs very fack.) Curtis Mayfields work with the painted exquisite visual scond pictures with a wide array of sonic touches. The Band's palette was at least as wide as every member, but Robbie, can and did double on more than one instrument. **The Band** LP abounds with examples. The third part of the day was spent rehearsing, while following day. A few songs, such as "King Harvest (Has surely Come)" took a little longer to get all the parts of the part of the day was spent rehearsing, while the song was actually recorded the first part of the following day. A few songs, such as "King Harvest (Has surely Come)" took a little longer to get all the parts of several songs on the album that has an "old timey" feel brought about by surprising effects. The dominant sound is that of a jew's harp, achieved by Garth with a wah wah peda load on his clavinet. The astuel listener well sign once a heavy emphasis on thus every torong and resonant in the songs, you picture the songs, you hear the songs. I had something in mind, his woody sounding thing. At that time, everything wanted this kind of woody, thuddy sound on this iscord. "With **The Band** album, that's when I really knew who we were; This is when I said, this is what we

record. It just seemed to suit the nature of the music more. "With **The Band** album, that's when I really knew who we were. This is when I said, 'this is what we sound like, this is what we do.' You can go on and make other records and do that. You can change your clothes, you can change your hat. It doesn't matter. This is whoit is!" Similarily 'Up On Cripple Creek', "Rag Mama Rag'' is basically a fun, up tempo stomp sung by Levon about a rather curious mind twisting woman. When Robbie brought the song in, the arrangement was totally up in the air. Rick played fiddle (doubled an octave higher), Garth contributes the heavily syncopated funky piano line, Levon plays mandolin, Richard fialis at the drums and John Simon (who by this point was nearly a sixth member of The Band) came up with the ragitike bass part on tuba of all things. The periorel

The highlight comes on the bridge after the piano solo where everyone kicks into overdrive, Levon is doubled by the the solution overdrive, Levon is doubled by the the solution overdrive, Levon is doubled by the high They Drave Old Dixie Down' is one of Robbie's best writing efforts, giving voice to several housand anonymous people's stories. Levon, being the Southerner, is the only one who could sing the song with this conviction. It is also one of the best examples of one of his 'Micturgy' based mutaterns. On the second verse, a harmonica seems to enter the picture. This is Garth up to mischief again. He overdubbed a Hohner melodica on top of an accordion sound generated by his Lowrey organ the used a common Hammond B-3J. Carth also contributes a little trumpet near the end. "Unfaithful Servant" and "King Harvest (Has Surely Kichard the latter. Musicians might note the unusual chord progression or 'Unfaithful Servant'. Robbie had uscovered a techner, latter, Musiciang, Levis Chord are the evant duster. Musiciang, Levis Chord are the evant duster. Musiciang, Levis Chord are the evant duster dustical conters at the unusual chord progression or 'Unfaithful Servant'. Robbie had uscovered a technomy and understatement. "This was the new way of dealing with the guitar for me this very subtle playing, Levis (bot of Suff and the latts was sippery. It was like you have to hold your beath while playing these thad of solid the hing in give the risk of the latts is mided of solid the hing in give the risk of the sing single to the the playing where it's odelicate. It's the opposite of the in your face'' guitar playing that used to do. This was the hing any that used to do. This was the hing in giving the playing these king of solos, you can't breath were you'll throw yourself off. I felt emotionally completely different about the singer the song is also one of his most evcative, dispersioned the county and the city nature and humpressive. Note how the chourus is quiter than the giver writter.

verse, exactly the opposite to nearly every other song-ever written. John Simon is playing the electric piano through the same black box that Robbie had used on "Tears Of Rage", Richard is the vocalist. The album was originally going to be called **Harvest**. "It was like we had planted our seed," explained Robbie, "and this was the fruit that we were finally

It was recorded in one take that same night. The tille refers partially to the difference between Johnsy Weiker endble visual performance of Van and Richard. "Yan and Richard were acting this whole thing out? described Robbie. "For a second when I was watching it, it became soundless and it became all visuals -people's hands and veins and people's necks. It was almost like this movement thing going on and the music was carrying itself." The vocal performance is unbelievably soulful. Van and Richard wail like two great Irish poets on fire. Robbie agreed: "It's bizarre and wild. It was a lot of fun to do it. It was marchive kind of thing that we actually put on record. I diffir know whether it ever meat anything to anybody else besides us because it was kind of a personal experience going on at the time." ("4.% Pantomine", incidentally, contains we should be one meets of pastoral beauty, power and grace joined by Richard on the bridge and everyone plus Libby Titu. (Levon's partner at the time) on the chorus. Chosen by Robbie for this compliation, their heydra. Wuiscilk, it is quite unlike anything else their heydra, Wuiscilk, it is quite unlike anything else their heydra, Wuiscilk, it is quite unlike anything else their heydra. Works, climating New Years, the 1971. All thes A Carnival? The Band asked Toussaint by performed at three special contents at The Academy of thus in New York, culinating New Years for 1971. All these nights were recorded for what would become the and's canon. Excited by Vork, Culinating New Years for 1971. All these nights were recorded low that would become two and a three special contents. Was were him o they recorder with earnphones and he just wrote that offic they of the collaboration with Allen Toussaint on the and scanon. Excited Don't Do It' on both Rock Of Ages and they be point hey of the indent of their repetivies to be formed at three special contents. Was akeed him, What and they be they collaboration with allen toussaint of the and they ange in the start of the folland, the

getting from all the work that we had done in all those years." The name was changed to **The Band** in response to the confusion over exactly what they were called.

petiting from all the Work that We had done in all those years. The name was changed to **The Band** in realized to the confusion over exactly what they were distributed to the confusion over exactly what they were distributed to the confusion over exactly what they were distributed to the second the second to the confusion over exactly what they were distributed to the second the second to the second to the second the second to the second the second to the second the second to the second to the second the second the second to the second the second to the second the

Ever", which will be discussed later, are an non-resp-Fright. "The W.S. Walcott Medicine Show" seems to reflect the group's original intentions. It opens with a crackling electric lead guitar (Robbie, in general, plays much more guitar on this record) before telling a tale of one of the great Southern travelling ministrel shows. Robbie had heard both Romine Hawkins and Levon tak

enough. Driven by Toussaint's incondiary horns, this is the definitive version. Levon opens the proceedings with a sharp crack of his snare and he sings with a desperate, near the edge quality while Rick actually outdoes the original bass line. As with any great cover, The Band totally reshape and redefine the song. They, made it their own that night, for then and ever more. Both Stage Fright and Cahoots received somewhat disappointing reviews and The Band seemed tired. New Year's Day 1972 began what can be referred to as the "in between Years". They would not play another gig until the Watkins Clen restival a year and a half later, and they would not release a new album of original material for four full years. The interim was filled up with the release of the live Kock Of Ages in the fail of 1972, an album of oldes, Moondog Anger and they would not release a new album of original material for four full years. The interim was filled up with the release of the live Kock Of Ages in the fail of 1972, an album of oldes, Moondog Anger and they would not release of the live Kock Of Ages in the fail of 1972, and a shaft have a start of the start and rebrary 1974. They also backed Dylan on his **Planet Waves** L9 released February 1974, and they can be heard on the live Dyland Band Tour in January and February 1974. They Hand have and they can be heard on the live Dyland Band Tour in January and February 1974. They takins Clen racetrack. Each group guaranteed that they would play three hours, followed by an extended jam with members of all three ensembles participating, 150,000 people were expected and 600,000 people showed up. It turned into two days of magic, mudu, mayhem, and great, great music.

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The album as a whole had a much brighter sound. "We had more clarity" continued Garth, "more highs which meant more punch, I used harder sounds. The softer sounds that made the earlier material a period piece didn't if i in with the overall dynamics in the **Cahoots** album." "It was kind of a phase," explained Robbie. "I don't like it. It's bright and cold to me. At the time there was like a race going on trying to make loud records. At Capitol they were saying you should master this record with this guy and we did it. They just EQ it and limit it and make it sound a lot louder on the disc. In retrospect I think it's a mistake. I'd like to hear the album pre-mastered." Despite some of the reservations cited above, the album does makered." Despite some of the reservations cited above, the album does makered." The metaphore is great and Rick's (He had started playing freiles basa a year earlier, once more expanding the sonic resources within The Band. The biggest lift, hough, is the horn line courtesy of legendary New Orleans producer, writer and arranger Allen Toussaint. Years before with Ronni len dual more sources with a full horn section. After hearing lee Dorsey's brilliant Yee W Can LP produced and arranged by Toussaint, Levon and Robbie thought it would be fun to do it again. "It was great." Robbie fondly recalled, "because the

Levon and Robbie thought it would be fun to do it again. "It was great," Robbie fondly recalled, "because the horns don't all play together. Other people would write horns and everybody would come in and everybody would go out. They would all start and stop at the same time. With Allen's things, everybody'd play, separately, it's kind of like a Dixieland approach." (Another fabled arranger, Gil Evans, was originally approached to write charts for one other song found his schedule made such a collaboration an impossibility.

bis schedule made such a collaboration at impossibility. Bob Dylans' "When I Paint My Masterpiece" made its debut on **Cahoos**. (Dylans' own version didn't see the light of day for another two months). Levon's mandolin and Carth's accordion lend the song its European feel. Their break after the first verse is sepecially descriptive. Levon's vocal has just the right plaintive quality. That's Richard on the drums. "4%. Pantomime" was a fortunate one-off stroke of mastery. Co-written by Van Morrison and Robbie and sung by Van and Richard, it was the result of a chance visit by then Woodstock resident Morrison to Robbie's house one afternoon. Robbie was in the process of writing a song, Van jumped in, and "volla".

Just over five crazed mysterious minutes. Around the time of Moondog Matinee, there was talk of a much more ambitious project being worked on by The Band. Robbie halb by American John offer the sator" as well as material by American John offer which would have distinct sections one could think of as songs but that would have no discreet breaks between them. In other words, it would be one continuous piece of music, beginning to relation "T worked on it for quite a while," recalled Robbie. "T destifieten minutes into and the beschausted in ideas, just trying to remember the whole thing in a way to get through it, just writing that! wanted to do and! think music. It was something that! wanted to do and! think music. It was something that! wanted to do and! think music. It was something that! wanted to do and! think music. It was something that! wanted to do and! the work. Some pieces of it get used in other Robbie's deut sola bum released in 1987. There is one song that is included at this point in the set that is not from this period. "Get Up Jake" was an outside from The Band LP It had originally appeared in a live version on Rock Of Ages. Its studio rendition, included here, saw the light of day in 1973 as the B side of the single from Moondog Matinee. "Minuted the opportunity to hear this version before. There is one song that is included at this point in the set that is no ilse for Moondog Matinee." Alth Ga No Home". It's got a real nice groow and most people haven that the opportunity to hear this version before. There is the sign at real nice groow and most people haven that the opportunity to hear this version before. There and the people in the version before. The the dawat. "It's got a real nice groow and most people haven that the opportunity to hear this version before. The thouse," emphasized Carth, In 1973 Robbie restruation ("We could indugie in time with the studio in the struation ("We could indugie in time with the studio in the struation of We could indugie

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can speak for several thousand real ones is a gift to behold. Garth on accordion and guest Byron Berline on fiddle create the appropriate Cajun feel. Richard, Rick and Levon all share the vocal. Richard plays clavinet while Robbie adds an acoustic guitar (as the does on so much of this set) and Garth further contributes piccolo and bagpipe chanter. The net result is as evocative and the state of the set of the the state acreer was to come to a close within a year. Distatisfied with Capitol and looking at a multi-million dollar deal with Warner Brothers, they needed to deliver one more ablum before their relationship with Capitol could be severed. In the meantime The Band had also decided to call a halt to touring. After their summer tour of 1976 they announced they were going to play one final show on Thanksgiving at Winterland in San Francisco, the site of their very first gigs in the spring of 1969. They were inviting a number of guests who they had either interacted with or had influenced them. The list was

unbelievable: Bob Dylan, Van Morrison, Neil Young, Joni Mitchell, Muddy Waters, Eric Clapton, Paul Butterfield, Bobby Charles, Ronnie Hawkins and Neil Diannond.

unbelievable: Bob Dylan, Van Morrison, Neil Young, Joni Mitchell, MuddY Maters, Fric Claphon, Paul Butterfield, Bobby Charles, Ronnie Hawkins and Neil Diamond. A film was made of the event and a triple album was eventually released on Warner Brohters ay year and a fail fater in April 1978. The album contained five sides of live material as well as one side of studio work, with Emrylou Harris, "Out Of The Blue", a remake of the material as well as one side of studio work with Emrylou Harris, "Out Of The Blue", a remake of "The Weight" with The Staple Singers as "Rangeline" with Emrylou Harris, "Out Of The Blue", a remake of captiol one more record. Islands was that record. Following Northern Lights-Southern Cross, it seemed lite more than an afterhough. "We were not in album mode." Rather, it was bits and pieces culled from here and there as well as a number of new recordings. The tilt tack was an instrumental written by Rick and Garth that to this day Rick says completed, in general, was slicker than what The Band approximally recorded. Released in March 1977, the adument of hyrics from Robbie. What was completed, in general, was slicker than what The Band ad previously recorded. Released in March 1977, the adument of Nick and Garth that to this day Rick says abum charts. Despite all this the album does have its moments. Rick sings one Robbie: exquisite and rather tranquil yeasonal song. "Christmas Must Be Tonight". The organeous joo no Robbie: exquisite and rather tranquil yeasonal song. "Christmas Must Be Tonight". The organeous joo no Robbie: Stat ad be mythology in "The State, Gold peuggh, was inspired by the birth of Robbie's child Sebastian in July of 1976. This anthology closes with the rather tranquil yeasonal song. "Christmas Must Be Tonight". The ormer was one of those songs that had been around to avhile and was finished for this project, while the Robbie's child Sebastian in July of 1976. This anthology closes with the rather strange "More the weiriden thint." A song about the great Depression, and

never did. As late as two years later various members whole thing usis gradually bettered out with nobody. The Band story, in the end, is one of teamwork. They wonderfully selfless and wonderfully pragmatic? individually and collectively they would do whatever as appropriate for each song. No one rock and roll group before or since has displayed this amount and the selfless and wonderfully pragmatic? individually and collectively they would do whatever as appropriate for each song. No one rock and roll group before or since has displayed this amount such attention that they are ever paid as inch attention they had sent they ever paid as inch attention they had sent they are ever provided they are ever paid as inch attention they had a sent they are thoroughly mbodied virtually every roots North American music, ong was the most important element and in Robbie protection they had a gifted story teller with a feeling of the land, for people, for traditions and for Annuel, they had singers who could passionately budson they had a gifted story teller with a teeling work and they had singers who could passionately budson they had a gifted story teller with a teeling work and they add their two years of relief to more they had they are had y together for eight years budson they had a gifted story teller with a teeling work and they add they are had the as to which we as doriul accidents to thank, not least of which we assemble sever get to have yong had be anoth. Further, we resemble sever get to have they are set of which store that have had their two years of relief from the and had they are so did their two years of relief to mat-work documents. What there is though, the best of which is comained here; is quite an emotional, stirring and evocative legacy - The Band.

Rob Bowman Journalist/Musicologist





COMPILED AND SEQUENCED BY ROB BOWMAN LINER NOTES WRITTEN BY ROB BOWMAN (JOURNALIST/MUSICOLOGIST) PACKAGE DESIGN BY RODNEY BOWES POIECT CO-ORDINATOR DANA GOUDIE THANKS TO KIM COOKE, COLIN LINDEN AND KEITH WILSON EXTRA SPECIAL THANKS TO RICK DANKO, GARTH HUDSON, ROBBIE ROBERTSON AND JOHN SIMON







## THE PRESS DEMOCRAT, WEDNESDAY, MAY 3, 1989

A very special reunion of the The Band's Garth Hudson, Rick Danko and Levon Helm will occur at the This Country's Rockin' concert Saturday at the Pontiac Silver Dome in Detroit. Fellow Band member Robbie Robertson has not yet decided if he'll join his cohorts at the mega-event, which will include such acts as Carl Perkins, Stray Cats, Dwight Yoakam, Steven Stills, The Desert Rose Band, Exile, The Marshall Tucker Band, Highway 101, Etta James and David Crosby. This Country's Rockin' is designed to team country artists with rock artists — in acknowledgement of the influence each has had on the other.



DETROIT FREE PRESS/MONDAY, MAY 8, 1989 3B

## UNDER THE DOME

WHAT: This Country's Rockin'.

WHEN: 2 p.m.-midnight, Saturday.

WHERE: Pontiac Silverdome, I-75 and Opdyke Road.

**TICKETS:** \$22.50, available at the box office and Ticketmaster outlets.

PARKING: \$5.

## **REFRESHMENTS:** You can bring your own food, but no coolers or glass containers. Refreshment stands will be open; liquor will be served.

**INFORMATION:** Call 645-6666 anytime.

**THE ACTS**: Ted Nugent; the Gregg Allman Band; David Crosby; the Band's Garth Hudson, Levon Helm and Rick Danko; Etta James; the Stray Cats; Stephen Stills; Dwight Yoakam; Sawyer Brown; T. Graham Brown; the Desert Rose Band; Exile; Foster & Lloyd; William Lee Golden & the Goldens; David Lynn Jones; Highway 101; the Marshall Tucker Band; Carl Perkins; Southern Pacific; Sweethearts of the Rodeo.

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DOR	THIS COUNTRY'S ROCKIN' SAT MAY 6, 1989 4:00PM PONTIAC SILVERDOME	200 70 70	525 r coor
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# Too much, too late Acts keep rockin' when they should be sleepin'

BY GARY GRAFF

ountry singer Dwight Yoakam spoke the cold, hard truth early Sunday at the Pontiac Silverdome.

"Do you know it's 2 in the morning?" he asked the several hundred people remaining in the "This Country's Rockin'" crowd. "It's too late to be doing this."

Indeed it was. At almost 13 hours long, "This Country's Rockin'" — which was also being filmed for a July 4 pay-per-view telecast — ran too long and too late, though it was certainly a musical triumph. By the time a handful of fans heard Carl Perkins' "Blue Suede Shoes" echo across the cavernous Silverdome, it was hard to find anybody in that bludgeoned bunch who *really* wanted more.

That was too bad, because the show's length and ponderous, sloppy organization just about spoiled an inspirational day of musical communion. The concept was ambitious, mixing 23 rock and country acts to show the influence the two musical forms have had on each other and spotlighting several subgenres - Yoakam's traditional country, the new rock-oriented country of Foster & Lloyd, Highway 101 and Sawyer Brown, the rockabilly of Perkins and the Stray Cats, co-host Ted Nugent's heavy rock and the blues of Etta James and Ronnie Hawkins.

The ambition was realized early in the show. Country singer T. Graham Brown, who opened the show, delivered Otis Redding's "(Sittin' on the) Dock of the Bay." Sweethearts of the Rodeo, a coun-



Gregg Allman did an acoustic version of 'Sweet Melissa.'

try duo, covered the Beatles' "I Feel Fine" in their set, and Nugent followed with a cover of the rock roots number "Route 66." The small crowd — about

The small crowd — about 15,000 at its peak — certainly appreciated the mixture. Though *every* country fan didn't turn into a rock freak and vice versa, it was common to find a teenager wearing a heavy metal band's T-shirt cheering for Highway 101 or to see someone in a Stetson hat standing on a chair and bouncing along to the Stray Cats' beat.

The highlights came by the dozens, too. Gregg Allman's sumptuous acoustic version of "Sweet Melissa" was an early gem, and the show sustained a prolonged fivehour peak through a string of sets by the Stray Cats, Highway 101, the Marshall Tucker Band, Sawyer Brown, Foster & Lloyd, Stephen Stills, the Desert Rose Band, David Crosby, Southern Pacific, and Etta James. Perkins and David Lynn Jones offered fine sets to close the show, but at a time when much of this country was snoozin'.

The biggest disappointment of the day was the much-hyped reunion of Levon Helm, Rick Danko and Garth Hudson of the Band, who offered a sleepy and uneventful set of obscurities. Also missing was a collaboration between acts, particularly those who have worked together in the past like Crosby, Stills and the Desert Rose Band's Chris Hillman. A Nugent-Sawyer Brown jam on Chuck Berry's "Johnny B. Goode" was the only notable surprise.

But the show's sheer length was its ultimate burden, and it was frustrating because it clearly could have gone quicker. Many set changes were aggravatingly long, leaving the audience milling in the aisles and listening to the umpteenth repetition of the Traveling Wilburys' album. And though it would have been hard to make the choice, a couple of acts could have been pruned without affecting the show's message.

Clearly, the producers of "This Country's Rockin'" were more concerned with their TV event than the live crowd, some of whom paid \$25 for tickets. That smacked of audience abuse, and if there are to be more "This Country's Rockin's" — and larger crowds to attend them — their makers will have to devise a more attendeefriendly show that will keep headliners around until the end (Nugent split when it became apparent his set would start after 1 a.m.) and finish on a high note rather than with incredulous acts marveling at their fans' durability.









## 'Woodstock of Country' airs today

ROBERT K. OERMANN Swiff Ware Al Nehour, Ray-ger-view cable TV extravegaran bliod as "The Wood-stock of Country Marc' hars today featuring more than 20 stars of rock blias; country and pop masic. Tapped May 9 at the massive Stiver Country's Rockvir 6 defined a risk enration of country mask cast artists with Natville connection. Wir Ol, Rés and the blass."

serviced the locarity of initial cash a service of the black." Artists with Nathwile connections (orninate the show. In addition to a large contemporary contractions of the service of the colores and The Desert Nose Band — Including the Service of the Colores and The Desert Nose Band — Including the Service of the Colores and The Desert Nose Band — Including the Service of the Colores and The Desert Nose Band — Including the Service of the Nose Texter Comback LP was recorded in Nashville, has a segment. Nashville polytics assophenis Jim Horn performs. Nashville-born Gregs Jiman and the Nashville-torned Marshall Tucker Band represent the Southern rock periodies of the pro-grap. Rockability pioneer Carl Per-tability protones The Stray Cals. — Mord of these acts had never per-fordance in the Rispendic These sou-derful to see the respect and affection they had for end other.

true for T. Graham Brown, who recorded Dock of the Bay, by aff ng lead ga own's bass player Jim embered that the first led was a Ted mtry's

Johnny B. Goode." During another memorable ment Levon Heim, Rick Dank Garth Hudson of The Band re with rockin' Ronnie Hawkins, original bandleader in The Hi-Rock legends Steve Stills (Lo original bandleader in The Rock legends Steve Stills ( One You're With) and Der (Almost Cut My Hair) als during This Country's Roo act. Mict

host. In addition to performing solo, sax-man Horn is in the backing band along with such celebrity sidemen as arong with such celebrity sidemen as Cropper, Barry Beckett, David Brigg Larry Paxton, Larry Londin and Joe Lala.

Lala. Each musical set is preceded by a six-minute interview with each star. Westwood One Radio Network, the Mutual Broadcasting system, the NBC Radio Network and The Source will present a national audio simulcast of the entire event.

The entre event. This Country's Rockin' airs on cable's Viewer's Choice channel to-day beginning at 1 p.m. The cost for the 10-hour show is \$24.95. Call 1-800-843-9371 to order. ■






# The Berkshire Eagle *TERTAINMENT*

Thursday, January 5, 1989

Classifieds: Jobs, Commercial, Merchandise Page C1



The mantle of the legendary rock group. The Band, seems to have fallen, in one way or another, on bassist/vocalist Rick Danko, who will be performing tonight at the Iron Horse Cafe in Northampton. After a period of acrimony, Danko and another former Band member, Robbie Robertson, have made their peace. These days, Danko is focusing on a burgeoning solo career and new popularity for the re-formed Band. All it takes, he says, "is a little bit of concentration."

# For The Band's Rick Danko, all it takes is a little concentration

## By Seth Rogovoy

O n Thanksgiving Day 1976, The Band called it quits in a star-studded farewell concert in San Francisco. Speaking for the group, Robbie Schertson, guitarist and songwriter and nominal leader of the seminal rock band, explained that after 16 years on the road - B in small clubs and roadhouses, 8 in large halls and arenas – the time had come to leave well enough alone. The road, Robertson said, had taken its toll on too many great ones – Buddy Holly, Jimi and Janis, among others – and he didn't want to tempt fate any longer.

fate any longer.

fate any longer. It soon became clear that Robertson was speaking only for himself. The other members of The Band continued their touring ways alone, together and in various combinations of duos. Drummer and singer Levon Helm formed the RCO All-Stars and released four albums of his own, while pursuing a film career with a fair modicum of success with roles in "Coal Miner's Daughter" and "The Right Stuff," to name linst two. name just two.

#### Assumed the mantle

It was basisit/singer Rick Danko, however, who seemed to assume the mantle of keeping The Band alive in various guises. After the release of his only solo album in 1977, Danko became a stalwart performer in small clubs around the country, and a veritable institution at the Lone Star Cafe in New York City, where he was often joined by Helm or singer/pinsins Richard Manuel. His shows mixed nostalgic renditions of Band numbers with his own compositions, as well as covers of classic tunes from the repertory of rock

Then in the mid-'80s, Danko convinced Helm, Manuel and keyboardist Garth Hudson to regroup as The Band, and the four toured under that moniker, sans Robertson, uztil shortly after the suicide of the brilliant but tormented Manuel a few years ago.

#### Unhappy with Robertson

On that final tour, Danko was clearly unhappy with Robertson. During a conversation with a reporter before a show in Williamstown, an ebullient Danko turned visibly sour only when asked about Robertson, who at the time was ensconced in Malibu, living the high life in Hollywood and working with the likes of Martin Scorsese on various film projects. 'If you want to know anything about Robbie,'' said Danko, 'you'll have to write to his fan club.''\_\_\_\_\_

It was all the more surprising, therefore, when Danko showed up singing on a track on Robertson's first solo album, released just over a year ago. In a telephone interview with The Berkshire Eagle last week, Danko, who will be performing tonight at the Iron Horse Cafe in Northampton with drummer Andy Robinson, said that he and Robertson have put their differences behind them.

attreences beind them. Speaking from his home in the Catskill mountains outside of Bearsville, N.Y., not far from Big Pink, the house where the classic "Basement Tapes" were recorded with Bob Dylan, as well as The Band's first record, "Music from Big Pink," Danko displayed none of the bitterness and rancor

that marked his previous conversation about Robertson

Danko said he and Robertson spent last Thanksgiving together, and on March 21, the four surviving members of The Band will appear together for the first time in more than 10 years when they are inducted into the Canadian Hall of Fame (all the members of The Band, save Levon Helm, were from Canada)

Marketplace

In addition, Robertson has promised to help Danko try to ensnare the recording contract that's evaded his grasp since 1977.

It was bassist/singer Rick Danko, however, who seemed to assume the mantle of keeping The Band alive in various guises.

The Band is a curious case study in rock. Although they never achieved the public acclaim or commercial success of such groups as the Who, the grateful Dead, or even Creedence (Clearwater Revival, they are considered by many to have been the gratest rock band of their time, and their influence is cited by or heard in the music of performers as varied as U2, Graham Parker, R.E.M. and Scruffy the Cat. Part of the mystery of The Band might lie in their history. They were originally recruited as members of Ronnie Hawkins's backup band. Shortly after making a go on their own as the Hawks, they were enlisted by Boylan, and propelled to fame – or infamy – when Dylan stunned the folk world by 'going electric." They made their recording debut as 'The Band'' in 1968 with 'Music formation of what a rock band was supposed to be. There and their appeal rested in the way they broke down the stereotypical exectations of what a rock band was supposed to be. There are no lead singer. More times than not, lead vocals were shared, moody, Ray Charles-like growts to Danko's nervous, anxiety-ridden whines. Like their vocals, their music, too, seemingly had no center. At one moment Helm's drums might seem to be propelling a song along, and as soon as Robertson's stinging guitar would eclipse the beat. Hudson's they are it to someplace akin to heave. This mostly Canadian band, too, mystified listeners in their incisive, wholy American perspective, from the civil war epic 'The Night They Prove Old Dixie Down' to the paranoia: "Look Out Cleveland." Thako says he is unable to account for the mystery of The Band's lasting functioned the they so for the stand sis for the unique role it played in the history of rock. "It's nice to be an influence, 'he said. The Band is a curious case study in rock. Although they never achieved

In a more telling comment belied by its simplicity, Danko offered this analysis of the group's success: "A little bit of concentration goes a long,

Iong way." Perhaps in their concentration, in the stark portrayals of an America torn at the seams in "Tears of Rage," in the fear and loathing of "Stage Fright," in the unearthyl temptations of "The weight" lie the key to The Band's unerring instinct for an emotional jugular unsurpassed in modern American rock music. Danke homes to bring some of this concentrated effort to his performance merican rock music. Danko hopes to bring some of this concentrated effort to his performance

tonight.

tonight. At 45 years old, he's a trouper of rock 'n' roll, on the road since before he was of legal drinking age. And the legend of The Band lives on. So does its commercial appeal. Danko notes the increase of royalty payments pro-vided by newly released compact discs of the original Band albums. It's "a breath of fresh air to give us more time," says Danko. Having played music since he was 5 years old, when he started on mandolin, violin and banjo, he's not about to stop now. As he sings in "Stage Fright," "when he gets to the end, he's going to start all over again."

# For ex-Band member Rick Danko, life is a musical carnival

#### By Kelly P. Kissel The Associated Press

CHARLESTON, W.Va. - Rick Danko's life has been a musical carnival since The Band played its last waltz at San Francisco's Winterland in 1976. And the bass player wants all to know that he's alive and well and has no intention of quitting the business.

or quitting the business. Danko took the low road after the group known loosely as "Bob Dylan's backup band," and sometimes called by a myriad of other names — Levon and the Hawks, the Crackers and the Canadian Squires — decided that 16 years on the road was enough. They retired as a group. But tot as retired as a group. But not as individuals

"The last 10 years I've been documenting my shows — every night that I play," said Danko, who recently appeared with ex-Band keyboardist Garth Hudson on "Mountain Stage," National Public Radio's upbeat and eclectic music show broadcast from Charleston.

"There's Paul Butterfield, Richard Manuel, Levon Helm, Robbie Robertson ... I've made some of these tapes available," he said. "I have a mail-order company.

He also recently played a local gig at The Turning Point in Piermont.

"I hope people don't think I was retired. I'm too young to retire. I'm

Danko, who lives in Woodstock, N.Y. — where The Band's legendary house and recording studio, Big Pink, was located — has concentrated on raising three

children ages 18 through 21 and playing small clubs.

"Music's been good to me. Hopefully, I've been good to it," Danko said in an interview before leaving for Charleston. "I felt good about it yesterday. I'll likely feel good about it tomorrow. It beats working." working.

Danko and Hudson, who have Danko and Hudson, who have played together several times over the past few months, have not had as high a visibility as Robertson, The Band's guitarist, and Helm, the group's drummer. Danko also has performed with Helm and Robertson over the years. He also sang on Robertson's eponymous LP.

Robertson released his first solo album last year and had a hit. Helm has carved out a career in films, appearing in such movies as "Coal Miner's Daughter" and "The Right Stuff.

The Band had a brief reunion tour two years ago; it was cut short by pianist Richard Manuel's suicide. Danko said not to rule out another reunion attempt despite differences between Helm and Robertson, both of whom viewed themselves as the group's leader.

"Never say never." Danko said. "I didn't speak to Robbie for while, but it wasn't because of a conflict. We just never ran into one another."

The Band began as rockabilly singer Ronnie Hawkins' backup crew in the early 1960s and eventually got the name the Hawks from touring with him. Hawkins moved to Canada with his drummer, Helm, where rockabilly

was just beginning. But his band soon took flight with its own distinctive style: a blend of Motown, folk, rock and country.

They caught the eye of the folk singer John Hammond who brought the group to New York's Greenwich the group to New York's Greenwich Village where Dylan started playing with them. The Hawks, without Helm, toured with Dylan in 1965-66 with Mickey Jones on drums. When they returned, they Trented a house in upstate New York, got Helm to come up from the South and wrote some songs. They collaborated with Dylan on "Tears of Rage," but saved some tunes for their classic first LP, "Music Percen Big Dirist LP, 'Music From Big Pink."

They later recorded such albums as "The Band" and "Stage Fright," and such songs as "The Night They Drove Old Dixie Down," "The Weight," "Up On Cripple Creek" and "Life Is a Carnival."

Creek" and "Life Is a Carnival." When the Band decided to retire, they did so with a splash. Their final concert on Thanksgiving Day in 1976 at Winterland, called "The Last Waltz." featured appearances by Dylan, Joni Mitchell, Van Morrison, Dr. John, Neil Young, Eric Clapton, Muddy Waters and Emmylou Harris and others connected with the Band's career. It resulted in a documentary directed by Martin Scorcese and a legendary live album of the same name. The Band will be installed in the

The Band will be installed in the Canadian Music Hall of Fame on March 12. Aside from the Arkansas born Helm, the others were natives of Canada.

"It's a pretty big deal with the Canadians," Danko said.

Rick Danko, a founding member of The Band, still enjoys performing and doesn't intend to retire any time soon.



**BLUE TAIL FLY Rick Danko** 

Music & Lyrics - Traditional Guitar - Dan Uttendorfer Banjo - Happy Traum Upright Bass - Rick Danko Accompanying Vocals - Amy Fradon, Leslie Ritter, Rory Block, Marc Black Engineer - Aaron Hurwitz Mix Engineer - Greg Gruntler Studio - NRS, W. Hurley, NY



#### THE BOSTON GLOBE MONDAY, MARCH 6, 1989 **OBITUARIES**

#### Eli Danko, 18 Son of rock musician

Associated Press

ALBANY, N.Y. - Eli D. Danko, the 18-year-old son of rock musi-clan Rick Danko, choked to death after a college party, the Albany County coroner's office said yes-terday.

Mr. Danko's body was found in Mr. Danko's body was found in his dornitory room at the State University of New York at Albany when a fellow student went to

University of New York at Albany when a fellow student went to wake him for classes Friday, said Barbara Cavanaugh, an assistant to the coroner. Students said Mr. Danko, a freshman, had been at a campus party the night before and was "quite drunk" when he left around 2 a.m. Friday, Cavanaugh said. She said the results of labo-ratory tests on Mr. Danko's level of intoxication had not come back yet.

of Intoxication has not come the yet. The coroner's office said Mr. Danko choked on his own vomit. Rick Danko, who lives in Bearsville between Albany and New York City, was a member of the rock group The Band and now tours as a solo act. Eli Danko also leaves his moth-Grace Seldner of San Rafael,

er, Grace Seldner of San Rafael, Calif.; his stepmother, Elizabeth; and two stepbrothers and a sister.

Key West Citizen, Monday, March 6, 1989

# Dead student rocker's son

ALBANY, N.Y. (UPI) — A college student who apparently choked to death after drinking rum at a drinking party was the son of a well-known rock musician with the Wood-stock-era group. The Band, a county coroner said Sunday. The body of Eli Danko, 18, was discovered hours after the late-night drinking binge when friends tried to rouse him and found he had choked on his own vonit, said Albany County Coroner Timothy Cavanaugh. Only later did Cavanaugh discover the youth's father was Rick Danko, bass player for The Band, who toured and wrote songs with Bob Dylan and later won prominence on his own.

his own. Cavanaugh tried to reach the family at their home in the Ulster County community of Bearsville, but never talked di-rectly to Rick Danko or his wife. "I left at least three messages but they never got back to me," said Cavanaugh. "Pretty strange considering the cir-cumstances." cumstances.

cumstances." Danko left the party "highly intoxicated" at about 2 a.m. Friday and went to his room, Cavanaugh said. The coroner said a preliminary investigation showed the student be-came sick and choked on his own vomit.





Ilos Angeles Times



Gary Busey was so enthusiastic about us playing some live music together, it really got my wheels turning.' **Rick Danko** 

Former Band bassist Rick Danko, who plays Sunday at Coach House, relaxes during a rehearsal in North Hollywood.

JOSE GALVEZ Los Angeles Times

# **A Band New Perspective**

# A Reunion With Robertson and Busey's Enthusiasm Have Recharged Rick Danko

t has been 121/2 years since the legendary Band called it quits, going out in style with the equally legendary "Last Waltz" concert.

Since then, songwriter and guitarist Robbie Robertson has pursued film work and a solo recording career. Drummer Levon Helm went into acting. Organist Garth Hudson fronted a country band and scored movies. Bassist Rick Danko has led his own groups and worked on assorted sessions. Pianist Richard Manuel died in an apparent suicide.

Though the remaining members have played together in various combinations, Robertson has always kept his distance from anything smacking of a Band reunion.

But according to Danko, a surprise jam session with him, Robertson and Hudson in April at a tiny Toronto room called the Horseshoe Club changed the pattern.

"When Robbie walked out on stage with me, man, a roar went up like the Coliseum-the roof almost came off," said Danko, who is to play three Southland shows with Hudson and actor-singer Gary Busey, including Sunday at the Coach House in San Juan Capistrano.

The night after the Toronto jam session, the three reunited at Canada's Juno Awards for a broadcast of the Band's induction into the Canadian Hall of Fame, which included a live performance of "The Weight" (with the Canadian group Blue Rodeo) on national TV.

The whole experience was as inspiring for Danko as it

#### By CHUCK PHILIPS

was for his audience.

"The two of us put our hands together that weekendwe really had a lot of fun," Danko said recently. "As a result, I think Robbie is going to help me record this next one.

Danko released his one solo LP, "Rick Danko," on Arista Records 10 years ago, but he says promotion and distribution problems soured his enthusiasm to the point that he resolved never to do another album. Since 1969 he has lived on a 150-acre estate in the Catskill Mountains and kept busy touring and performing on sessions. His playing is featured on albums by Robert Palmer, Charlie Sexton, Robertson and the Del Fuegos, among others.

The Robertson reunion changed his view about solo albums, so he plans to begin production in the fall. He said that three labels are interested in the project, which will feature all new material, plus a composition by Manuel, Gerry Goffin and Carole King called "Breaking New Ground.'

"I want this new record to span the entire emotional gauntlet—something up, something down, something sideways," Danko said.

"It's like this: The dog has died, the children have grown, and I think it's time for me to take this music a little more serious. I'm too young to retire."

After this week's dates, Danko and Hudson are scheduled to play the Soviet Union and Italy with John Sebastian, Richie Havens and others as part of a '60s entourage entitled "the 69/89 Woodstock Generation Tour." In July, Danko is scheduled to open a 30-city tour in Los Angeles with Helm, Dr. John, Joe Walsh and others.

The Southland shows with Busey and Hudson (they will also be at the Strand in Redondo Beach tonight and the Palomino on Friday) came together when Busey phoned Danko shortly after the actor's highly publicized motorcycle crash. During recovery, Busey spent many hours listening to tapes from gigs that he and Danko had performed in years past.

"Gary called me up and told me about how the Grim Reaper had visited him," Danko said. "I think the accident kind of alerted him to get back into life and pass those gifts along that God has given him. He was so enthusiastic about us playing some live music together, it really got my wheels turning.

"It's going to be a family kind of show," Danko added. "We're not setting out to change the world, just hoping to improve the neighborhood."

Rick Danko, Gary Busey and Garth Hudson play Sunday at 9 p.m. at the Coach House, 33157 Camino Capistrano. San Juan Capistrano. Tickets: \$17.50. Information: (714) 496-8930.

# Gary Busey excited about entering world of music

Y CARY DARLING Transe County Register Gary Duey is very costic by the sensitive in the sensitive of the sensitive of the sensitive of the sensitive control is sensitive control in the sensitive control in the sensitive control is sensitive control in the sensitive control is sensitive control in the sensitive co

will be doing another lour with my own stituation and my own material, which and my own material, which the second second

Friday, June 16, 1989 / Kingsport Ti

This wasn't to Busey came close was 22, he survive bile accident. Four came cocaine and But this most n caused him to see "It's given me down the center of tractions and no

"It's ga-down the center -tractions and no stupio said. 'I m really concentrating said. 'I m really concentrating souther these days. But thinks of what might'se hap he'd gone into music full time. "But that's not what happ 's take it as it is." he sa

Los Angeles Times

POP MUSIC REVIEWS







Aspiring rocker Gary Busey is joined at the Coach House by ex-Band members Rick Danko, left, and Garth Hudson, right.

# Busey Wants to Board the Starship Rock 'n' Roll

ary Busey has never been cast in any of the "Star Trek" movies, but that's not deterring him from U trying to boldly go where no actor has gone before: to rock 'n' roll stardom.

Plenty of rockers have beamed up to the big screen starting with Elvis (the Capt. Kirk of rock 'n' roll himself) to the Beatles up through Tina Turner and Sting. It's successfully navigating the opposite direction

that apparently requires greater warp drive. Busey—who gained fame playing one of rock's pioneers in "The Buddy Holly Story"—made his latest bid Sunday at the Coach House in San Juan Capistrano. where he joined ex-Band members Rick Danko and Garth Hudson and assorted friends for the final show of a fleeting three-date Southland tour.

Busey was far more believable in the rock singer role than Dennis Quaid, the man who would be Killer in "Great Balls of Fire," the upcoming film biography of Jerry Lee Lewis. Quaid-watchers will recall that he brought his own rock band, the Eclectics, to Club Postnuclear in Laguna Beach for a dull concert in March, hinting that if he manages to project any charisma or rock authority in "Great Balls of Fire," major credit will belong to the director. Unlike Quaid, Busey has a decent singing voice. If he

#### By RANDY LEWIS, Times Staff Writer

sounds reminiscent of any rocker, it would be Del Shannon, with a similarly clear, piercing tenor (al-though Shannon's power and control are light years beyond Busey's).

Beyond that, Busey possesses enough basic rock 'n' roll instincts that they lifted his performance above the level of one who is merely slumming. Busey apparently cares about this music, even if he did flub a lyric here and there. As a front man, he was obviously nervous and a bit stiff at the mike early on, but he soon felt comfortable enough to get a little chatty with the crowd.

Busey shouldn't start thinking about trading in his Actor's Equity card for a Musicians' Union membership. But in the handful of numbers he led, he seemed to have a whale of a good time without embarrassing himself, or those he shared the stage with.

Although he did several of Buddy Holly's hits, by the way, he made no attempt to invoke the late performer's persona, as he did so effectively in the 1978 movie. He came across as a man who has spent a few nights in the house of Holly, not taken up full-time residence there

Rick Danko, acting as master of ceremonies through-out the two-hour show, quickly established a living-

room-iam-session-like ambiance, opening with a couple of sit-down, back-porch blues numbers for which he

of sit-down, back-porch blues numbers for which he was joined by Jefferson Airplane stalwart Jorma Kaukonen on slide guitar. Virtually vibrating with manic energy, Danko's voice was nonetheless distressingly colorless, coarse and flat—early on. But eventually he hit his stride and illustrated the distinction between a competent rock singer, which Busey is, and a great one, which Danko can be when so inclined. He sounded most inclined in garden-fresh readings of "Twilight" and "It Makes No Difference," pulled from a nostalgia-heavy song list that included a half-dozen Band chestnuts.

Garth Hudson contributed musical bits and pieces on keyboards and saxophones in his characteristically absent-minded-professor manner (in some dead lan-guage, Garth must mean "The Bearded One Who Never Utters a Word"). Actually, he looked remarkably like the mysterious gray-haired deity that the crew of the USS Enterprise encounters during its search for God in the new "Star Trek" movie.

In some way, the resemblance was more than coincidental: Hudson created entire worlds of beauty out of primordial chords fashioned by fingers that seemed to hold the musical wisdom of the universe.



# 'Take the Day Off' Quip **Touches a Fan's Nerve**

### Advice From Rocker Rick Danko Is Called Out of Order by an Apparent Early-Riser

t was just a passing comment. The guy who made it, rock veteran Rick Danko, probably didn't think twice about it. But it got Irvine stockbroker Scott Flan-agan plenty steamed. The remark came about two-

The remark came about two-thirds of the way through a recent Sunday night show at the Coach House in San Juan Capistrano. It was kinda late (close to 11), but Danko wanted to keep the fans pumped up, so he looked out at the crowd and suggested: "Whu don't you just take the day

"Why don't you just take the day off tomorrow?."

Sure, it's one of those cliched exhortations designed to lull

#### RANDY LEWIS

crowds into thinking they're g crowds into thinking they're going to party all night long when in 95% of the cases they're going to party precisely until the performers' contracted time is up and not a time-and-a-half-minute more. But it was more than Dapked

But it was more than Danko's lack of originality that stuck in Flanagan's craw. Staying up late is "great for Danko," Flanagan said, "but I've got to get up and work in the

Actually, for Flanagan, who had Actually, for Flanagan, who had called after reading a review of the show in The Times, the beef wan't even that the show ran past his bedtime; it was his perception that the average rock show is "run the same way concerts were run when we were 18 years old." Flanagan is 36, and he thinks it's time that tenured rock fans such as himself started getting a little bet-ter treatment, in keeping with their upwardly mobile positions in life. "What with the graying of America and all," he said, "it seems to me it would make sense for these

to me it would make sense for these ging rockers to revamp their nows and quit acting like we're all

shows and quit acting like we're all still a bunch of teen-agers." Actually, I wouldn't care—if the result was like the first rock con-cert I attended as a teen-ager in 1969: a triple bill with Creedence Clearwater Revival, Booker T. & the MGs and Wilbert Harrison at the Forum, where the best seat cert 65 50 cost \$6.50.

Nevertheless, Flanagan's point has its merits. When you're 17, there's a certain adrenaline rush from standing in a hot, sweaty, dark club in the wee hours until your eardrums start to resemble reagond eard creamed corn.

But for some folks, the novelty of

But for some torks, the novelty of that particular rite of youth wears thin after 10 or 15 years. "We're told to get there early to get good seats, but then we have to listen to some screaming punk band before the headliner comes ""Elevent and the for the tot bard band before the headliner comes on," Flanagan said. (In fact, Dar-ling Cruel, which opened for Dan-ko, wasn't a screaming punk band but a bleating angst band. Give me the screaming punks any day—I'd rather be sonically pummeled than emotionally anesthetized.) The trouble began even before he got inside. "The sound check ran late, and I looked around and saw everybody standing in line outside

everybody standing in line outside the place; some of the ladies were getting pretty cold," Flanagan said. Son of these jabs are about problems beyond the club's control. Coach House booking agent Ken Phebus said nightclub operators-Prebus said inginitub operators don't like to keep customers wait-ing outside because they lose kitchen and bar revenue, not to mention much good will. It is the bands, Phebus said, who insist that fans wait outside while they noodle with the avereth with the reverb.

Anyway, once inside, having weathered that drastically mis-matched opening act, Flanagan noted that the show had been billed to start at 9 p.m. but that Danko didn't get on stage until close to 9:45. Another 45 minutes went by before co-headliner Gary Busey



joined the fray. I wasn't long after that when Danko told the fans to "take tomorrow off."

"Did you notice the parking lot?" Flanagan asked. "I did—there were a lot of nice cars out there. I'd make a guess that the people who came to that show didn't get where they are by taking the day off because Rick Danko told them to

"I don't know, maybe if you work at Builders Emporium or Handy-man you might be able to just call up and take the day off. But what if

up and take the day off. But what if you have to be in court the next day?" (That, I'd say, depends a lot on how you feel about your client.) Flanagan's point is that earlier show times for weeknight concerts would be a nice concession to the rock n' roll fans who are the young professionals of their generation— meet of whom home is get of the professionals of their generation-most of whom hope to get old

before they die. Not a bad sugges-tion. But, for one thing, the Coach House already makes that conces-sion. Often as not I'm out of early shows at the Coach House by 10:30 on weeknights-Danko's show did run long, but that was an aberra-

uon. It's worth noting, by the way, that while most club owners start shows as late as possible so that customers will keep buying drinks as long as possible, coach House owner Gary Folgner not only starts his shows early but actually insists on closing his bar immediately when they end, rather than keep-ing it going for extra business. He doesn't uant people staying late and drinking and then driving off when they couldn't hit a highway sideways. sideways.

Besides, in my book the spirit of

When you're 17, there's a certain adrenaline rush from standing in a hot, sweaty, dark club in the wee hours until your eardrums start to resemble creamed corn.

Rick Danko grimaces with joy—he doesn't have to go to work in the morning

rock 'n' roll is not about ultimate comfort and convenience. If that's what you're looking for, grab a martini, sink into the overstuffed massage-o-lounger and tune stereo to The Wave.

It was the tone of Flanagan's swipe at people who work at Builder's Emporium or Handyman that turned me off the most, though. I used to work in a grocery store, and I had a tougher time getting days off than most lawyers and doctors I know.

Rock 'n' roll isn't about career one-upsmanship. It's about shaking off the bonds of cultural snobbery; it's about celebrating the joy in being part of the human community

And sometimes—just some-times—that celebration calls for a day off.







NIA WESTWOOD ONE

# **Ringo's star of this summer tour**

Ober News Staff Witter OBERING UP" IS WHAT FINALLY made Ringo Starr agree to do his first-ever solo tour, the Beatles' drummer told a press conference at the Palladium yesterday – and since he's never done one before, he'll be play-ing the whole Ringo Repertoire. "Til be doing all the songs you know and love," intoned Starr, who was dressed in black and white, had his hair pulled into a tight ponytail and an-swered questions in the same droll style he per-fected 25 years ago when the Beatles landed. Yes, he said, he will be going back to "Boys" and "I Wanna Be Your Man," as well as "Yellow Sub-marine," "With a Little Help From My Friends" and "Act Naturally" (which he has just re-record-ed with its composer, Buck Owens). He will also do solo tunes like "Photograph" – though nothing, he added, from "Sentimental Journey" or "Beaucoup of Blues."

of Blues." But Ringo songs aren't all that will be heard on this tour, which begins July 23 in Dallas and finish-es in Los Angeles on Labor Day, with stops at Bris-tol, Conn. (Aug. 2), Saratoga Springs (Aug. 4), Atlan-tic City (Aug. 6), the Garden State Arts Center (Aug.

DAILY NEWS, Wednesday, June 21, 1989

11) and Jones Beach (Aug. 12-13). The show also will feature songs by members of his band, which includes Levon Helm, Rick Danko, Clarence Clemons, Nils Lofgren, Dr. John, Joe Walsh, Jim Keitner and Billy Preston. "That's why we have three drummers," said Ringo. "Sometimes they'll play behind me and sometimes I'll play behind them." Producer David Fishof, who put the tour togeth-er and also arranged for sponsorship by Diet Pepsi, said the show will be filmed for a possible TV special and recorded for a possible live album. Ringo said plans for studio recording or any con-tinuation of the tour will be discussed with the band.

band. "Right now we're concentrating on just playing," said Ringo, who did a well-publicized stint in an alcohol rehabilitation clinic last year. "I feel healthy. I feel good. I asked myself what I really was ... and I'm a musician, an entertainer first. That's why I decided to do the tour."







beginning at 11:00 A.M., EDT.

July 23rd, 1989 July 25th, 1989 July 26th, 1989 July 28th, 1989 July 29th, 1989 July 30th, 1989 July 31st, 1989 August 2nd, 1989 August 4th, 1989 August 5th, 1989 August 6th, 1989 August 8th, 1989 August 9th, 1989 August 11th, 1989 August 12th, 1989 August 13th, 1989 August 15th, 1989 August 16th, 1989 August 18th, 1989 August 19th, 1989 August 20th, 1989 August 23rd, 1989 August 24th, 1989 August 25th, 1989 August 27th, 1989 August 29th, 1989 August 30th, 1989 September 1st, 1989 September 2nd, 1989 September 3rd, 1989 September 4th, 1989

Dallas, TX Hoffman Estates, IL Noblesville, IN St. Paul, MN East Troy, WI Clarkston, MI Cuyahoga Falls, OH Bristol, CT Saratoga Springs, NY Holmdel, NJ Atlantic City, NJ Columbia, MD Philadelphia, PA Holmdel, NJ Wantagh, NY Wantagh, NY Mansfield, MA Kingston, NH Buffalo, NY Toronto, Ontario, Canada Charlevoix, MI Saskatoon, Saskatchewan, Canada Calgary, Alberta, Canada Edmonton, Alberta, Canada Vancouver, B.C., Canada Sacramento CA Las Vegas, NV Mountain View, CA Costa Mesa, CA Los Angeles, CA Los Angeles, CA

Park Central Amphitheatre Poplar Creek Music Theatre Deer Creek Music Center Riverfest Alpine Valley Music Theatre Pine Knob Music Theatre **Blossom Music Center** Lake Compounce Amusement Park Saratoga Performing Arts Center Garden State Arts Center Bally's Grand Hotel Merriweather Post Pavilion Mann Music Center Garden State Arts Center Jones Beach Theatre Jones Beach Theatre Great Woods Center For The Performing Arts Kingston Concert Grounds **Buffalo Memorial Auditorium** CNE Castle Farms Saskatchewan Place Olympic Saddledome Northlands Coliseum PNE Pacific Coliseum Cal-Expo Amphitheatre Aladdin Theatre Shoreline Amphitheatre Pacific Amphitheatre Greek Theatre Greek Theatre







#### Japan:

October 30th, 1989 October 31st, 1989 November 2nd, 1989 November 3rd, 1989 November 6th, 1989 November 7th, 1989 November 8th, 1989

Nagoya, Japan Osaka, Japan Hiroshima, Japan Kyushi, Japan Tokyo, Japan Tokyo, Japan Yokohama, Japan

Rainbow Hall Osaka Castle Hall Hiroshima Sun Plaza Kyuushyuu Kousei Nenkin Kaikan Nippon Budokan Hall Nippon Budokan Hall Yokohama Arena







Singer, songwitter, guitter and bass player extraordi-neire, Rick Danko has been playing music since he was five years data. Bern in Sinces, Oltroin, Rick played at family get-togethers until he was 17, hear of tamily get-togethers until he was 17, hear of tamily get-togethers until he was 17, hear of tamily get-togethers until hear of the band "The Hawks." Along with Hawkins, Garth Hutton, Levon Hear to accompany him on his Weld Faur 455. A fillin, celled "Ear the Document," characteristic band "The transmission on his Weld Faur 455. A fillin, celled "Ear the Document," characteristic band the musics, later dobbed "Falk nock." Moving to Woodstack, New York in 1967, Rick, Bob Dyden, and dher musicions were the asongs for their first album "Music From Big Pink," and affi-tagle concert and the RaMO". After going gold sev-eral times over, The Band Cappel is corresr with a loca concert and Resh Dyden, "The Lart Waltz" hose been celled" "the finest cancer, with used with basen colled" "the finest cancer as an outstanding loca and the has able does show with James Kuckenno, Dr. Jahn, Garth Hudon, and dhens. In 1985 Rick Cantinos the nelesard on instructional video "Rick Cantinos the nelesard on instructional video "Rick Cantinos the nelesard on instructional video "Rick Dankon video using with the does, and con-tinues to be an inspiration to his audiances.



A large part of rock history takes the stage as the All-Starr band



DETROIT FREE PRESS/FRIDAY, JULY 28, 1989

Members of the All-Starr band include, from left: Levon Helm, Clarence Clemons, Nils Lofgren, Billy Preston, Ringo, Joe Walsh and Rick Danko.

For his first-ever solo tour, Ringo Starr has assembled a band of some of rock's elite players whose individual rock s eite players whose motividual credits could fill up a few chapters of the music's history. "I figured if I was going to go out, I wanted a bunch of great musicians," Starr said. "It's real-ly fabulous. They're supporting me, I'm playing drums behind them. Every-one support everyone there's no enone supports everyone; there's no ego

madness at all. "I'm just flattered at the joy and the love they've shown me by coming out with me. It's not that this band needs me; they've all got great careers of their own. Here's a look at who's who in the

All-Starr band, which has dubbed itself the Ringoburys after George Harrison's Traveling Wilburys:

#### JOE WALSH: GUITAR, VOCALS

One of rock 'n' roll's wildest 'n' craziest, Walsh, 41, has been held in

high regard as a singer and a songwrit-er since he joined the James Gang in 1969. He was a member of the Eagles from 1976-81, and since the early '70s he's maintained a sporadic solo career; his last album was 1987's "Got Any Gum?

#### DR. JOHN: KEYBOARDS, VOCALS

DR. JOHR: ALTBURKUS, YUGALS Whether as a solo act or a session performer (he played the organ part on Aretha Franklin's "Spanish Harlem," New Orleans-born Mac Rebennack, 9 in considered and of the fuect and 48, is considered one of the finest and 46, is considered one of the mess and most versatile players in the world. He's had only one hit single — "Right Place, Wrong Time" in 1973 — but he's produced a handful of terrific albums and earlier this year released a "Batim of the shaded of the solution of the solution". collection of standards called "In a Sentimental Mood."

**BILLY PRESTON: KEYBOARDS, VOCALS** Preston's long list of credits in-

cludes working with the Beatles, the Rolling Stones, Sly & the Family Stone and gospel singer Mahalia Jackson. Between 1972-74 he reeled off four Between 1972-74 he reeled off four Top 5 singles — "Outa-Space," "Wall it Go Round in Circles," "Space Race" and "Nothing from Nothing," Most recently, Preston, 42, was the musical director on David Brenner's syndicat-ed talk show "Nightlife."

#### CLARENCE CLEMONS: SAXOPHONE, PER-CUSSION, VOCALS

According to Bruce Springsteen, he's either "The Big Man," "Master of the World" or "King of the Universe." Clemons, 47, has been Springsteen's onstage foil since the early '70s, but he's also carved out a niche as a sidema (the ser schoor Arathe Frenhe sideman (the sax solo on Aretha Franklin's "Freeway of Love") and with a solo career that yielded the hit single "You're a Friend of Mine" (a duet with "You re a Friend of Mine (a dude with Jackson Browne) in 1985. His third solo album, "A Night with Mr. C," is due out in September; the first single, a remake of Gary U.S. Bond's "Quarter to Three," will be released next month

#### NILS LOFGREN: GUITAR, VOCALS

nus Lorenzi: Guillar, VOCALS Though he's produced several stel-lar solo albums, the Chicago-born Lof-gren, 38, is best-known for his work with others — Springsteen and the E Street Band, Neil Young and the groups Grin and Crazy Horse. He is a solid guitarist with immessive techsolid guitarist with impressive tech-nique and a flare for showmanship including the occasional trampoline

flip. Lofgren is also working on a solo album and is performing some new material during the show.

#### LEVON HELM: DRUMS, VOCALS

Since the Band split up in 1976, the 47-year-old Helm has been one of its most visible members, recording three solo albums between 1977-80 and staying on the road with the RCO All-Stars and the Cate Brothers, as well as leading sporadic Band reunions. He's also logged time on movie screens, most notably in the 1980 film "Coal Miner's Daughter."

#### RICK DANKO- BASS VOCALS

Another founding member of the Band, Danko, 45, has also played sessions for Starr, Bob Dylan, Joe Cocker and Jackie Lomax. Most recently he's been touring with a one-man acoustic show that plays clubs around North America.

#### JIM KELTNER: DRUMS

The possessor of one of the longest entries in any rock 'n' roll who's who guide, Keltner's credits include: the Beatles (individually and collectively), Dylan, the Traveling Wilburys, Tom Petty, Dave Mason, Melanie, Ben Si-dran, Bill Withers and Leon Russell. He was also a member of the Attitudes, a short-lived group of session players who recorded two albums for George Harrison's Dark Horse label in 1975; and 1977.

By Gary Graff



Fun comes easy to Ringo, All-Starr band

boogie points with "Will It Go rangements and Starr muffing lyr "Honey Don't." It was a night for fun, not finesse, and Starr and his All-Starr band proved up to it.

## Ringo's unsung talent attracts a first-rate band BY GARY GRAFF

"I'm a Beatle," Ringo Starr says by phone, backstage in suburban Chicago before the sec-ond show of his first-ever solo tour. "That's the biggest thing you can be in life in rock 'n' roll. Everything I do relates to that.

'But after 30 years, you get used to being a big star, and you don't let that get in the way of your life anymore. My favorite line has always

been that, if nothing else, it's always gotten me a great seat in a restaurant." Being a member of the most popular band of all time hasn't guaranteed Starr a large portion of mu-sical regard, however. On the Fab Four's journey to the musical mountaintop, Ringo was the Sherpa, trailing behind Paul McCartney, the "cute" Beatle, John Lennon, the wry social con-

Lennon, the wry social con-science of the band, and George Harrison, its spiritualist. Then there was Ringo, born Richard Star-key Jr. 49 years ago in Liverpool. Rings on his fingers (though no evidence of bells on his toes). Abundant charm and a gift for witty wisecracks. A big smile and a floppy cuddliness that made him a mid-'60s version of a Cabbage Patch Kid. Somehow, artistic accomplishments never filtered into his legacy. While rock writers and fans went ga-ga over the Who's manic Keith Moon or the Rolling Stones' unflappable Charlie Watts, Ringo's contributions — particularly be-tween-the-beat fills that drummers contributions still use today — were overlooked. "In the early days, around '63,

that was the word that got around — that I wasn't very good," Starr says. "I think some people have kept along with that. "It doesn't bother me anymore, though. What's important is that I know I'm a good player, and that other musicians think I'm a good player."

Indeed, the members of Starr's touring band — an all-star aggregation of music veterans with ties to the Band, the Eagles and Bruce Springsteen's E Street Band — rush to second that notion.

"He's an underrated cat, really underrated as a drummer," says pia-nist Dr. John, a.k.a. Mac Rebennack. "He reminds me of some of the great funk drummers of the past. He's not a flashy drummer, like a Gene Krupa or a Ginger Baker, who's into wild solos. He's just a guy who plays and plays off his singing, which I find very appealing.

Guitarist Nils Lofgren, an E Streeter, adds that Starr's talent as a drummer is a matter of feel rather than technique. "Everyone in this band has various degrees of technical ability," Lofgren says, "but Ringo's hook is his feeling. It's just natural and very soul-

"To look back and see him on the drum kit, just whomping on the high hat (cymbal) and smiling, that makes my night. He deserves to be out and having a good time."

That's the idea of this tour, a 30date outing that Starr is using to celebrate sobriety and re-enter the music business. Last year, after suffering a prolonged alcoholic blackout, Starr checked into a treatment center in Tucson, Ariz., with his wife, actress Barbara Bach. They emerged after five weeks and Starr — the first Beatle to become a grandfather — has been sober ever since.

was comfortable was with a drink in my hand," he says. "It gave me all the confidence in the world. If you look at connoence in the world. If you look at any of my interviews, there's always a drink and a cigarette. "I'm still smoking, folks," he says with an exaggerated puff, "I just don't drink "

drink.

Being clean, Starr says, rejuvenat-ed his desire to work. "I thought, 'What do I do now that I'm sober?' I don't just sit and be sober. I work and I play drums, play with other musicians. That's what I wanted to do."

So Starr hooked up with New York promoter David Fishof, best known for the Monkees reunion and the Dirty Dancing tour, who had been hounding Starr to tour for a couple of years. The idea certainly had commercial merit: a string of seven Top 10 singles between 1971 and '75 — including 'You're Sixteen," 'Photograph' and 'The No No Song' — made Starr second only to McCartney in terms of Beatle solo success; and the never-ending wave of Beatlemania had been piqued by a new McCartney album and Harrison's re-surgence as a commercial force.

After forming his band — "I think we'all jumped at the chance," Lofgren says — Starr designed a show filled with "songs you know and love. I'm playing what I feel is my best shot for his four — 'Yellow Submarine,' Octo-pus's Garden, 'It Don't Come Easy,' 'With a Little Help From My Friends.' It would be stupid to do otherwise; as an ex-Beatle, no matter what you do. you can't just sneak something out. We're big news all the time, whatever we do.

Starr has plans to make more news after the tour. He's planning to release a live album and some sort of video from the tour, and there's talk about running the band into the studio for an album of new material. "As we chat together, there are great plans of writing together on the bus and plane

and in the dressing room," Starr says. Lofgren, for one, says Starr can count him in. "even if it means putting aside my own projects. I have a loyalt to the E Street Band; whenever i works. I'm there. But outside of that, Ringo is it." There's also talk of Beatles re-

unions, a constant rumor since the group dissolved in 1969. Starr and Harrison are particularly chummy of late — you can see them together in the video for Tom Petty's "I Won't Back Down" - but the drummer acknowledges that his relationship with McCartney is cool at the moment.

"That's always changing, though" he says. "You look up and George and I are on an album, I'm in a movie with Paul, Paul's written a song for me. It keeps going around. Sometimes we get flashes of good inspiration even though we've been in court for 19 years" on matters involving the dissolution of the Beatles. "Then suddenly (the animosity) rears its ugly head and everything is off again."

And, Starr says, he has no burning desire for a reunion. "You know, it won't be the Beatles. It'll be Ringo, George and Paul. Sometimes there's a throwback in my brain that remembers the great times we had together and how well we played together, but that's

that seems to want to continue. And I can't imagine working with more interesting people than them."

**On STAGE:** Ringo Starr & His All-Starr band will perform at 7:30 p.m. Sunday at Pine Knob Musie Theatre, Sashabaw Road at 1-75. Call 645-6666, 8-10 daily.

disintegration, it seems the drawing power of a Beatle depends on which Beatle you're talking about. And Sunday night at Pine Knob, Ringo Starr was able to pull in just 6.500 fans for his first-ever solo tour and the first tour by a Beatle since Paul McCartney's 1976 "Wings Over America" outing.

Even though Starr, the Beatles' drummer, doesn't enjoy the most formidable reputation, he showed Sunday that he could still put on a quality show — with a little help from his friends. With his wife, actress Barbara Bach, in the wings, Starr led a stellar group — Joe Walsh, Billy Preston, Dr. John, E Street Banders Nils Lofgren and Clarence Clemons, Band veterans Levon Helm and Rick Danko, and drummer Jim Keltner — through a

two-hour-plus revue of hits. Starr offered his own favorites, solo ("It Don't Come Easy," "The No No Song") and from his Beatles days ("Yellow Submarine"), but he also gave a generous portion of the show to his musical mates. Walsh was a crowd-pleaser with "Life in the Fast Lane" and "Rocky Moun-tain Way," and Preston scored

'Round in Circles." The mood onstage was warm, loose and collegial, resembling a basement jam session. That made it easy to forgive the shortcomings, particularly a seeming lack of ar-By Gary Graff



# "The last four years, the only way I

a long time ago. 'Now I have a fabulous band with

# Two decades after the group's

Two weeks after the press conference, Rick Danko is standing in a robe and sunglasses near the Jacuzzi on the rooftop of a luxurious Los Angeles hotel, singing into the Hollywood Hills. It's the morning of July 7th, Ringo's forty-ninth birthday and the third day of rehearsals for the band, which will kick off the tour on July 23rd in Dallas. Danko – who's had his share of rough spells since the Band's farewell concert, the Last Waltz, in 1976 – says he's having the time of his life.

In order to assure that the tour is of a style befitting a former Beatle, Fishof has taken Clarence Clemons's advice and signed on some veterans of Bruce Springsteen's seasoned road crew to oversee operations, including tour director George Travis and tour manager Max Loubiere.

The tour arrangements so far seem first-class – the best hotels, a private Viscount plane – and Danko, who's played hundreds of unglamorous club dates in recent years, seems more than satisfied with how things are going. "The band's great," he says, smiling. "The hotel's great. Of course, I could stand here and complain that the water in the Jacuzzi isn't as warm as it should be, [Cont. on 135]



[Cont. from 109] but then I'd be a real rock & roll asshole, right?"

As Danko dries off and gets ready to go to rehearsal, a tattooed pool attendant approaches him and asks if he's in a band. "Well, I was with the Band," Danko

tells the kid. "Which band?" the kid asks.

"The Band," Danko says again.

"Oh, yeah, my dad made me go to The Last Waltz with him," the kid says. "But I wasn't into rock then."

A half-hour later, Ringo and the All-Starrs assemble at the S.I.R. rehearsal studios for a noon photo session, to be followed by a full day of rehearsal. As the band members straggle in, they wish Starr a happy birthday. A few members of the group - some of whom have taken to calling their band the Ringoburys - break into a brief chorus of the Beatles' "Birthday." Billy Preston - who has known Starr since his days playing on the Beatles' Let It Be sessions and who is serving as the tour's musical director is quietly playing an R&B organ riff on the right side of the stage, while Joe Walsh hands out bumper stickers bearing his motto, HOW YA DOIN? Jim Keltner enters and presents Starr with a wicker basket that appears to hold two bottles of champagne. Starr thanks Keltner but seems a little confused by this alcoholic offering.

"No, Ringo, take a look at the bottles," Keltner says. Starr lifts the basket and pulls out two bottles of sparkling soda, then gives a big bearhug to Keltner – his drum partner of choice since they first played together at the 1971 benefit concerts for Bangladesh.

Finally, Ringo jumps onstage, sings, "Happy birthday to me," then addresses his troupe. "Gentlemen, you know why we're here today," he says. "We're going to work on the monitors now so that we don't sound like shit later."

Though the set list is still coming together, Starr expects the show will feature almost an hour of him singing his Beatles and solo standards, with the rest of the concert divided among numbers led by the other band members.

"I love the idea of a band without an ego problem," he says. "I'm not the fucking star - it's just my name. If you show all these names to a Tibetan monk, he'll probably recognize mine first. But these guys are my favorite musicians in the world, and the show is obviously going to be a complete group effort."

But clearly a lot of fans will be coming to hear Starr sing. Will his voice be up to the challenge?

"The nice thing about my voice," he says, "is that no one would notice if it broke down. Listen, I was never the greatest singer, but I can put a song

#### across in my own way."

The band starts off with Danko leading a moving, mournful version of Buddy Holly's "Raining in My Heart." The group's sound is big, a tad rough, but soulful. Starr and Keltner, often joined by Helm (who also plays mandolin), provide a solid rhythmic foundation. "Don't wory, I'm not refined like Jim," Starr says to the band. "I just bash the fuckers."

Next up is Dr. John, whose piano solo on "Such a Night" is so tasty it causes Walsh to break into a spontaneous moonwalk in his direction. Then Walsh steps up to the mike and after a few false starts leads the outfit in a rousing version of his FM chestnut "Rocky Mountain Way" that features some inspired guitar interplay between Walsh and Lofgren.

They order a lo-cal lunch ("A lot of us are on high-nothing diets," Starr says glumly), and the short break stretches into an informal birthday party. Barbara Bach drops in with some gifts, including a dinosaur kaleidoscope, and works her way around the room, making sure everybody gets some birthday cake. Relatives of Preston's and Lofgren's also drop by. Just as Keltner is singing the praises of Starr's drumming - "The guy sold more Ludwigs than anyone," he says - Starr happens by, and Keltner tells him that when he played with John Lennon in the studio in the Seventies, Lennon told Keltner, "You know I only have one favorite drummer in the world. But you'll do.'

"God bless 'im," Starr says. Keltner tells Starr how extraordinary his drumming is on a favorite Beatles bootleg of his. Starr changes the topic, explaining that while moving out of his L.A. house recently, he happened upon a big RINGO FOR PRESIDENT button. "I haven't seen that button in years," Starr says. "I actually got a million votes, you know. People actually got their parents to write me in."

David Fishof drops by and gives Ringo a more recent indication of his popularity. Ticket sales, he explains, are generally strong, though there are a few soft markets, such as Detroit. Starr tells Fishof not to worry, because he'll go on *The Arsenio Hall Show* the next week and claim that the Pistons will be opening for him there.

Walsh then takes the stage and hooks up a local radio station over the PA system in time to hear a DJ wish Starr a happy birthday and play "No No Song," Starr's jokey antidrug, antialcohol 1975 hit. Starr and Walsh stand arm in arm center stage and sing loudly along with the record. "No, no, no, no, I don't drink anymore," they sing. "I'm tired of waking up on the floor/No thank you please, it only makes me sneeze/And then it makes it hard to find the door."

Soon the band gets back to work, something Clemons and particularly Lofgren – who are used to Bruce Springsteen's more rigorous rehearsals - seem eager to do. Lofgren kicks things off with a strong new rocker he's written, called "Being Angry Is a Full Time Job." Finally, Ringo comes out from behind his kit, picks up a pile of lyric sheets, puts on his reading glasses and leads his All-Starrs in convincing if slightly shaky versions of "Photograph" and "You're Sixteen." Levon Helm takes the band through a rollicking version of the Band's "Up on Cripple Creek," then Clemons and Preston buddy up for Clemons's "You're a Friend of Mine."

Around 7:30, things are winding down, and Alan Pariser, a Starr associate, places nine new video camcorders in front of the stage for each of the musicians so that they can contribute to a documentary on the tour. (A major-label deal for a live album of the tour was still in the works at press time, and there's been discussion of a cable special.)

There's still a lot of rehearsing to do before Dallas, but Starr says he's confident rhings will work out. Indeed, his confidence seems to know no bounds. Back in 1981, Starr caused a small stir when he told ROLLING STONE, "I'm probably the best rock & roll drummer on earth." Looking back at the end of a nearly lost decade, would he like to amend his claim? "Yeah, let's change it," he says, with a laugh. "Take out the 'probably,' thank you. That was when I was feeling insecure."



Rolling Stone, August 24th, 1989







It Don't Come Easy The No No Song Iko Iko The Weight Shine Silently Honey Don't You're Sixteen Quarter to Three Raining in My Heart Will It Go Round in Circles Life in the Fast Lane Photograph Greek Theatre, Los Angeles, CA, September 3, 1989 Greek Theatre, Los Angeles, CA, September 3, 1989 Greek Theatre, Los Angeles, CA, September 4, 1989 Greek Theatre, Los Angeles, CA, September 4, 1989 Greek Theatre, Los Angeles, CA, September 4, 1989 Greek Theatre, Los Angeles, CA, September 3, 1989 Greek Theatre, Los Angeles, CA, September 4, 1989





It Don't Come Easy The Weight Rocky Mountain Way Act Naturally

Greek Theatre, Los Angeles, CA, September 3, 1989 Greek Theatre, Los Angeles, CA, September 4, 1989 Greek Theatre, Los Angeles, CA, September 3, 1989 Greek Theatre, Los Angeles, CA, September 4, 1989





DR IOH

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JIM KELTNER \* CLARENCE CLEMON

US VHS











Rick's setlist

#### **R&R** December 8, 1989

### A Supergroup Is Born

Sax master Clarence Clemons, keyboardist Billy Preston, former Band members Rick Danko and Levon Helm, and guitarists Nils Lofgren and Joe Walsh (many of whom appeared on Ringo Starr's recent US tour) have formed a semi-mythical rock 'n' roll outfit (a la the Traveling Wilburys) called "Buck Dollar and the Exact Change Band."

The semi-supergroup is currently working on a "video album" of new songs (written by various band members) for actor Kevin Bacon's production company, Mixedbreed Films, and is simultaneously seeking a record deal. The project - loosely themed around the band making a "reunion" LP - should be released in LP, cassette, CD, and home video formats sometime during the fall of 1990.

Incidentally, Helm will "star" as Buck Dollar, and the video will feature cameo appearances from actors Bacon, John Candy, and Harry Dean Stanton.

## THE LETHERIDGE HERALD Thursday, December 21, 1989

The next time you hear about these guys, Buck Dollar and the Exact Change Band, sit up and take note. Clarence Clemmons, Billy Preston, Rick Danko, Levon Helm, Nils Lofgren and Joe Walsh have all gotten together to play under that name.



Video: Levon as "Buck Dollar"



## Northwest Arkansas Times, Fri., Feb. 10, 1989

NELL HELM

Springdale — Nell Helm, 72, of Springdale, died Thursday, Feb. 9, 1989, in Springdale. Born July 11, 1916, at Marvell, the daughter of Wheeler and Addie Dollar Wilson, she was a retired employee of Spr-ingdale Memorial Hospital and a member of Emmanuel Baptist Church in Springdale.

Survivors are her husband, Diamond Helm of the home; two sons, Levon Helm of Woodstock, N.Y., and Wheeler Helm of Irmo, S.C.; two daughters, Modena Cagle of Prairie Grove, and Linda Mhoon of Ton-titown; her stepmother, Agnes Wilson of Springdale; a brother, Herbert Wilson of Kenniwick, Wash seven grandchildren and Wash.; seven grandchildren and seven great-grandchildren. Funeral will be at 2 p.m. Saturday at Sisco Chapel with burial in

Friendship Cemetery.



## Helm plans concert to benefit hospice

SPRINGDALE -Levon Helm is taking a break from his tour of Japan with Ringo Starr to return home today and perform a benefit concert for the hospice in which his mother died.

The show will begin at 8 p.m. today in the ballroom of the Springdale Holiday Inn. The Cate Brothers of Fayetteville and studio musicians will provide backup. Tickets are \$17.50. All proceeds go to Friends of Hospice in memory of Nell Helm of Springdale, Levon's mother, who died at a hospice operated by Washington Regional Medical Center in Fayetteville.

Helm, originally from Mar-vell (Phillips County) and later of Springdale, played drums and sang with The Band for 18 years. Eight of those years, The Band toured with Bob Dylan. The Band later went solo, with Helm singing such classics as "The Weight," "The Night They Drove Old Dixie Down" and "Ophelia."

Tickets for the show are available at Sound Warehouse and Choice's in Fayetteville, McKinney Drug in Springdale, Freddie's Pharmacy in Rogers and at the door.

Tickets cannot be ordered by telephone and credit cards are not accepted for ticket purchases.







(PAUL KENNERLEY) LEAD VOCAL: LEVON HELM GUITAR & HARMONY VOCAL: JEFF HANNA MANDOLIN & HARMONY VOCAL: JIMMY IBBOTSON ACCORDIAN & HARMONY VOCAL : BOB CARPENTER DRUMS & HARMONICA: JIMMIE FADDEN GUITAR: RANDY SCRUGGS FIDDLE: MARK O'CONNOR NATIONAL DOBRO: JERRY DOUGLAS UPRIGHT BASS: ROY HUSKEY, JR.



11. LOVIN' ON THE SIDE NER, & PAULETTE CARLSO LEAD VOCAL: PAULETTE CARLSON MANDOLIN & HARMONY VOCAL: JIMMY IBBOTSON GUITAR & HARMONY VOCAL: JEFF HANNA PIANO: BOB CARPENTER DRUMS: JIMMIE FADDEN MANDOLIN: LEVON HELM GUITAR: RANDY SCRUGGS FIDDLE: MARK O'CONNOR DOBRO: JERRY DOUGLAS UPRIGHT BASS: ROY HUSKEY, JR.





CABIN FEVER

## A hit-filled inside look at the making of a classic!

I'W ill The Circle Be Unbroken," recorded in 1971, sold millions of copies. Hailed as "the abum of the year," WILL THE CIR-CLE BE UNBROKEN VOL. II is the superstar sequel. Once again, The Nitry Oritry Dirt Band assembled an all-star, all-American cast to lend a hand and raise a voice in tribute to the roots and traditions of coun-try music-the "music of the people." WILL THE CIRCLE BE UNBROKEN VOL. II: THE MAKING OF THE ALBUM is an entertaining and personal look at a classic. You'll see and hear sixten songs in their entirety, filmed right as they were being recorded! It's a collector's dream – a video time-capsule of great American music.

American musi Songs and special guests (in order of appearance)

The Valley Road Don't You Hear Jerusalem Moan Lost River

Riding Alone You Ain't Going Nowhere Sittin' On Top Of The World When I Get My Reward Little Mountain Church House Lovin' On The Side Loom On The Side Grandpa Was A Carpenter One Step Over The Line And So It Goes The Old Crossroad Lifés Railway To Heaven

Will The Circle Be Unbroken Amazing Grace

er of appearance) Bruce Hornsby, Bernie Leadon New Grass Revival Michael Martin Murphey, John McEuen Emmylou Harris, Chet Atkins Roger McGuinn, Chris Hillman Jimmy Martin, Vassar Clements, Koger McCunn, Canis Fuliman Jimmy Martin, Vasar Clements, Bela Fleck Levon Helm Ricky Skaggs, Buck White, Bela Fleck Paulette Carlson, Levon Helm John Prine Rosanne Cash, John Hiatt John Denver Jimmy Martin, Ricky Skaggs Johnny Cash, The Carter Family, Earl Scruggs Roy Acuff Randy Scruggs

Featuring: The Nitty Gritty Dirt Band With: Randy Scruggs, Roy Huskey Jr, Jerry Douglas and Mark O'Connor

Cash. ACME Pictures, inc. Nashville, TN 372 Country Music Foundation. Instrument Photo rivil and criminal penalties for the una video tapes or video d

## **ALBUM RELEASES**



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CASH BOX MAGAZINE MAY 13, 1989

19. WILL THE CIRCLE BE UNBROKEN (A.P. CARTER / ADDITIONAL LYRICS LAST VERSE IMMY IBBOTSON) LEAD VOCAL (1ST VERSE): JOHNNY CASH LEAD VOCAL (2ND VERSE): ROY ACUFF LEAD VOCAL (3RD VERSE): RICKY SKAGGS LEAD VOCAL (4TH VERSE): LEVON HELM WEMMYLOU HARRIS LEAD VOCAL (5TH VERSE): JIMMY IBBOTSON. JEFF HANNA, & BOB CARPENTER HARMONY VOCALS (1ST CHORUS) THE CARTER FAMILY (JUNE, HELEN, & ANITA) GUITAR: JEFF HANNA PIANO: BOB CARPENTER DRUMS: JIMMIE FADDEN BANJO: EARL SCRUGGS LEAD GUITAR: RANDY SCRUGGS FIDDLE: MARK O'CONNOR DOBRO: JERRY DOUGLAS UPRIGHT BASS: ROY HUSKEY, JR. BACKGROUND VOCALS: ROY ACUFF, CYNTHIA BIEDERMAN, SAM BUSH. PAULETTE CARLSON, BOB CARPENTER, GRETCHEN CARPENTER, JUNE CARTER CASH, JOHNNY CASH, CINDY CASH, JOHN COWAN, STEVE DAHL, JOHN DENVER, JIMMIE FADDEN BELA FLECK, PAT FLYNN, RADNEY FOSTER, VINCE GILL, JEFF HANNA, MELODY HANNA, JOHN HIATT, CHRIS HILLMAN, BRUCE HORNSBY, JIMMY IBBOTSON HELEN CARTER JONES, DAVID JONES, PETE "OSWALD" KIRBY, BILL LLOYD, JIMMY MARTIN, MICHAEL MARTIN MURPHEY, ROGER MCGUINN, TRACY NELSON, ROBERT OERMANN, BRAD PARKER, DON SCHLITZ, EARL SCRUGGS GARY SCRUGGS, RANDY SCRUGGS, STEVE SCRUGGS, LYNN SHULTS, MARTY STUART, WENDY WALDMAN. STEVE WARINER, BUCK WHITE, CHERYL WHITE, SHARON WHITE, BOBBIE WHITE



Meet the McDermott brothers They had their plans, their dreams, and each other. until something unexpected happened.





DHN DALY, wDEREK GIBSON NEWSTWEHEMDALE FILM CORPORATION. JOSEPH FELIKY NEWSCO LEE GRANT NEW STAYING TOGETHER' SNEWS-SEAN ASTIN STOCKARD CHANNING MELINDA DILLON LEVON HELM DERMOT MULRONEY TIM QUILL DAPHNE ZUNIGA MELLIGSCOODMAN #EVONTBUILDENDENDENDATIONALT MERLING NOT RECOMMILIES ASSARSYSE MILESCOODMAN 本語語語のICK BUSH, B.S.C. 部軍KATHERINE WEINING, Recold MILTON JUSTICE ASSARS JOHN DALY & DEREK GIBSON 地口学MONTE MERRICK Reacts JOSEPH FEURY 1000字 LEE GRANT R HEATANCTED C STOF I HEMDALE Copyright @ 1988 Hendale Fil







THE HARTFORD COURANT: Friday, November 10, 1989 Plodding, dull 'Staying Together' falls apart



n and Tim Quill play three

g 10getner tails apart her bright, savvy, sexy Nancy Train-er prompty disappears after a high-ly embarrassing scene in which she tries to carry on a telephone conver-sation while Brain has his way with her. The same is true of Dinah Man-off, whose role as the McDermott Chicken waitress is as skimpy as the outfit she wears in her big scene with young Astin (both the smallness of the part and the sexiness of her cos-tidering she is Grant's daughter). As the divided young woman who still loves Kit and lusts for him, even during her engagement, Daphne Zuniga is as boring as the is in most of her other roles. How does she get so much work? Levon Helm, formerly of the Band, makes one of his god-ole-boy appearances as the owner of a drug-rene who takes one Kit as client and

appearances as the owner of a drug-store who takes on Kit as a clerk, and store who takes on Kit as a clerk, and he also, oddly enough, plays in a country band at a local gin mill. At one point, he calls up the McDermott morn, who he once was sweet on, to do a tune. When Dillon feebly croaks out "While Were Young," it's sup-posed to be magical, heart-breaking. But you just want to call out "mext" and get on to another audition.

formant. "Staying Together" isn't really about anything other than ORIGINAL SOUNDTRACK





Life is great for the McDermott brothers. They are the uncrowned princes of their home town, young and handsome, with more good times than they can handle. And they have a dream, to take over McDermotts Famous Chicken when their dad retires and make it an even more success-ful restorumant than it diaded is a dream that's shaftered when he sells McDermotts without leiling them. Their futures suddenly uncertain, each is forced to choose a new like. Brian (TIM QUILL), kurious chi is fatter and disillusioned by his affair with the maryor-elect (STOCKARD CHANNING), mores out and takes a job working for a longtime rivel. Kit (DERMOT MULRONET) dedicates himself to training for an upcoming marathon' and fails hopelessly in low with his running partner. Bereyl (DAFMKT SUNGA), who happens to be engaged to someone else. The youngest, Duncan (SEAM ASTIN), concentrates mostly on losing his virginity ITS a season of changes, triumpts and disappointments for the boys, who learn that the only thing stranger than love is brotherhood, and Li st growing up doesn't mean the end of staying together. Academy Award winner Lee Grant directed this inny and heartwarming film.

#### Key Selling Points:

- Follows national theatrical release.
- Stars Tim Quill (Hamburger Hill).
  Sean Astin (The Goonies).
  Dermot Mulroney (Sunset).
  Stockard Channing (Grease).
  Daphne Zuniga (Spaceballs).
  and Meilinda Dillon (Harry and the Hendersons. Absence of Malice). Directed by Academy Award-winner Lee Grant. Warm, funny story-perfect for every viewer.
  - 1111 HBO VIDEC

HEMDALE

#### 1. The More Things Change-Paul Cotton (Richard Feldman/Peter Beckett)

- Irving Music, Inc., on behalf of irself and Long Range Music (BMI)/Orca Songs (ASCAP)/ Pennystamp Music (BMI) Produced by Richard Feldman
- 2. Kit's Theme-Kevin Savigar (Richard Feldman/Peter Beckett) Irving Music, Inc., on behalf of itself and Long Range Music (BMI)/Orca Songs (ASCAP)/ Pennystamp Music (BMI) Produced by Richard Feldman
- 3. Lean On Me-Levon Helm (Bill Withers) Interior Music Corp. (BMI) Produced by Levon Helm
- 4. Hotel Buick-Levon Helm (Tim Drummond/Lonnie Mack/ Stan Szelest) Barn Yard Music (BMI)/ Damheel Music (BMI) Produced by Levon Helm
- 5. Big Love In A Small Town-Levon Helm (Stan Szelest/Levon Helm/ Paul Branin/Jim Weider/ Randall Ciarlante/Frank Campbell/James Fullin) Mr. Big Music Inc. (BMI)/ Damheel Music (BMI) Produced by Levon Helm



- While We're Young—Melinda Dillon (Bill Engvick/Morty Palitz/ Alec Wilder)
- Ludlow Music Inc. (BMI)/ Regent Music Corp. (BMI) Produced by Brooks Arthur 7. Main Title Theme
- 8. Rest In Peace
- 9. Staving Together
- 10. Brian's Decision/ Brian Leaves Home
- 11. Marathon
- 12. Off To Vacation-land
- 13. We Have All Night Selections 7-13 Composed, Arranged and Conducted by Mil Goodman, and Published by Damheel Music (BMI)



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10. ROMANCE MUSIC BY STEPHEN FOSTER, WORDS BY YORIKO GANEKO, MISAKO KOJA & KAZUMI TAMAKI, THE NEO GEO ENSEMBLE ARE SLY DUNBAR/JRUMS, SONG-WON PARK/KAYAGUM & VOCAL PANDIT DINESH/ TABLA, EDDIE MARTINEZ/GUTAR, ROBBIE ROBERTSON/ GUTAR, YORIKO GANEKO/SANSHIN & VOCAL/MISAKO KOJA/SANSHIN & VOCAL, KAZUMI TAMAKI/SANSHIN & VOCAL, STRINGS SECTION LED BY SHAM GUIBBORY, RYUICHI SAKAMOTO/KEYBOARDS







