

# THE BAND

## IN

### 1983-86



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# ARTS & BOOKS

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LEVON HELM

After Dylan and the Band,  
he's a natural on film

Also inside:  
Why Peter Newman,  
treasurer of the  
sage John Huston,  
literary agents  
with clout

## 20 The real Helm

Levon Helm has successfully combined his musical career with his movie career, and as Larry Kart discovered in an interview with him, Helm is a natural in both worlds.



# Forget the 'star' baggage; Levon Helm is for real

By Larry Kart

**M**odest is not quite the word for the motel where Levon Helm is staying. Modesty implies some drive toward the respectable, a desire to fit in with the prevailing modes of genteel behavior that falls short only through a lack of cash, like a \$49.95 suit from K mart.

But this motel doesn't care about such things. And neither, it seems, does Levon Helm.

In fact, seated on a brown-corduroy bedspread and wearing faded black jeans and an unbuttoned, black-corduroy shirt, the sandy-haired Helm rhymes so neatly with this ramshackle pile of brown wood and tan brick, located on an island of asphalt in north suburban Morton Grove, that he might have chosen the place for protective coloration.

Where he's staying is convenient to the previous night's gig, which found Helm sharing the stage with Rick Danko, his former compatriot in the Band, the group that first came to prominence as Bob Dylan's back-up and went on to become one of the key rock groups of the late 1960s and early 1970s. But take one look at Helm and his surroundings and you know that neither convenience nor economy had much to do with his choice.

Helm is here because this kind of place, its parking lot adorned with a rusted-out pick-up truck, is where he feels most comfortable—far more so than he would at any of the area's fancier hostels, which he surely could afford right now, having just played the role of flight engineer Jack Ridley in "The Right Stuff," the film version of Tom Wolfe's book about the early days of the space program.

There's a good deal to talk about—"The Right Stuff," of course, which follows in the wake of Helm's well-received performance as the father of Sissy Spacek's Loretta Lynn in "Coal Miner's Daughter," not to mention the rumors that the Band [minus guitarist-composer Robbie Robertson] soon will be getting back together again.

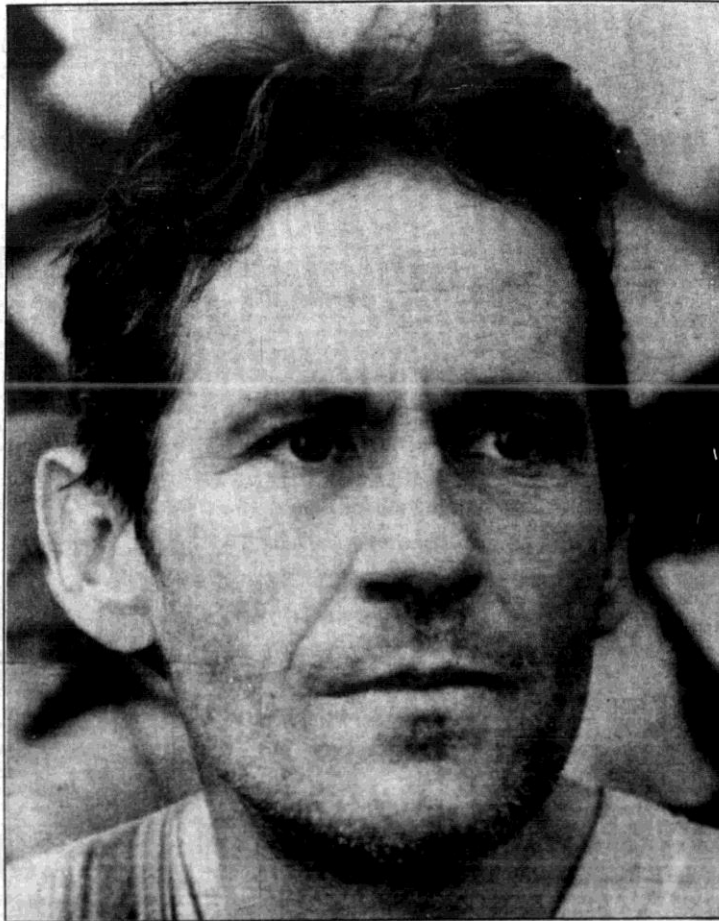
But the logical place to begin is the previous night's music, which at its best was so close to the Band's offhand magic that one wouldn't have been surprised if the rest of the original group [Robertson, Richard Manuel and Garth Hudson] had floated down from the ceiling and suddenly joined in.

"With just me and Rick up there," says Helm, "it's certainly back to basics. But I enjoy it either way. [Last night] I might have been oversinging a bit, which can happen if you start wanting to create those little extra things and end up trying too hard. Things seem to work best when you kind of sit back, relax and let the music play itself."

Helm's "sit back and relax" formula also applies to his work on the screen, even though some have felt that he has yet to do any real acting, that in "Coal Miner's Daughter" and "The Right Stuff" he is just a good old boy from Arkansas who has been playing himself.

Not having seen "The Right Stuff" [which is scheduled for October release], one can't judge Helm's performance as Ridley, the drinking buddy of test pilot Chuck Yeager. But after a few words from the *au naturel* Helm, it's obvious that, in "Daughter" at least, he had to be doing some kind of acting job.

For one thing, his actual speaking voice is about a half-octave higher than it was in the film, and his demeanor is much less grave and solemn. Typecast he may have been, but it's not easy to "be yourself" on the screen and, at the same time, alter the way you talk and look.



Helm in "Coal Miner's Daughter": An "aw shucks" modesty about his acting skills.



Members of the Band—Richard Manuel [from left], Garth Hudson, Helm, Robbie Robertson, and Rick Danko: Thinking about a reunion?

"Well," says Helm, "if any of that went on [in "Daughter"], I'd sure give the credit to [director] Michael Apted, who was just a fine person. He kept reminding me of the simple things, and I'd like to think I'm coachable under those kinds of situations.

"I did have the advantage of talking with Herman Webb [Lynn's brother] and Moonie, Loretta's husband, and I tried to pick up some of Herman's ways. That was my main concern, trying to get it so what I did wouldn't irritate them, that it would seem realistic to them.

"But it wasn't that big of a transition because I've been around people like that all my life. The way people treat you can sure make your C y or break it, and in the South there's a basic formality to people that makes life more pleasant. When you go into a store, people will tell you to come back, and even though you know it's the same thing they said to the last guy, it's sure better than being snarled at.

"So my part was pretty easy in that film; I didn't have to make any long speeches or do any choreography. But "The Right Stuff" was a much bigger project. There were a lot more people involved, and I sort of came and went.

"I'm not sure how much they're going to leave in after our big test flight, which, as funny as it sounds right now, was true down to the nth degree.

[In that scene, Yeager, played by Sam Shepard, apparently will be forced to scrub his attempt to break the sound barrier in the X-1 rocket plane. After smashing several ribs the night before during a drunken horseback ride, he is unable to reach the handle that locks the plane's cockpit. But just before the X-1 is to slip away from the B-29 that has carried it into the stratosphere, Ridley saves the day by handing his buddy a sawed-off broomstick that gives Yeager the leverage he needs to do the job.]

"I sure hope it's a good film," Helm continues, "because there's a lot of good people who put their time and their hearts into it. I know I was having just as much fun off the set as on, sitting around and listening to people tell stories."

Terminally humble about his acting skills ["As long as there are parts for country hicks," he says, "I've got a running shot at them"], Helm has the virtue of genuine authenticity. Actors who can act without seeming to act, who can play an ordinary American guy without bringing any "star" baggage to the role, are always a valuable commodity. And no matter what else Helm is, he is for real.

"In a song lyric or a picture," Helm says, "there's nothing worse than a phony Southern accent. You can spot it every time, at least if you're from the South; and down there it really rubs people the wrong way, especially when you're trying to be sincere. You know, it's like the difference between saying 'Vay-ay-knee sausages' and 'Vienna sausages.'"

Authenticity has always been at the heart of Helm's musical career as well—an authenticity that, in the case of the Band, acquired a near-mystical dimension.

Especially on the group's first two albums, "Music from Big Pink" and "The Band," the music seemed to be speaking to us directly from the distant American past—so much so that it's hard to believe that such songs as "The Weight," "Cripple Creek" and "The Night They Drove Old Dixie Down" could have been composed and performed in our day and age by four Canadians and one fellow from Arkansas.

"Those songs," Helm says, "a lot of times you've just got to raise them—you know, let them grow of their own accord. For sure, music goes in patterns, and there's no way you can do anything that ain't been done. So



Photo by Lynn Goodwin/AG

Helm got a surprise a few weeks ago when old friend Bob Dylan unexpectedly joined him backstage at New York's tiny Lone Star Cafe.

when you can get something that does remind you of a long time ago, it probably means that you're striking a chord deep within people.

"Of course if you keep on taking those songs back and back, looking at them with a microscope, you'd probably end up in court with a lawsuit over copyrights. But it's not really intentional; it's just an unconscious thing. Some of those songs, like 'Cripple Creek,' you've sung that song before, you know you have. Maybe you were using different words, but before you even begin you know it by heart almost."

Given that haunting, "return to the hidden source" quality, the music of the Band had an impact on audiences that still lingers on—even today, seven years after the group came to an official end with its "The Last Waltz" concert, which was memorialized in the best rock-concert film to date. So any hint that the Band might stage a reunion arouses considerable interest.

"I kind of doubt that it [the reunion] will happen," Helm says, "but you never know. I appreciate people's concern, so I'm not trying to start any rumors or cause trouble."

[Other sources close to the scene say that a reunion tour, minus Robbie Robertson, is close to an accomplished fact, with only a few legal details to be worked out.]

"Robbie was one of the ones," Helm continues, "who had a bellyful of touring at

the time. Since 'The Last Waltz,' he has been concentrating on movies mostly. And Garth [Hudson] is a person who likes to work from a notebook sort of level. He's got a lot of music he needs to write and a lot of experiments he needs to do.

"For me, Garth was always the key. He made the rest of us sound a little more schooled and a little more polished. You could take four people and add Garth, and it sounded like you had eight. He's the best."

"But Garth doesn't want to spend all his time touring, while guys like Rick and myself, we've never had it any different nor wanted it any different. It's kind of our way of life now."

On some of the Helm-Danko duo's recent gigs, they've been joined onstage by their former boss, Bob Dylan, which leads one to ask Helm if he can explain the Dylan mystique, his gift for being at the center of significant musical events, even though his instrumental and vocal resources seem quite limited.

"Well," says Helm, "with a voice like mine, I can't comment on anybody else's. I sound as rough and coarse as they come. So all I can say about Bob is that he really knows how to make music, really knows how to create. When it comes down to who can really dish 'em out, I think you'd have to put Bob in there with Chuck Berry and some of those real ones."

"He's fun to hang out with, too, even though he causes a lot of rignmarole and commotion wherever he goes. But I think that surprises him as much as anybody. Usually when I've been around him, he tries to get shed of that as quickly as possible so he can get back to making music."

Helm himself is quite a musicmaker, too. A heart-wrenching singer [check out "The Weight" or "The Night They Drove Old Dixie Down"] and, as one critic has said, "the only drummer who can make you cry," he was born and reared on a cotton farm near Marvell, Ark., just across the Mississippi from the blues-drenched Delta country.

"Where I come from," he says, "it's the same as it is across the river. It's just a little uglier over there. 'Course that's what they say about us, too. The whole area is a real musical melting pot, maybe because Memphis is close by and there's always been some sort of music industry there, a different kind of sound."

"Memphis seemed to attract those people who weren't at home with the New Orleans sound and weren't quite right for the Nashville sound either. Country players from western Tennessee and Mississippi and Arkansas, they all had that Memphis sound. It would be country, but they'd want a good drum backbeat in there, too."

"Growing up when and where I did, I was

lucky because all the music around us hadn't become a sensational thing, where the news media blow up every example of it they can find. There are a lot of places like Marvell where all that fuss ain't helped or hurt the people a damn bit. They still have to make a living, they still have to get along with each other and they've been doing it ever since I can remember.

"People hear stories about the South and they think everybody's sitting around chewing on a straw and drinking a Dr Pepper, looking to harass some car with Northern license plates. But that's not the way it is at all.

"I was one of the tractor-driving champions of Arkansas. Used to drive for Allis-Chalmers and for Ford. You take a WD45 and put it in high gear with a disk on the back of it, and it's a hell of a lot fun going across a field. The disk tends to make the front end want to come up in the air; so if you pop your clutch just right, you can do a wheelie and run for acres out there on two wheels. If you're looking to have fun on a cotton farm, I guess you've got to work with what you got.

"The heat there in the summer, it's the kind that'll follow you right into the shade; so we usually tried to do what we called 'laying back.' Weather permitting, you'd get your crop in as early as you could, and if it

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was in by the middle of June, or by July 4 anyway, you wouldn't have to be out in that field. But I've had some of that experience, out there on a tractor when it was 105 or 110 degrees. And a tractor is not the coolest place in the world. Friend of mine back home, he just bought a tractor with power-steering and air conditioning—\$85,000 for the tractor alone—that'll cut 8 inches into the ground a swath just as wide as this motel. Farming sure has changed around. I don't think there's too many guys like me left."

By now the parking lot has grown dark and Helm has to leave for the night's gig. The road,

he says, is where he spends about half his time these days, as he has for more than 20 years; and despite whatever movie acclaim he might receive, the road is where he plans to stay.

"I'm out there about two or three weeks of each month," Helm says. "If there's nothing else going on and it's just another bright day on the calendar, I like to team up with the Cates Brothers or Rick and run out for a while. It sort of keeps me satisfied."

"Making records or getting a movie part, that's a lot of fun. But for me there's nothing like playing music within handshake reach of people and getting that good, immediate response."



Helm with Sissy Spacek in "Daughter": A good old boy from Arkansas.

# Band's good ol' boys play together again

By NEAL HALL  
Sun Music Critic

It's been more than six years since The Last Waltz, the final concert staged in San Francisco by The Band.

Though drummer Levon Helm had a starring role in the film *Coal Miner's Daughter*, and bassist Rick Danko performed solo and with the Paul Butterfield Blues band in recent years, the members of the Band have gained little recognition on their own.

Nevertheless, Helm and Danko — two of the most distinctive voices of the formidable '70s group — have reunited.

Appearing as an acoustic duo Monday before a crowd of about 550 at the Commodore, Danko played guitar and Helm shifted between guitar, mandolin and blues harp.

The duo sang a mix of old country and blues songs, spiced with such Band classics as *The Weight*, *Rag Mama Rag*, and *Ophelia*.

"It's real nice just to get out and play a little music and not have to carry 30 people with ya," Helm said backstage at the Commodore.

"Yeah, this is kind of our living room set," Danko chimed in, "only it's sorta less hassle than us comin' over to your livin' room."

Danko and Helm talk like a couple of laid-back country bumpkins. Each question is answered with a wry smile and a twinkle in the eye.

The two reunited when they recently became neighbors — both have country "spreads" in the Catskill Mountains in upstate New York. (Other

neighbors include Todd Rundgren, Paul Butterfield and Meat Loaf.)

Not counting the "few minutes apart," as Danko describes their five-year separation since leaving the Band, Helm and Danko have played 23 years together.

Helm, who is now 47, grew up in Arkansas and joined Ronnie Hawkins's rockabilly band when he was still in high school, later moving to Canada to play with Hawkins and the Hawks.

Danko, 41, originally from Simcoe, Ont, recalls being the opening act for the Hawks in a small Toronto club in 1960. "Before the night was out they'd talked me into joining the band," he says, his tone implying he was hoodwinked.

After leaving Hawkins, the group toured Canada and the U.S., at one point backing white blues singer John Hammond Jr. who introduced them to Dylan.

Dylan, in fact, used the Band to catapult him from folk into his electronic music *On Blonde* and as his backup band for his 1965-66 tour.

Why did the Band ever split up?

Danko explains: "You spend 18 years with your family, your mom and dad. Then you spend 18 years with the Band. Then you move on to somethin' else. Now I've got my own family [he's married with three children] and I've got my Band family. You might say I'm a real family man."

Will the Band ever record again? "Well," says Danko. "the boys [the other Band members] were real excited to hear we're playing together. Levon and I may do an album together. [Richard] Manuel might join us . . . we're gearing up for something."



DANKO, left, and HELM

But Danko adds: "We're just a couple of country boys."

"Just a couple of sushi-eating country boys," Helm interjects.

One thing's for sure: at least two Band members aren't ready to hang up their rock and roll shoes.

**LONE STAR CAFÉ**, 61 Fifth Ave., at 13th St. (242-1664)—An authentic Texas hangout for expatriate Texans, for New Yorkers, and for French tourists. The music is usually good solid blues, rock, folk, or country, and it starts after eight-thirty. Wednesday, Feb. 9, rural-blues singer and guitarist **BROWNIE MCGHEE** and the Screamin' Honkers; Thursday, Feb. 10, blues-harp wizard and blues singer **PAUL BUTTERFIELD**; Sunday, Feb. 13, first-generation rockabillyist **SLEEPY LA BEEF**; Monday, Feb. 14, Robert Gordon; and Wednesday and Thursday, Feb. 16-17, two former members of the Band, drummer and singer **LEVON HELM** and bassist and singer **RICK DANKO**. Dining.



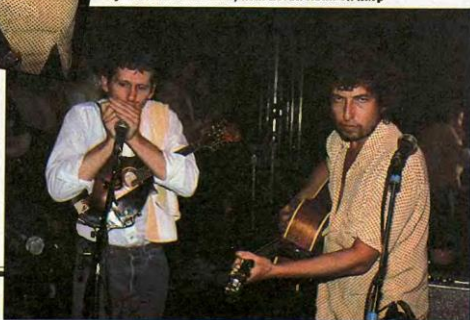
## Dylan visits old haunts, jams with Danko, Helm

**B**ob Dylan went club-hopping through Greenwich Village last February 16th for the first time in recent years and wound up jamming with **Rick Danko** and **Levon Helm**, formerly of the Band. A fur-hatted, cashmere-coated Dylan strolled into the Lone Star Cafe around five o'clock for Danko and Helm's sound check. Dylan left the club at around nine, accompanied by photographer **Lynn Goldsmith**, and turned up at the Other End. Seated at a table adjacent to **Sandy Dennis**, Dylan caught sets by **Bridget St. John**, **Bonnie Koloc** and a hot young comedy group,

**Slap Happy**. Said clubowner **Paul Colby**: "We embraced, reminisced and commented on how we both look under forty. I asked if he'd be coming back, and he said, 'Jesus Christ, you probably won't get rid of me in March and April'" — which is about when Dylan plans to record his next LP.

From there, it was back to the Lone Star, where — with **Steve Winwood** in attendance — he took in a set by country phenom **Jim Lauderdale** before accepting Danko's request to come to the stage. Doffing his coat and hat, Dylan tore into a version of "Your Cheatin' Heart" before launching into an extended blues jam. "We were all pretty loose," said a genial Helm. "It was a lotta fun." The Band, incidentally, may reunite later this year without guitarist **Robbie Robertson**.

Dylan at the Lone Star, with Levon Helm on harp



**DRUNKEN MINSTRELS**

BOTTLE RECORDS BR 1

7" bootleg EPs

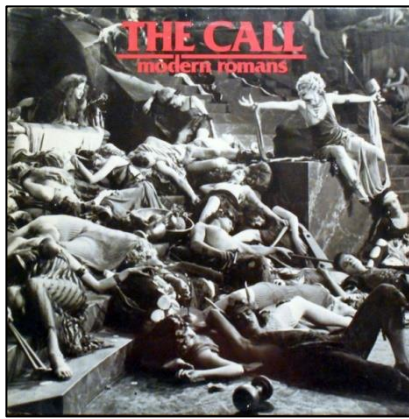
## BOB DYLAN AND THE DRUNKEN MINSTRELS



CAME ON THE BRAZOS GOIN' DOWN

DON'T MENTION MY NAME MY FRIEND COCAINE D'S BLUES

FEBRUARI 1983 - Recorded



**THE CALL—Modern Romans, Mercury 810 307-1 M-1 (PolyGram). Produced by Michael Been & The Call.** The second label album from the California-based new rockers builds on the considerable strengths of its predecessor, punching up the band's guitar arrangements and picking up the tempo somewhat. Been is a magnetic vocal performer, and the band, again assisted by Garth Hudson on synthesizer and sax, seems ripe for both the post-punk and AOR aficionado.



## The Call's singer: Walls come down

By PAUL WILLISTEIN  
Entertainment Editor

**M**ichael Been takes rock music seriously. No dance fever, get down and boogie or freakazoid nonsense for him. That's not to say that the lead vocalist and songwriter for one of America's most promising up and coming new rock bands, The Call, doesn't think music should be fun. It's just that when you're writing songs with titles like "The Walls Came Down," there are other things on your mind.

"Scott, the drummer, and I are avid Band fans. Robbie Robertson's lyrics and Bob Dylan influenced us when we were teen-agers. They were a real turning point for us. That was really when we decided we didn't want to do standard pop music. You can do so much more with rock 'n' roll. You don't have to keep it in that adolescent sense, at least not lyrically."

Been spoke recently in a telephone interview prior to tonight's Electric Factory concert at Stabler Arena, Bethlehem, where The Call opens for Peter Gabriel. In addition to Been, who sings lead vocals and plays guitar and synthesizer, The Call includes Greg Freeman, bass; Scott Musick, drums, percussion and vocals, and Tom Ferrier, guitar and vocals.

Robertson led The Band which, originally as The Hawks, backed rockabilly star Ronnie Hawkins during the early '60s, made the legendary "Basement Tapes" with Bob Dylan and toured with him, recorded critically acclaimed LPs of its own, and had its final tour documented in the film, "The Last Waltz." So, one can appreciate Been's enthusiasm when Garth Hudson, organist for The Band, agreed to play on The Call's first two albums, including its latest Mercury Records release, "Modern Romans."

"Playing with Garth is a dream come true. I started to listen to The Band and Dylan at 19," said Been, 31. "Two of my favorite writers are Dylan and Robertson. Garth was so important for setting the mood of those songs."

"About four years ago, we were in the studio doing demos. A Capitol Records company representative asked me, 'If you could play with anybody in the world, who would it be?' I said, 'Garth Hudson.' Well, he knew Garth. He played him the tapes, and Garth called us the next day."

Hudson is seen in the video of "The Walls Came Down" on MTV, and has toured with The Call. Hudson will not appear with The Call tonight because he is rehearsing with The Band for a planned reunion tour (sans Robertson), according to Been.

## The Call Making Committed Music

By ROB PATTERSON

Anyone with a taste for the politically and spiritually committed music of the '60s will be glad to know that the flag has been taken up again, this time by a California-based band named The Call.

On their second album, "Modern Romans," The Call's songwriter, Michael Been, paints a world caught in an emotional and political cold war, exploring life in these times with a keen eye. But he doesn't feel he's making explicitly political music.

"I just write about things that I care about," explains Been, who's also the band's bassist. "I didn't sit down and say, 'Well, now I'm going to write some political songs.' I just started writing songs that meant something to me, that had something, I hope, to say, and this is what came out."

Been and Call drummer Scott Musick are two refugees from Oklahoma who spent their teen years playing in local bands, which is one reason why they are less enamored with the glamor of being rockers, says Been.

"We went through all that stuff of getting all the girls and acting with back then. Besides, we never got into music for those reasons, which are the wrong ones," explains Been.

Been and Musick were both affected greatly by one band whose influence can still be felt on The Call in more ways than one — The Band.



Michael Been

"When we first heard The Band," Been explains, "it all sounded so right — like what we felt we'd like to do. They were making real American music, and they had something to say."

Escaping west to California, Been and Musick became a journeyman bass-drum combination, even backing blues/rockers Delbert McClinton for a time. But after struggling in Los Angeles for a while, the two moved to Santa Cruz, where they developed The Call in local clubs.

As Musick explains, "We had been doing a similar sort of thing, but when the band really became what it is today is when Michael started writing songs. We all decided to follow his lead, and it worked."

Been and Musick's affection for The Band was oddly

repaid when a tape of their songs found its way to Garth Hudson, the keyboard player with The Band. Hudson was so impressed he started working with them, playing on both their albums as well as some live dates.

"He's great to work with," said Been, who is even amused by the differences between The Call and The Band that Hudson pointed out.

"There are two types of groups," explains Been. "Those who play 'in,' or pretty much the same, or those who play 'out,' always different."

"The Band was in," Garth says, "but we're really out, because he never knows how we'll play a song. And he's right — we never play a song the same way twice."

Having won an extensive audience through their popular video on MTV, "When the Walls Come Down," and a stint opening as special guests for Peter Gabriel (who even took the trouble to introduce The Call each night to his fans), The Call is committed to making music that matters.

And although Been may seem to have a dim world view from his lyrics, he explains that "cynicism as far as I'm concerned, is a trap. I write about what I see, but I think that it's a positive stance."

"I think that's what music needs more of today — commitment and caring."

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Fri., Feb. 25, 1983 The Tribune, Scranton, Pa.

## Helm-Danko Sound Stirs Double Encore in W-B

By LEW MARCUS

The two men seemed to be opposites. Levon Helm sat draped over a chair in the corner of their railroad car dressing room. He was limp and loose, his light brown hair cut short. His partner, Rick Danko, sat bolt upright in a straight-backed chair against the windows. His jet brown hair hung over his collar. He was wire tight.

But two hours later the differences blended into a single unit as the Helm-Danko Band, a two-member acoustical spin-off of the legendary 60's primal musical ensemble, The Band, were brought back for two encore sets at Wilkes-Barre's Station.

The crowd reflected Helm's and Danko's roots, back to those days before the cultural revolution when they holed up in Woodstock and just played music day and night. They played with themselves as they always had and they played with Bob Dylan, just experimenting with electric music after establishing himself as the king of folk.

Just last week, it was a reunion for Helm and Danko when Dylan dropped into their club date at New York City's Lone Star Cafe. "It's always a treat when that happens," Helm recalled in his slow, rolling way of talking. His eyes flashed laughter.

On stage, Helm appears to be looser and more at home than Danko, but the combination proved a great night of goodtime music as they raced through a generous amount of old Band favorites interspersed with some delightful but often-times obscure blues tunes.

Helm's sense of humor shone through in their selection of "Short Fat Fanny" in the second three-number encore set. With the crowd jumping and stomping, it was hard for a moment to recall that the song was actually the first rock 'n' roll tune recorded by John Sebastian, another 60s contemporary, who admitted to writing it in the bathroom.

the only place in the late 50's with "echo."

Backstage, Helm joked about Danko's raspy voice — far less raspy than Danko's recent solo tour where a lot of the vocals rested solely with him. He had been touring with a female vocalist and a harmonica player until teaming up with his old friend, Helm, who dropped his drums and took up the mandolin. Danko abandoned his bass for a guitar on his solo tour but his bassman instincts were evident in a lot of his guitar work.

The musical mix was both comfortable and different — something that Helm hinted at in a rambling backstage conversation before their concert. Playing with the Band had been a very comfortable framework. Picking up "foreign" instruments, playing acoustically and with just the two of them was a little like walking out on the edge.

"You just got to know how to pace yourself," Helm said with that irreplaceable twinkle in his eye. You got the feeling he was talking about more than his music.

The diehard Band fans — and there were legions — were satisfied, especially after Danko's stellar performance singing "It Makes No Difference." He'd cry, "The sun don't shine anymore and the rain falls down on my door." No one could take their eyes off his tortured face. While both musicians signal contentment and happiness on their faces, their music, both Robbie Robertson's and the blues tunes, reflect the sadness deep in their hearts.

The mix of music, the vocal dynamics of two such different but so alike men and the beguiling intimacy of The Station combined to prove that the parts, Levon and Rick, can be as entertaining as the whole, The Band.

For Danko and Helm, dates follow in Camden, N.J., and Chicago. Home now is back to Woodstock and while Danko plays with several local bands and keeps busy, Helm will continue with his movie career.

With his success behind him as the father in "Coal Miner's Daughter," he's waiting for the release of his next picture, Tom Wolfe's "The Right Stuff," in which he plays a fighter-pilot. He'll also film "The Doll Maker" with Jane Fonda.

Pico at 31st Street, Santa Monica 828-4403

**McCabe's CONCERTS**  
No Age Limit GUITAR SHOP

TONIGHT  
SEPT. 16 **WILLIE DIXON** • Tom Ball & Kenny Sultain  
SEPT. 17 **LINDA TILLERY** • **ADRIENNE TORF**  
**JO-EL SONNIER** with Garth Hudson,  
Sneaky Pete, Sid Page,  
Greg Humphrey & Steve Duncan  
SEPT. 23 **JOHN HAMMOND** • **BOB BROZMAN**  
SEPT. 24 **SILLY WIZARD** Farewell Tour from Scotland

Produced by Nancy Covey & Tracy Strain

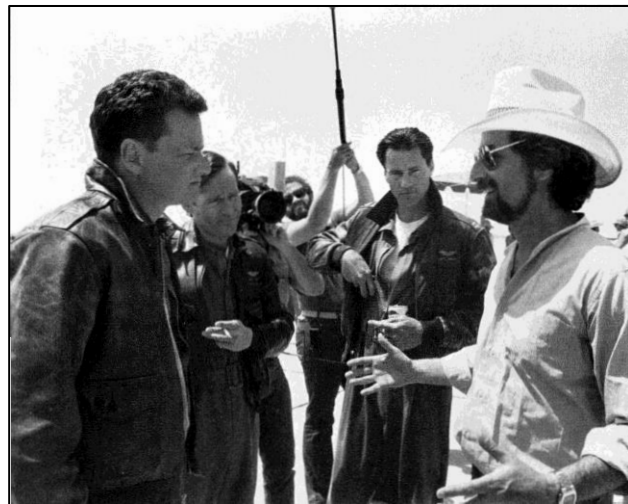
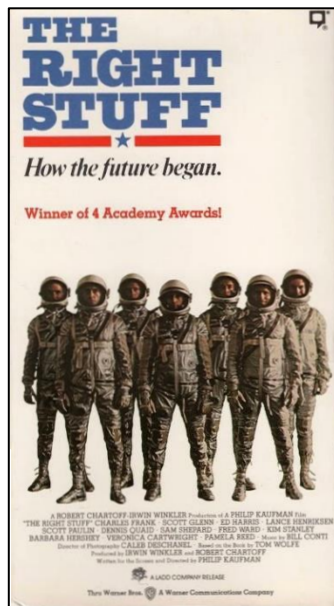
CASABLANCA Presents An Evening With...

**LEVON HELM**  
and  
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William Russ, Levon Helm, Sam Shepard, Philip Kaufman

# 'The Right Stuff' a Rollicking Epic

By GARY ARNOLD

(c) 1983 The Washington Post

A great American movie in a new epic form, "The Right Stuff" fuses the comic and the heroic to emerge as a knockabout social comedy that also packs a thrilling inspirational and — why deny it? — patriotic wallop.

After a gala premiere to benefit the American Film Institute Sunday night at the Kennedy Center, "The Right Stuff" may be the first rollicking epic ever made. And it's all the more appealing because this mixture feels true to life, adhering to both the tone and subject matter of Tom Wolfe's best-selling chronicle of the formative years of the American space program, from the October 1947 flight of the Bell X-1 rocket plane in which an Air Force captain named Chuck Yeager first broke the sound barrier up through the final solo flight of the Mercury astronaut program in May 1963, with Gordon Cooper aboard, demonstrating the style of disarming, deadpan grace under pressure established by Yeager himself.

Director Philip Kaufman has assembled a terrific group of character actors and emerging young stars, and then has orchestrated moments that will leave their work permanently imprinted on the sentiments of moviegoers. In fact, the movie is more impressive at character delineation than high-flying pictorial spectacle. Kaufman is so good with actors and social contexts that he tends to set one up for letdowns only when reaching for metaphysical ironies or reverberations that remain obscure.

Some of the actors become comic partners. Jeff Goldblum and Harry Shearer play a pair of presumptuous young government bureaucrats who become "crack" recruiters, charged with scouting astronaut material in the panicky aftermath of Sputnik I.

A seven-man comedy troupe from San Francisco known as "I Fratelli Bologna" was chosen to impersonate a "permanent press corps" that hovers around the heroes, who must learn how to exploit this unruly communal beast for the success of their mission. A collection of Germanic rocket scientists plague the Mercury astronauts by preferring a space program that deemphasizes or eliminates the human factor — the very factor the tenacious Original Seven manage to salvage.

The astronauts occasionally function as a second seven-man comedy team, with Ed Harris' John Glenn supplying a form of bright-eyed, bushy-tailed and high-minded agitation that the others don't necessarily welcome. Nevertheless, his straight-arrow ardor sweeps the rest of them along, as in the mob scene of the astronauts' first press conference, or brings their hostilities to a useful conclusion, as in an argument over promiscuous sexual behavior that ends up unifying the men against their tormentors within the NASA medical-engineering establishment.

This camaraderie is anticipated by the supremely laconic rapport of Sam Shepard as Yeager and Levon Helm as his friend Jack Ridley when preparing for the historic X-1 flight.

Having busted a couple of ribs while playing tag on horseback with his wife Glennis (Barbara Hershey) the night before the flight, Yeager confides that he has a little problem — "I'm not gonna be able to lean over and shut the damn door." Ridley takes this in equally casual stride, approaching a nearby janitor with the salutation, "Mr. Russell, we got a small emergency," and proceeding to saw off a foot or two from his broom handle to supply Yeager with a lever. The no-sweat pretense continues when Yeager is lowered into the X-1, mounted in the bomb bay of a B-29. They have a set routine, echoed with slight variations throughout the movie, for finessing the dry-mouth sensation likely to confront a test pilot before placing his hide in danger of speedy incineration: "Got a stick of Beeman's?" Yeager asks, and Ridley

allows, "Yeah, I might have a stick to spare."

The movie takes its initial humorous reading from the impeccably dry pilots' idiom shared by Yeager and Ridley, then systematically works in an abundance of related or contrasting idioms, belonging to other pilots, their wives and the wacky outside world of bureaucrats, politicians and publicists. Eventually, this world overwhelms the unknown fraternity of postwar test pilots stationed in the Mojave Desert and creates an exorbitantly celebrated new fraternity in their successors, the Mercury astronauts, based in booming urban Houston.

Kaufman's cleverly constructed screenplay establishes a number of identities and seemingly casual remarks calculated to echo ironically throughout the story. For example, the promise of "a free steak dinner and all the trimmings" by saloonkeeper Pancho Barnes (Kim Stanley) to the first pilot to break the sound barrier returns in haunting fashion when Gus Grissom reacts to the Houston Astrodomo blowout for the astronauts staged July 4, 1962, by observing, "the steak tastes about the same but there's sure a lot more trimmings."

The Mercury program ends up threatening rocket-plane pilots like Yeager with obsolescence, but his personal example and authority remain spiritually vital and indestructible. He's never on intimate terms with the men who become astronauts, but Kaufman sustains Wolfe's theme that he embodied a heroic ideal that they

inherited and emulated. The film even goes a little further by inventing a scene in which Yeager gives his explicit blessing to the men of Mercury at one of their least auspicious hours — the aftermath of Grissom's near-fatal splashdown. Yeager, who had earlier coined the phrase "Spam in a can" to describe the Mercury program, refuses to go along with the second-guessing of Grissom that runs rampant inside the service. "It takes a special kind of man to volunteer for a suicide mission," he asserts, "especially one that's gonna be on TV. Old Gus did all right."

Although it runs 181 minutes and attempts to keep about two dozen characters in more or less prominent focus, "The Right Stuff" never feels sprawling or absent-minded. The pace is crisp and deliberate but never hurried. Indeed, false urgency is a comic attribute of ignorant or anxiety-ridden civilians, who can only participate vicariously in the men's missions.



Right On!

Ed Harris, who plays astronaut John Glenn in the film "The Right Stuff," gives his thumbs up signal while standing next to a man dressed as an astronaut at the world premiere screening of the film at Kennedy Center.



LEVON HELM as Ridley in "THE RIGHT STUFF" at Last Company (where the Marine Band performs). Photo by Bruce...

DK 467

# Busey's career in high gear

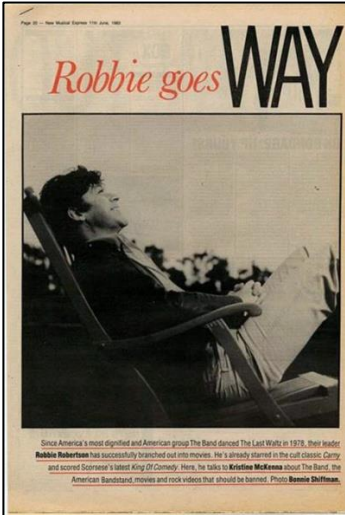
By Christopher Connelly  
Special to The Star

**I**T'S FULL SPEED AHEAD on the comeback trail for Gary Busey, whose post-Buddy Holly Story career has hit high gear with D.C. Cab, Joel Schumacher's comedy about two cabdrivers fighting for right in the nation's capital. In addition to Busey, the film stars the inimitable Mr. T and a flock of newcomers. Young comics Charlie Barnett and Paul Rodriguez are among those featured — but anyone would pale next to the Man with the Mohawk.

"Mr. T is amazing," says Busey. "He goes out, wades into the kids (watching us film) and says, 'Go back to school! Don't cuss your mama! Don't steal. Be sure you're right — then go ahead!'"

Busey, who readily describes himself as a "victim of success," swears he's all right now and hopes to coax his pal Robbie Robertson ("We went through the most severe point of our lives together; he and I lived in a mansion in Georgia during Carny and literally held on to each other — and shook") back into a recording studio to work on his new album. "Can you imagine that?" Busey says with glee. "Snobby Robbie and Scary Gary?"

\*\*\*



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# Robbie Robertson Active Again

## Pursues Songwriting, Recording, Film, Cable Projects

By SAM SUTHERLAND

LOS ANGELES—Few musicians better recognize the potential fruits of marrying musical and visual techniques than Robbie Robertson. Following an extended hiatus after his dramatic screen debut in "Carny," the former Band leader is again active and his current work finds him juggling new songwriting and recording projects with a variety of movie prospects and an ambitious cable music venture with director Martin Scorsese.

Already available for public review is Robertson's contribution to Scorsese's latest theatrical feature, "The King Of Comedy." As documented by the Warner Bros. soundtrack album, Robertson has taken screen source music to a classy high by securing fresh performances from a diverse group of stylists spanning rock, pop, new wave, fusion and classic rhythm & blues.

Even as he wound up the final post-production work on that project, the veteran Canadian musician was already sifting through new scripts for future properties as actor and producer, while midway through one of several screenwriting projects he has planned.

Little wonder, then, that he has again confirmed his days with the Band have ended, at least with respect to the concert trail. A planned reunion tour for the seminal quintet conspicuously promises a "mystery guitarist" in lieu of Robertson, whose sinewy guitar work and evocative songs were integral to the group's evolution from its origins as the Hawks, backing ensemble for Ronnie Hawkins and later Bob Dylan, into the Band.

Robertson is thus continuing on a separate path that began when he undertook his first film production

project, Scorsese's lavish documentary of the final Band concert, "The Last Waltz." Under that director's accomplished eye, Robertson's own screen presence invited dramatic offers, with "Carny" the result. An offbeat drama teaming him

with Jodie Foster and Gary Busey, the feature drew a mixed boxoffice reaction but insured continued demand for Robertson's non-musical skills.

Instead of a quick return to the (Continued on page 44)

# Robbie Robertson Active Again

## Pursues Songwriting, Recording, Film, Cable Projects

• Continued from page 41

cameras, however, Robertson decided to take a breather. Having juggled both the gargantuan "Waltz" project, including the film itself and a three-disk soundtrack for Warner Bros., and the group's final Capitol album, "Islands," then moved right into "Carny," he was exhausted. "I had this feeling that, 'Gee, I don't really want to jump into anything else right away,'" he recalls. "I learned about this disease called overextending one's self, which I'm trying to be a little more conscious about now."

That might suggest the new soundtrack album was intended as an easy re-entry, yet Robertson himself admits assembling such a project using various established artists was far more demanding than the incidental source music he wrote

and recorded for "Carny" to complement its Alex North score.

The music itself typifies Robertson's longstanding fascination with root styles, always apparent in the Band's music, with its openly telescopic sense of musical traditions from bluegrass and blues to vintage rock'n'roll. "It wasn't a K-tel idea, to try and get the 'best of everybody' on one record," he says of the new album.

"I feel that good music is just good music, whether it's old wave, new wave, classic rock'n'roll, blues—if it's good, it works together, and this is a good example of that. You can hear the Pretenders, then B. B. King, and it doesn't sound like 'Omgod, isn't that strange?'"

As used in the movie, however, this labor of love may strike viewers as nearly self-effacing. Robertson himself approves of Scorsese's use of the music—"what's on record players, what's in restaurants, the way Scorsese used music in 'Raging Bull'"—insisting that the recent hunger for commercial movie/music pairings can backfire when musical cues are overemphasized.

Despite a low-keyed presentation onscreen, Robertson still succeeded in enlisting not only those artists mentioned above, but Bob James, Rickie Lee Jones, B. B. King, Van Morrison, Ric Ocasek and David Sanborn, who worked with Donald Fagen and Gary Katz to provide a sleek Fagen-composed instrumental. Adds Joel Fein, the engineer who oversaw the soundtrack project for Robertson at the Village Recorder here, "For every major artist you have on the album, there could have been two more there. There were some great songs that just didn't work."

Where Robertson does envision a more equal union between the two art forms is in the burgeoning cable and pay-tv field, in which the mushrooming use of music inspires both enthusiasm and sharp criticism. Hence, he and Scorsese, whom Robertson confirms has long been an avid music lover, are planning a series of artist specials that the pair hope can "set a new standard" for presenting music on the small screen.

"He's going to direct and I'm going to produce," says Robertson, who notes proudly that critical consensus held "The Last Waltz" to be the best rock documentary ever

filmed. "We're going to try and help out this new area."

Robertson sees deficiencies in the majority of song performance clips now being produced for the video field, but he sees music as presenting an increasingly important commodity already validated by public interest. As for his own project with Scorsese, he's quick to differentiate both format and approach.

"MTV isn't what I'm talking about," he reports. "They can't afford it, but the HBOs, Showtimes and those services can." The two plan to develop three or more single-artist specials devoted to "artists that are just devastating to look at, and really classy." Robertson pointedly adds that the conceptual video approach as it now appears in most pop video clips will be avoided, as will simple concert footage.

"This is strictly a soundtrack thing, totally controlled, with no audience," he explains. "I don't want to hear clapping, sets, stage, lighting, mood, theater—the drama of the music is what we want. And I don't want to see someone walking a mile away on a beach, singing a song. I want to see them singing a song."

In the process, he and Scorsese aim to "set a foundation for all these kids who look like they got a camera for Christmas and ran out into the street saying, 'Pretend you're singing and jump on that car! Maybe we'll make something out of this to promote your record.'"

Given that thumbnail sketch of the typical video clip, it's hardly surprising that Robertson deems most music films and videotapes "embarrassing," but he adds that he has seen some promise. Moreover, the Scorsese collaboration will also look to new directors.

"What we're talking about is doing three or four ourselves," says Robertson. "Then Marty wants to get three or four other directors that are very good with music. I mean, there are a lot of them that think they're good with music, but then there are a few who really do have the knack."

He's also confident that record labels and managers will be quick to see the potential, both musical and commercial, for such packages, especially since the projected length—45 to 50 minutes—is aimed at both cable special time slots and album production.





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<b>Talking Heads</b> "Swamp"	<b>The King Of Comedy</b>
<b>Bob James</b> "King Of Comedy"	<b>The King Of Comedy</b>
<b>Rickie Lee Jones</b> "Rainbow Sleeve"	<b>The King Of Comedy</b>
<b>Robbie Robertson</b> "Between Trains"	<b>The King Of Comedy</b>
<b>Ric Ocasek</b> "Steal The Night"	<b>The King Of Comedy</b>
<b>Ray Charles</b> "Come Rain Or Come Shine"	<b>The King Of Comedy</b>
<b>David Sanborn</b> "The Finer Things"	<b>The King Of Comedy</b>
<b>Van Morrison</b> "Wonderful Remark"	<b>The King Of Comedy</b>

If you picked *The King Of Comedy Original Sound Track*, you win. Produced by Robbie Robertson. It features new music that's now available on Warner Bros. Records and Cassettes.

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1. Back On The Chain Gang / Pretenders	<b>BACK ON THE CHAIN GANG</b> (Chrissie Hynde) Musicians: <b>Chrissie Hynde:</b> vocal & guitar <b>Billy Bremner:</b> guitar <b>Tony Butler:</b> bass <b>Martin Chambers:</b> drums Produced by Chris Thomas	<b>BETWEEN TRAINS</b> (Robbie Robertson) Musicians: <b>Robbie Robertson:</b> vocal, guitar & piano <b>Richard Manuel:</b> background vocal <b>Neil Stubenhaus:</b> bass <b>Jim Keltner:</b> drums <b>Garth Hudson:</b> synthesizer <b>Gary Chang:</b> fairlight Produced by Robbie Robertson
2. Tain't Nobody's Bizness (If I Do) / B.B. King	<b>'TAIN'T NOBODY'S BIZNESS (IF I DO)</b> (Porter Grainger/Everett Robbins) Musicians: <b>B.B. King:</b> vocal & guitar Produced by Robbie Robertson	<b>STEAL THE NIGHT</b> (Ric Ocasek) Musicians: <b>Ric Ocasek:</b> vocal, guitar & keyboards <b>Antonia De Portago:</b> background vocals <b>Darryl Jennifer:</b> bass <b>Stephen Hague:</b> keyboards <b>Stephen George:</b> drums Produced by Ric Ocasek
3. Swamp / Talking Heads	<b>SWAMP</b> (Lyrics by David Byrne/Music by Talking Heads) Musicians: <b>David Byrne:</b> vocal, guitar, synthesizer & percussion <b>Jerry Harrison &amp; Chris Frantz:</b> background vocals <b>Alex Weir:</b> guitar <b>Tina Weymouth:</b> bass <b>Chris Frantz:</b> drums <b>Jerry Harrison &amp; Wally Batarou:</b> synthesizers Produced by Talking Heads	<b>COME RAIN OR COME SHINE</b> (Johnny Mercer/Harold Arlen) Musicians: <b>Ray Charles:</b> vocal & piano Produced by Nesuhi Ertegün & Jerry Wexler
4. King Of Comedy / Bob James	<b>KING OF COMEDY</b> (Bob James) Musicians: <b>Bob James:</b> synthesizer & vocoder <b>Robben Ford:</b> guitar <b>Larry Klein:</b> bass <b>Jim Keltner:</b> drums <b>Jerry Peterson:</b> saxophone Produced by Robbie Robertson	<b>THE FINER THINGS</b> (Donald Fagen) Musicians: <b>David Sanborn:</b> saxophone <b>Vallerie Simpson, Leslie Miller &amp; Donald Fagen:</b> background vocals <b>Steve Kahn:</b> guitar <b>Chuck Rainey:</b> bass <b>Ed Green:</b> drums <b>Michael Omartian:</b> keyboards <b>Rob Mounsey &amp; Donald Fagen:</b> string arrangement Produced by Donald Fagen & Gary Katz
5. Rainbow Sleeve / Rickie Lee Jones	<b>RAINBOW SLEEVE</b> (Tom Watts) Musicians: <b>Rickie Lee Jones:</b> vocal <b>Randy Kerber:</b> piano <b>Johnny Mandell:</b> string arrangement Produced by Russ Titelman & Lenny Waronker	<b>WONDERFUL REMARK</b> (Van Morrison) Musicians: <b>Van Morrison:</b> vocal <b>Robbie Robertson:</b> electric guitar <b>Van Morrison:</b> acoustic guitar <b>David Hays:</b> bass <b>Jim Keltner:</b> drums <b>Richard Tee:</b> piano <b>Nicky Hopkins:</b> organ & synthesizer Produced by Robbie Robertson
6. Between Trains / Robbie Robertson		
7. Steal The Night / Ric Ocasek		
8. Come Rain Or Come Shine / Ray Charles		
9. The Finer Things / David Sanborn		
10. Wonderful Remark / Van Morrison		

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# 'King of Comedy' album puts its artists in perspective

By George Kanzler  
Newhouse News Service

Since the phenomenal success of the "Saturday Night Fever" soundtrack album, more and more films have used compilations of songs by rock and pop artists.

These compilations are attractive album buys, especially for listeners who like a group or artist, but not necessarily enough to buy a whole album by just that group or artist.

A good case in point is the soundtrack album produced by Robbie

Robertson for "The King of Comedy" (Warner Bros. Records). It contains 10 cuts by different artists, some produced for the film, others contributed from current projects by the artists. Only one cut is borrowed from an old album, Ray Charles' big band version of "Come Rain Or Come Shine."

Of particular interest here are cuts by artists such as the Pretenders, Talking Heads, Ricky Lee Jones, Ric Ocasek and Van Morrison, all of them artists with distinctive sounds and cult followings.

This album makes them available, in small palatable doses, to listeners who don't belong to their cults.

And somehow the Pretenders' "Back on the Chain Gang" sounds much better followed by B.B. King doing "Tain't Nobody's Bizness (If I Do)" — in a fine, new, big band recording produced by Robertson — than as part of a collection of other Pretenders' songs.

The same holds true for Talking Heads' "Swamp," which follows the King cut. David Byrne's overt tribute to black funk-blues is put in perfect perspective by B.B.'s taste of the real thing.

Bob James' blithe and snappy electro-synth-dominated instrumental theme, "King of Comedy," is a pleasant interlude after Talking Heads. It also leaves the listener yearning for more substantial fare, which is promptly delivered as a fragile ballad by Tom Waits, "Rainbow Sleeve," sung hauntingly by Ricky Lee Jones.

Robertson opens the second side himself, with help from two former colleagues from The Band, on "Between Trains," a tribute to an American iconoclast presented as an autobiographical fable. Robertson achieves mythic Western resonance while employing many electro-synth effects — no small feat.



ROBBIE ROBERTSON

Ric (The Cars) Ocasek's "Steal the Night," electro-pop surface and all, works as a perfect foil to "Between Trains," since it travels the same mythic highway.

Ray Charles' direct emotional honesty comes as a fine change of pace, and leads into the album's second — and best — instrumental, alto saxophonist Dave Sanborn's lush reading of Donald (Steely Dan) Fagen's "The Finer Things."

The album ends with a newly produced, by Robertson, version of Van Morrison's elliptical "Wonderful Remark," done by the composer with a fine rock 'n' soul rhythm section led by Robertson and including keyboardists Richard Tee and Nicky Hopkins. It suggests that Morrison should seriously consider keeping Robertson as producer for his next album.

ROLLING STONE, MAY 26, 1983



THE KING OF COMEDY  
ORIGINAL SOUNDTRACK  
VARIOUS ARTISTS

Warner Bros.  
★★★

Though nominally a soundtrack to the Martin Scorsese film, *The King of Comedy* comes off less a score (I couldn't find half this stuff in the movie, and I was listening for it) than a collection of songs that "soundtrack producer" Robbie Robertson happened to like. Because the film and its music don't interlock all that often, the LP ends up being a well-programmed, highly listenable and occasionally excellent set of songs with no real thematic unity and little in common beyond a certain downbeat

tone and a uniformly crisp sound.

Bob James' title track, a synth-based piece of lounge jazz, and David Sanborn's "The Finer Things," a New York City session-man's take on a Donald Fagen tune, are the closest things to movie music here and, as such, are the most dispensable cuts. Rickie Lee Jones' reading of Tom Waits' "Rainbow Sleeve" is occasionally effective but eventually slips into breathy hokum. The "roots" contributions — an old Ray Charles recording of "Come Rain or Come Shine" (which works in the film as a good joke) and a new one of B.B. King singing "Tain't Nobody's Bizness (If I Do)" — are old-pro smooth, though still charged with emotion. Ric Ocasek's "Steal the Night" clips along at a nicer pace than anything on his recent solo album. Talking Heads' growly "Swamp," which features David Byrne's ever-deepening vocal register, is catchy fun, but minor Heads at best. And then there's the Pretenders' "Back on the Chain Gang" — a great song, but one with as little reason to be here as most of the other cuts.

Which leaves two reasons to buy this record. The first is Van

Morrison's "Wonderful Remark," a hard, powerful song about shattered faith: "How can you tell us something/Just to keep us hanging on/Something that just don't mean nothing/When we see it you are gone." Texturally reminiscent of "St. Dominic's Preview," it's Morrison's best rock & roll in ages. Reason two: "Between Trains," written and performed by Robertson himself, and a revelation. After the Band's slow march into entropy and its leader's low profile through the years since, a song this strong comes as a pleasant surprise. Driven by Garth Hudson's synthesizer and dripping with ragged weariness, "Between Trains" spins a tale

of the point at which resignation meets resolution: "I ain't no soldier/But I've been to war/I've done some killin'/All I kill anymore are these pains/And I'm just between trains." It bodes well for a Robbie Robertson solo album — an LP he may well never make, but certainly a project more worth his time (and ours) than this. —ROBERT LLOYD

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"The Hunger"

# Album blends artists' individual talents

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## Pop music by George Kanzler

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George Kanzler is a writer for Newhouse News Service. His column appears regularly in the Sunday News Journal.

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<p style="text-align: center;"><b>WED., MAR. 23RD</b>  <b>PREMIER JAZZ</b>  <b>GUITARIST!!!</b>  <b>EARL KLUGH</b>  <b>(8:00), \$12.75</b></p>	<p style="text-align: center;"><b>THURS., MAR. 24</b>  <b>THE FRED WARING SHOW</b>                  Starring FRED WARING                  with the  <b>NEW PENNSYLVANIANS</b>  <b>(8:00), \$11.75</b></p>
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**QUAD-CITY TIMES Tuesday, March 1, 1983**

**Sad loss** — Audiences of "The King of Comedy" are wondering: Who's Dan Johnson, to whom the film is dedicated? Johnson was director Martin Scorsese's cook and right-hand man and lived with Scorsese and his now-estranged wife, Isabella Rosellini. Johnson died of meningitis last year.

**LEADER-TELEGRAM SATURDAY, JULY 30, 1983**

Martin Scorsese almost routinely uses his movies to honor a friend or co-worker who has died. Scorsese dedicated "Taxi Driver," with "gratitude and respect," to its composer, Bernard Herrmann, who died of a heart attack after he had finished conducting his score. He dedicated "New York, New York" to its co-editor, Irving Lerner; "Raging Bull" to his late film teacher, Hal Manogian of New York University, and "King of Comedy" to his late friend and cook, Dan Johnson.

"Bernard Herrmann died on Christmas Eve 1975," Scorsese said. "Irving Lerner died on the same night a year later. The dedications were a way of acknowledging my debt to them and a way of drawing attention to them as artists. Irving Lerner was a very interesting director whose films — 'City of Fear' and 'Murder by Contract' — had had a great effect on me."

The idea for dedicating films, he said, came particularly from the 1956 Italian movie, "Umberto D." "That was a very moving film that Vittorio De Sica dedicated to his father. And I was also aware that Erich von Stroheim had dedicated 'Greed' to his mother."

In the case of his first feature movie, however, Scorsese gave credit to a person who was very much alive. "Mean Streets" was not dedicated. But, among the people thanked for making the picture possible, was Scorsese's psychiatrist.

Cash Box/March 19, 1983

**THE KING OF COMEDY** — Original Soundtrack — Warner Bros. 23765 — Producer: Robbie Robertson — List: 8.98 — Bar Coded

New rock, jazz and R&B tunes meld perfectly on this soundtrack to Martin Scorsese's black comedy flick starring Robert DeNiro and Jerry Lewis, with music coordinated by ex-Band leader Robertson. The disc opens with the bulleting single by The Pretenders, "Back on the Chain Gang," and progresses to songs performed by Talking Heads, Ric Ocasek, Bob James and Ray Charles & Van Morrison. Though an interpretation of Tom Waits' "Rainbow Sleeve" by Rickie Lee Jones and sexy David Sanborn's rendition of a Donald Fagen cut called "The Finer Things" are two of the platter's best selections, the most involving work is B.B. King's bluesy cover of "Tain't Nobody's Bizness (If I Do)." Thankfully, the record doesn't include a monologue by Rupert Pupkin.

**BETWEEN TRAINS (Robbie Robertson)**

I ain't no cowboy  
 I just look like one  
 And I ain't no prisoner  
 But I'm on the run from these chains  
 And I'm just between trains

I ain't no loner  
 I just work alone  
 There ain't no place  
 Where there's a home I could claim  
 And I'm still between trains  
 Still between trains

**CHORUS**  
 I've got to let it roll  
 I've got to let it ride  
 I can never show  
 What's really going on inside  
 If I'm too young to learn  
 Or too old to change  
 I guess I'll always be  
 Between trains

I ain't no soldier  
 But I've been to war  
 I done some killin'  
 All I kill anymore are these pains  
 And I'm just between trains

Just passin' through  
 Never stayed this long in one place  
 So when I'm gone just lay my remains  
 Somewhere between trains  
 Somewhere between trains

**CHORUS**

*Vocal, guitar and piano: Robbie Robertson  
 Background vocal: Richard Manuel  
 Bass: Neil Stubenhaus  
 Drums: Jim Keltner  
 Synthesizer: Garth Hudson  
 Fairlight: Gary Chang  
 Engineer: Joel Fein  
 Assistant engineer: Ginny Pallante  
 Recorded at Village Recorders, W. Los Angeles, CA  
 Produced by Robbie Robertson  
 In memory of "Cowboy" Dan Johnson*

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**THE AGE, Thursday 12 May 1983**

FILM soundtrack albums crop up regularly, but many are little more than mediocre souvenirs. Robbie Robertson's **The King Of Comedy** (Warner 23765-1) is an exception. In providing the music for Martin Scorsese's latest movie (it stars Robert de Niro and Jerry Lewis and will be released about July) Robertson has drawn upon a diverse range of pop and jazz-blues influences.

Bob James has all hands to the keyboards (and some) plus vocoder on the jazz-funk title track, one of two instrumentals. On the other, David Sanborn's tasty alto sax lifts its way through Donald Fagen's **The Finer Things**, with a vocal chorus that includes Fagen.

Robertson wrote one track, **Between Trains**, on which he sings a strong Bob Dylanesque vocal (with backing from Richard Manuel) and plays guitar and piano. Garth Hudson plays synthesiser and a Fairlight music computer fills out the sound. It's a great combination for a slow country-rock ballad.

The Pretenders' attractive hit **Back On The Chain Gang**, Talking Heads' funky rocker **Swamp** and Ray Charles's classic version of **Come Rain Or Come Shine** are included in their original form. B. B. King gives a virtuoso vocal and guitar performance on a lavish Robertson production of **Tain't Nobody's Bizness (If I Do)**, Rickie Lee Jones sings Tom Waits's plaintive **Rainbow Sleeve** and Ric Ocasek contributes his atmospheric contemporary rocker **Steal The Night**.

Finally, Van Morrison provides a glorious climax with **Wonderful Remark**, a song that I don't recall, with a 1969 copyright. Morrison plays acoustic guitar, Richard Tee and Nicky Hopkins are on piano and organ, Robertson plays electric guitar and Jerry Hey provides the characteristically rich horn arrangement. Pure Morrison magic — what more is there to say?

# ROBERTSON'S 'COMEDY' LP IS NO JOKE

By ROBERT HILBURN

There was a slightly perverse grin on Robbie Robertson's face as he talked about the sound-track album he put together for Martin Scorsese's new "King of Comedy" film. It was as if he could already picture the surprise many people will have when they notice the unusual juxtaposition of artists on the album.

The movie, a non-funny tale of a would-be comedian's obsession with stardom, opened a few days ago to many negative reviews, but the album, which arrives in the stores next week, should attract glowing notices. It not only contains some terrific music, but it also offers a valuable lesson.

In a pop world that is unusually polarized these days, Robertson brings together musicians associated with different genres (rock, blues, jazz and soul) and with different eras, from the late-'60s association of his own work with the Band to the '80s ring of new-wave attractions.

On Side 1 of "King of Comedy," Robertson has sandwiched bluesman B.B. King between contemporary hot-shots like the Pretenders and Talking Heads—a move that will startle traditionalists who think today's pop-rock sounds are merely gimmicky and crude.

The album moves on Side 2 from an original number by Robertson through tracks by newcomers Rickie Lee Jones and the Cars' Ric Ocasek to exquisite performances by veteran (and master) vocalists Ray Charles and Van Morrison.

To mix things even more, the LP features selections by jazz composer-arranger Bob James and saxophonist David Sanborn. The result is a reminder that rewarding music isn't defined simply by pop style or copyright date.

About the project, Robertson said, "I don't care what year a performer is associated with, I'm just interested in good music. I like the way the album kind of mixes things up, but I didn't set out to prove any point. I just went after talented people."

Though he understands why many of the people who grew up listening to the finely sculptured music of late-'60s and early-'70s groups like the Band feel alienated by today's crop of rockers, he doesn't share their disillusionment.

Sitting in his Pacific Palisades house, Robertson explained, "You would be really surprised to see my record collection and see what I listen to. I'm not one of those people who just sits around listening to the old things. That's fine if I'm in that mood, but I'd rather find new things . . . the Pretenders, the Clash, Talking Heads.

"One of the problems a lot of people have in adjusting to the new music is separating the good stuff from the dumb stuff. Some of the novelty records on a station like KROQ-FM are funny, but most aren't very musical at all. Still, there are some real talented people



Ex-Band leader Robbie Robertson mixes eras and styles in his new LP.

making records today.

Robertson is one of the most respected figures in rock. As guitarist and songwriter for the Band, he was a model of musical sophistication and taste. In albums like "Music From Big Pink" and "Stage Fright," the Band, which first came to attention as Bob Dylan's backing group, made some of the most distinguished music of the modern pop era.

The hallmark of the quintet's music was its ability to weave contemporary themes around rock's country, blues and gospel roots so convincingly that songs like "The Night They Drove Old Dixie Down" and "The Weight" seemed as if they had been handed down for generations.

One sign of the respect enjoyed by the Band was that its 1976 farewell concert in San Francisco attracted perhaps the classiest group of musicians ever assembled for a single U.S. concert: Dylan, Eric Clapton, Van Morrison, Joni Mitchell, Ringo Starr, Neil Diamond, Muddy Waters, Neil Young and Paul Butterfield.

That evening was the basis for Martin Scorsese's "The Last Waltz," which captured an intimacy and power rarely, if ever, matched in a concert film. The ruggedly handsome Robertson exhibited such a strong screen presence in the

movie that he was flooded afterwards with acting offers.

Recalling the post-"Last Waltz" period, he said, "The scripts were coming in the window. There were stacks of them all over the place. I was living at Scorsese's house then, and he was laughing because he felt totally responsible for this 'mishap' in my life. I had never thought about acting before.

"It's one of those things where fate steps in. That's one of the great things about life. You never really know what's up ahead. It wasn't like I snapped my finger and said, 'OK, I'm now going to be an actor.' I wish I had been that clever. But I wasn't. It was just a fluke."

Robertson resisted the early scripts because most of them envisioned him as a screwed-up rock star. "At least half the scripts dealt with people who died on drugs or stories like 'The Rose,'" he said. "That's the one thing I didn't want to do. It seemed like a real cheap move."

He eventually returned to the screen in "Carny," a modest tale about carnival life. He enjoyed the film, but feels in retrospect that he overextended himself. Besides acting in it, he produced the film, co-wrote the script and put together much of the music.

Drained by the experience, he took his time before committing himself to another

project. But now he is excited about three films, one of which will again involve his friend Scorsese.

The songwriter's involvement with "King of Comedy," however, was largely accidental. Scorsese had planned to use old recordings as background ambiance, but he wasn't pleased with the way they fit into the film. Robertson said the film needed new, unfamiliar music to give it a more contemporary ring.

Ray Charles' version of "Come Rain or Come Shine," which is used over the opening credits, is the only song that Robertson kept from Scorsese's original recordings. The rendition first appeared on a 1959 album, "The Genius of Ray Charles."

Some of the other "King of Comedy" selections were produced by individual artists: the Pretenders' lilting "Back on the Chain Gang," Talking Heads' growling "Swamp," Ric Ocasek's moody "Steal the Night," Rickie Lee Jones' treatment of Tom Waits' "Rainbow Sleeve" and David Sanborn's elegant reading of Donald Fagen's "The Finer Things."

Robertson designed the rest of the music himself, writing the melancholy "Between Trains" and then working in the studio with King, Morrison and James.

He brought King into the Village Recorders studio in West Los Angeles to record "Taint Nobody's Bizness (If I Do)," a marvelously sassy blues number. Though best known as a guitarist, King all but steals the album with his driving, high-spirited singing.

Robertson has admired the blues musician for years, but chose him for this project because King's music fit the world of Jerry Langford, the Johnny Carson-like TV host played in the film by Jerry Lewis.

Explained Robertson, "I tried to think who this guy (Langford) would have on his show and I remembered that every time B. B. King goes on the Carson show, he just tears it up. Carson stands up and says, 'Forget the commercial, let's have another song.' That gave me something I could relate to. I mean I couldn't sleep at night and have Wayne Newton on the album or the other Las Vegas-type people Carson has on, even the good ones . . ."

Another album highlight is Van Morrison's "Wonderful Remark," which is featured over the film's closing titles. Exhibiting an urgency and bite that Morrison hasn't shown in years, the song is about moral corruption and indifference. Sample line: "How can you stand the silence/ that pervades when we all cry?/ How can you watch the violence/ that erupts before your eyes?"

On working with the frequently eccentric Morrison, Robertson smiled as he related, "I needed a song to leave you with a certain mood at the end of the movie, something that wasn't really praising. After all, we have a movie about a guy (the obsessed comedian played by Robert De Niro) who didn't exactly work his way up the ladder. He was so desperate that he cheated in a big way.

"We tried a bunch of stuff, but it wasn't quite right. At one point, Van got a magazine and just underlined the words, William Burroughs-style, and he wanted to use that as the lyrics. We tried it and it

# BAND WILL WALTZ AGAIN

By STUART GOLDMAN

Six years after saying goodbye to touring in the celebrated "Last Waltz" concert, the Band is going back on the road. But there's a catch: Robbie Robertson, considered by many to be the group's creative focus, won't be along for the ride. The group, however, will reportedly add a "mystery" guitarist for the dates.

To some Band diehards, Robertson's absence makes the tour an empty gesture, like the Who without Peter Townshend or Creedence without John Fogerty.

"What can I say?" Robertson said. "I could take a position of, 'Hey, this is wrong, fellas. What you're doing is

sacrilegious.' But, you know, why?"

"I think it's probably a business decision, not an artistic one," Robertson continued. "But hell, you can't knock that."

"You know, 16 years is a long relationship. For a lot of things I couldn't turn those guys down . . . but I'd feel like a fool doing it. I'd feel stupid. Besides, I don't want to. I don't feel one bit different from the day I sat down and said, 'That's it for me.'"

How does Robertson feel about being "replaced"? "The members of the Band aren't replaceable," he replied flatly. "I could think of some interesting guitarists—Steve Cropper or Roy Buchanan. But frankly, I don't think anybody gives a damn about a *mystery* guitarist."

"But I'm sure the guys have good reasons. And the bottom line is that they make real good music together."

When asked about tour plans, the Band's Rick Danko remained

tight-lipped. "It'd be lettin' the horse out of the barn before he was ready," he said.

But drummer Levon Helm was more open. "It seems like a good idea, as long as all we have to do is show up and make music," he said. "Besides, anybody who gets a chance to play with (keyboardist) Garth Hudson, they'd be a fool not to. As far as the Band is concerned, he's the one who rubbed off on the rest of us and made us sound as good as we did."

"But we're not trying to start rumors or create confusion," Helm continued. "We're not waving the flag that way at all. If it works, great. And if it doesn't, why I'll just find me a good honky-tonk somewhere and set up my gear."

□

While Robertson has been focusing his efforts largely on film projects, both Helm and Danko have continued to perform live. The two are currently working as a duo, playing dates in the Northeast.

"Both Rick and myself are basically out of a rhythm section mold," Helm offered. "We've always liked to keep playing along. At first these gigs seemed kind of weird—a bass player and a drummer is what we are—but it's been great. We show up with a couple of guitars, a mandolin, a harp, maybe a fiddle. You just stroll out there and pretend you're a troubadour."

Since the Band's demise, Helm has cut three solo LPs and toured with the Cate Brothers band. Though he joked about Robertson having "gone Hollywood," Helm's most noteworthy achievement has been his role as Loretta Lynn's father in "Coal Miner's Daughter." And he isn't slowing down on the acting. Helm recently portrayed a down-and-out country singer on "Seven Brides for Seven Brothers," and will play a fighter pilot in the coming film, "The Right Stuff."

Like Helm, Danko has toured in various musical aggregations, including a

group with Paul Butterfield and another featuring Band keyboardist Richard Manuel and guitarist Blondie Chaplin.

Some of those who recall the Band's rather formal stage presence have found Danko's recent demeanor slightly off-center. Last year at the Golden Bear, where he was booked as a solo, Danko set up a portable tape recorder full of his favorite tunes in front of the mike, then left, according to people in the audience. Another night, he spent the better part of a set splashing beer on the crowd, it was reported.

Of the four musicians, Manuel appeared most up for the tour. "I'm having labor pains and anxiety attacks," he said, smiling. "And I love every minute of it."

Manuel, who beat a drinking problem four years ago, is busy getting healthy and psyching himself up for the tour. "I just can't wait," he bubbled.

"It's been slim," Manuel said of his creative output. "But I'm getting into gear again." Recently, Manuel has recorded with Bonnie Raitt and Tom Petty. He also added his distinctive vocals to Robertson's tune "Between Trains" on the "King of Comedy" album. "I've been writing a lot too," Manuel said. "I love my music more than ever. When I think about playing now, it's a privilege, not an obligation."

Ironically, the man considered the most reclusive member of the Band has been the busiest of the lot. Garth Hudson has helped form a company, Producer's Music Organization, that specializes in using digitally assisted music in film scoring. Hudson's film work to date includes Martin Scorsese's "King of Comedy" and "Raging Bull," and "The Reunion," a video project for Jonathan Taplin's Lion's Gate Films.

Hudson has been composing at a fast pace, and among his recent works is "Our Lady Queen of the Angels," an elegant synthesizer piece currently being performed in tandem with an exhibition of sculpture by Tony Duquette at the Museum of Science and Industry. He's produced a project by guitar ace Thumbs Carllile, recorded with new-wave group the Call, and produced poet/songwriter Hirth Martinez. Hudson has also been gigging around town with the group the Shutouts.

The wee hours find the mysterious Hudson taping and editing various "audio curiosities" in his home studio. These include everything from old jazz and Western swing sides to interviews with members of the Cauliflower Alley, a group of ex-boxers and wrestlers.

But Hudson insists that performing live is his first priority. "I've gotta keep my chops up. But it must be done on a competitive level," he said with a twinkle in his eye. "What I'm planning to do, see, is set up in a boxing ring with some other local piano player and go for the regional title. Then I might move on to West Covina and set up the same deal. And out of that might come—who knows?—my first solo album."

And what about the coming Band tour? "Oh, we'll probably rehearse for about a week and three days," Hudson smiled. "I'm looking forward to it. There's a whole series of logistics and problem-solving that goes with being on the road. Plus, it's great exercise." □



The Band is going back on the road—but without Robbie Robertson, center. From left, Levon Helm, Garth Hudson, Rick Danko and Richard Manuel.

was interesting, but it was too erratic for the mood we needed. So, we kept trying other things. Finally, Van started getting frustrated. He said, 'I'm not one of these people who comes into the studio and tries to make up something.'"

But they kept trying and eventually Morrison started singing a bit of "Wonderful Remark" and Robertson loved it.

□

Robertson enjoyed being in the studio again, but he has no second thoughts about walking away from the rock world. "The break had nothing to do with the so-called 'pressures of the road,'" Robertson once said, explaining the Band's 1976 decision to stop touring. "It just means the end of what was essentially a boring syndrome: recording studio, road, recording studio, road . . ."

Eventually, the Band's decision to stop touring also led to the end of making records, because Robertson, who wrote most of the group's songs, concentrated on film and the other members got into solo projects. Though his four Band-mates are planning to tour again this spring, Robertson has no interest in joining them (see Stuart Goldman story above).

Music, however, does figure in Robertson's future plans. He and Scorsese want to produce some music programs for

cable TV. "I think music is going to really happen on cable, but they just don't have good material so far. Marty watches some of this stuff (the video promotional clips), and he finds it really offensive. To me, it looks like someone just got a new camera for Christmas and he's making movies."

"The thing we want to do is work with a few selected artists and shoot their whole album on a sound stage like we did for part of 'The Last Waltz.' We'd try to bring out the drama and the theatrics of the song. It'd be very stylized, not just some silly stuff going on in the background. We'd like to do four or five of them to show what can be done, then bring some other young directors in to keep it going."

And it's not just Robertson pulling Scorsese along on these projects.

"Marty's knowledge of music is extraordinary, from street-corner vocal groups to these real obscure outfits," he stressed. "He's been into the new music ever since the beginning of the whole punk thing and he's someone who can separate the good stuff from the rest. Besides making movies, music is his life. That's why he's so offended by the quality of most of the stuff he sees. What we want to do is elevate it to a more respectable level." □

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# The Band Reunites To Waltz Again

BY CLIFF RADEL  
Enquirer Reporter

Paul McCartney was wrong. You can reheat a soufflé. Rick Danko has the recipe.

Take The Band. Let cool for six years. Separate the members. Set Robbie Robertson to one side in Canada. Place Garth Hudson and Richard Manuel in California. Send Levon Helm to the movies to play Capt. Jack Ridley in "The Right Stuff." Have Rick Danko make solo records.

After six years, recombine the ingredients. Omit Robertson. Let the remaining four tour Canada first, then Japan, finally America. Include a Sunday show at Miami University's Millett Hall. Presto. The soufflé is hot again. Come and get it. Serves thousands.

In 1976, The Band called it quits in style. They threw a going away party on Thanksgiving night in San Francisco's Winterland Arena. Nobodies like Eric Clapton, Bob Dylan, Neil Diamond, Neil

## Nightwatch

Young and Ringo Starr dropped by to say adieu. The concert became a movie called "The Last Waltz." Six years later, The Band is back for another dance.

"When we put it away, it was time to do it," Danko said. The Band's bass guitarist and lead singer—a title he shares with drummer/actor Helm and pianist Manuel—was speaking by telephone from his home in Woodstock, N.Y.

"The break did us a world of good," Danko added. "We had been playing together for 18 years. It was like eating with your mother and father for the first 18 years of your life. When we played, it was like a family eating together. Now, it's more like a picnic."

There's only one thing wrong with Danko's analogy. His picnic table has an empty place. Robbie Robertson won't be coming for dinner. The Band's

chief songwriter and lead guitarist would rather stay home and miss all the fun.

To some, Robertson was The Band. Even though he didn't sing, he spoke for the group through his lyrics.

Robertson wrote "The Night They Drove Old Dixie Down" for Helm, an Arkansas native in an otherwise all Canadian outfit. He composed "Stage Fright" for Danko to sing in a jittery voice. He also wrote "The Weight" and "Up On Cripple Creek," and nearly everything else in The Band's repertoire.

Robertson was also the one who folded up The Band's tent in 1976. Since then he has become a Canadian version of John Fogerty. Like the leader of the long-dormant Creedence Clearwater Revival, Robertson sits at home and watches royalty checks roll in.

"Those who want to play are playing," was the way Danko explained Robertson's absence.



RICK DANKO  
... warms a soufflé

(See BAND, Page C-6)

**4 David Letterman**  
Guests: Jaston Williams and John Sears, of "Greater Tuna"; movie critics Gene Siskel and Roger Ebert; actor Levon Helm.

January 6, Levon didn't show up.

**4 Late Night With David Letterman**  
Guests: comedian Jimmy Aleck, author Jan Harold Brunvand.

January 11.



[YouTube](#)

THE HOME NEWS THURSDAY, FEBRUARY 17, 1983

Lest we forget, and hoping he doesn't fail to show as he did on the David Letterman Show recently, **Levon Helm** will be at the Lone Star tonight with **Rick Danko**.

Thurs., March 17  
**3 Steppin' Out**  
Featured: interviews with Levon Helm, formerly of The Band and Brian MacDonald, the former artistic director of Les Grandes Ballets Canadiens; square dancing with the Swing Stars of the Dancers Of Rosemere.

## Band

CONTINUED FROM PAGE C-1

"Levon and I started playing together last November," he said, changing the course of the conversation. "We went to the West Coast and Garth and Richard showed up. They saw us having a whole lot of fun—that's when the music comes from the heart. And that's what brought it all together."

Well, not quite. There was still the matter of Robbie Robertson. "He obviously does not want to play," Danko said with great finality. He sounded bitter. He wasn't.

"We're still friends," Danko insisted. "We still keep in touch. There's no bad blood."

Danko said that with conviction. It would take a lot more than Robertson's refusal to rejoin the group and absence at the reunion concerts in Canada to destroy their friendship.

Just how long The Band plans to stay reunited is uncertain. Danko wouldn't say it was a one-shot, one-tour deal. He wouldn't say it would last forever either. The only thing he would say was: "We're taking it one day at a time."

That approach should get The Band to New York for the end of its American tour on Thanksgiving Day. After that, a record deal looms in the future.

"There's been some talk about it," Danko said coyly. "There are some contemporary producers in line for the project. And, we've been compiling new material. So, you could say, it's in the works."

The Band's search for new material would go a lot quicker if Robertson left his exile and re-enlisted with the group. Danko refused to predict whether that would happen.

"That would be speculation," he declared. "And I don't speculate."

The Band's revival should not come as too much of a shock. Reunions are all the rage this year. Simon & Garfunkel had one. So did the Hollies and the Animals and the Everly Brothers.

"It was a darned pity when those groups broke up," Danko said. "But now they're getting back together for the right reason—the music."

Danko figures there's a reason for this outbreak of reunionitis.

"Everybody is finally outgrowing that childish soufflé idea."

May 21  
**SATURDAY**  
**4 ROCK 'N' ROLL TONITE.** Features: the music of The Call and Zebra; a talk with Rick Danko and Richard Manuel, formerly of The Band.

TV SIGNAL July 2, 1983  
1:00 **3 ROCK 'N' ROLL TONITE**  
Guests: The Call, Zebra, Paul Butterfield, Rick Danko, Richard Manuel, Garth Hudson, Mike Finnegan & The Right Band.

[YouTube](#)



**An almost complete list of The Band reunion dates in 1983.**

*Prior to, and in between these, there were solo, duo and trio appearances which aren't listed here.*


1983-06-25	Joyous Lake	Woodstock, New York
1983-??-??	Misty Moon	Halifax, Nova Scotia
1983-07-02	Salle Wilfrid-Pelletier, Place des Arts	Montreal, Quebec
1983-07-03	Camp Fortune	Chelsea, Quebec
1983-07-04	CNE Bandshell	Toronto, Ontario
1983-07-07	Hamilton Place	Hamilton, Ontario
1983-07-08	Centre In The Square	Kitchener, Ontario
1983-07-09	Alumni Hall	London, Ontario
1983-07-13	Centre of the Arts	Regina, Saskatchewan
1983-07-14	Jubilee Auditorium	Calgary, Alberta
1983-07-16	Jubilee Auditorium	Edmonton, Alberta
1983-07-18	Queen Elizabeth Theatre	Vancouver, British Columbia
1983-07-21	The Saddle Rack	San Jose, California
1983-07-22	Paramount Theater	Oakland, California
1983-07-24	Sierra Sun Music Festival, Nevada County Fairgrounds	Grass Valley, California
1983-08-25	Shibuya Kokaido	Tokyo, Japan
1983-08-27	Festival Hall	Osaka, Japan
1983-08-29	Festival Hall	Osaka, Japan
1983-08-30	Nagoya Kokaido	Nagoya, Japan
1983-09-01	Shinjuku Kosei Nenkin Kaikan	Tokyo, Japan
1983-09-02	Shinjuku Kosei Nenkin Kaikan	Tokyo, Japan
1983-09-03	Shibuya Kokaido	Tokyo, Japan
1983-09-05	Hokkaido Kosei Nenkin Kaikan	Sapporo, Japan
1983-10-12	The Chance	Poughkeepsie, New York
1983-10-13	The Chance	Poughkeepsie, New York
1983-10-14	Orpheum Theatre	Boston, Massachusetts
1983-10-15	Agora Ballroom	West Hartford, Connecticut
1983-10-17	Wax Museum	Washington, DC
1983-10-18	Wax Museum	Washington, DC
1983-10-19	The Brandywine Club	Chadds Ford, Pennsylvania
1983-10-21	Capitol Theatre	Passaic, New Jersey
1983-10-22	Carrier Dome	Syracuse, New York
1983-10-23	Palace Theatre	Albany, New York
1983-10-28	Central Train Terminal	Buffalo, New York
1983-10-29	Front Row	Highland Heights, Ohio
1983-10-30	Millett Hall, Miami University	Oxford, Ohio
1983-10-31	Veterans Memorial Auditorium	Columbus, Ohio
1983-11-01	Bogart's	Cincinnati, Ohio
1983-11-02	Stanley Theatre	Pittsburgh, Pennsylvania
1983-11-03	Royal Oak Music Theatre	Royal Oak, Michigan
1983-11-04	Auditorium Theatre	Chicago, Illinois
1983-11-06	Mandel Hall	Chicago, Illinois
1983-11-09	Glenn Miller Ballroom	Boulder, Colorado
1983-11-10	Rainbow Music Hall	Denver, Colorado
1983-11-12	Uptown Theater	Kansas City, Missouri
1983-11-15	City Coliseum	Austin, Texas
1983-11-17	Saenger Performing Arts Center	New Orleans, Louisiana
1983-11-18	Agora Concert Hall	Atlanta, Georgia
1983-11-19	Agora Concert Hall	Atlanta, Georgia
1983-11-21	Memorial Gymnasium, University of Virginia	Charlottesville, Virginia
1983-11-23	Tower Theater	Upper Darby, Pennsylvania
1983-11-24	The Chance	Poughkeepsie, New York
1983-11-25	Beacon Theatre	New York, New York
1983-11-26	Beacon Theatre	New York, New York
1983-12-31	Civic Auditorium	San Francisco, California

**THE WINDSOR STAR, SATURDAY, JUNE 18, 1983**

**ANOTHER WALTZ** — Only a couple of years after proclaiming their "last waltz", THE BAND is back together. Or at least four-fifths are. Levon Helm has brought everyone back except Robbie Robertson for a Canadian tour. Appropriately, a number of THE BAND's dates are in Southern Ontario where they were bar-band fixtures through the early 1960s — Toronto on July 4; Hamilton on July 7; Kitchener on July 8; London on July 9. That's as close as they will come to Windsor for now, but if they like what they hear, an American tour later in the year is a good possibility.

As a movie actor, Robertson has been the most visible BANDsman. Levon Helm has had the most success as a solo act. Garth Hudson, the taciturn organist, has worked in a company that uses digitally-assisted music for film scores (including King of Comedy and Raging Bull).

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ALAIN MASSON

Helm: proof that The Band has not lost touch with its rock 'n' roll roots

## MUSIC

# And The Band plays on

For defunct rock groups, 1983 has become the year of the reunion. Among the acts from rock's golden years re-forming are The Guess Who, The Animals, The Hollies and Simon and Garfunkel. But the most unexpected return is that of The Band, Canada's most celebrated rock ensemble. Its farewell concert seven years ago was so lavish and final that it made any suggestion of reunion seem dishonest. Now, with a two-week, 11-city Canadian tour which began in Halifax and ends in Vancouver on July 18, The Band is back, although without the services of guitarist Robbie Robertson.

From the heady days of the southern Ontario bar circuit in the 1960s to Martin Scorsese's touching movie tribute, *The Last Waltz*, in 1976, The Band approached The Beatles and Bob Dylan in its originality. First the group—bassist Rick Danko, organist Garth Hudson, pianist Richard Manuel, drummer Levon Helm and Robertson—established itself as rock's most versatile backup band with rockabilly star Rompin' Ronnie Hawkins and then, in 1965, with Dylan himself. That apprenticeship led to instant critical and commercial success when the group released its first album, *Music from Big Pink*, in 1968. Such songs as *Up on Cripple Creek*, *The Night They Drove Old Dixie Down* and *The Weight* mined a motherlode of gospel, blues and country music. Amid the brash psychedelia of that era, the rock audience was ready for songs that focused on rural images and traditional values.

By 1976, The Band's musical confidence had begun to waver, and the 16-

year-old group decided to disband. Robertson moved to California and began writing film scores. Helm transferred his musical experience from stage to screen, making his acting debut in *Coal Miner's Daughter*. Meanwhile, Hudson, Manuel and Danko worked independently on various musical projects.

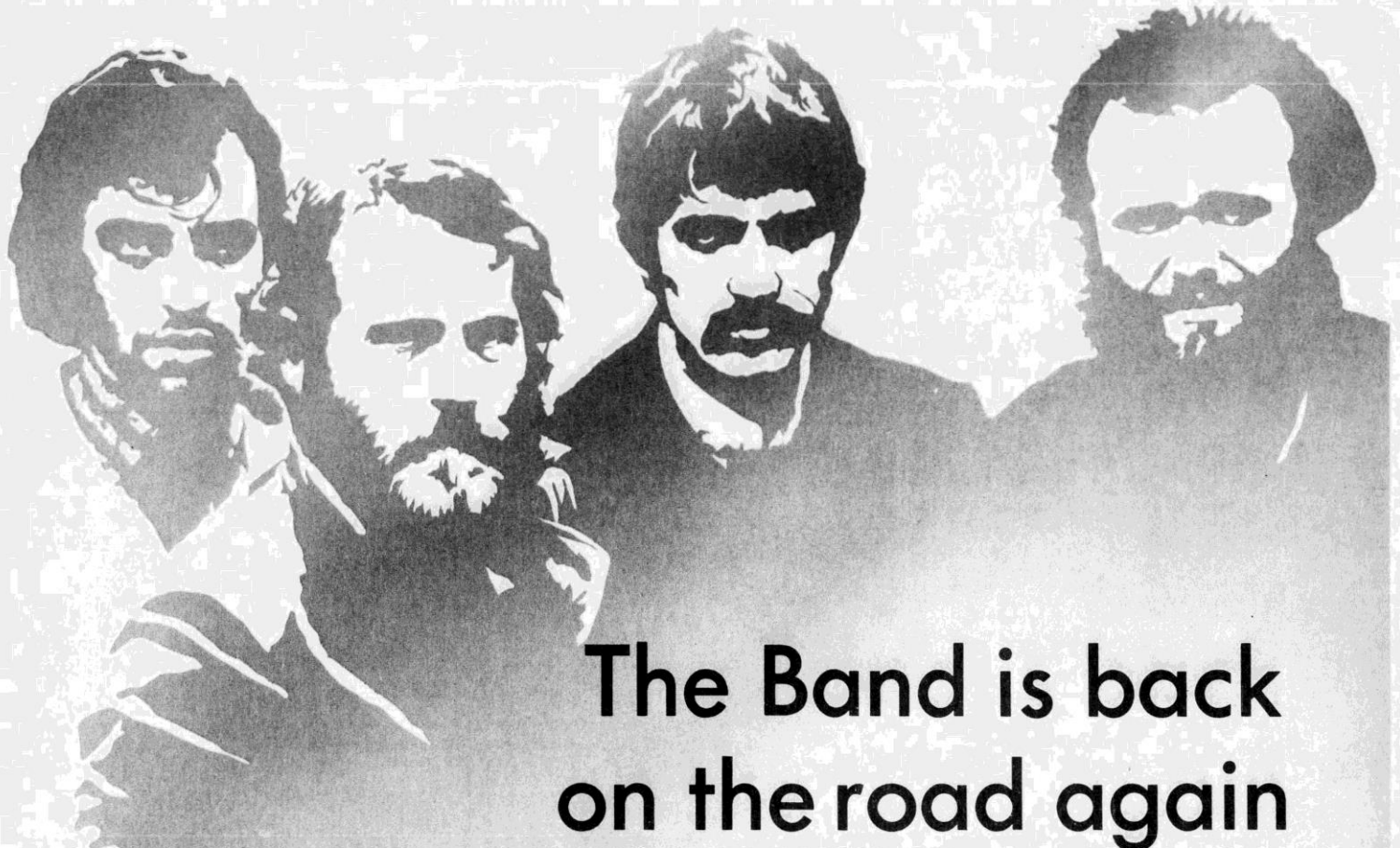
The ambitious reunion is the result of the energies of Helm (the only American in the band), who anchors the group. Last year his performances with Danko led to discussion about the others joining up. Manuel and Hudson were available, but Robertson considered the reunion a "business decision, not an artistic one" and declined. Helm, 43, admits that The Band misses the formidable guitarist-songwriter. "Naturally, you wish for the best," he says. "But for now this is just a whole lot of fun, and the crowds seem to like it."

The Band is giving crowds, which should grow to 40,000 by the end of the tour, more than just a nostalgic reprise of their old repertoire. Helm's Arkansas cousins, The Cate Brothers, complement the foursome, and the sets offer a lively mix of The Band's hallmark songs and venerable rock 'n' roll standards. The rousing rendition of *I Don't Wanna Hang Up My Rock 'n' Roll Shoes* offers proof that the group has not lost touch with its roots.

That sense of history is what rock writer Greil Marcus called the group's greatest strength—its capacity for "demonstrating just what their years together had been worth." Despite its missing member, The Band is still demonstrating that depth of experience.

—NICHOLAS JENNINGS in Toronto.





# The Band is back on the road again

By James Muretich  
(Herald staff writer)

For those of us who grew up during the era of Woodstock and Vietnam, the mere mention of their songs brings back a flood of memories.

Tunes like Rag Mama Rag, The Night They Drove Old Dixie Down and The Weight were part and parcel of a unique musical entity which stood out even in those unique times.

In an age where the past was put down and people were obsessed with the present, this group didn't sing about living for today or revolution and drugs.

Instead, it distilled the musical roots of America into strange sounding songs that had the audacity to become popular.

This was The Band, four Canadians and a drummer from Arkansas whose albums echoed with history and the strains of every music form ever played in a honky tonk.

At times it was country. At times it was R & B or rock. But it was always The Band.

From its origins as a backup band in Canada for Arkansas-expatriate Ronnie Hawkins, to its emergence from the shadows of being Bob Dylan's band during his folk-rock days, through to its final bash — filmed and released as *The Last Waltz* — no one has ever sounded like them.

The Band broke up after *The Last Waltz* concert on Dec. 6, 1976. Drummer Levon Helm says that while some members of the group were feeling the strain of 16 years on the road together, he wasn't one of them.

"That wasn't a real happy

day in my life. I just respected everybody's wishes and opinions and the breakup was just the way it had to go," says Helm.

However, Helm is beaming from ear to ear these days. After seven years apart, The Band is back together for a three week tour of Canada, including this Thursday's show at the Jubilee Auditorium.

Helm, Garth Hudson, Rick Danko and Richard Manuel have reunited briefly, with only Robbie Robertson not being able to join his former cronies due to other commitments. The Cate Brothers will fill the void.

In fact, the last time Helm was through Calgary he performed with the Cate Brothers, a group that he played with prior to coming to Canada in the late '50s with Hawkins.

"It's really nice to get back together again and play. Even without Robbie it's a good time and you don't miss what you ain't got," says Helm.

"A lot of luck was involved in coming together up here. A lot of friends haven't forgotten us and they asked The Colonel (Harold Kudlets, The Band's manager) to help put us back together — and he did.

"Our schedules just happened to clear up enough so that we could get these three weeks."

While a lot of people see Robertson — who wrote most of The Band's songs — as the group's key figure, Helm says "there would never have been a Band without Garth."

"After I had come up with Ronnie (Hawkins), the members of our group kept on changing

until the members of The Band were all there.

"Garth was the last member to join . . . that, to me, is when it all started coming together, when the band (then known as The Hawks) really started to add up to being above average.

"Garth is just one of those rare musicians who can play percussion, piano, woodwinds and brass — and play them as good as anyone can. He was an inspiration and a blessing."

Another major factor in the rise of The Band as an innovative recording act was its days as Bob Dylan's backup group.

"Dylan was trying to make that change acoustically to a group sound and, there again, good luck struck. A friend of ours from Toronto knew Dylan and introduced him to us.

"To tell you the truth, I didn't know what to make of the music we played with him. It was as different as anything I had ever heard and there were a lot of Dylan fans who didn't appreciate electricity at all.

"We'd go out on the road and Bob would play the first part of the show with his guitar and harmonica. Then, here we'd all come with electric guitars and the whole crowd would boo the hell out of us. There was a little bit of a time gap there."

Helm says he finds it amusing that people now look back on that period as one of Dylan's most creative.

"Hell, they should've been sitting next to me on a couple of those nights.

"It was a pretty strange time, but we got through it — thank God. After that, it helped open a lot of doors for us and it set the

stage for (Music From) Big Pink. We had nothin' to lose. When everybody boos you, you don't really care then. It will make you a little hard-headed."

The sound that emerged from Big Pink was hard-headed and radically different with its bruised harmonies, lyrics that had a mournful historical and sometimes surrealistic quality, and music that ranged from simple haunting arrangements to Hudson's wild organ work on *Chest Fever*.

"By then, we had been travelling back and forth between Canada and Arkansas and Texas as a band for a while, and we had all been playing for about 15 years. Musically, we just got all those times and influences mixed up together. We were all in our 30s, or just about. We should've sounded a little seasoned."

Ironically, while *Music From Big Pink* was critically acclaimed it didn't sell well.

"Capitol Records was kind enough to call us an artistic success, which means you didn't sell but we're not going to dump you."

Their record company proved very wise in hindsight. With the group's second album, simply entitled *The Band*, record sales did pick up and the group was hailed as one of the more important acts around.

And so it continued, with some high moments and less accepted times, until the tumultuous farewell show at the San Francisco Winterland when The Band were joined on stage by the likes of Dylan, Van Morrison, Eric Clapton, Muddy Wa-

ters and Neil Young and Ronnie Hawkins, just to name a few.

"It was the damndest show I ever saw . . . and I had the best seat in the house," says Helm.

Despite The Band's now legendary status, Helm remains modest over their achievements.

"It always seemed that we got more credit than we deserved.

"I think we were really an option at the time. I forget what was popular then, acid-rock or something, but we were a new option that didn't subscribe to any kind of politics or drugs. I guess if we did represent anything it was the working man.

"Those were good times for a lot of people and I think we just happened to be on the turntable, so we ended up getting credit for those good times."

The truth remains, though, that The Band was unlike anyone else. Its music gave its listeners a sense of historical roots in an era where confusion over belonging to society at large was prevalent. Its lyrics were poignant snapshots of rural and city life seen through the eyes of five guys who had been through it all together.

And now there's an opportunity to relive that space and time, as well as enjoy some new tunes from Helm and his mates.

"This is just a chance to come home and play Canada. All we're worried about is doing good shows. We're not worried about recording or future tours. I'd like to see everything in the world work out, but I'll just be happy with this tour."

And so will a lot of people who remember how it was with The Band on their turntable.

### The Band to play on?

With the recent Chicago performances by **Levon Helm** and **Rick Danko** — formerly of **The Band** — there was a lot of talk concerning The Band's reunion tour. Four of the five original members are expected to tour together soon, joined by a guitarist yet to be selected. Among the names mentioned to fill this slot are **Ry Cooder**, **Albert Lee**, **Paul Barrere** and **Richard Thompson**.

Missing from the reunion will be **Robbie Robertson**, the brilliant guitarist and composer of much of The Band's material. He has recently been busy with the sound track for **Martin Scorsese's** *The King of Comedy*. Helm has completed a film project as well — a starring role in the screen adaptation of **Tom Wolfe's** *The Right Stuff*.



### Entertainment

## It's homecoming for The Band

By **Jim Slotek**  
Citizen staff writer

Levon Helm was groggy, but in good spirits. A musical reunion in Halifax with fellow members of The Band was followed by 11 hours of sleep and he only had a few hours to go before he had to be on stage again.

In his distinctively gregarious Arkansas accent, he cited "sal-yoo-tations with old friends and salutes with a few refreshments," as the source of his fatigue.

"I'm having a hell of a good time," the 43-year-old drummer-vocalist said by phone a few days before he and bandmates **Garth Hudson**, **Rick Danko** and **Richard Manuel** were to bring the re-formed Band to Ottawa (minus guitarist **Robbie Robertson**). "And why not? I'm home again."

It's strange to hear a cotton farmer's son, who'd grown up listening to Memphis and Delta country blues, speak of an all-Canadian tour as a homecoming.

But Helm was and

is the lone American in a band of Canadians that embodied the rustic side of rock in the '60s with songs like *Cripple Creek*, *The Weight*, and *The Night They Drove Old Dixie Down*.

And the Band, which plays Sunday at Camp Fortune, spent almost all of the first dozen years of its existence on this side of the border.

"Of course we weren't The Band back then," he says. "We were the Canadian Squires and the Crackers and several other aliases before we really got going."

However by the time they split in 1976, they'd made enough musical waves to inspire one of rock's legendary parties as a farewell.

The celebrated *Last Waltz* concert — featuring all-stars whom The Band had either backed or collaborated with including **Bob Dylan**, **Van Morrison**, **Joni Mitchell** and **Ronnie Hawkins** — was made into a film by director **Martin Scorsese**.

But, says Helm, the

*Last Waltz* never really was a goodbye: "I tried to say as little as possible about that. I could never see myself quittin' travelin' and playin' and movin' around."

Indeed, he hints that Robertson, the absent member in this reunion, might have been the reason for the split in the first place. "I feel that Robbie was the one who enjoyed it less," he says enigmatically.

"This (reunion) was a kind of unplanned thing and we weren't going to force anybody to go along with it. He's got other projects."

But he says Robertson's celebrated guitar work isn't missed: "You don't miss what you don't have. And the Cate Brothers (who back up The Band on this tour) are musicians of fine quality themselves."

Nonetheless, he admits that without The Band's breakup he never would have followed his hidden bent towards acting.

He scored points with the critics in the role of **Loretta Lynn's**

father in *Coal Miner's Daughter* and has just finished work on the film version of **Tom Wolfe's** *The Right Stuff* playing the part of test pilot **Chuck Yeager's** best friend.

"I wouldn't have wanted to admit I wanted deep down to act," Helm says. "There's no need to go around askin' for ridicule."

"But Tommy Lee

Jones (who also starred in *Coal Miner's Daughter*) is a good friend of mine and he recommended me for the part. The whole film was such a success I guess it just rubbed off on me.

"Now all these people send me scripts to look over just like I'm one of the boys. I figure acting is a little like making music. If you're a kid at heart, then you can do it."

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### Canada

TORONTO — Canadian music fans may well remember 1983 as the year of band reunions. So far this summer, the concert scene has looked like a replay of the best of the '60s and '70s, as various groups are putting their differences behind and getting together to play it again, just one more time. The **Guess Who** did it. **The Animals**, **John Kay** and **Steppenwolf**, **Three Dog Night**, **The Hollies** and several other bands have hit the road with their original starting members. One of the latest of such regroupings recently brought **The Band** back to Toronto for a homecoming concert at the Canadian National Exhibition Bandshell. Playing without the main creative figure, **Robbie Robertson**, The Band took a little time to hit its stride and get the 3,000 rain-soaked fans into a rollicking mood. However by about the fifth number, they found that unmistakable mixture of sound that makes their music distinct and the crowd responded by dancing in rain for the rest of the night and right through two encores. The Band had come to play and it's seldom one sees a group of musicians so thoroughly enjoying their work. It has been a while since **Rick Danko**, **Garth Hudson**, **Levon Helm** and **Richard Manuel** last waltzed together, but you'd never know it by the way they served up all their favorite hits. The absence of Robertson was hardly noticeable as the **Cate Brothers Band** provided superb backing whenever needed. They have been touring and keeping company with Helm for the past three years. Judging by the fun they all had playing together again it wouldn't be surprising to see more projects from The Band in the near future.

Jan plater

## Band's reunion 'was fun'

HALIFAX (CP) — Levon Helm sat quietly in the dressing room of a local bar, minutes after he, **Garth Hudson**, **Rick Danko** and **Richard Manuel** were back together for the first time in almost seven years.

"Hell, this was fun," Helm joked Wednesday with other members of The Band about their reunion at the *Misty Moon*, which kicked off a Canadian tour.

The Band, minus **Robbie Robertson** who had other commitments, are back together, but only for a while.

"Circumstances made this possible," said Helm. "We've always wanted to come back and play for a hometown audience... but we all have other projects to go to after this and we'll see what happens after that."

Why start the tour in Canada when the group members all live in the United States?

"This is our home. And in Halifax and other places, we know if we blow an amp or something, people are not going to get upset. They know we'll fix it and be back playing music."

The Band's last waltz was Thanksgiving, 1976, when the likes of **Bob Dylan**, **Joni Mitchell**, **Van Morrison** and a cast of others of the *Who's Who* of rock helped them end a rags-to-riches career with a gig in San Francisco.

At that time they were the best Canadian band in the business and considered among the elite in the rock world.

This tour came together haphazardly. Helm was in Woodstock, N.Y., jamming now and then with **Hudson**. They got in touch with

**Manuel** and **Danko**, called their manager, a cigar-smoking, good humored man known as **the Colonel**, and decided to hit the road.

They arrived at separate times in Halifax and had a reunion in a downtown hotel. Then it was off to *The Moon* for a sound check with **The Colonel** pacing back and forth waiting for the familiar sounds of The Band.

"Hell, did you see the Colonel," said Helm. "He kept on asking if we were going to try something."

They did, but cranked out only a few songs, "to get the feeling," said Helm, before it was backstage for stories of days past.

Backed by the **Cate Brothers**, whose Arkansas roots and smooth delivery complement The Band's gospel-like vocal and musical style that takes its roots from the Ozark and Appalachian mountains, Helm and company found

a few gremlins in the system opening night, but they put that behind them.

"Howdy neighbors," said Helm before he led The Band into a rousing version of *The Long Black Veil*, a favorite from the album, *Music at Big Pink*.

Before their 90-minute set ended, the enthusiastic crowd were arm-in-arm for hits of yesteryear such as *Rag Mama Rag*, *The Night They Drove Old Dixie Down*, *Cripple Creek Ferry* and *The Weight*.

"I feel real good about this," said Helm in his southern drawl. "I had a great time."

"I am always trying to have some fun and enjoy myself. I can hardly wait to get back up there again and do it over."

"We have no plans. It's just great to be back together and have fun."

The reunion comes to Edmonton July 16 at the Jubilee Auditorium.

# The Band's back — and full of energy

By MIKE BOONE  
of The Gazette

It has been 6½ years since The Band performed what was billed as their "final" concert in San Francisco.

Of course, finality is never absolute in the wonderful world of show business. The statute of limitations has run out on the *Last Waltz*; and four of the five members of the original Band are back on the road.

Levon Helm, Rick Danko, Richard Manuel and Garth Hudson kicked off an 11-date Canadian tour before an appreciative (if less than SRO) crowd at Place des Arts Saturday night.

The four musicians, supplemented by members of the Cate

Brothers Band, rocked Salle Wilfrid-Pelletier for almost two hours in a performance which combined The Band's classic repertoire of 1960s and '70s hits with some new material.

It was a peculiar concert, in that The Band was most energetic and effective doing rockabilly numbers which were probably staples of their roadhouse honky-tonk routines when they were the Crackers, playing the bar circuit behind Ronnie Hawkins.

The venerable *Willie and the Hand Jive* closed the pre-encore segment of the show in hand-clapping, foot-stompin' style, proving the four musicians — and Helm in particular — remain masters of good ol' barrelhouse rock 'n' roll. But material from The Band's

golden era, while retaining its lyric and melodic power, suffered from uneven performances. Had Helm, Danko, Manuel and Hudson chosen to rearrange their older material, experimentation may have succeeded. As it was, The Band attempted to duplicate their hits note for note... and this approach created problems.

For openers, the member of the group who has passed up this reunion is Robbie Robertson — The Band's leader, chief composer and guitarist. The absence of Robertson's lead guitar created gaping holes in the reconstituted Band's sound.

Also, age and inactivity have taken their toll on the singing voices of everyone except the irrepressibly energetic Helm. It was


painfully obvious during his rendition of *Stage Fright* that Rick Danko can no longer "sing just like a bird".

It must be said, however, that the crowd loved the show. The audience included unreconstructed '60s kids (headbands, knapsacks and the odor of marijuana were much in evidence) and the *nouvelle bourgeoisie*, singing along with *Rag Mama Rag* before dashing home to pay their babysitters.

Having endured a 30-minute sound check that delayed the short Cate Brothers set which began the concert, The Band's Montreal fans were ready to boogie... and they did.

Like the program said, The Band is back. Now if only Robbie Robertson would reconsider...

Place des Arts



The Band  
Salle Wilfrid-Pelletier  
Juillet 1983

## C 4 Entertainment

The Leader-Post Regina, Saskatchewan Thursday, July 14, 1983

# The Band revival: 'Playing some music and having some fun'

By Bruce Johnstone  
of The Leader-Post

What made four of out five members of The Band get back together seven years after their official "retirement" and a highly successful 16-year career?

Levon Helm had the answer for 1,000 fans at the Saskatchewan Centre of the Arts Wednesday night. "At this age in life, we don't have to do anything we don't want to do."

What Helm, Rick Danko, Richard Manuel and Garth Hudson wanted from The Band reunion was simply to play some music and have some fun. And they did just that.

Of course, something was missing without lead guitarist

and song-writer Robbie Robertson, who's still chasing the Hollywood Dream. Fortunately, they got more than a little help from their friends, the Cate Brothers, who also warmed up for the legendary group.



The Cates got things rolling nicely with some uptown country rock and funky rhythm and blues, with brother Earl on guitar and brother Ernie on keyboards,

rounded off by Ron Eoff on bass and Terry Cagle on drums.

Whether it's playing standards, like *Lucky Old Sun*, or original tunes, like the funky *Union Man*, the Cate Brothers are true crossover artists.

They were joined shortly by Helm and company, dressed in jeans and work shirts — no spandex or sequins here. When they broke into *Rag Mama Rag*, with Manuel on drums, Hudson playing boogie piano and Helm at the microphone, the crowd was soon stomping its collective foot.

Despite the considerable shoes he had to fill, Earl Cate was more than an adequate fill-in for Robertson. He simulated Robertson's guitar sound without slavishly imi-

tating his style.

Danko slowed the pace with the plaintive ballad *Nobody Knows But Me*, accompanied by the versatile Hudson on the accordion. After a crowd-pleasing rendition of *Cripple Creek*, Helm shouted in his best Arkansas drawl "here's an old one for ya." Then the band tore through a rock-and-roll number dating back to Ronnie Hawkins days.

When The Band played oldies, like *Caledonia* and *Hand Jive*, one can appreciate that this was the band that backed up the *Hawk* more than 20 years ago. Before The Band came into prominence as Dylan back-up in the late 1960s, they had already weathered numerous rock-and-roll campaigns as The

Hawks.

After a rollicking rendition of *The Shape I'm In*, Danko once again slowed things down with his self-penned ballad, *It Makes No Difference*.

At this point the ensemble started getting a little unwieldy, with three keyboard players, two drummers and three guitarists. To add to the confusion, Manuel and Helm played musical chairs with the drummer's throne. Helm switched from harp to mandolin, while Hudson played everything from a squeeze box to a soprano sax. As Helm quipped "it's not your everyday slick production."

But there are distinct advantages to keeping things loose. When someone in the audience requested *Ophelia*, Helm surprised everyone in the auditorium (and probably the band) by playing it right off the top.

Changing pace again, Manuel used his deep, gravelly voice in Ray Charles' soulful ballad, *You Don't Know Me*. The coincidence is that Charles himself, sang the very same song on the very same stage 1½ months ago.

For an encore, the band played *Chest Fever*, an early rock anthem from The Band's first album, *Music From Big*

*Pink*. Though it lacked Hudson's thundering organ introduction, Manuel kept the pared-down version moving with his lively keyboard work.

The Band didn't even play its biggest hit, *The Night They Drove Old Dixie Down*. In fact, they didn't play their most familiar material, opting instead for more obscure tunes, like W.S. Walcott's *Medicine Show*, and old stand-

ards, like *Milkcow Blues*.

But that's what made The Band Reunion successful. By refusing to play all their old songs, they avoided the pitfall of pandering to the audience and boring themselves. Instead, they mixed some hits with oldies and seldom-heard tunes and had a helluva good time.

After all, these are the guys that sing *Life is a Carnival*.

# Calgary Herald Entertainment

Editor: John Howse

FRIDAY, JULY 15, 1983

# The Band's talents stand test of time

By James Muretich  
(Herald staff writer)

One couldn't help feeling like a character in a Kurt Vonnegut novel at last night's concert by The Band. There was a constant sense of travelling back and forth in time, from the 1960s to the present and then even deeper into the roots of North American folk culture.

But that's The Band. Its music was timeless when it first emerged in 1968, following the group's days as Bob Dylan's backup band during his folk-rock heyday.

Its music was timeless when The Band called it quits in 1976 in its star-studded *Last Waltz*.

And it was timeless last night. Unlike any band today, The Band fused together rock 'n' roll, country and blues with their beautiful bruised harmonies, weaving musical magic.

Even without the multi-talented Robbie Robertson on guitar, The Band played its songs with a passion and respect for these musical traditions.

**THE BAND and the Cate Brothers at the Jubilee Auditorium Thursday night. Attendance: Approximately 1,500.**

There was the baggy pants guitarist-bassist Rick Danko; the joyful drummer, harmonica and mandolin man Levon Helm; the steady and superb keyboardist and drummer Richard Manuel; and the professional eccentricity of Garth Hudson on keyboards, accordion and saxophones.

The four original members of The Band were also aided by the four members of The Cate Brothers, a group Helm played with back in the 1950s.

Eight men on stage singing songs like *The Weight*, *The Shape I'm In*, *King Harvest* and *Ophelia*, songs which meant so much to so many people with their very sense of humor and sensitivity to the plight of the working man and woman.

A line like "I'd rather die happy than not die at all, for a man is a fool who does not

heed the call" summed up The Band's ability to be light yet heavy at the same time.

Given that lyrical quality in the midst of an exciting musical melting pot and you had a show that was as powerful as it was laid-back.

It was quite the experience to look up on the stage during the raunchy song *Chest Fever* and see three keyboardists, a guitarist, two bassists and two drummers playing with all the intensity they could muster, creating an ecstatic union of instruments.

Yet despite this wall of sound, there was that down-home feel.

The crowd may have been small to some, but it made up in enthusiasm what it lacked in size, cheering certain songs madly and giving The Band a standing ovation at the end.

It was a night to savor, a chance to see The Band in concert for the first time since 1976. As one lady said after the show: "I cried when I heard they'd broken up. I never thought I'd see them. It was great!"

So it was, so it was.



Peter Brousseau, Calgary Herald

Levon Helm (left) and Rick Danko belt out a chorus together

CJAB-51 Presents  
**THE BAND IS BACK**  
 GARTH HUDSON RICHARD MANUEL  
 LEVON HELM RICK DANKO  
 WITH THE CATE BROTHERS  
  
**THURSDAY • JULY 14 • 8:00 PM**  
**JUBILEE AUDITORIUM**  
 TICKETS: All Bass outlets. INFO: 269-6577

Calgary

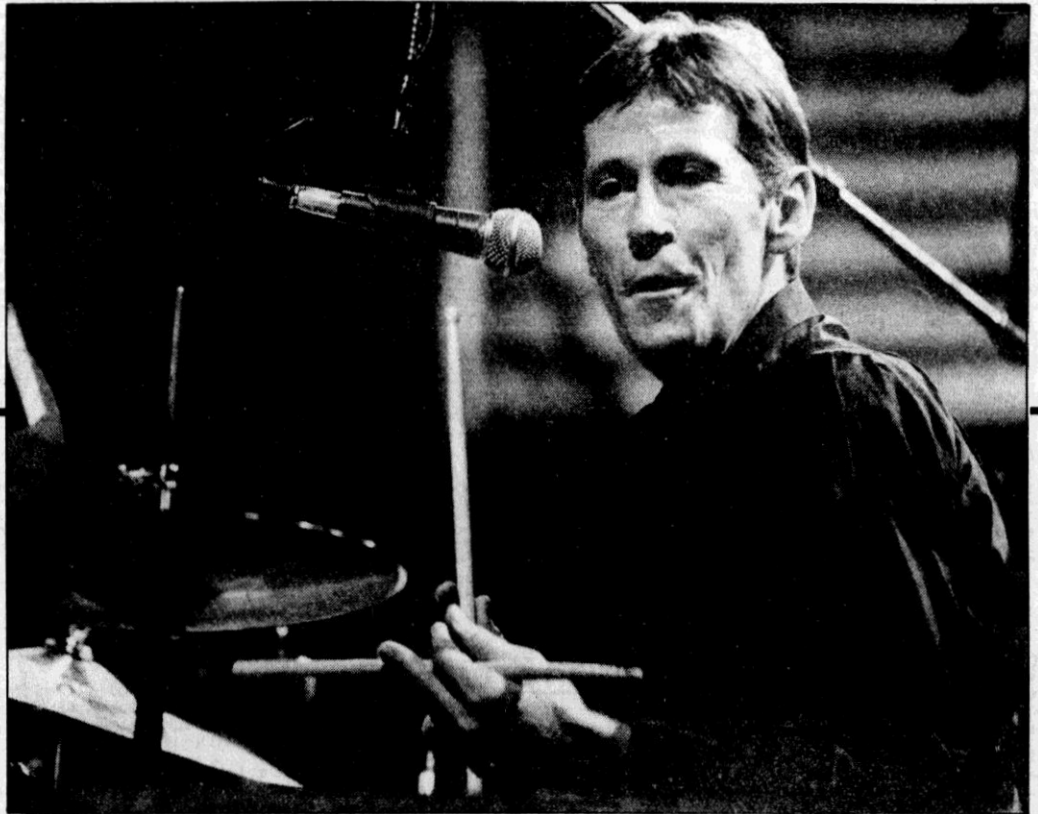
**THE BAND IS BACK**  
 GARTH HUDSON RICHARD MANUEL  
 LEVON HELM RICK DANKO  
 WITH THE CATE BROTHERS  
  
**SATURDAY • JULY 16 • 8:00 PM**  
**JUBILEE AUDITORIUM**  
 TICKETS: All Bass outlets. All Woodward's Stores. INFO: 488-4826  
 Produced by Perryscope

Edmonton

**THE BAND IS BACK**  
 GARTH HUDSON RICHARD MANUEL  
 LEVON HELM RICK DANKO  
 THE CATE BROTHERS  
  
**MONDAY, JULY 18 • 8:00 PM**  
**QUEEN ELIZABETH THEATRE**

Vancouver

**SIERRA SUN**  
 MUSIC FESTIVAL  
**THE BAND**  
 JERRY GARCIA BAND  
 ETTA JAMES • NORTON BUFFALO  
 KATE WOLF • LISA NEMZO  
**SUNDAY FULL NOON JULY 24**  
 NEVADA COUNTY FAIRGROUNDS GRASS VALLEY, CA.  
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LEVON HELM: he alternated between drums, mandolin and harmonica

MIKE BLAKE PHOTOS

# THE BAND PLAYS ON

By NEAL HALL  
 Sun Music Critic

**T**HE Band took its last waltz together in 1976 — the final concert of what was arguably Canada's finest rock group. And such rock luminaries as Neil Young, Bob Dylan and Van Morrison joined in the farewell to the group's 16-year career.

The movie of the event, *The Last Waltz*, was filmed by Martin Scorsese (*Raging Bull*, *King of Comedy*). It remains as one of a handful of classic rock documentaries.

Almost seven years later, however, *The Band* is back together again.

Monday night at the Queen E. Theatre, about 1,600 fans gave a down-home welcome to *The Band* during the last Canadian stop on its reunion tour.

The obvious question, of course, is: why did they reunite? To replenish sagging bank accounts? For nostalgia's sake? To recreate the magic of the music?

Probably a combination of the above. But who cares? Monday's audience certainly didn't.

In fact, they were happy to have *The Band* back. And they weren't just playing it up for the TV cameras filming the concert for pay-TV.

Of course, it's hard to imagine even the worst cynic resisting the charm of today's *Band*: Levon Helm, Rick Danko, Garth Hudson and Richard Manuel.

Right from the opening song, *Rag Mama Rag*, it was clear *The Band's* intent was to bring it all back home again.

There were times, however, when the absence of Robbie Robertson and his innovative, inspired guitar solos was noticeable; Robertson declined to join the tour because of "business reasons."

Earlier on the tour, one Canadian critic said *The Band* without Robertson is "like having a Ferrari without the engine."

A better analogy might be: *The Band* without Robertson is like having an eight-cylinder '57 Chev that only runs on seven cylinders — it misses

a bit, but it sure as hell beats most of the cars on the road today.

Besides, the current *Band* lineup was augmented Monday by the Cate Brothers Band — a four-piece group from Arkansas — which also opened the concert with a short, lacklustre set.

The Cate Brothers helped fill the musical gaps — rounding out *The Band's* unmistakable dual-keyboards, two-drummer sound — but it was Helm, Danko, Hudson and Manuel who remained the band's focus.

Still, it was a bit of a chore keeping track of who was playing what instrument: Manuel started out playing drums, later switching to keyboards; Helm alternated between drums, mandolin and harmonica; and Danko shifted between acoustic guitar and bass.

Helm, Danko and Manuel all shared the singing on such hits as *Up on Cripple Creek*, *The Shape I'm In*, and *Stage Fright*.

Garth Hudson never opened his mouth. But that

can be excused — he more than made up for it with his wild-eyed keyboard playing. He tossed off surging open chords that seemed to draw their inspiration from the big silver cross dangling from his neck.

Hudson also added some splendid solos on soprano sax and accordion.

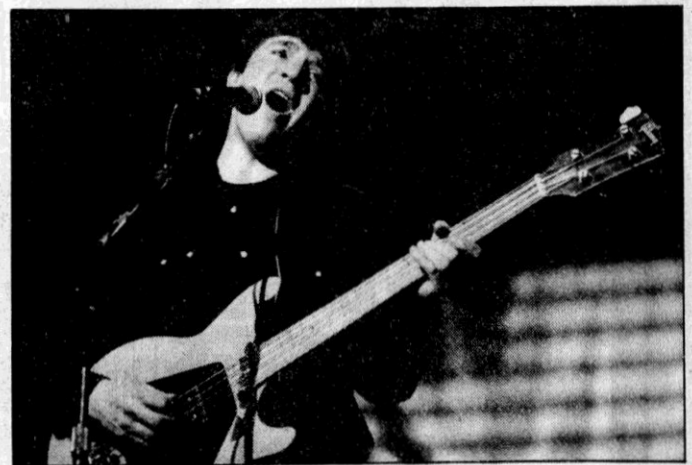
The *Band* also threw in a few oldies, including *The Weight*, *Ophelia*, and a blues-boogie version of *Caldonia* (with Helm ripping off a mean harmonica solo).

The *Band* played on . . . for 105 minutes.

It was a good concert, but not great. It was *The Band*, just as we remembered them.

And if there was ever a doubt as to *The Band's* intentions for reuniting, Levon Helm put those doubts to rest when he sang: "I don't wanna/hang up my rock and roll shoes . . ."

With so much life left in *The Band*, who can blame him?



RICK DANKO: played acoustic guitar and bass

# Band delights sellout crowd

By FIONA McQUARRIE  
Province Music Critic

On the one hand it seems odd that the Band should reunite. Their last concert in 1976, enshrined on film as *The Last Waltz*, was as graceful and as final a farewell as anyone could wish for.

But on the other hand, their music has always been timeless. In their heyday in the '60s, they hearkened back to traditional values and rural roots, in the midst of screaming psychedelia. Playing those songs now is as sensible as it ever was.

And Monday night at the Queen Elizabeth Theatre, it was as much fun as it ever was, so much fun that it should have happened sooner. Although guitarist Robbie Robertson refused to join the reunion, calling it "a business decision, not an artistic one," the party seemed to go on just fine without him.

It was the concluding date of the Band's Canadian tour, and Levon Helm, Richard Manuel, Garth Hudson

and Rick Danko seemed to be having a hell of a good time up there, despite the presence of black-shrouded cameras recording the event for pay TV. And, a blessing for TV's sake, the sell-out audience was wildly enthusiastic.

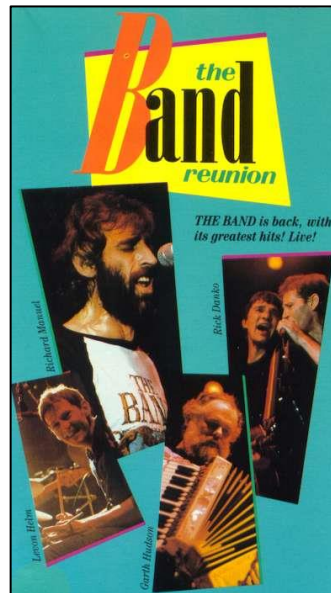
Backed by the Cate Brothers Band, who did a disappointingly dull opening set, the Band was cohesive, but at the same time loose enough to give a nice homey feel to the evening. (The braided rug in the centre of the stage didn't hurt either.) Robertson's guitar parts were filled in by Cate Brothers guitarist Earl Cate, and with two drummers and two bassists the sound was satisfyingly rich and bottom-heavy.


The set contained some non-Band material, like *Mystery Train* and a rendition of the bar band classic *Caledonia* that should stand as the interpretation for other bands to live up to. But the main thrust of the evening was the "old stuff." And it was performed with a care and affection that made you think you hadn't heard

those great songs in way too long. In a way, though, it was worth waiting for, because nobody else could do them this well.

One of the treats of the evening was the performance of Garth Hudson on saxophone, organ and accordion. Hudson has been fairly reclusive since the Band's breakup, running a film-scoring company in Hollywood and playing with a club band. But it was his keyboards, interplaying with Manuel's piano, that really gave the Band a special sound. It's good to have him back.

It was also good to hear the personable Helm, who alternated between drums, mandolin and blues harp, sing some of the classic Band songs like *The Weight* and *Up on Cripple Creek*. It was almost scary the way the years seemed to drop away, and if there was any doubt in the audience's collective mind whether this reunion was a good idea, hearing the classics done so beautifully should have dispelled any worries.





Although the first formations can be traced back to the late 50s, it was not until 1968 that the richly textured musical outfit which had backed Ronnie Hawkins, John Hammond Jr and Bob Dylan and was known variously as Levon & The Hawks, the Canadian Squires and The Crackers, became celebrated as The Band. With the seminal *Music From Big Pink* album, the one Arkansas and four Canadian musicians offered, in the words of one reviewer, "The work of adults, displaying a broad grasp of American experiences with a gift for understatement and subtlety." Or another: "A catalogue of songs that link American folklore to primal myths... music that is both earthy and mystical, unsurpassed in its depth and originality." Seven years after The Band brought their sixteen years of road experience to a fitting finale with the *Last Waltz* concert and film, they returned to the stage in the company of the Cate Brothers Band, in Vancouver, Canada, to recreate their timeless, emotive music for an audience that can actually be seen weeping with unabashed joy. Although Robbie Robertson chose not to participate, the extraordinary vocal capacity of Levon Helm (star of the *Coalminer's Daughter*) and his three original cohorts ensured that the sublime sound of Americana music's finest sons was presented anew with integrity and passion.

"We try to play to a tradition," explains Levon Helm during one of the many interview sequences scattered throughout this engrossing ninety minute concert documentary. "Music is not a fad"



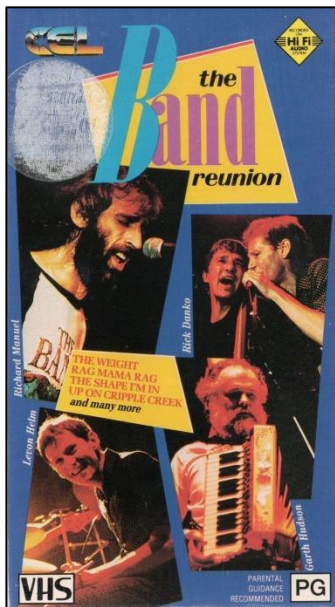
Glenn A. Baker

THE BAND	
LEVON HELM	Vocals Drums Mandolin
GARTH HUDSON	Organ Vocals Accordion Saxophone
RICK DANKO	Bass Vocals Guitar
RICHARD MANUEL	Piano Vocals

Assisted by:  
Ernie Lento Keyboards  
Earl Cate Guitar  
Terry Eagle Drums  
Ron Goff Bass

1. Rag Mama Rag
2. Up on Cripple Creek
3. The Shape I'm In
4. It Makes No Difference
5. Milkcow Boogie
6. The Weight
7. King Harvest (Has Surely Come)
8. Long Black Veil
9. The U.S. Walcott Medicine Show
10. Mystery Train
11. Ophelia
12. Backstage Blues Jam
13. Java Blues
14. Ghost Fever
15. Got' Back Home To Memphis
16. In A Blaze Of Glory
17. Willie & The Hand Jive

Recorded live at the Queen Elizabeth Theatre, Vancouver B.C. Canada  
Produced by Jack McAndrew. Directed by Mike Watt. Dedicated to the memory of Richard Manuel.  
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COLOUR/STEREO APPROX 1 HOUR 27 MINUTES


the Band reunion

THE WEIGHT  
RAG MAMA RAG  
THE SHAPE I'M IN  
UP ON CRIPPLE CREEK  
and many more

Richard Manuel  
Rick Danko  
Levon Helm  
Garth Hudson

VHS

PARENTAL GUIDANCE RECOMMENDED PG



Levon Helm, Rick Danko,  
Garth Hudson and Richard Manuel

For the first time since their farewell "Last Waltz" concert seven years ago, THE BAND—Levon Helm, Rick Danko, Garth Hudson and Richard Manuel—are together again, live at Vancouver's Queen Elizabeth Theatre. Covering everything from classic hits like "Cripple Creek," "The Shape I'm In," "Rag Mama Rag" and "The Weight," to more recent tunes from their various solo careers, THE BAND shows why it is a legend in the annals of rock and roll.

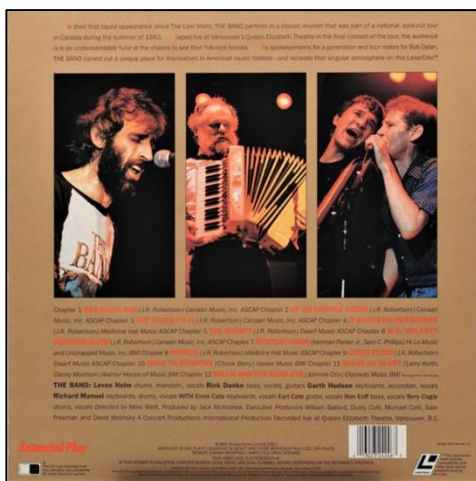
Color/87 Minutes

Produced by JACK McANDREW  
Directed by MIKE WATT  
Editor: GORD STODDARD



THE BAND IS BACK

PIONEER ARTISTS LaserDisc



THE BAND IS BACK

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PIONEER ARTISTS

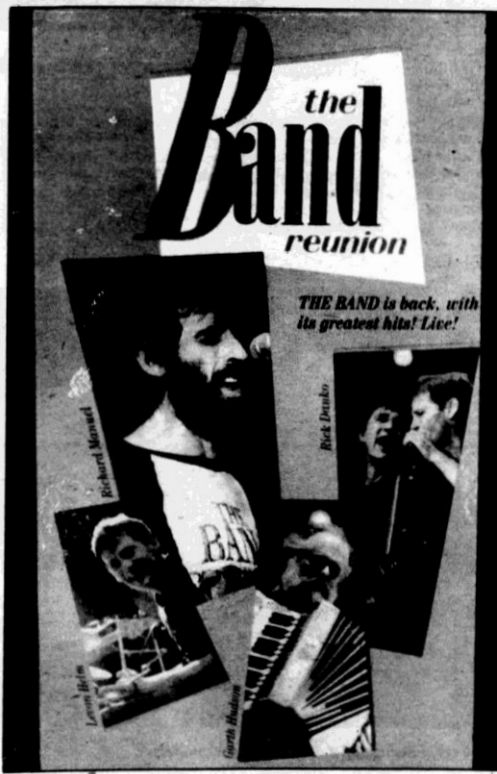
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THE BAND IS BACK

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# The Band returns with 1 glaring hole



By GARY PETERSON  
Capital Times Staff Writer

The Band is back! Well, almost. They have reformed and are in fine musical fettle on Music Media's "The Band Reunion," 87 minutes, \$29.95. The concert, filmed at Vancouver's Queen Elizabeth Theatre last year, showcases old Band tunes, old rock tunes and individual solo efforts by various Band members.

But it doesn't feature any new Band tunes, nor does it have that greatest of all perfectly mathematical rock guitarists, Robbie Robertson.

That is to say the reformed Band is one Band-ito short.

Robertson didn't opt for the reunion.

His place is ably but not totally filled by Rick Danko, former Band bassist, on guitar and by auxiliary guitarist Earl Cate.

One reason Robertson's absence is so glaring is that he wrote most of the old Band tunes here, not to forget the old Band tunes there and everywhere.

That aside, Danko, vocals and guitar; Garth Hudson, keyboards; Levon Helm, vocals, drums, mandolin and harmonica; Richard Manuel, keyboards, drums and vocals; and auxiliary artists Ernie Cate, keyboards; Ron Eoff, bass; Jerry Cagle, drums and Earl Cate, guitar; put on quite a show.

## Video View

In fact, there's only one other qualification to their performance here. And, it comes from the tape's director, Michael "Martin Scorsese he ain't" Watt.

Mr. Watt, in a misguided attempt to emulate Scorsese's "The Last Waltz," a film documenting the Band's last concert in 1976, and, arguably the finest single film ever made about rock 'n' roll, interviews Band members between songs.

Compared to Scorsese's masterful handling of that task in "The Last Waltz," Watt's "The Band Reunion" looks like a bargain basement special.

Musically, The Band, as always, is tip top. When whirling out oldies — "The Weight," "The Shape I'm In," "Cripple Creek" or "Rag-Mama Rag," the shape they're in is superior to most of what passes for pop music.

They're particularly moving on old rock standards like "Milk Cow Boogie" or "Hand Jive" while remaining equally adept at the hard core country of "Long Black Veil."

The glaring holes have been mentioned. The rest is icing on a not quite fully risen but still promising cake.

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Sat. July 30	<b>PETER KATER</b> Windham Hill Recording Artist <b>MICHAEL HEDGES</b>
Sun. July 31	<b>JOHN CALE</b> Solo Acoustic
Fri. Aug. 5	<b>GEORGE VAN EPS &amp; TONY RIZZI</b> Jazz <b>Guitar THUMBS CARLISLE</b> Night!
Sat. Aug. 6	<b>FERRON</b> <b>FRANKIE ARMSTRONG</b> Produced by Nancy Covey & Tracy Strann

Daily News, Wednesday, August 3, 1983

## TODAY

**Jorma Kaukonen, Paul Butterfield and Rick Danko.** Rock concert. Pier 84 (45th St. and the Hudson River), 7:30

Daily News, Thursday, August 4, 1983

## City Folk Festival starts tomorrow

The New York Folk Festival runs from tomorrow through Aug. 13 at 10 spots around town. For information call (212) 308-7695. The schedule is:

AUG. 5: "Sing For Your Supper," street acts in Times Square, noon; Peter Stampfel, Folk City, 130 W. Third St., 9:30 and midnight.

AUG. 6: Bermuda Triangle and Christine Lavin, Folk City, 9:30 and midnight.

AUG. 7: Tribute to Fats Waller, Village Gate, Thompson and Bleecker Sts., 9:30; Tommy Joe White, O'Lunney's, 49th St. and Second Ave., 9, 10:30, midnight; Happy Traum and Robert Ross, Folk City, 8:30 and 11; Levon Helm and Rick Danko, Lone Star Cafe, 13th St. and Fifth Ave., 9 and 11:30.

AUG. 8: Eric Bogle, Nancy White, Folk City, 8:30 and 11; "Jazz Greats," with Maxine Sullivan, Dick Wellstood, Tiny Grimes Trio, Top of the Gate, 9:30; Levon Helm and Rick Danko, Lone Star, 9 and 11:30.

AUG. 9: Children's concert with Bermuda Triangle, 10 a.m., 12:30 p.m., Prospect Park; Long Meadow; Rosalie Sorrels and Paul Siebel, Folk City, 8:30 and 11; "Doo-Wop on the Lone Star," with Randy & the Rainbows, Johnnie & Joe, Harptones, etc., Lone Star, 9 and 11:30.

AUG. 10: Tracy Nelson plus "special guest," Lone Star, 9 and 11:30.

AUG. 11: David Amram and other city music, Trans-Lux Theater, 1221 Sixth Ave., 7; The Whites and New Grass Revival, Lone Star, 9 and 11:30; David Amram and Dave Valentin, Village Gate, 9:30; Ramblin' Jack Elliott and Jim Wann, Folk City, 8:30 and 11.

AUG. 12: John Sebastian and NRBO, Town Hall, 123 W. 43d St., 8; Dave Van Ronk and Frank Christian, Folk City, 9:30 and midnight; Rod McDonald and Megan McDonough, Speakeasy, 107 MacDougal St., 9 and 11:30.

AUG. 13: Ray Barretto Orchestra, Stillwell Ave., Coney Island, 4:30 p.m.; Grand Finale with Odetta and Ferron, Folk City, 8:30 and 11:30.

THE SUN-HERALD, JULY 10, 1983

## The reformed Band is on the way back

**THE BAND, a group which was huge in the 60s and 70s, has reformed and is coming to Australia in September.**

Missing from The Band is **Robbie Robertson**. **Garth Hudson** is back (you may recall he appeared in a recent video clip by The Call).

The Band will appear at the Entertainment Centre on September 9 and in Melbourne on the 15th. Following Australia the group is off to Japan.

They go out on the road in America next year to coincide with the release of their next album.

What have the members of The Band been doing over the last few years? As far as I can find out all of them continued solo careers, mostly working on albums, and some were involved in films.

For those who weren't around at the time, The

Band was voted America's top band in the 60s and who spent much of its time as stage backing group for Bob Dylan.

Tickets for the Entertainment Centre concert go on sale tomorrow.

★ ★ ★

THE SUN-HERALD, JULY 31, 1983

**THE Band have postponed their proposed Australian tour. They will now be here around April or May of next year, and not September this year as was first thought.**

**Levon Helm** is apparently heavily involved in a movie at the moment, acting and writing the score for the film, called **Right Stuff**.

**His movie itinerary** will not allow him to be with **The Band** for live tours until later this year.

**Now that the proposed tour has been postponed, there is a slight hope that Robbie Robertson, who would not have been with them had they come to Australia in September, will be able to see his way clear to join them next year. Let's keep our fingers crossed.**

PACIFIC STARS AND STRIPES WEDNESDAY, AUGUST 24, 1983  
第3種郵便物認可

**THE BAND**  
(Levon Helm, Garth Hudson, Rick Danko, Richard Manuel, Earl Cate, Ernie Cate etc.)  
(Tokyo)  
Aug. 25 and Sept. 3, at 6:30 p.m. at Shibuya Kokaido, Tokyo  
Price: ¥5,000  
Promoter: SWAT 03-463-6100

Sep. 1 and 2, at 6:30 p.m. at Shinjuku Kosei Nenkin Kaikan, Tokyo  
Price: ¥5,000  
Promoter: SWAT 03-463-6100 (Osaka)

Aug. 27 and 29, at 6:30 p.m. at Festival Hall, Osaka  
Prices: ¥5,000, ¥4,000 and ¥3,000  
Promoter: Samon Music Factory 06-252-5635 (Nagoya)

Aug. 30, at 6:30 p.m. at Nagoya Kokaido, Nagoya  
Prices: ¥5,000, ¥4,000 and ¥3,000  
Promoter: Jail House 052-931-2271 (Sapporo)

Sept. 5, at 6:30 p.m. at Hokkaido Kosei Nenkin Kaikan, Sapporo  
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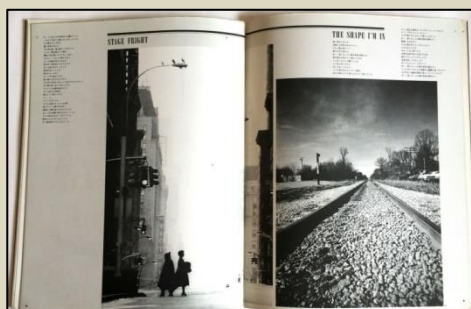
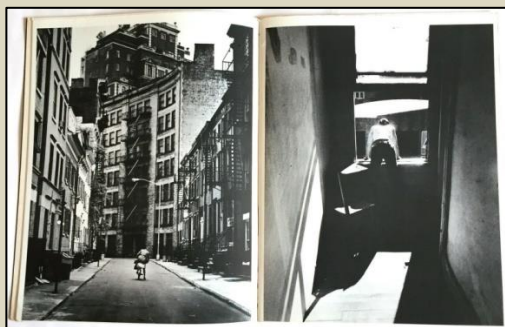
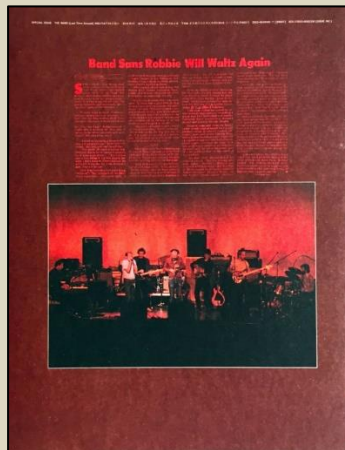
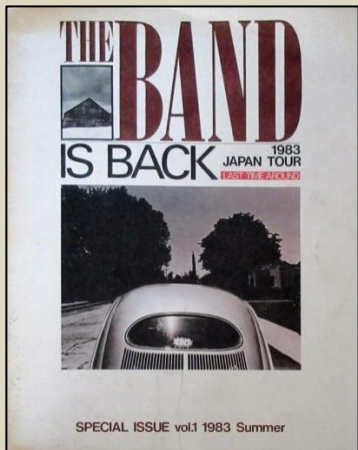
*The Band is back!*

1983 WORLD TOUR  
BACKSTAGE  
PASS









# The Band: Reunited and recharged

REVIEW | MUSIC

**THE BAND** — In concert last night at the Orpheum.  
By Steve Morse  
Globe Staff

Reunited bands always run the risk of being laughed at if they don't transcend their original era and have something to say for the '80s. Thus it is depressingly common for lovers of "new music" to mock the many reunion tours that are suddenly taking place, especially if those acts are from the '60s and are viewed as sloppy and unfinishable.

The issue, however, is this: Why do reunion groups have to be compared to anything? Why can't they be appreciated for what they are, and not demeaned as relics from the dinosaur age?

It would have been easy to dismiss last night's concert by The Band — one of the quintessential free-and-easy groups from the late '60s and early '70s — as one big in-joke.

After all, the scene was like a '60s flashback — beards and dune jackets everywhere. The smell of Eastern weed in the air and a typical '60s scenario of the musicians arriving an hour late and then marching out in T-shirts and jeans, which are rarely worn anymore except by the Grateful Dead and blues bands.

But anyone who was into just the superficial aspects of the scene would have missed an outstanding concert. There were some slack moments and incoherent solos, to be sure (more examples of the '60s, and in this case not redeemable), but overall the night felt like a merry neighborhood block party.

The Band, though, minus guitarist Robbie Robertson who has decided to stick with making music for movies, did the soundtracks for Martin Scorsese's "The King of Comedy," showed they are still a class act. They still fondly apply their country-gospel touches to Americana, coming up with a hard-scrabbled but endearing treasure chest of tunes.

Although The Band broke up in 1976 — going out on a crescendo with "The Last Waltz," concert film that featured guests like Eric Clapton, Van Morrison and Joni Mitchell — they've lost little of their unique symbiosis. Arkansas native Levon Helm still sounds like a wine-drinking body, from a window door ("hello neighbors" and "hello doors" were among his wordier pronouncements between songs); Rick Danko still has a howling,



Singer Rick Danko fronts The Band at the Orpheum. GLOBE PHOTO BY PHIL STENG

muscular vocal tone; Richard Manuel still has a bluesy Ray Charles intonation; and greybeard accordionist Garth Hudson is still unfathomable as he hovers in the background, lord over the proceedings like Rip Van Winkle.

The music, however, glistered. The Band played all of their hits — "Cripple Creek" (featuring two drummers and double basses); "Rag Mama Rag" (with mountain mandolin from Helm); "Stage Fright" (Rick Danko's ode to a man who gets into life over his head); "Caledonia" (an old blues given a steam-engine treatment); and even back to 1968's famous "Music from Big Pink" album, notably the organ-fueled "The Weight," which used to be played in every boutique in Harvard Square from noon until night.

The Cate Brothers sat in with the group, and guitarist Earl Cate helped the 2,300 fans (about 85% capacity) forget about Robertson. Earl did not always have Robertson's drive-over-the-top power, but his solos were expressive and tasteful.

There were no new originals, though there were a few new cover songs, namely "Voodoo Music," a J.B. Lenoir tune with a mild New Orleans feel. The lack of new material should be remedied by the time The Band starts recording again this winter, but for now it was heartwarming to see them back on stage, even if they were wildly out of sync with the times.

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Rick Danko  
Richard Manuel  
Garth Hudson**

Special Guest **the GATE BROTHERS**

**WED. OCTOBER 19 9PM**  
\$15 RES. \$12.50 GEN. ADM.

**THE BRANDYWINE CLUB**  
Rts. 1 & 202, Chadds Ford, Pa. Info: (215) Love 222

# Band's return delights its fans

By PATRICK RITCHIE  
Staff reporter

## Pop review

The Band is back after seven years, and they seemed to know what the audience wanted Wednesday night at the Brandywine Club, U.S. 202 and 1.

Although minus their poet, principal lyricist and lead guitarist, Jamie Robert Robertson, they stuck to the well-loved Band tunes from their golden years of the late 1960s and early '70s, and the crowd loved them.

The opening song, "Rag Mama Rag," delighted the 1,600-member audience. Levon Helm's voice was as strong as ever and had new and interesting inflections.

The second tune, "Long Black Veil," featured a hoary Garth Hudson on accordion and vocals. And the pigeon-walk beat of "The Shape I'm In" seemed as though the audience could recognize songs by the third or fourth chord.

Although Rick Danko's voice was weak, it was recognizable and it pleased the audience. It also mixed well with Helm's strong voice. Helm favored the mandolin and mouth harp over his drums.

The opening act featured the Cate Brothers, Ernie and Earl, who gave a sterling rock performance, remi-

niscant of Eric Clapton and the Allman Brothers. The vocals brought to mind the lead singer of the band Men At Work.

The Band later joined the Cates, and the two Cate brothers stayed on for the whole set as a replacement for Robertson, but they were a poor substitute.

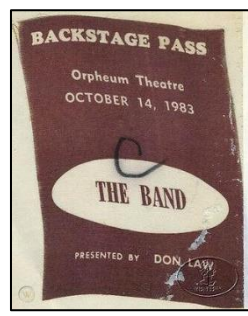
The Band's publicity agent said Robertson wasn't with the group because he doesn't want to travel, and he's involved in several movie soundtrack projects.

The Band last performed in concert in 1976. Their current tour began Oct. 14 at the Orpheum Theater in Boston. They will appear next at the Capitol Theater in Passaic, N.J., and wrap up their tour at the end of November in New York City.

Tickets to The Band's Brandywine Club show weren't easy to come by unless you lined up early. The show sold out within a couple of days and scalpers were reportedly getting \$65 for two tickets.

It is clear that the fans are glad to have The Band back.

Main Event • REGION 11



THE SUN, Sunday, October 16, 1983

# Playing in other bands can't beat The Band

By Geoffrey Himes

On Thanksgiving Day, 1976, the five members of the only rock group good enough to be called "The Band" gathered on stage at San Francisco's Winterland Ballroom and waved good-bye to their fans and to 16 years on the road. This moment, captured in Martin Scorsese's brilliant documentary film, "The Last Waltz," marked The Band's farewell to touring.

Or so they thought. For the first time since that Thanksgiving night, The Band is back on stage. Well, almost. Four of the five original members — Rick Danko, Levon Helm, Garth Hudson and Richard Manuel — have, if you'll excuse the pun, banded together again. The only hold-out is guitarist Robbie Robertson, who is reportedly too involved in the movie world to want to hit the road again. Filling his rather large shoes will be Earl Cate of the Cate Brothers.

The Cate Brothers will open for The Band when they appear at Washington's Wax Museum tomorrow and Tuesday. For ticket information, call (202) USA-0000. "When I'm working," drummer Levon Helm insists, "I feel like I'm successful. When I'm not, I feel useless. And it's pretty hard to be a solo troubadour with a set of drums on your back. A drummer needs at least a bassist and a guitarist to even talk about music. So you're already talking about a crowd. About a year after 'The Last Waltz,' Rick and I felt that need to get out there on the road, to get some calluses back on our hands and live up to our union cards."

Over the past six years, Mr. Helm has played with the R.C.O. Allstars and the Cate Brothers. Bassist Rick Danko has toured constantly with bands led by himself or coled by Mr. Helm, Richard Manuel or Paul Butterfield. Keyboardist Garth Hudson has toured and recorded with the Santa Cruz new wave quintet, the Call. All five Band alumni have done session guest spots on artists ranging from Bonnie Raitt to Van Morrison.

If you're going to play with other musicians, however, you just can't do better than the other members of The Band. Eventually this logic asserted itself, and the four-fifths reunion was launched.

"For the first 16 years of my life," bassist Rick Danko notes, "I ate with my parents every day. Now I love my parents, but it got old sitting around the table — the same stale jokes. Then I separated from that and played with The Band for 16 years. Once again it was like eating around the table every day. So I separated from that. Now when I get back together with my parents, it's wonderful. Now when I play with The Band again, it's for all the right reasons."



The Band in 1971, clockwise: Robbie Robertson, Levon Helm, Garth Hudson, Rick Danko and Richard Manuel. All but Mr. Robertson have reunited to hit the road again.

"We're getting together again," explains Garth Hudson, "because we just like playing with each other so much. Robbie wants to play, too, but he doesn't want to tour. He doesn't want to sweat in some stinking airport hangar in Arizona anymore."

Robbie Robertson was the group's chief songwriter, and his guitar fills were a group trademark. Nonetheless, all three lead singers will be in the reunion group as will be the rock-solid rhythm section and the swirling dual keyboardists. Thus, it should be very close to the original sound.

If the recent solo and duo shows by Mr. Helm and Mr. Danko are any indication, the show will include old Band tunes, folk and rhythm & blues standards, plus songs from the solo albums by Mr. Helm and Mr. Danko, all played with a characteristic combination of loose spirit and high craftsmanship.

In their prime, The Band was probably the best rock combo anywhere. The group's four Canadians joined Arkansas native Levon Helm as the Hawks, the backing band for Arkansas rockabilly star Ronnie Hawkins in 1960. They gave Mr. Hawkins's rockabilly sound a savage rhythm & blues jolt that is still astonishing to hear on record. After a couple years, the Hawks went off on their own, playing brilliantly in obscure rhythm & blues juke joints, while the nation was convulsed with Anglophilia.

When several of the Hawks backed blues singer John Hammond on his best record, 1965's "So Many Roads," they caught the ear of Bob Dylan, who hired them as his band. Their 1966 tour together, captured on the film "Eat the Documents," and on many bootlegs, produced some of the most overwhelming rock and roll ever made.

Having nearly burned themselves out, Mr. Dylan and "the band" retired to the Catskill Mountains to create together the more reflective country-rock of "The Basement Tapes," "John Wesley Harding" and The Band's debut, "Music From Big Pink."

That 1968 debut, which included "The Weight" and "I Shall Be Released," brought them out from under Mr. Dylan's shadow.

"The Band," their 1969 follow-up containing "Cripple Creek" and "King Harvest," put them on the cover of Time magazine and at the forefront of the rock world. In 10 years they made seven excellent studio albums and two exceptional live albums, plus three records with Bob Dylan.

With five all-star soloists and three first-rate lead singers, The Band exercised a self-discipline that subordinated individual recognition to the requirements of the music. For all their work with Mr. Dylan and for all the poetic influence he had on Mr. Robertson's and Mr. Manuel's songwriting, The

See BAND, D16, Col. 5

THE SUN, Sunday, October 16, 1983

# 4 of The Band's players reunite for concert tour

**BAND, from D15**  
Band never stopped being a rhythm & blues show.

If you mentally untangled the parts from the whole, you'd recognize the splendid soloing, but the parts were always selflessly folded into the ensemble shape of the song. Which is perhaps why The Band generated far more enthusiasm among the musicians and critics than among lay audiences.

"There's only a certain amount of room in anything a song included," Mr. Helm says, summing up The Band's philosophy. "There are some things that just won't fit. You're supposed to not do those things and do the things that will fit. That's supposed to satisfy you. If you feel hemmed in, if you feel you have to play down minor changes in the middle of a major progression — he chuckles and shakes his head — "you'll have to find someone who'll put up with it."

But doesn't it get frustrating not to stretch out and show off what you can do? "We're not there to do what we want to do," he states emphatically. "We're there to do what we're supposed to do."

Mr. Helm has been the busiest of The Band alumni since "The Last Waltz." He fulfilled every musician's dream by joining Booker T. & the MGs, when he played with Booker T. Jones, Steve Cropper and Duck Dunn on Mr. Helm's first two solo albums. Mr. Helm also sang the title role in "The Jesse James Story," a country-rock opera by Paul Kennerly that also starred Johnny Cash, Charlie Daniels and Emmylou Harris.

In recent years, Mr. Helm has toured with the Cate Brothers, a solid Arkansas quartet that includes Mr. Helm's nephew, drummer Terry Cagle. The Cate Brothers made several good albums with a Band-like sound that are now easily found in bargain bins.

When Mr. Helm made his film debut in "Coal Miner's Daughter," playing Loretta Lynn's father, he recorded a bare-bones, moving version of "Blue Moon of Kentucky" for the soundtrack. He liked the results so much that he recorded a whole album of traditional country music, his best solo effort, "American Son." He liked the acting so much that he went on to appear in the unreleased "Misdeal"

and in "The Right Stuff," which will be released next week.

Robbie Robertson got the movie bug too, producing, co-writing, co-scoring and starring in the much underrated 1979 film, "Carny." This year Mr. Robertson assembled the classy soundtrack for Martin Scorsese's "The King of Comedy," including Mr. Robertson's own song, "Between Trains," which featured Mr. Hudson and Mr. Manuel. Mr. Robertson is also directing the soundtrack for "The Right Stuff."

Mr. Danko put out one fine album in 1977, "Rick Danko." He then toured with several excellent bands that included Mr. Manuel, Mr. Helm, Paul Butterfield, ex-Wing Denny Seiwel, ex-Beach Boy Blondie Chaplin and many more, but was never able to get the right record deal.

Mr. Manuel mostly hid out, as did Mr. Hudson. Mr. Hudson finally emerged to play with the Call — sort of a cross between the Talking Heads and the Clash — and with local blues, country and swing bands around L.A. They all admit, however, that there's nothing like playing together.

"It's just time," Mr. Helm insists. "After you've played with someone for a few years, it's like being neighbors with them. You can anticipate a lot of their movements. It makes you able to judge how a musician's going to play. You know how he's going to treat a certain section of the song or, even more importantly, his attitude towards the song."

"If I'm playing with five people on stage," Mr. Danko echoes, "everyone should find his own space inside the song. That way you can hear everything, and you complement each other in a way that goes beyond harmony. The trick is concentration."

But what if people get in each other's way?  
"I don't play with people like that," Danko says flatly. "When the ego gets involved, it prevents people from paying attention to their space or to anyone else's space. When people start taking parts, they covet space, and — he clicks his fingers — "that sinks them."

"But when the puzzle becomes unanimous — boom!" He throws his arms upward and grins broadly.

# The Band reunion brings together old friends, old songs

By Lynn Van Matre  
Pop music critic

**S**EVEN YEARS after their fondly remembered "Last Waltz," the star-studded show that served as the group's supposed farewell to live performances, the Band is on the road again—or, at least, four-fifths of it is.

The "reunion" line-up, which performs Friday at the Auditorium, features original Band members Levon Helm, Garth Hudson, Richard Manuel and Rick Danko; missing is singer/guitarist Robbie Robertson, who penned such Band classics as "The Weight" and "The Night They Drove Old Dixie Down."

"Robbie feels that for him, the Band is the way it used to be," Helm explains, taking time out from a country-style dinner of fried apples, turnip greens and chicken at his Woodstock, N.Y., home to talk about the tour. "He has other things he wants to do now, and traveling around was never his favorite part of making music."

ACCORDING TO Helm, a genteel sort who speaks with an Arkansas accent and has retained an appealing down-home simplicity despite some years in what he quaintly refers to as the "big lane," the Band reunion began to take

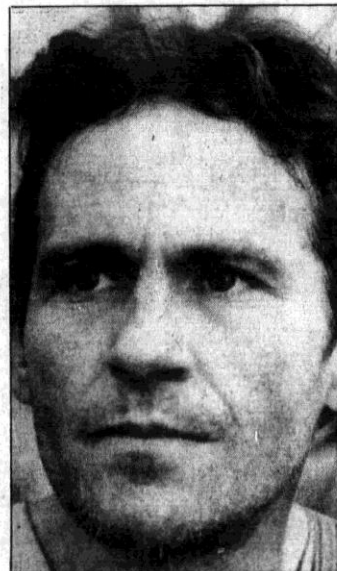
shape earlier this summer. A Canadian promoter offered the group [all of whom, with the exception of the Arkansas-born Helm, hailed from Canada originally] some dates there; all but Robertson accepted. Things went well, and a three-week tour of Japan followed. Now the group is touring the U.S. until Thanksgiving. As for a reunion album, "We'll just see what happens." "It's kind of like starting over," adds the drummer and vocalist, who has performed with Danko, worked with an Arkansas group called the Cates Brothers (who will be on hand Friday), and acted in films (among them "Coal Miner's Daughter" and "The Right Stuff") since the Band broke up. "But we're sure in a better position now than we were years ago. Back when we were making 'Music from Big Pink,' we were pretty inexperienced. We hadn't had time to figure out the little patterns and formulas that work best with voices like ours."

With 1968's "Big Pink," the Band, which had backed Bob Dylan on tour in the middle and late 1960s, moved out of Dylan's shadow and into the spotlight. On a pop scene rife with psychedelia, hard rock and bubblegum, the Band's backwoods-primeval, folkloric approach struck a stunningly original country

soul chord. "Big Pink" met with wide acclaim; the follow-up, "The Band," solidified the group's position as one of the finest groups of the late 1960s and early 1970s. Later albums largely failed to live up to the early efforts, but the group's decision to disband saddened many of its fans.

"WE CAME THROUGH at a different pace, and we got a little recognition for being an option to whatever musical fad was going through at the time," Helm notes modestly. "And some wonderful opportunities came our way. For me, the highlights were playing the 'Ed Sullivan Show' and the Woodstock Festival. But there was a lot of pressure, too. "When we first went on the road, we were scared to death. You knew you were going to make a mistake sometime. You just didn't know when. And none of us were the kind of performers who could stand up and tell jokes and entertain a crowd that way. So we just tried to be sincere and play as many tunes as we could."

"This time around, though, that pressure is gone," Helm adds. "Now, it's just a lot of fun. But we still try to make as much music as we can. And we're still doing a lot of the old songs. Sure we are. People kind of expect them and like them, and I'm thankful that they do."



Levon Helm

## The Band sounds like new

By Lynn Van Matre  
Pop music critic

**S**EVEN YEARS AFTER calling it quits, the Band is back on the road for what is being billed as a "reunion" tour. The lineup isn't exactly the same one that first gained acclaim with 1968's "Music From Big Pink," which introduced the Band's striking country soul sound to a pop scene then awash in psychedelia, hard rock and bubblegum. Guitarist Robbie Robertson, who wrote most of the quintet's most memorable songs, has moved on to other projects and declined to tour with one-time Band mates Levon Helm, Garth Hudson, Rick Danko and Richard Manuel; filling out the lineup are the Cate Brothers, a pair of Arkansas musicians Helm has worked with in the past, Helm's nephew on drums and a bassist.

The question, of course, is whether this Band sounds like the old Band. The answer is that it doesn't, not really—at least, not very often, though with "Cripple Creek" and a few other songs they came pretty close during Friday night's concert at the Auditorium. But Robertson's instrumental presence and occasional vocals contributed a great deal to the Band, and there's no doubt but that his presence is missed. The Band with Robertson was better than the Band without him; a certain depth and richness have disappeared from the evocative musical blend that were once there.

In its place, however, is an appealing spiritedness that the original Band tended to lack onstage. Although none of the group goes in for a lot of between-songs patter or that sort of thing, Helm—who handles

many of the lead vocals as well as drums and harmonica and serves as head nautch boy—has developed into an entertaining performer in his own offbeat way. [Not since the Tubes' "Sushi Girl" has anyone sang the praises of sushi so eloquently onstage.]

THE SET, which lasted for approximately two hours and spanned the group's six-year career together, was highlighted by "Cripple Creek" and "The Weight," one of the band's best-known songs and Friday's clear-cut crowd-pleaser. [Curiously, the group omitted "The Night They Drove Old Dixie Down," one of their finest songs of all.]

As is often the case with such tours, nostalgia undoubtedly figures in the Band's current appeal, but their musicianship and still-distinctive sound make them more than simply nostalgia fare. At one time, the Band was one of the finest American rock groups around; though their later efforts never lived up to the work they did in the late 1960s and early 1970s, nobody has ever sounded quite like them. The 1983 edition of the Band doesn't sound quite like them, either, but it's fun to see them trying.

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# Pop/Jazz

## Band's Reunion Recalls Its 'Last Waltz'

By STEPHEN HOLDEN

**W**HEN the Band reconvenes at the Beacon Theater tonight and tomorrow for a 2½-hour show, the timing of the event will have poignant overtones for anyone who has followed the group's fortunes.

It was seven years ago that the Band bade a grandly self-conscious farewell at San Francisco's Winterland auditorium with a Thanksgiving banquet and a five-hour all-star concert called "The Last Waltz." Featuring the Band and guests like Bob Dylan, Van Morrison, Eric Clapton, Neil Young, Joni Mitchell, Muddy Waters and Dr. John, the concert was filmed by Martin Scorsese to become perhaps the greatest of all rock-concert movies. "The Last Waltz" suggested a summing up of the rock generation's spiritual and artistic values, portraying the Band and friends as the last of a breed of pioneer nomads. The same elegiac sense of Americana had infused the Band's greatest music.

The members of the Band had been playing together nearly a decade before they officially formed in Woodstock in 1967. All of them had worked at one time or another with the Ronnie Hawkins rockabilly group Hawks. In 1964, they were discovered in New York by Bob Dylan and became his backup band, accompanying him in his first "electric" concerts and recording the famous "Basement Tapes" with him after his 1966 motorcycle accident. Their first album as the Band, "Music From Big Pink," was released in 1968. In 1973 and 1974 they reunited with Mr. Dylan for the album "Planet Waves" and a subsequent tour.

### Cate Brothers Join In

Only four-fifths of the original Band will be on hand at the Beacon tonight and tomorrow. Three of the four are Canadians — the keyboardist-singer Richard Manuel, the keyboardist and sax player Garth Hudson, and the bassist-singer-guitarist Rick Danko. The drummer-vocalist-mandolin player Levon Helm is from Arkansas. Missing will be Robbie Robertson, the Band's Toronto-born lead guitarist and chief songwriter.

Opening for the Band and also performing with it will be the Cate Brothers, the Arkansas-based "blue-eyed soul" quartet led by Earl and Ernie Cate, twins who play lead guitar and keyboards. With its strong roots in Memphis soul and rockabilly, the music of the Cate Brothers is very much in tune with the Band's, both stylistically and spiritually. The Cate Brothers, like the Band, have been making music for more than 20 years, and the two groups have been connected for most of that time. Growing up in Arkansas, Levon Helm played drums in a high-school band with the Cates, and his nephew Terry Cagle, is their drummer.

"A year ago, I didn't think such a reunion would be possible," Rick



From left, Levon Helm, Garth Hudson and Rick Danko of the Band are reuniting at the Beacon Theater.

Danko said last week. "If you spend as much time as we did on the road, you get spoiled in a way. It's like living with your parents for too long. When we stopped playing together, nobody really wanted to be there. But on this tour, we're here because we want to be here."

### Helm and Danko Most Visible

In the seven years since "The Last Waltz," Mr. Helm and Mr. Danko have been musically the most visible Band members. Mr. Helm toured and recorded with his own group, the R.C.O. All Stars, as well as with the Cate Brothers. He also made his film-

acting debut three years ago as Sissy Spacek's father in "Coal Miner's Daughter," and he has a small role in "The Right Stuff." Mr. Danko recorded a solo album for Arista Records and has made small-club tours with musicians like the bluesman Paul Butterfield. And last fall, he and Mr. Helm teamed up to play some acoustic sets in clubs like the Ritz and the Lone Star Cafe.

"I've been doing acoustic stuff for about four years," Mr. Danko said. "But when I first brought up the idea to Levon of playing together acoustically, he said he didn't think it was possible. But playing together, we've

seen how less can be more. By tuning my guitar down a step and exaggerating the bass on the bottom string while accentuating the highs, it sounds like you've got a guitar and bass playing at the same time."

The Band's current tour began in July when the quartet traveled across Canada, dropping down to the United States to play the New York Folk Festival before going to Japan for a month. The tour is becoming a concert film for Canadian television.

Although the Band members have been writing new material, they're saving most of it for an album yet to be negotiated. Their current concert repertoire is dominated by Band standards. These songs, many by Robbie Robertson, make up one of the most solid song literatures in all rock. Narrative folk songs that incorporate the passion of gospel, the rhythmic energy of the blues and the plain cadences of country, they represent one of the richest mixtures of American roots music with rock-and-roll that's ever been stirred.

### Robertson Is Missing Link

Robbie Robertson is, of course, the missing link to a full-scale Band reunion. And from all reports, the likelihood of his rejoining his old comrades at any time soon is slim.

"Everybody's here, because they want to be," Mr. Danko emphasized. "And in order for it to work, it has to be from the heart. Robbie was the one who said he was hanging it up — that he had had it with the road. Of course, it would be nice if he wanted to be here. But what's more important is that the four of us are proud of the show. Every night we play it feels fresh. But we're taking it one day at a time. We don't want to run our art into the ground."

Shows tonight and tomorrow are at 8, and seats are \$14 and \$15. Tickets are available at the Beacon Theater box office, 874-1717, and through Ticketron and Teletron outlets.



## TOP POP RECORDS

These are the most popular albums and singles nationally, compiled by Billboard, a trade publication. Singles and albums are determined by national sales and radio air play reports. An asterisk indicates an especially fast-selling record.

Albums			Singles		
This Week	Last Week		This Week	Last Week	
1	2	Can't Slow Down* Lionel Richie	1	1	All Night Long* Lionel Richie
2	1	Metal Health Quiet Riot	2	2	Say Say Say* McCartney and Jackson
3	4	Synchronicity The Police	3	3	Uptown Girl* Billy Joel
4	3	Thriller Michael Jackson	4	4	Islands in the Stream Rogers and Parton
5	5	An Innocent Man Billy Joel	5	7	Say It Isn't So* Daryl Hall & John Oates
6	6	Eyes that See in the Dark Kenny Rogers	6	6	Love Is a Battlefield* Pat Benatar
7	7	What's New* Linda Ronstadt	7	5	Cum On Feel the Noize Quiet Riot
8	9	Colour By Numbers* Culture Club	8	8	Heart and Soul* Huey Lewis and The News
9	10	Genesis* Genesis	9	9	Crumblin' Down* John Cougar Mellencamp
10	11	Pyromania Def Leppard	10	11	Church of Poison Mind* Culture Club

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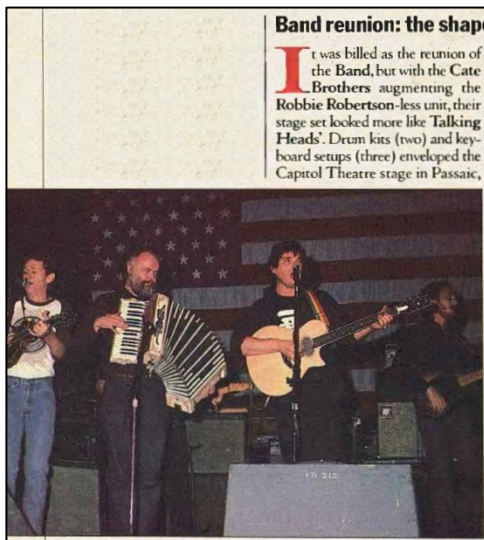
### Band reunion: the shape they're in

**I**t was billed as the reunion of the Band, but with the Cate Brothers augmenting the Robbie Robertson-less unit, their stage set looked more like Talking Heads'. Drum kits (two) and keyboard setups (three) enveloped the Capitol Theatre stage in Passaic,

New Jersey, but no one complained when the rock veterans hit the stage. A rail-thin Levon Helm frequently forsook his drums for blasts on mouth harp and mandolin as the group ran through its hits: "Rag Mama Rag," "Stage Fright," "The Weight" — all of them except for the oft-requested "The Night They Drove Dixie Down."

Perhaps most thrilling was the performance of the enigmatic, heartbreak-voiced Richard Manuel. Dark, handsome and healthy-looking, Manuel romped through "The Shape I'm In" and delivered the concert's high point: a tender rendition of a song called "You Don't Even Know Me." Maybe the Robertson focus was missing — though Earl Cate filled in carbon copies of Robbie's licks — but not many seemed to mind. No wonder the Band plans an East Coast reprise of *The Last Waltz* this Thanksgiving in New York City.

Band members Levon Helm, Garth Hudson and Rick Danko (from left) tear it up in New Jersey.



DECEMBER 17, 1983, BILLBOARD



Photo by Chuck Pulin

**REUNION**—Levon Helm, Garth Hudson and Rick Danko take part in a reunion of members of the original Band. They and Richard Manuel played the Capitol Theatre in Passaic, N.J.

**REVIEW**

# The Band strikes up old times

By Anne Ayers  
USA TODAY

WASHINGTON — The Band is back. That's the joyful slogan of their current world tour, and the music justifies it. Early in the USA leg of the tour, Monday and Tuesday nights here, they brought the audience to a roar of appreciation that nostalgia alone couldn't produce.

Levon Helm, Rick Danko, Garth Hudson and Richard Manuel might have missed Robbie Robertson, who's no longer with the group, but there are no holes in *Cripple Creek*, *King Harvest*, and other old favorites. The Cates Bros. band, which opens for The Band and stays onstage through the show, provides back-up with verve. (Cates drummer Terry Cagle, Helms' nephew, mirrors, then counterpoints Helm's beat.)

They've been playing together for 23 years, yet The Band's music sounds as fresh as it did in the '60s, and with the exception of Hudson — who looks more like God than ever — the members look young and fit. Helm, with his *Right Stuff* haircut and clean-shaven face, hits his vocal stride early and just keeps sounding better all the way to

## On tour

Passaic, N.J.	Oct. 21
Syracuse, N.Y. (with the Grateful Dead)	Oct. 22
Albany, N.Y.	Oct. 23
Highland Heights, Ohio	Oct. 29
Oxford, Ohio	Oct. 30
Columbus, Ohio	Nov. 1
Pittsburgh	Nov. 2
Detroit	Nov. 3
Chicago	Nov. 4, 6
Boulder, Colo.	Nov. 9
Denver	Nov. 10

Dates in other USA cities will be announced later.

the end. Danko's voice, rough and rusty as ever, isn't in as good shape, but no one minds.

It's hard to tell who has more fun — the audience or The Band. The trading-off on vocals and instruments keeps Helm and Manuel bounding back and forth between keyboards and drums (with Helm also on the mandolin and harmonicas). And Hudson's occasional emergence from the organ for sax solos brings down the house.

The Band's pacing has become masterful, with a slow and steady rise of feeling tempered by wonderful rhythm and blues surprises like the

Ray Charles standard, *You Don't Know Me*; a fresh, inspiring version of the anthemic *Stagefright*; and a poignant *I Shall Be Released*. Though the more upbeat tunes (*Caledonia*, *I Don't Wanna Hang Up My Rock and Roll Shoes*) are tight, they leave room for a few rollicking jams and some more-than-serviceable lead guitar work from Earl Cates.

After they'd played 18 songs Monday at the Wax Museum, the group came back for an encore of *The Weight* that had the sold-out, 1,200-strong audience on its feet, harmonizing with abandon. Helm then led a wistful, hymnlike (*Let's Go Out in a Blaze of Glory* that was meant to close the show, but the crowd wouldn't let them go, and The Band clearly didn't want to stop. Applauding the crowd and matching its fervor, Helm called out, "Thank you! We'll do the same for you sometime when you're old and need it." They launched into a cooking rendition of *Hand Jive* — and Hudson delivered a massive, Motownish organ solo that had the roadies dancing at stageside. When The Band finally, reluctantly, closed with *Ophelia*, the triumph was complete. Ladies and gentlemen of the '80s, The Band is back.

# The Band Reunites, Sounds the Same

By G. BROWN  
Special to The Denver Post

## REVIEW

BOULDER — If anything, the reunion of The Band doesn't qualify as a simple case of old guys getting back together for a fling — they always seemed like old guys to begin with.

But that folklorish charm has been the basis for The Band's charm ever since they ushered Bob Dylan into the electric age back in 1965. Now, nearly two decades later, there's still an apparent demand for that same commodity — the reformed Band has successfully toured Japan and Canada in recent months and the unit is now hitting select American cities, including last night's performance in Boulder and tonight's engagement at Denver's Rainbow Music Hall.

At the Glenn Miller Ballroom in Boulder Wednesday, the 1,200 concert-

goers were treated to an air of anticipation. Some reunion tours have an anti-climactic ambience to the proceedings, but The Band's efforts seemed more geared toward a tentative but prolonged return to the music scene.

And it was the right move to make the reappearance on the concert circuit rather than on record. Original guitarist Robbie Robertson has thus far declined to join the current tour with Levon Helm, Rick Danko, Richard Manuel and Garth Hudson.

On The Band's albums, Robertson was the focal songwriter, and the other four members would be hard pressed to replace him in that context. But as a performer, Robertson was an equal-

he contented himself in past shows with some workmanlike guitar stylings while the vocal chores were divided up between Helm, Danko and Manuel.

So the basic sound of The Band's repertoire has remained unchanged in Robertson's absence. When the revamped group launched into the opening "Rag Mama Rag," their trademark "rural-rock" sound still proved to be irresistible.

Besides their vocal diversity, the group's other strength is their multi-instrumental abilities, particularly Hudson (organ, sax, accordion) and Helm (drums, harmonica, mandolin). They managed to work up a ragged sound that somehow managed to hang together.

The wholesale incorporation of The Cate Brothers Band (some purveyors of blue-eyed soul featuring Ernie Cate on guitar) made it an eight-man effort.

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REUNITED VERSION

THE BAND KICKS OFF ITS WEST COAST TOUR

By MATT DAMSKER, Times Staff Writer

**L**A JOLLA—It was a rag-tag show in a beer-soaked bar, perhaps befitting a group that had revolutionized '60s rock with homespun fervor and a prairie tilt.

But, inevitably, the reunited version of the Band pulled up short of its legendary load this week as it kicked off its first West Coast tour before several hundred indulgent fans here at the Rodeo. The tour continues with shows Saturday and Sunday nights at the Country Club in Reseda.

Six years after the famed "dis-Banding" at its "Last Waltz" concert, the reunion of Bob Dylan's greatest back-up group certainly lacks its ultimate ingredient—guitarist Robbie Robertson, the creative spark who wrote most of the Band's music.

When the reunion was announced last year, Robertson told *The Times* the move was "probably a business decision, not an artistic one," and added that he'd "feel like a fool" if he took part. That decision left his former partners—Rick Danko, Levon Helm, Garth Hudson and Richard Manuel—to fill in the guitar gap somehow and prove Robertson wrong.

Hooking up with the four-piece Cate Brothers Band, with whom Helm had toured and recorded since the "Last Waltz," the Robertson-less Band has performed a total of about 60 shows in the East Coast, Canada and Japan and appeared with the Grateful Dead last New Year's Eve in a special radio concert broadcast from San Francisco.

As for material, few, if any, new songs have surfaced, suggesting that this version of the Band is destined for nostalgia status, if not quite the Beach Boys' endless oldies syndrome.

But Rick Danko assures skeptics that most of the new material being written by him, Manuel and Helm won't surface until the group secures a new recording contract. "We did not replace Robbie," Danko said after Tuesday's show here. "We wouldn't even try or dream of thinking about trying," said Danko, who's now the



PHILLIP DAVIS

Band members, from left, Richard Manuel, Levon Helm, Rick Danko and Garth Hudson, after show.

funning front man of the group, and the most boyish of the over-40 foursome.

"We're just playing music, and we saw it (the reunion) as more of an artistic decision than a business decision. The trouble with most groups who've gotten back together for business reasons is that it shows up in their performance—it's not from the heart. What we're doing is from the heart and for us to enjoy. We're not looking to get into a work grind again, 'cause it doesn't last."

If the Band's flesh count seems weakened, its spirit is more than willing. So was Tuesday night's Rodeo crowd,

which patiently endured a numbing wait before Helm—whose connecting flight from Chicago was delayed by a snowstorm—finally showed up at midnight.

There's certainly no dearth of sound in the new Band. Bassist Ron Eoff frees Danko to strum rhythm guitar, keyboardist Ernie Cate works between Richard Manuel's piano and Garth Hudson's array of organs and synthesizers, while twin brother Earl Cate fills in for Robertson as best he can.

Often bashing and, as Band members acknowledged after the show, still rusty from a long spell between road work, the sound exhibits little of the inner complexity

imparted by Robertson's moody, bristling guitar. And to judge from Tuesday's bombastic, if crowd-pleasing, version of "The Weight," there's only a vestige of the profound sense of longing that once characterized the Band at its best.

Indeed, while Danko and Manuel have scuffled fitfully as solos and duos since the "Last Waltz," Helm and Hudson have been busy. Apart from recording, Helm has made his mark as a film actor in such major releases as "Coal Miner's Daughter," "The Right Stuff" and will be seen opposite Jane Fonda in an upcoming TV movie entitled "The Doll Maker."

Hudson, whose Brigham Young-like whiskers were always a Band trademark, has been composing and is heavily involved in the scoring of such films as "The King of Comedy" with digitally assisted music.

"The Last Waltz" came too soon for keyboardist Hudson—on the eve of the digital synthesizer technology that has since revolutionized rock keyboarding. Like his three Band mates, he insists that playing live remains his first love and that there's still a lot of room for musical evolution.

Despite such negatives as Manuel's shredded vocals on "Chest Fever" or Hudson's uneven showing during his keyboard solos, there were moments at the Rodeo when the music came together as in the past. They included a wailing version of "Long Black Veil," with Hudson on accordion. Danko's aching vocals on "It Makes No Difference" were matched by Hudson on sax.

When Helm dug into his mandolin on "Rag Mama Rag," or when Earl Cate tossed off an expressive guitar lick on "King Harvest (Has Surely Come)," the Rodeo crowd got what it wanted.

Asked about the reunion, Manuel was as poignant as his voice had been earlier that night, on the prayer-like "I Shall Be Released."

"I had so much faith that it was gonna happen," he said. "I just sat home and waited for six years."

ARGUS-COURIER, Petaluma, Calif.,

Friday, March 9, 1984—1B

weekend

Chris Samson, Editor

The Band plays on

By CHRIS SAMSON Argus-Courier Staff

The Band is back. After a 7½-year respite from the grueling rock 'n roll road The Band is back — rested and rocking the town at every stop on their West Coast tour.

It was at the famous San Francisco Thanksgiving Day farewell concert back in 1976 that The Band said "enough." Nearly two decades of the vagabond life of touring was plenty.

Now, four of the five original members of the group are in the midst of a 16-city tour that critics say sounds as good as ever. The Band will stop in Petaluma on Wednesday for an 8 p.m. show at the Phoenix Theater.

Missing from the quintet is lead guitarist-singer-songwriter Robbie Robertson, who declined an invitation to join the reunion tour. He's in Hollywood pursuing an acting career.

One might wonder why — after freeing themselves from the grind of touring — the other four members decided to take to the road again.

The answer is in the reviews of the tour's early dates. Reports from the first shows indicate The Band is playing with the emotion, commitment and force that characterized its best music.

"Two hours of classic American music," according to a review in a Los Angeles paper. "... A celebration of the rebirth of this crucial band, just as The Band itself celebrates the traditions and history of this country."

The four Band members — Levon Helm, Rick Danko, Garth Hudson and Richard Manuel — invited the Cate Brothers Band to back them. The eight-member group now has dual keyboards, drums and bass, plus three and four-part harmonies for a fuller, richer sound.

"Colonel Jack" Kudlets, the group's road manager since its inception in 1958, spoke enthusiastically about the reunion tour.

"The response has been fantastic," he

said in a phone interview the morning after a concert earlier this week. "People are pretty surprised. A Warner Brothers representative even said it sounded better than the old group."

"They're playing all the old favorites," said Kudlets, the group's road manager since 1958. "The Night They Drove Old Dixie Down," "Cripple Creek," "King Harvest," "Rag Mama Rag" and "The Weight," plus they've thrown a few new ones in."

Asked the reason for Robertson's absence, "Colonel Jack" said the singer-guitarist had turned down the other members' invitation to join them. "He said he's not going on the road anymore. He's just had it with the road. He's not opposed to the others touring as The Band, though."

"We never replaced Robbie because he's irreplaceable," he said. "We use the Cate Brothers from Arkansas as an opening act, then they play behind the boys. Their guitarist, Earl Cate, plays Robbie's parts."

Kudlets read the review that appeared in the Los Angeles newspaper after the group's concert there last week. "The headline reads, 'Band's back — just like old times,'" he said. The newspaper compared the performance by the reconstituted Band to "finding a favorite family heirloom long since given up for lost."

Even with the addition of the Cate Brothers, The Band is adhering to a simple, uncluttered approach. Unlike its "Rock of Ages" tour in the early '70s, there is no horn section and the synthesizers are kept in the background.

Earl Cate reportedly has faithfully duplicated Robertson's guitar licks. The fact that the "core four" have not played together in seven years accounts for a few rough edges, but some observers feel the raggedness adds to the down-to-earth feeling of the show.

The Band, who started in Canada as the back-up band for rockabilly singer Ronnie Hawkins, later went out on its own as Levon and the Hawks. The group's career



Levon Helm, Rick Danko, Richard Manuel and Garth Hudson of The Band play in Petaluma Wednesday

was boosted by its close association with Bob Dylan — first playing as his back-up band on his 1966 British tour and later on the legendary "Basement Tapes," recorded in Dylan's basement following his near-fatal motorcycle accident in 1967.

The Band struck out on its own in 1968 with its first album, "Music from Big Pink." Critics immediately hailed the group's "American" music — a sweet merging of rock, country-folk and rhythm and blues.

Music critic Stephen Holden wrote, "At its best, The Band evoked in a rock instrumental format an idealized vision of the American frontier by illustrating the deep interconnectedness of American roots styles... an aura of rural timelessness that never seems quaint."

They went on to release nine LPs before "The Last Waltz" in 1976. Always a close-knit group, The Band refrained from making any one member a "star." Four-fifths of the original Band did a Canadian tour and a Japanese tour last year (also without Robertson), but this is their first American tour since the farewell concert.

Kudlets said the band members have remained active since they broke up, but Levon Helm has been the busiest, juggling his music and newfound acting career. His role in "Coal Miner's Daughter" led to two new movies, "The Dollmaker" with Jane Fonda and "Best Revenge," both due out soon. Musically, Helm has played with the Cates, the RCO All-Stars and did a acoustic tour with

Rick Danko last year.

"Garth has been working with The Call, a California band, and working on his synthesizers," said Kudlets. "He's been doing a lot of studio work." Manuel and Danko also have dabbled in various musical projects.

In addition, a two-hour cable television special, "The Band is Back," will be aired within the next few months. "For all of us," said Kudlets, "this is like being born again."

Tickets for The Band's March 14 concert in Petaluma, co-sponsored by KVRE-FM, are \$12.50 and \$15, all reserved seating. They can be purchased at the Music Coop in Petaluma, Backdoor Records in Cotati and all BASS outlets. Phone 762-3565.

Garth Hudson, at right, playing accordion during Wednesday night's show. Below, Richard Manuel switched from keyboards to drums during some numbers.

# The Band

Remaining members carried the weight of Levon Helm's unscheduled absence

The Band in concert May 16 at Le Club, Tierra Verde. Repeat performance Tuesday, May 22, 8 p.m. at Le Club. Tickets \$20.

REVIEW

By DREW RASHBAUM  
St. Petersburg Times Correspondent

The Band sailed from Le Club Wednesday night without its helm, prompting about 125 skeptical passengers to abandon ship. They missed a fine show.

Levon Helm, the group's singing drummer, was found to have polyps on his throat Monday night in Atlanta and returned home to New York. There's little chance he will make it back here for the group's repeat performance next Tuesday at Le Club.

**THE MANAGEMENT** at Le Club said it did not know about Helm's illness until 6 p.m. Wednesday, and Band bassist Rick Danko corroborated this after the show.

Refunds were offered, and about 125 ticket holders took the money. Helm, who recently starred opposite Jane Fonda in *The Dollmaker*, a television movie, was apparently a crowd favorite. A handful of fans were even screaming for Robbie Robertson, the Band's original guitarist and chief songwriter, who has not taken part in the tour and was not mentioned in any advertising for the concert.

In an effort to subdue the remaining doubters, original members Danko and pianist/singer Richard Manuel took the stage before the scheduled opening act and did a 20-minute acoustic set, which included gritty, heartfelt versions of *The Ramones* and *Unfaithful Servant*. Danko shot challenges back at a couple hecklers. "I was impersonating an impersonator — pretty good, huh?" Danko later said with a laugh.

Up next, the resourceful Cate Brothers Band did a good job of quickly winning over the confused crowd with its smooth rock 'n' blues tunes. The Arkansas quartet, comprised of Helm's look-alike nephew Terry Cagle on drums, keyboardist/singer Ronnie Cate, guitarist Earl Cate and Ron Eoff on



St. Petersburg Times — JOAN FENTON

veval harmonies, and it also restricted the selection of songs. The only number performed where Helm normally sang lead was *The Weight*. Danko took the first verse, and Manuel finished up nicely. Danko said the Band avoided *Cripple Creek*, *Canadiana* and *Milk Cow Blues* but hadn't tried *The Night They Drove Old Dixie Down*, even when Helm was present.

Danko popped around like butter on a hot griddle. He waved his arms, urging on the audience and mugged while singing his bossiest solos, particularly on *Java Blues* and *Stage Fright*. Manuel turned on the richest vocal of the concert during the blues standard, *You Don't Know Me*, and turned full circle later with a falsetto on *I Shall Be Released*.

An encore of Johnny Otis' *Willie and the Hand Jive*, had people dancing in their seats and up the aisles. And an acoustic turn at Jimmy Cliff's *Rivers of Babylon* left them cheering.



'We've got a few producers lined up and some good new stuff, but there's no rush. We don't have anything to prove.' — RICK DANKO

## Unwinding with Rick Danko

By DREW RASHBAUM  
St. Petersburg Times Correspondent

It was 20 minutes after the Band's show, and Rick Danko was nowhere near ready to calm down. Bug-eyed, a shot of whiskey in one hand, an unlit cigarette in the other, Danko looked as though he was going to eat the couch if anyone didn't firm him a light soon.

"Pressure? Yeah, a little maybe," says Danko, addressing going on stage without Levon Helm, who was ill and back in Woodstock. "But we've been doing this a lot of years, and you've got to be ready for anything. How many people turned in their tickets? Eighty, a hundred? Hell, we'll tell Levon only three tickets came in."

"We did three real good shows with Levon. Everything was right until Monday night in Atlanta — we could tell he was hurting. These things affect people differently. I just take a drink and keep going, but he was way past that. We think it's polyps. My friend Neil Young had 'em and couldn't talk for three months."

"We go if they want to," Danko said.

Danko was surprised to find out that his band's booking agent had not notified Le Club until just before showtime of Helm's absence. "We don't like to operate like this," Danko said. "We thought you all knew Levon was out. It's sort of a sleazy way to operate, someone's got some explaining to do on our end. But enough about this."

Bob Dylan tapped Danko and company 20 years ago to be the backup unit for his controversial first electric tour. The Band officially formed in Woodstock, N.Y., in 1967, though its members had been playing together for nine years. By the 1970s, the Band was being touted as the classic American rock group, even though only Helm was American-born. The other four are native Canadians.

It appeared that the Band had officially retired as a unit after its 1976 farewell concert in San Francisco, *The Last Waltz*. But it wasn't that easy.

"I moved from Malibu about 1½ years ago back to update New York," Danko said. "I found that most of my work was on the east coast anyway. Levon was working with the Cate Brothers, and we hooked up socially

and started playing together by ourselves. It was an acoustic show. I'd been seeing a lot of acoustic acts, and they bored me to death, so we figured there was room for something different. There's nobody like us."

"Richard (Manuel) and Garth (Hudson), who was performing with the new-wave act, The Call, heard about our act, and we decided to all get together. The press was running wild with it. There was never anything formal. We just did it."

**WHAT ABOUT** Robbie Robertson? "Robbie? He'll be back into music before he's 60," Danko said with a laugh. "Hey, we've all got movie ahead of us. It's no big deal. Beats the hell out of staying home and watching TV when we're not doing this."

The Band has marketed a pair of full-length videos of concerts performed in Canada and Japan. "Japan's the best. Fourteen million people, and everyone's got money to buy the video."

Danko says the group has discussed recording again, but no plans are set. "We've got a few producers lined up and some good new stuff, but there's no rush. We don't have anything to prove."

### Low ticket sales blamed for 'Weird' Al cancellation

The "Weird" Al Yankovic concert scheduled Wednesday night at the Bayfront Center Theater was canceled due to a lack of ticket sales, according to Larry Kellogg, promotion director for the Bayfront Center.

Yankovic gained nationwide popularity with a series of novelty rock songs, like *Eat It*, his parody of Michael Jackson's *Beat It*.

Kellogg said approximately 250 tickets had been sold and that refunds can be obtained at point of purchase.

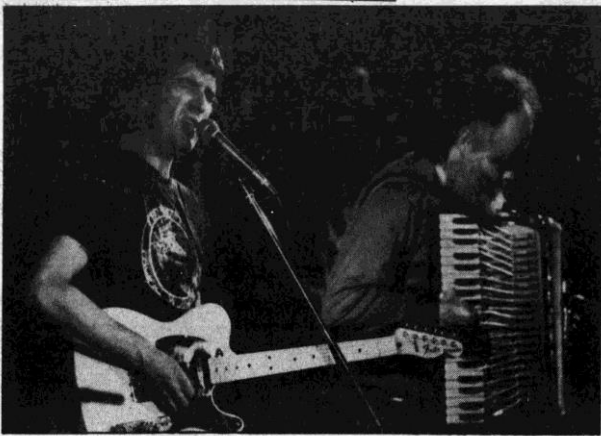
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Tribune photo by JOHN COFFEEN

Guitarist Rick Danko, left, and organist Garth Hudson of The Band played at Tierra Verde Island Resort's Le Club.

## The boys in The Band recapture old sound

By PAUL WILBORN  
Tribune Staff Writer

**ST. PETERSBURG** — Three-fifths of The Band performed at Tierra Verde Island Resort's Le Club Wednesday night and they left a sell-out audience about three-quarters happy.

Despite the absence of two key members — lead guitarist and songwriter Robbie Robertson (he wasn't supposed to be on this tour) and drummer/vocalist Levon Helm (he was) — the three remaining members of the legendary Canadian group and a crisp backup band recaptured the sound the fans had paid \$20 a ticket to hear.

The disappointments — and there were several — included the announcement just minutes before the concert that Helm was sick and wouldn't be appearing with bassist Rick Danko, pianist Richard Manuel and organist Garth Hudson. About 125 fans asked for and received refunds.

According to promoter Rob Douglas, Helm became ill and flew back to New York on doctor's orders Monday night after the group's Atlanta show.

But The Band's booking agency failed to notify Douglas, and the other promoters along the Florida tour, he said, noting that a postponement could have been arranged.

Douglas said he was told of Helm's absence 90 minutes before show time.

Danko and Manuel opened the show with a short acoustic set, including Lionel Richie's "My Love." Then Manuel leaned over his piano and whispered to Danko, "What do

### Concert Review

you wanna do?" Danko suggested "Georgia on My Mind," and the concert was under way.

Manuel, who sounds more like Ray Charles than Ray himself, returned later to perform Charles' classic "You Don't Know Me."

After "Georgia," Danko offered a beautiful version of "Unfaithful Servant." The pair departed to make way for a brief set by the backup group, The Cate Brothers.

Then Danko and Manuel returned with Hudson. The 14-song set that followed featured a mix of Band favorites including "The Shape I'm In," "King Harvest," "Stage Fright," "Chest Fever" and "The Weight," as well as covers of "Train, Train," "Willie and the Hand Jive" and a riveting a capella version of Bob Marley's "Rivers of Babylon" that closed the show.

Although The Band played its famous retirement concert, The Last Waltz, in 1976, the songs seemed fresh Wednesday night — this version of The Band didn't sound like an "oldies" band rehashing the hits of their glory days.

The Band returns to Tierra Verde Tuesday for a repeat concert at 8 p.m. Tickets are \$19 at all Select-a-Seat outlets. But Helm probably will not perform, Douglas said.

"I'm not guaranteeing he's going to be here," he said. "... But the show will go on." Refunds are available at place of purchase. More information is available by calling 1-867-8611.

### SEEK & FIND OCEAN DWELLERS

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# NIGHT MOVES

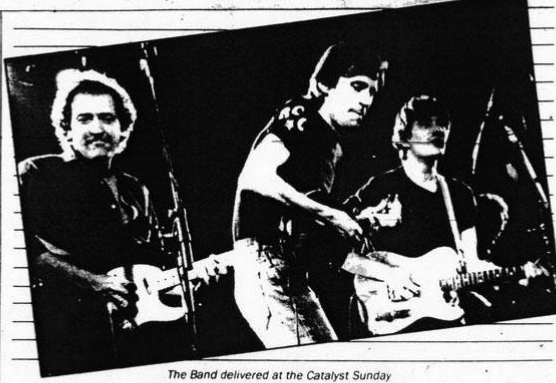
## RICHE BEGIN

**I**N THE SPACE of three days last week I was treated to some of the best music so far this year. It started with a sold out show on St. Patrick's night with Junior Walker and All-Stars and The Cool Jerks at the Catalyst.

Junior can still do his thing better than most sax men half his age. He wailed through his hits "Shotgun," "Cleo's Back," "I'm a Roadrunner," and others aided ably by a home grown back-up band that got in the groove and stayed there. It was one, fast-paced, streamlined, soul experience urged on by a crowd that couldn't have too much fun.

Sunday night at the Cat was the real extravaganza. The concert by The Band and friends was more than a show. It was the way music used to be when it was OK to stretch out and have a good time while you gave the audience their full money's worth.

Opening act, The Cate Brothers, performed brilliantly, turning in a set of creative and contemporary



The Band delivered at the Catalyst Sunday

roots, American music. I felt the same way seeing this group that I did when first seeing The Band in Pasadena in 1968. This is a soon to be major group on the American music scene. The members of The—Levon Helm, Rick Danko, Garth Hudson, and Richard Manuel—Band apparently thought so too, for when they finally took the stage they were joined by the

rhythm section making for eight musicians onstage.

It's a tribute to their musicianship that at times, with two bass players, two drummers and three keyboards going at once, it never sounded muddled.

The order of the evening was fun and accommodation. The crowd ate up each golden hit and loved it even more when the entourage decided late in the proceedings to

"chuck" the set list and just see what develops." What developed was local rock star in residence Neil Young (decked out in true thrift shop attire) popping onstage to sing "Helpless Helpless" with Rick Danko. Then everybody decided "what the hell, let's do 'The Handjive'" so they did this time with a couple of screaming verses tossed in by Santa Cruz's own Michael Been.

It was a night full of good musical moments and great vibes. For instance, Garth Hudson looking like he just came off a five-day bender back behind the organ twisting knobs and wrenching ungodlylike callipso tunes out of his equipment. Levon Helm going into a mini rap about his girl "Caledonia" and what she does to him at a sushi bar during a jumping version of the song by the same name; Richard Manuel's lovely remembrance of a classic Ray Charles gem "You Don't Know Me" done with just the right amount of restrained soul; and the version of all 11 musicians centerstage for the final encore, a straight to the point accapella version of the reggae spiritual "Rivers of Babylon" with the whole audience joining in. It was just like the old days. They could have gone on forever and still would have ended too soon.

Spotlight—Santa Cruz Sentinel— Friday, March 23, 1984—21



Levon Helm

## The Band, and Neil, too

By TOM LONG  
Sentinel Correspondent

**W**ITH MUSICIANS multiplying like fruit flies and then gathering in countless groups for their lemming march to the pop music sea, it must take a lot of guts to call your particular aggregation The Band. The name itself seems to infer that all the other bands scurrying about are mere pretenders.

Such an inference was probably the furthest thing from the minds of The Band when they first chose their name back in the late sixties, and yet the challenge fits. For the current incarnation of The Band proved Sunday night at the Catalyst that they are still one of the best musical groups to emerge from rock's evolution.

For this coming-out-of-retirement tour the Band is minus ostensible leader and guitarist Robbie Robertson, but the loss is hardly crippling. In fact, Robertson's absence seems to have opened up The Band's music a bit. Original members Levon Helm, Rick Danko, Garth Hudson, and Richard Manuel have chosen to augment their original sound with the addition of — what else? — another band, the excellent Cate Brothers. And if the Cate Brothers' sound ends up somewhat submerged (excepting guitarist Earl Cate's tasty solos), they still work out fine as the perfect backup band for The Band.

The Cate Brothers' support also let the four Band members spread themselves out in all sorts of directions. The basic

lineup consisted of two drummers, three keyboard players, two bass players and a guitarist. But drummer Helm spent a lot of time playing harmonica while pianist Manuel switched to drums and keyboardist Hudson blew on saxophone. Danko played bass, electric and acoustic guitars. Helm tried out a mandolin, and a total of six different folks took on singing chores through the night. It was a full sound, to say the least.

More importantly, it was a fun sound. The Band alternated between great renditions of their hits of yore ("Stage Fright," "I Shall Be Released," "King Harvest," "Chest Fever") and great boogie-blues romp renditions of classics like "Caledonia" and "Mystery Train," and the soldout house roared its approval nonstop.

Many of the old arrangements were updated without being distorted (a sequencer running through "Chest Fever," some vocal juggling on "I Shall Be Released" and "The Weight"), while the blues tunes always carried The Band's particular stamp (the country-funky pace of "Mystery Train," Garth's wild synthesizer solos). At times the sound was less than tight, but then that's how rock 'n' roll is when things get burning, and there was magic to the crazy musical mush these guys were producing that transcended tightness.

Probably the single most important factor in The Band's success is their balancing act of personalities and talents. The enthusiastic exhibitionism of Helm and Danko is offset by the almost somber approaches of Hudson and Manuel. And even though all four members have the technical chops to play any kind of music they want, they seem perfectly happy wailing away at rock and roll.

But perhaps the most wondrous trick they pull off is their vocal integration. The three vocalists all have distinctly different voices and styles, and yet they've learned how to blend perfectly.

Helm's is probably the strongest technically, a twangy country tenor that seems to roll lyrics out to the listener, but he's given depth by Manuel's lower, soulful (he even sang Ray Charles' "You Don't Know Me") croon. And both voices are topped off by Danko's high, plaintive strain, so vulnerable and human. All the voices work well solo, but become most special when joined.

Which is, of course, the simplest explanation of what makes The Band so damn special. Like all great groups there is a tension (both personal and musical) running through their music, but like only the greatest groups they've learned to integrate their talents and work together towards presenting a sound. They are, in the truest sense, a band.

They are also one wild circus to behold, and Sunday night's gig at the Catalyst seemed to be something special, even for them. By the time they reached the set-end "Cripple Creek," strangers in the crowd were forming choral groups to bellow out the hook, and the ovation they received shook the whole place. After encores of "Ophelia" and "I Don't Want To Hang Up My Rock And Roll Shoes," Danko brought Neil Young up onstage and the crowd really went buggo. Shades of '60s superjams!

Young led a rendition of "Helpless,"

then Danko decided to bring up local luminary Michael Been (of The Call) and the musicians — all 10 of them — broke into a wild version of "Hand Jive" that saw Young shimmying back and forth onstage, Hudson throwing out loopy syn-thi-shots, Been and Helm trading verses, and literally everybody singing along.

The spandex outfits and the spiked hairdos were conspicuously absent, the choreography probably wasn't just so, and the sound may have been a mad mess at times, but it sure felt like the real thing. The Band are still very much The band.

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# RAG

June 1984



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# The Band

Photos & Story by Dino Fedele

It was 1976 when *The Band's* "Last Waltz" concert signalled their demise as a recording and touring group. It was a proper send-off, with many notable celebrities performing, including lites rock'n'roller Ronnie Hawkins, who first assembled them as his back up band *The Hawks* after moving to Canada, and Bob Dylan, who inevitably brought them to the world's attention.

While some things are meant to be, it seems *The Band* was not meant to retire, and to the delight of their fans, the sold out show at *Summer's* brought that familiar music out of the closet.

The show opened with the *Cates Brothers Band*, four excellent recording artists in their own right, who were later to augment *The Band* for the main show.

*The Band's* show was a good mixture of rock and country and gospel music featuring their many originals as well as some standards, starting with "The Shape I'm In" and ending with "The Weight."

Original members Rick Danko (bass), Richard Manuel (keyboards), and Garth Hudson (keyboards) put on an excellent show in spite of being fragmented by the absence of guitarist Robbie Robertson, who's not on this tour, and drummer Levon Helm, who was out due to illness.

*The Cates Brothers* filled in all the empty spots

though, and Rick and Richard and Garth switched off and doubled up on instruments as they normally do anyway. Rick Danko and Richard Manuel handled most of the vocals and in songs like "You Don't Know Me," "I Shall Be Released," and "Java Blues" their deep soulful throaty voices would have even impressed Ray Charles.

Missing from the set, however, was their ever popular "Up On Cripple Creek" and "The Night They Drove Old Dixie Down." I would guess it had something to do with Levon Helm being off that night.

All in all, they did about fifteen or twenty songs and then came out with an encore of "Blaze Of Glory" followed by a lengthy energetic jam of "Willie And The Hand Jive." They were joined onstage by local bass player *Jaco Pastorius*, who seems to be making a career of jamming with touring bands on their last number.

*The Band's* regrouping, I'm sure, has pleased a lot of people and they no doubt will always draw a crowd. The next stop, of course, would be the long awaited next album. I guess we'll just have to wait and see. Meanwhile, hope for a "next tour" to enjoy *The Band* again. Maybe they'll play "Rag Mama Rag" for me.

June 1984

# 'The Hawks' Return To Town As 'The Band'

Northwest Arkansas Times, Thurs., Aug. 23, 1984 • 13  
FAYETTEVILLE ARKANSAS

By WILLIAM R. LONON  
Of The Times Staff  
Believe it or not, *The Hawks* are returning to Fayetteville. But this time they will be playing under the moniker known by rock fans all over the world: *The Band*.

They will be performing Friday, Aug. 31 at *The Rink* on Hwy. 62 West, a place close to the hearts of all the members of the group.

*The Band* has recently reunited for a series of concerts from Tokyo to Toronto to London, and will appear Friday, Aug. 31 at *The Rink* in Fayetteville, Ark., for a memorial concert

## Cashbox's Top Hits

Best-selling records of the week based on *Cashbox* magazine's nationwide survey:

- "Ghostbusters," Ray Parker Jr.
- "When Doves Cry," Prince
- "State Of Shock," Jacksons
- "What's Love Got To Do With It," Tina Turner
- "Dancing In The Dark," Bruce Springsteen
- "Stuck On You," Lionel Richie
- "Jump," The Pointer Sisters
- "Breakin'...There's No Stopping Us," Ollie and Jerry
- "Infatuation," Rod Stewart
- "I Can Dream About You," Dan Hartman

in tribute to the late Dayton Stratton.

Stratton, who founded the *Rink* and many other clubs in Arkansas and Oklahoma, was also the early manager, booking agent and friend to many rock legends, including Ronnie Hawkins, Leon Russell and Levon Helm. Stratton was killed in a tragic plane crash 10 years ago this month. His son Randy now carries on with the family tradition at the *Rink*.

*The Band*, is a rock supergroup with a history of highlights spanning the entire period of contemporary rock. They have managed to survive from their genesis in the late-'50s, through the many transformations of music in the '60s, on to superstardom through the disco void of the '70s, and up to their regeneration in the '80s.

Helm, Rick Danko, Garth Hudson and Richard Manuel, along with new stage players Earl and Ernie Cate and the *Cate Brothers Band*, are going to rock *The Rink* in what Helm promises will be "a good ol'-fashioned street dance."

*The Band* was formed from the remnants of the legendary Fayetteville-born group *Ronnie Hawkins and the Hawks*. "The Hawks" were a seminal rockabilly outfit that played behind the dynamic Hawkins, of whom Bob Dylan once said, "I love the man. He's my idol."

After years of playing clubs in Fayetteville and much of the South, Hawkins took the advice of one of his good friends, Arkansas-native Harold Jenkins, that

there was "good bread" to be made in Canada. Perhaps Jenkins is now better known by his stage name, Conway Twitty.

Hawkins recruited the Arkansas-raised Helm on his first trip to Canada in 1958 where, after several personnel changes, they joined forces with a group of Canadians: bassist Rick Danko, guitarist and songwriter Robbie Robertson, pianist Richard Manuel and the classically-trained organ virtuoso Garth Hudson.

Hawkins and the *Hawks* proceeded to wow Canadian audiences with the same music that Ronnie had been playing in the South since his days at Fayetteville High School and the University of Arkansas. By 1963, the *Hawks* essentially "fired" Hawkins to form their own band with Levon Helm as the frontman.

After two years of solid touring, "Levon and the Hawks" was brought to the attention of Bob Dylan. Dylan had been contemplating leaving his "Guthrie-purist" folk ways in favor of the power of electric guitars and drums. After hearing good things about "Levon and the Hawks," he sought them out in 1965 at a Somers Point club on the Jersey shoreline.

Dylan invited "The Hawks" to play with him at two upcoming gigs, but some of the boys weren't quite sure of Dylan's ability to draw a crowd much larger than those found in folk clubs.

Only Helm and Robbie Robertson played the first date at Forest Hills, N.Y.,

but the success there convinced the remaining *Hawks* of Dylan's mass popularity. The rest of the *Hawks* joined up at the second date in the Hollywood Bowl and stayed on for Dylan's tour of England. It was then Dylan turned "The Hawks" into "The Band."

Things weren't so easy in the initial phases of Dylan's electric period. Audiences often booed his abandonment of the "acoustic folk" style and *The Band* received much of the blame. Nevertheless, the sellout concerts and big-selling albums continued until Dylan's near-fatal motorcycle wreck of 1966.

After the accident, Dylan went into relative seclusion at his Woodstock, N.Y. home. *The Band* became his neighbors, moving into the famous "Big Pink" home-studio.

They continued to record with Dylan on such efforts as "John Wesley Hardin" and the bootleg "Basement Tapes" while beginning to work under their own name.

The result was the critically acclaimed recording "Music from Big Pink" which went gold. Their 1969 follow-up album "The Band", which contained the hit songs "The Night They Drove Ol' Dixie Down" and "Up On Cripple Creek," also went gold. Now *The Band* was being hailed as the originators of "country-rock."

The style of the band included the first piano organ combination in rock and often featured instruments which were quite unusual in rock of that time,

such as tuba, trumpet, baritone sax and accordion, among others. Their lyrics, usually written by Robbie Robertson, drew upon rural, religious and historical themes which added to their "country" flavor. The vocals often carry a high and lonesome sound that ranges from hill-country naive to sheer desperation.

In August of 1969, *The Band* carried their rural rock to the tuned-in, turned-on generation with an intense performance at Woodstock. Their popularity on tour was growing in immense proportions.

*The Band* again rejoined Dylan in 1974 when he finally decided to end his lengthy touring hiatus. *The Band* joined him for a smash nationwide tour which also included dates in Europe. By 1976, after eight years of playing in dancehalls, dives and bars followed with eight years playing in stadiums, auditoriums and arenas, *The Band* decided to tour no more.

Their last concert was held in the same hall they had played their first date sans

Dylan in 1969; Bill Graham's "Winterland" in San Francisco. The finale, held on Thanksgiving Day, 1976, and featuring such greats as Hawkins, Dylan, Van Morrison, Neil Young, Muddy Waters, Joni Mitchell, Neil Diamond, Dr. John, Paul Butterfield, Eric Clapton, and many more, was a huge success.

The film of the concert entitled "The Last Waltz," directed by Martin Scorsese, was a masterful focus on the performers at *The Band's* farewell. The film has been called the best rock concert film ever photographed.

The members of *The Band* went on to various attempts at solo careers, most notable of which was the successful budding movie career of Levon Helm. Helm has performed in such movies as "Coal Miner's Daughter," "The Doll Maker" and "The Right Stuff."

Speaking last week from his Woodstock, N.Y. home, Helm said of his "second career" in the movie business, "I'm still gettin' offers, though I'm not as much in demand as Burt Lancaster." After a while *The Band*.

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# The Band Returns 'Home'

By WILLIAM R. LONON  
Of The Times Staff

A sold-out audience of 1,600 gave a down home Arkansas "welcome back" to the Band at the Rink Friday night as the world resurrected supergroup made its first appearance locally since the days of the Hawks almost 20 years ago.

The concert served as a memorial to the Band's former manager, booking agent, troubleshooter and friend, Rink founder Dayton Stratton, who died in a plane crash 10 years ago.

Levon Helm, the Band's Arkansas backbeat and backbone, preceded their 19 song set with a dedication to Stratton saying, "He's the first man to ever pay me for playing when I

was 15 years old. He would have loved seein' this tonight."

Despite full-blast air conditioning, the blistering August night allowed many in the audience to shed a few of those unwanted pounds. But the high temperatures still could not match the heat of the performances by the Band and the Cates.

Earl and Ernie Cate and the Cate Brothers Band provided a soulful and funky warm-up with a short set before joining the Band on stage in their new role as adjunct Band members. The Cates were never hotter playing such tunes as "In One Eye and Out the Other," "Standin' On A Mountaintop," and the hard-driving, gospel

stomp "Yield Not To Temptation."

After a brief intermission the Cates joined Helm and Woodstock, N.Y.'s Canadian community of Rick Danko, Garth Hudson and Richard Manuel.

The addition of the Cates with their supercharged rhythm section of bassist Ron Eoff and Helm's nephew Terry Cagle on drums allowed the multi-instrumentalist Band members to switch instruments throughout the evening.

Manuel, sporting an "Arkansas Is A Natural" T-shirt, would spend the evening moving from piano to drums and back again in addition to his lead vocalist duties on several songs. Manuel seems to perpetually sport a big-toothed grin which can turn to a grimace during particularly emotional passages.

Helm began the night playing mandolin and singing lead on "Went To A Party" and "Long Black Veil," and would play his four-by-four drum patterns and some salty harmonica — occasionally during the same song.

Levon's singing, a combination of Delta Drawl and Hill Country Twang, is clear and down home.

"Rag Mama Rag," a certifiable classic from the Band's second album released in 1969, was a perfect display of the Helm singing style.

Garth Hudson, the "classically trained" member of the group, displayed his wizardry of just about any instrument with keys. His organ and synthesizer work was impeccable.

Ernie Cate's super keyboard playing showed he is a virtual equal to Hudson, and allowed Garth to switch among his many instruments.

Hudson also played hot solos on tenor and baritone sax, piano and accordion. Garth's solo piano ride on one song was reminiscent of a silhouette shot in the Band "farewell" movie "The Last Waltz," where he is shown tossing his head and hair about like a crazed conductor ripping through the 1812 Overture.

Earl Cate has a blast filling in for departed Band guitarist Robbie Robertson, and his positively torrid guitar playing is arguably much better than that of Robertson.

Rick Danko, who always seems to be having a good time, appeared especially happy during and after the performance. He played spirited rhythm acoustic and electric guitar to the tremendous lead of Earl Cate, and joined with Ron Eoff on bass for a few numbers. Danko, the more frequent visitor to Northwest Arkansas of the Canadian Band members, can emit extremely passionate timbre on his lead vocals. His singing on the desparate "It Makes No Difference" was sensational.

Many, many friends from the Band's early days as the Hawks witnessed the incredible evening, along with many of Helm's and Terry Cagle's relatives. Diamond and Nell Helm, Levon's parents, along with brother Wheeler and sisters Modine and Linda, were all in front of the stage spurring the performance to ecstatic levels.

Along with Band favor-

ites "Stage Fright," "King Harvest," and "The Shape I'm In," the group weighed in with great versions of "Caledonia," "Milk Cow Boggie," "Java Blues," "Mystery Train," and Bob Dylan's "I Shall Be Released."

The standing-room-only crowd responded with standing ovations on practically every number. The Band wrapped up the historical performance with rousing versions of chart hits "Up On Cripple Creek" and "The Night They Drove Ol' Dixie Down."

At the post-concert party hosted by Don Tyson, Helm said, "It sure has been great to be back home. I've missed being down here a lot and I've gotten to see a lot of good friends. I'm really glad to do this in memory of Dayton." Randy Stratton, Dayton's son and current manager of the Rink, was instrumental in bringing the Band back to their roots.

On their way into town from the airport, the members of the Band had no memory lapses from their two decade hiatus from town. They remembered the locations of the old A&W Drive-In (now a transmission business), the old Rink (now City Lumber Co.), the old Rockwood Club on Country Club Road where they used to play, and the R&S Grill (which is still the R&S grill).

In fact they loved their return trip so much, Rick Danko was heard to say, "Not altogether in jest. This was great. Let's do this every year."

Band fans and friends from all over Northwest Arkansas would have to say, "Amen."



TOP: Levon Helm, formerly of Springdale, works out on the mandolin.

ABOVE: Garth Hudson displays his versatility on the accordion.

RIGHT: Earl Cate and Rick Danko trade licks. (Timesphotos by Bill Lonon)



# After THE LAST WALTZ

The Band bade farewell to fame in 1976, but now group's back without songwriter Robertson

By Andy Smith

Democrat and Chronicle

The Band is back.

One of the great groups to come out of the '60s, The Band went from obscurity in Canada to cult status as Bob Dylan's backup group to fame following the release of *Music from Big Pink* in 1968 and *The Band* a year later.

Then in 1976, The Band decided to call it quits and threw a lavish farewell concert known as The Last Waltz, which included such rock luminaries as Bob Dylan, Neil Young, Eric Clapton, Van Morrison and Joni Mitchell. The concert was filmed by director Martin Scorsese and the resulting movie, *The Last Waltz*, is considered one of the better rock documentaries put on film.

But there is life after The Last Waltz, and the Band is touring again — without songwriter and lead guitarist Robbie Robertson. The rest of The Band, with original members Rick Danko, Levon Helm, Richard Manuel and Garth Hudson, will be at the downtown festival tent on Thursday.

"I never said I wanted to hang it up," said Danko in an interview from his home in the Catskills. "That was Robbie's idea. He said an awful lot of things in that movie (*The Last Waltz*)."

**TO REPLACE** Robertson, The Band has added not one but four new musicians: The Cate Brothers, Ernie and Earl, on guitars, Terry Cagel on drums and Ron Eoff on bass.

"It's a helluva party," said Danko. "Things feel and sound great. We play some old stuff, some new stuff... it's a very special event. We know this is another time, and we're not just trying to

rehash the past or run the old songs into the ground."

After *The Last Waltz*, Danko released a solo album in 1978 and played some gigs with Helm and Manuel. The decision to reunite The Band, said Danko, came after Manuel and Hudson, who were in California, heard about some shows that he and Helm were performing and decided that performing together again might be a good idea.

"I guess they thought we were having a helluva time," said the 40-year-old Danko. "It sure beats the (expletive) out of watching TV. But don't get me wrong — we're not touring 52 weeks a year. I want to be able to spend some time with my family."

As for Robertson, Danko said he has not been in touch and the other members of The Band don't know what he's doing. After The Band's 1976 farewell, Robertson did surface as the star and writer of a movie called *Carry*.

"I wish he'd get back into the music," said Danko of Robertson.

**DANKO, 40**, was born in Canada but now lives with his family in the Catskills near Woodstock, not far from the famous communal pink house in West Saugerties where The Band created its first album, *Music from Big Pink*.

Except for drummer Helm, all of the musicians in The Band are Canadians — an odd situation for a band that has been acclaimed for creating distinctively American music.

The Band got its start when Arkansan Helm went to Canada in the late '50s as part of the backup band for a rockabilly singer named Ronnie Hawkins. Gradually, the other Americans in the band drifted

home and were replaced by Canadians.

About 1963, the group parted ways with Hawkins — who eventually appeared with The Band again in *The Last Waltz* — and toured East Coast clubs under the name Levon and The Hawks.

In 1965 and 1966 the band hooked up with Bob Dylan, who had shocked the folk purists by "going electric," and backed him on a series of memorable tours. Following Dylan's motorcycle accident in 1966, Dylan and The Band retreated to Woodstock, where they recorded the famous Basement Tapes. For years the Basement Tapes were among the most well-known bootlegs on the market until Columbia Records released the material as a double album in 1975.

**IN 1968**, The Band finally stepped out on its own with *Music from Big Pink*, an album that combined a country flavor, tight ensemble playing and mysterious yet compelling lyrics on such songs as *The Weight*.

The next record, *The Band*, was a 1969 rock masterpiece. It included all the virtues of *Big Pink* plus a remarkable feel for the size, diversity and history of America.

When Levon Helm sang *The Night They Drove Old Dixie Down*, it was possible to believe the song dated from the period he sang about, the last days of the Civil War.

The Band made its first concert appearance in San Francisco in 1969 and later that year played at the famous Woodstock festival.

"Maybe it was just an excuse to market tie-dyed T-shirts," said Danko, 15 years

TURN TO PAGE 5C

## The Band's back after a farewell to fame in 1976

FROM PAGE 1C

after Woodstock. "But it was definitely one of a kind. Of course, it was an easy time for me — I was helicoptered in and helicoptered out. We had a great time, but now we're all 15 years older and hopefully 15 years wiser."

The Band's subsequent albums — *Stage Fright*, *Cahoots*, a live set called *Rock of Ages* and a collection of oldies, *Moondog Matinee* — never quite came up to the standards set by *Music from Big Pink* or *The Band*, although they did con-

tain their share of memorable songs and performances.

What's more, the ensemble approach that had characterized The Band's early work, with the five musicians trading off lead vocals and exchanging instruments, seemed to be fading, with Robertson emerging as the star.

In 1974, The Band backed Dylan again on his *Planet Waves* album, and a subsequent tour resulted in a double live album, *Before the Flood*. The Band's last album before its farewell, *Northern Lights — Southern Cross*, was written entirely by Robertson and included the lovely *Acadian Driftwood* and the rollicking *Ophelia*.

Now, Danko said, The Band is writing new material and is considering going back into the recording

studio. "Everything has to be right, we have to have everything come together," said Danko. "That's what The Band was always about."

Tickets for The Band's concert at 7:30 p.m. Thursday are \$6.50 in advance, \$7.50 day of show. They are available at Ticketron locations and the War Memorial Box Office.

## JAZZ/POP NOTES

## The Band headlines finale of Concerts on the Hill series

By GEORGE KANZLER

From their emergence as Bob Dylan's back-up band in 1965 through their farewell concert-film, "The Last Waltz," eleven years later, The Band was one of the best and most consistently inventive groups on the American pop scene. Four of the five members of The Band reformed the group this year, with added musicians from The Cate Brothers Band, and they will be headlining tonight at the last event in the Concerts on the Hill Series at

Caldwell College in Caldwell. Bonnie Raitt and her band will open the concert, at 7 p.m.

Asked why The Band has come back together now, Richard Manuel, the pianist-drummer-vocalist said "we were waiting for the right time, and we think this is it. Personally, I need it, and I think the music needs it too."

Talking from his home in Woodstock, N.Y., Manuel explained that since "The Last Waltz" he has been "in retirement, backpacking through the Hollywood Hills. It was a good few years to be out of the music business, and now I don't have to worry about retirement anymore, I've had mine. Actually, I love my work a lot more now than I did before."

Manuel says he and the other Band members have written new material—"I've got enough tunes for an album, but they're a little lyric shy"—and hope to go into a recording studio to make a new record. But the current shows are "mostly familiar Band material and some songs that are new to us, but are rock'n'roll standards, fun songs that people can get into."

The other members of the current Band are Levon Helm, vocals-mandolin-drums; Rick Danko, bass-vocals, and Garth Hudson, keyboards and reeds. Guitarist and chief songwriter of the 1965-76 Band, Robbie Robertson, has not participated in this year's reunion, but Manuel says "I can't imagine it not

happening, on some level, eventually, now that The Band is back."



**THE BAND**  
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RICK DANKO  
RICHARD MANUEL  
GARTH HUDSON  
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The Star-Ledger **FRIDAY** August 24, 1984

## POP IN JERSEY

## Raitt and The Band deliver big sendoff to Concerts on the Hill embattled series

By GEORGE KANZLER

Bonnie Raitt and The Band provided an old-fashioned American rock'n'roll send-off for the embattled Concerts on the Hill series at Caldwell College on Wednesday night, affirming the blues and country roots of contemporary pop and rock as they closed out the Garden State's only outdoor pop concert series of the summer.

Both Raitt and The Band are survivors of an earlier era of pop, when it was possible to play a brand of music close to the roots without being branded as revivalists or oldies or nostalgists. Raitt began as a studious blues-folkie, in the coffee-houses of Boston and New York, assiduously learning traditional songs and perfecting a Mississippi-authentic slide and bottle-neck guitar style.

The Band began as a back-up unit for honky-tonk rockabilly Ronnie Hawkins, an Elvis Presley disciple, and gained national attention when they were the group that backed-up Bob Dylan when he went rock. As an autonomous unit from the mid-1960s to the mid-1970s, they never abandoned their country rockabilly roots completely, producing classic American rock'n'roll unique in its purity.

The Band recently re-banded with three of the original five members—minus guitarist and chief songwriter Robbie Robertson—joining fourth member Levon Helm with the band he's been working with for a couple of years, The Cate Brothers Band. The result is an expanded Band, with an extra drummer, bassist and keyboardist, plus Earl Cate doing an exemplary job as a fill-in Robertson.

Helm and the other original Band members—Richard Manuel, Rick Danko and Garth Hudson—obviously enjoy being back together, and they may even feel more relaxed because of the added Cate Brothers Band personnel. But the results are often problematic; since they are doing classic repertoire that was created, by necessity, from the economy inherent in a five man group of versatile instrumentalists, forced to make instrumental choices.

With extra instrumentalists to fill-in, the original Band members become less focused and more gratuitous in their playing, dulling the sharp contours of the songs they do. And since those songs are part of the classic rock'n'roll catalogue, the results can be disappointing.



Bonnie Raitt solos on guitar at the final Concerts on the Hill series event in Caldwell. Photo by George Kanzler

So what comes across is not quite classic interpretations, not quite reworkings. "Mystery Train" becomes too diffuse with added instruments, and the murky mix—a problem throughout The Band set—doesn't help matters. "Up On Cripple Creek," the opener, is familiar enough, but never comes together with that crisp edge that used to characterize Band performances.

Mixing and miking problems sabotage the intricacies of "King Harvest," and blunt Danko's vocal quavers on "It Makes No Difference," making Helm's elementary delivery of "Milk Cow Blues" the winner by default. Memory resonates "The Weight" into a perfect encore, with crowd sing-a-long heightening the nostalgic mood.

The Band would do well to jettison the extra Cate Brothers, keeping Earl

until Robbie can be induced back into the fold. It would make for crisper recollections of the old songs, and hopefully intensify the need for new material. Meanwhile all we have is a loose and frustratingly loose bunch of jams on classic old material.

Bonnie Raitt is full of the creative ferment lacking in The Band, and her opening set delivered her latest creative ideas in fine, if at times only promising, fashion. Except for a grossly over-mixed tenor sax, her band was better mixed, and mixed better as an ensemble, than the bloated Band.

Raitt's recent records reveal an attempt to rock harder, and sound forced. But at Caldwell she fronted a band closer to blues and rock'n'roll roots than on those records, and the

band cooked up a fine all-American blues-rooted stew.

Raitt sang with relaxed confidence, over a funky rhythm section, on such songs as NRBQ's "Any Old Time" and a varied selection of material including reggae, blues and a great rocker with the refrain "I'm freezin' for a little bit of your love."

Raitt played bottleneck guitar with warm affection, and sang a passionate duet with agitating Richard Manuel on "River of Tears," a song The Band would do well to cover with Raitt as a guest.

Like The Band members, Raitt obviously enjoyed her work, but unlike them, she had her band together whether doing blues, country or rock.

2D—The Burlington (Vt.) Free Press, Saturday, September 8, 1984 • +

## New Waltz Mixed for The Band

By PAUL KAZA

Special to the Free Press

When The Band played "The Last Waltz" a decade ago, you would have sworn it was the real thing. Why, there was a special concert, an album, even a full-length movie. But career encores are becoming very common for rockers whose stars shone from the mid '60s to the mid '70s.

It's called making a living. So, when Rick Danko got weary of doing double bills with Paul Butterfield and Levon Helm found it difficult to follow his early solo recording and initial acting success, they put The Band back together. Garth Hudson and Richard Manuel had hardly been heard from, and Robbie Robertson apparently never looked back—he was the only original member missing Friday night at the Flynn Theatre.

Before the show even began, one became aware of another conspicuous missing element: The Band's original fans. Burlington's diehard hipsters and latter-day straightened-out executives in the 30-year-age bracket

were few and far between.

As a colleague had mentioned earlier in the day, "It just wouldn't be the same." It wasn't.

That's not to say that it wasn't a good concert; there was too much talent onstage and The Band's song list is too deep for that. When the repertoire rolled from rockers like "The Shape I'm In" and "Stage Fright" to crooning ballads typified by the touching "I Shall be Released," The Band's brilliance shone through again. Their combined skills as singers, songwriters and instrumentalists represent a rare versatility in rock, and Robbie Robertson was not missed.

However, The Band has overcompensated in its current setup which includes four backup players. Having two bass players is one too many; throw in dual drummers and the music really begins to muddle. The concert was also plagued by consistent sound system problems. There was screeching distortion in the vocal mikes and the vocal mix was never very clear.

Despite all that, "Cripple Creek," "Chest Fever," and "The Weight" capped the concert in fine style, sending the predominantly college-aged audience out into the night with a revealing chapter from one of rock's great stories—perhaps a little misplaced in time, but a good show nonetheless.



Music  
Review

Great Northeast Productions Presents

**THE BAND**  
Levon Helm                      Rick Danko  
Richard Manuel                Garth Hudson

**Friday, September 7**  
**Flynn Theatre • 8:00 PM**

Tickets ON SALE NOW at Pure Pop Records (115 So. Winooski Ave., Burlington) and UVM Campus Ticket Store (starting Aug. 27)

**musik på väg**

- Viva: 1/6 Hunnebostrand, 2/6 Nås.
- Dick Staber & Yonder City: 5/6 Gränna, 7/6 Falun, 8/6 Mosebacke, Stockholm.
- Rory Gallagher: 5/6 Gröna Lund, Stockholm.
- Mink de Ville: 6/6 Olympen, Lund.
- Unknown Genders: 7/6 Uppsala, 8/6 Mudd, Göteborg, 9/6 Lund.
- Flestones: 8/6 Lobo, Göteborg, 9/6 Umeå, 10/6 Moderna Museet, Stockholm.
- Bob Dylan/Santana: 9/6 Nya Ullevi, Göteborg, 10/6 Köpenhamn.
- Yes: 11/6 Isstadion, Stockholm, 14/6 Isstadion, Malmö, 15/6 Scandinavium, Göteborg, 16/6 Drammenshallen, Drammen.
- Roger Waters: 16-17/6 Isstadion, Stockholm.
- Lita Ford: 16/6 Nås, 17/6 Sunemo, 19/6 Blue Heaven, Stockholm.
- Psychedelic Furs: 16/6 Köpenhamn.
- Joe Cohen: 17/6 Köpenhamn.
- Koionia: 22/6 Öland, 23/6 Umeå, 24/6 Öland, 27/6 Piteå, 28/6 Skellefteå, 29/6 Skeppsholmen, Stockholm, 1/7 Rallingsås.
- Johnny Winter: 28/6 Gröna Lund, Stockholm, 30/6 Lisebergshallen, Göteborg, 1/7 Roskilde, Danmark.
- The Band: 30/6 Roskilde, Danmark, 1/7 Kalvøya, Norge, 2/7 Gröna Lund, Stockholm.
- Alarm: 30/6 Roskilde, Danmark, 1/7 Kalvøya, Norge.

**DAGENS NYHETER Måndagen den 2 juli 1984**

**Gröna Lund**

**KONSERTEN MED THE BAND INSTÄLLD!**

Vi beklagar men konserten inställd pga att gruppen upplöstes. **PIERRE ISACSSON** ackompanjerad av Folke Lindesjös orkester på Stora Scenen kl. 22.30 i kväll.

**CLOWNEN LEO & PANOVİ BROTHERS** på Gamla Scenen kl. 17.

**DELPHINS, BALTONS & PANOVİ BROTHERS** bjuder på varierade på Gamla Scenen kl. 20.

**TYROL!** Umpa-Umpa-palatsot bjuder på Leo Eide och Hans Schindlers Bayernkapelle. Tel 62 18 82.

**DANS UT!** Golvdraget.

**VAR DAGAR OCH LÖRDAGAR ÖPPNAR VI KL 14, SÖNDAGAR KL 12!**

**PEKINGOPERAN I MORGON OCH PÅ ONSDAG PÅ STORA SCENEN KL 20!**

Tant Gröna Lund ger automatiskt programsvår på tel. 60 30 00 eller 60 67 67. Tag buss 47 eller 44, färjan från Slussen eller Nybroplan. Restaurang Bellmansro tel. 62 02 03.

The concert with the Band is cancelled. We're sorry, but the concert is cancelled because the group has broken up.

**ROSKILDE FESTIVAL '84 DENMARK 29-30/6 & 1/7**

**Lou Reed (U.S.A.)**  
**Paul Young & The Royal Family (U.K.)**  
**The Band (U.S.A.) • New Order (U.K.)**  
**Johnny Winter (U.S.A.)**

**Gnags (DK) • TV-2 (DK)**  
**Björn Afzelius & Globetrotters (S) • The Smiths (UK)**  
**James Blood Ulmer (UK) • The Alarm (UK)**  
**Telephone (E) • Arizona Smoke Revue (UK)**  
**Killing Joke (UK) • Tri Yann (F) • Ina Deter Band (D)**

**Anne Linnet & Marquis de Sade (DK)**  
**Ar-Folk (DK) • Border Ride (U.S.A.) • Can Can (UK)**  
**Cathy Lee (UK) • City (DK) • Disneyland After Dark (DK)**  
**Dora (DK) • FAJABEFA'S Bands • Filarfolket (S)**

**Folkemusiksamfundningens Bands • Frejrock Furtime (DK)**  
**Grappa (S) • Holberg-Larsen (DK) • Hans Thessling (UK)**  
**Holy Toy (S) • Imbiölet (S) • Isakson Express (DK)**  
**Johnny Coppini (UK) • Karl Martin & Bekk (S) • Kormorer (DK)**  
**Lars Lihot (M band) (DK) • Liederlich Spielzeug (D) • Lolita Pop (S)**  
**Los Originales (S) • Maud Werners (S) • 8000 (DK)**  
**The Oyster Band (DK) • Per Flood (DK) • Pia Ring (Michael Frits (S))**  
**Poul Dissing (Peter Thorup) (DK) • Republik (DK) • Slatan Vajfert (S)**  
**Stanley & The Livingstones (DK) • Ström Band (DK) • Slog (DK)**  
**Super Karla (DK) • Tella m.band (DK) • 3000 (DK) • Vindskudt (DK)**  
**Warm Gang (DK) • Witch Crossings • Zaukula (UK)**

Four Steps - Theatre - Cinema alternative stages with outdoor groups facilities. All proceeds go to charity. Promoted by the Roskilde Foundation. Tickets in advance.

The concert with the Band is cancelled. We're sorry, but the concert is cancelled because the group has broken up.

**THE BAND** featuring LEVON HELM, RICK DANCO, RICHARD MANUEL, GARTH HUDSON & THE CATE BROTHERS

**SPECIAL GUESTS: THE ALARM**

**BERANEK**

**JON EBERSON GROUP** m/SIDSEL ENDRESEN

**CIRKUS MODERN**

**PAPE SEYE GONE AT LAST THE SEVEN YEAR ITCH**

Underholdning for barn: CIRCUS FANTASTICUS

Ponniridning VSTEINSETH RIDESENTER

Kunstprosjekt: TORHILD, SIGRUN, ELLEN GRÖSTAD

Konferansier: ARILD NYQUIST

Rettt til ending i programmet forbeholdes

Arrangør: MAJES AVS FOR 15. GANG

**KALVØYA FESTIVALEN 1. JULI 1984 KL. 13.00**

Bedre uten rusmidler

**SPECIAL GUESTS: THE ALARM**

**ANNABEL LAMB**

**BERANEK**

**JON EBERSON GROUP** m/SIDSEL ENDRESEN

**CIRKUS MODERN**

**PAPE SEYE GONE AT LAST THE SEVEN YEAR ITCH**

Underholdning for barn: CIRCUS FANTASTICUS

Ponniridning VSTEINSETH RIDESENTER

Kunstprosjekt: TORHILD, SIGRUN, ELLEN GRÖSTAD

Konferansier: ARILD NYQUIST

Rettt til ending i programmet forbeholdes

Arrangør: MAJES AVS FOR 15. GANG

**KALVØYA FESTIVALEN 1. JULI 1984 KL. 13.00**

Bedre uten rusmidler

**Nattrock fra Danmark**

**Lørdag**

17.40 Reprise. Gjennom nåløyte (th). Et møte med den norske moteskaperen Per Spook og noen som kjenner ham godt.

18.25 Ettermiddagsnytt (th)

18.30 Sommersalat for små og litt større barn - med mykje grott, teiknefilm, litt trylling og ein konkurranse

19.15 Musa som ønsket at den kunne fly (t). En tegnefilm av Walt Disney

19.30 Dagsrevyen

19.55 Pick-up. En spørrelek om pop og rock gjennom tretti år. (S)

20.35 Besøk hjemme fra. Underholdningskretter fra Hedmark

21.20 Forvikling (t). Amerikansk parodifoljeting om søstrene Jessica og Mary og familiene deira. (4)

21.45 Kveldsnytt

21.50 Shogun (t). Am. serie i fem delar. Etter ein roman av James Clavel. (1)

Ca. 0.10 Nattrock fra Roskilde. Direkte nordvisjonssending med artistene Killing Joke, Gnags, The Alarm, The Band, The Smiths - og andre grupper. Til 2.30.

**RADIO & TV**

**Lørdag**

17.40 Reprise. Gjennom nåløyte (th). Et møte med den norske moteskaperen Per Spook og noen som kjenner ham godt.

18.25 Ettermiddagsnytt (th)

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**DAGENS NYHETER**

**Fredagen den 29 juni 1984**

**UPPLÖST**

"The Band" har oppløst, enligt gruppens amerikanske manager. De skulle ha opptrått på Roskilde-festivalen i dag, og senere på Kalvøya i Norge.

Men i går fikk arrangøren EMA-Teistar ett telegram från managen där han beklagade att "The Band" inte kunde komma till Europa, eftersom gruppen inte längre existerade.

**Dissolved.** The band has broken up, according to their American manager. They were scheduled to appear at the Roskilde festival today and later at the Kalvøya festival in Norway. Yesterday the promoter, EMA-Teistar, received a telegram from the manager where he expressed regret that The Band could not come to Europe as the group no longer existed. (Dagens Nyheter, Sweden)

**The Burlington Free Press Weekend Living**

Friday, July 6, 1984

**Kilimanjaro Plays Whirlwind Gig in Europe**

By TIM BROOKES  
Free Press Staff Writer

You know the old fantasy where you're lying on the sundeck sipping sangria when the phone rings and some promoter asks you to play in Europe that weekend, all expenses paid? Well, something like that happened last week for Kilimanjaro.

They were called on Thursday. The Band had canceled out of a major festival in Copenhagen, Denmark. Could Paul Butterfield and his backing band fill in? The Kilimanjaro crew called Ben and Jerry's, at whose franchise in Saratoga they were booked to play, and promised a free concert later if they could slip out of the weekend's engagement.

"Ben and Jerry's were very nice," said Chuck Eller. The group flew out Friday, and on Saturday night were playing in front of 70,000 people at the Roskilde festival and a live TV audience of approximately 10 million throughout Europe. Eller reckoned that they'd never played before more than 15,000 before, at the Kool Jazz Festival.

Before being joined on stage by Butterfield, they played a couple of their own pieces, which went down very well.

"The crowd response was superb," Eller said. "The promoter was ecstatic."

All in all, the affair was a pretty big deal.

"There was a lot of dough involved," Eller said. "The accommodations were real good and we made money on it."

The only problems were lack of sleep — three hours in two and a half days — and the fact that some of their equipment hasn't made it back to the United States, including Eller's \$5,000 synthesizer.

"It's somewhere between here and Copenhagen," he said.

**The Band kommer ikke**

Av MORTEN STENSLAND

Hovedattraksjonen på søndagens Kalvøya-festival, The Band, kommer ikke. Gruppen har opplest seg selv og kansellert hele Europa-turneen. Som erstatning har Kalvøya-arrangøren fått Annabel Lamb og prøver i tillegg å få Johnny Winter.

Klokken 18.00 i går kveld — to og et halv døgn før startskuddet går på Kalvøya — fikk vi uten forvarsel besøk om at The Band ikke kommer, forteller Kalvøya-arrangør Paul Karlsen.

Bandet hadde splittet seg opp — en gang for alle — og kansellert alle konserter, var den korte beskjeden vi fikk.

Etter at det verste sjokket hadde gitt seg måtte vi sette i gang med å finne erstatning. Annabel Lamb fikk vi bekrefte fra på rekordtid. Johnny Winter håper vi å få en bekrefte fra i løpet av natten, sier Karlsen.

Ikke derfor

Når først hederskrone The Band gikk i vaasen, er ikke Lamb og Winter den

dårligste erstatningen Kalvøya-festivalen kunne fremskaffe på så kort tid. Særlig den hvite bluesgitaristen Winter spiller en svært festivalvennlig musikk.

Men hva med alle de som har kjøpt billetter på forhånd fordi de ville se The Band?

Det vet jeg ikke ennå. Vi har rett og slett ikke hatt tid til å tenke på det, sier Karlsen, som heller ikke har vurdert å gå til erstatningssak mot The Band.

Jeg har aldri vært borti en slik sak før, så jeg vet ikke hvor den står rettslig.

Det absolutt viktigste er likevel for oss å gjøre det beste ut av det vi har. Og får vi både Lamb og Winter, er vi likevel fornøyde, sier Paul Karlsen.

The Band isn't coming. The main attraction at Sunday's Kalvøya-festival, The Band, is not coming. The group has dissolved itself and cancelled their entire European tour. At 6pm last night, two and a half days before the festival were due to start we were told without warning that The Band is not coming, says the organizer Paul Karlsen. The groups had split up, once and for all, and are canceling all their concerts, was the short message we got. (Verdens Gang, Norway)

WHITE BEAR PROMOTIONS LTD. in conjunction with NOSTELL PRIORY present on August Bank Holiday Weekend  
**NOSTELL PRIORY '84'**  
 Nr. Wakefield, Yorks. 4 DAY MUSIC FESTIVAL

**FRI 24th AUGUST**  
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**the DAMNED**

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 BLACK ANGELS  
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THEY'RE ON THEIR WAY

**THE BAND**

IS BACK

with THE CATE BROS  
 from the USA

**Lindisfarne**

JOHN KAY & STEPPENWOLF

**PALLAS**  
**WILDFIRE**

**SAT 25th AUGUST**  
 £10

**VAN MORRISON**

**STEELEYE SPAN**

BLUES 'N' TROUBLE  
 RED  
 JIVE MARINES

**SUN 26th AUGUST**  
 £8

Special Guests to be arranged

**MON 27th AUGUST**  
 £3

TIM WOOD  
 ADRIAN LEGG  
 ON THE BOARDS  
 DR. JIVE  
 BLUES POWER  
 MALCOLMS INTERVIEW

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COACHES TO THE FESTIVAL from most areas, ask your local agent for details.  
 For Festival Information ring 0765 89245 / 89319 or ticket enquiries 0472 41031 / 49222

**NOSTELL PRIORY** Nr. Wakefield, Yorks.  
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FRI 24th AUG	SAT 25th AUGUST	SUN 26th AUGUST	MON 27th AUG
<b>THE DAMNED</b> BLACK ANGELS MITCH EARL OKIN £3	<b>THE BAND &amp; THE CATE BROTHERS</b> <b>LINDISFARNE</b> JOHN KAY <b>STEPPENWOLF</b> STEVE GIBBONS BAND £10	<b>VAN MORRISON</b> <b>STEELEYE SPAN</b> BLUES 'N' TROUBLE RED JIVE MARINES £8	Special Guests to be arranged <b>TIM WOOD</b> <b>ADRIAN LEGG</b> ON THE BOARDS DR. JIVE BLUES POWER MALCOLMS INTERVIEW £3

**FULL WEEKEND TICKETS £24 - - - FREE CAMPING - - - FREE CAR PARK**  
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Printed by DALLAS GATE PRESS LTD. Tel 0765 3694

Lurching in with "Shape I'm In", The Band have lost Robbie Robertson en route, and Levon Helm ducks out this night - for reasons never properly explained. Someone says he refused to fly transatlantic for a one-off concert in the arboreal grounds of a Palladian mansion outside Wakefield. Whatever, they fill in the gaps created by their dual absence by spattering their set with harvested oldies such as Johnny Otis' "Willie And The Hand Jive" and Rick Danko doing Elvis' "Mystery Train" (from their 'Moondog Matinee' album, 1973), done deceptively simple, but done with consummate craftsmanship. Richard Manuel leans into the mike across his keyboards, head lifted high to harmonise "The Night They Drove Old Dixie Down" with a cracked soulfulness that lifts itself, ascending above the event. With the guesting Cate brothers, guitarist Earl and Ernie on keyboards, closing in on Garth Hudson for an up-swinging "Up On Cripple Creek". Van Morrison, steps up to join them for the first encore, "More And More" and - from their highpoint Martin Scorsese's "The Last Waltz" (1978) collaboration "Caravan". Their second recall consists of their lurching and shuddering Gothic masterpiece "The Weight". Can this visually non-descript but musically slick group be the same Levon & The Hawks who revolutionised Rock by electrifying Bob Dylan in 1965? Can this short bored paunchy Belfast Cowboy really have written garageland's finest text - "Gloria", for Patti Smith, Shadows Of Knight, et al? Does it matter? I think that maybe I'm dreaming... although listening to the playback bootleg tape now, it all sounds scarily amazing.

[Review by Andrew Darlington](#)

**SATURDAY 25th AUGUST**

1.30 p.m. BLUES POWER  
 2.15 p.m. WILDLIFE  
 3.30 p.m. PALLAS  
 5.15 p.m. STEPPENWOLF  
 7.00 p.m. LINDISFARNE  
 9.00 p.m. THE BAND

**MONDAY 27th AUGUST**

1.30 p.m. ADRIAN LEGG  
 2.15 p.m. ON THE BOARDS  
 3.00 p.m. DR JIVE  
 3.40 p.m. ACTION STRASSE  
 5.30 p.m. ALVIN LEE  
 7.00 p.m. PHIL LYNOTT'S GRAND SLAM  
 8.30 p.m. MARILLION

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 ... out prior notice

... PRIORY MUSIC FESTIVAL  
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With Van Morrison



**Minneapolis Star and Tribune**  
**Sat., July 28, 1984**

**Hollywood, Calif.**  
 Minneapolis met Hollywood Thursday night at a gala, old fashioned-like premiere for a movie made in Minnesota. And Prince's "Purple Rain" seemed to take the entertainment capital by storm.

Stars from music, television and movies showed up to check out the enigmatic and exciting Minneapolis musician making his screen debut.

Robbie Robertson, who has worked in both music and films, said Prince should be commended. "This isn't great moviemaking but in terms of putting film and music together he has made a contribution."

FUN/August 3, 1984/BAYON ROUGE, LA.

*lafayette billboard*

**Robbie Robertson in Lafayette**

★ Well-placed sources say Robbie Robertson, the former main cog in The Band, was in Lafayette recently, scouting original new music/fusion bands in the area for an upcoming movie production in that city. Further details are forthcoming, but we hear that Bas Clas was one of several Lafayette-area bands Robertson and his entourage scouted. Stay tuned.

**The Washington Times**

NI/WEDNESDAY, JUNE 13, 1984 / PAGE 11B

The reformation of The Band after nearly a decade's hiatus apparently has rekindled its members' interest in performing, both as a unit and as solo acts; this is a welcome event, particularly in the case of singer-songwriter Rick Danko. Mr. Danko's show last week at the Birchmere was a relaxed, intimate affair in which he charmed a small crowd with his solo approach to that group's much-heralded original songs, as well as his interpretations of standards.

He may play the goofball on stage, but Mr. Danko is serious

**Band's Danko hosts an intimate evening**

about his singing. He picks his guitar with seeming ferocity, but actually produces a muffled, propulsive sound to emphasize a voice that has not lost its blunt, raw edge in nearly 30 years of singing.

Aided by Sredni Vollermer on harmonica, Mr. Danko gave the Elvis Presley hit "Mystery Train" a

spare, elegant reading, muting his slightly electrified guitar with the flat of his right hand, so that the instrument's strings chugged in unison with Mr. Vollermer's howling harp work. Mr. Danko's somewhat unearthly voice was the perfect vehicle for the song's otherworldly theme. Mr. Vollermer's

tactic of alternating between a chromatic and a standard harmonica gave his playing a spooky depth.

Although Mr. Vollermer's contorted efforts to wring emotion out of his playing and backup singing sometimes distracted from the intensity of Mr. Danko's performance, the harmonica player added greatly to the show. His vocal and instrumental harmonies did for Mr. Danko what Mr. Danko did for other members of The Band, etching a shadow of deeply felt harmony beneath the lead singer's voice.

— Michael Doan

**Rock stars recall their earliest musical memories**

By FRANK RIZZO  
 The Hartford Courant

For Tom Petty, it was "Rock Around the Clock." For Martha Davis of the Motels, it was being taught how to play "Hang Down Your Head, Tom Dooley."

For Brian Setzer of the Stray Cats, it was hearing the Beatles for the first time.

In the following interviews, pop stars recall their first musical memory.

**DAVID LEE ROTH, 28, lead singer of VAN HALEN** ("Jump," "Jungle's Cryin."): "My first musical memory?" (Singing) "My name is Mister Bookworm—I hope you like to read."

"Now my second musical memory is Al Jolson. I can sing you all that stuff. My father gave me my first collection of Al Jolson on those breakable 78s. It was everything to me."

**TOM PETTY, 32**, ("Don't Do Me Like That," "Here Comes My Girl," "Refugee"): "I remember being very young, maybe 3, and

listening to my parents play 'Rock Around the Clock.' I remember it because it had that rhythm: 'One o'clock, two o'clock, three o'clock, rock.'"

**RICK DANKO, 40, of THE BAND** ("The Night They Drove Old Dixie Down," "The Weight," "Up on Cripple Creek"): "I think it was a Walt Disney cartoon about a grasshopper and the ant. The grasshopper kept singing, 'Oh, the world owes me a living. Poop-a-loop-a-loop-a-loop.' And the grasshopper kept playing his fiddle and the ants were just storing the food for the winter. And they said, 'You can't act that way.' And sure enough, man, wintertime came and he ended up knocking at their ant hill door and when they brought him in, he was in a block of ice. But when he thawed out, the first thing he did was pick up his fiddle and started playing again and singing this poop-a-loop song because they were having this big wintertime banquet. It was great."

**JOE STRUMMER, 30, of THE CLASH** ("London Calling," "Should I Stay Or Should I Go?," "Rock the Casbah"): "It was 'Michael (Row the Boat Ashore),' and it was

number one in the British charts. I was about 7 or 8.

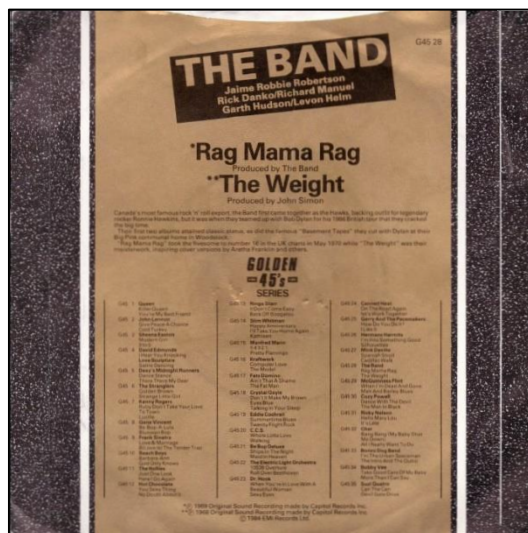
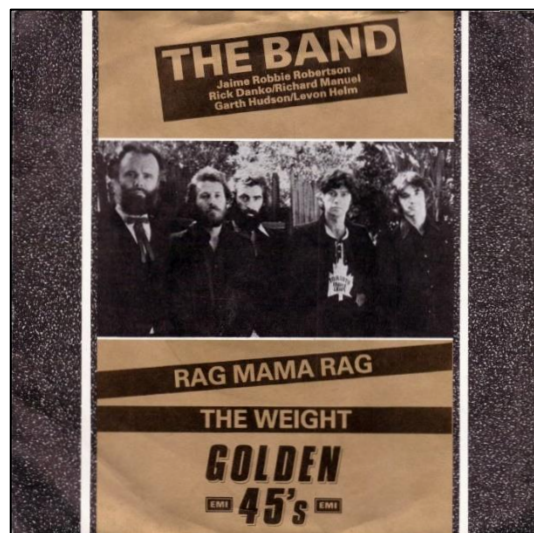
"But the next blast that I remember was the Rolling Stones playing 'Not Fade Away.' From then on, I took nothing else seriously. I was in an English boarding school and it was pretty frightening for a 9-year-old. It was very brutal, very physical, just like 'Tom Brown School Days.' I remember suddenly hearing this sound from someone's radio in another room: 'Chinka-a-chinka-chicka-juuuung.' And it was the most opposite feeling to what I was suffering. That was reality for me from then on. And it was then that I realized that life could be fun."

**MITCH RYDER, 37**, ("Devil With a Blue Dress," "Jenny Take a Ride," "Sock It To Me Baby"):

"I was a young child, about 4. I remember my father laying in bed at night and singing with the radio for a long, long time. He was crooning, mostly ballads that were popular at the time. He did it so much that it went from being awesome to annoying. During the day, my mom would sing around the house, country and western

See COVER STORY, Page 5

MARQUEE The Sun/The Daily Herald, Saturday, November 17, — Friday, November 23, 1984





Photos by George Kazzler

Forming part of the all-star folk-rock band that congregated on stage at the Capitol in Passaic Saturday night are (from left) Rick Danko, former bassist with The Band, Roger McGuinn, Richie Havens and The Band's drummer, Levon Helm

## Folk-rock stars of the '60s outshine R.E.M. at Capitol Theatre concert

By GEORGE KANZLER

It was billed as a night with R.E.M. and special guests, but the show at the Capitol Theatre Saturday night, recorded for an MTV special, should have been billed as a folk-rock all-star reunion, followed by an R.E.M. set. For the special guests far outshine the featured group, both as soloists and as a group.

That group ended up with a rousing rendition of "Get Together," the 1960s folk-rock anthem, with Jesse Colin Young recreating his Youngbloods lead vocal, backed by the guitars of Richie Havens, Roger McGuinn and John Sebastian, the keyboards of Richard Manuel, bass of Rick Danko, drums of Levon Helm and harmonica of John Sebastian.

As a group, with Manuel and Helm sharing drum duties—Helm doubling on mandolin—the group had already done three classic numbers from The Band book (Manuel, Helm and Danko were members of



John Sebastian exhorts the audience to join him on the chorus of "Tar Beach" during his solo segment at the Capitol folk-rock concert

least revel silently in recognition, as with Havens' version of "Here Comes the Sun."

In folk-rock, as in folk, the song—including the words—is of paramount importance. That's why Richie Havens came across so strong on "License to Kill," delivering it without his sometimes penchant for mumbling, and Young was a waste on his solo turn, having developed a bad case of intonation.

And that's why R.E.M. was such a complete waste. Their lead singer, sounding like a triple cross of McGuinn, Kris Kristofferson and Jim Morrison, either was drowned out by the band levels or slurred and sloughed his way through, the net result being the same: No verbal communication.

Maybe MTV will improve the mix on the upcoming TV show. Even if they don't, watch it for those special guests.

### R.E.M. & FRIENDS

Capitol Theatre, Passaic, N.J.  
Tickets: \$7.50

It was a folk-rock fantasy. R.E.M. was videotaping a concert for MTV broadcast in July, for a new series called "Influences." And so the IRS Records act brought along some of its more prominent influences to open the show on June 9. Somewhat surprisingly, the show worked on all levels.

Traditionally, these concept concerts have failed. Audiences of contemporary chart-makers don't always give the lime of day to older acts which, for the most part, haven't had hits in well over a decade. Yet from the start, this New Jersey crowd was excited to witness the inventors of the jangly-guitar sound which R.E.M. so intelligently carries on. Standing ovations were par for the course this night.

John Sebastian, the ex-Lovin' Spoonful leader, opened the show, remarking, "It's great that I don't have to play 'Welcome Back (Kotter)' tonight." Instead, he performed a couple of his '60s hits and then brought on Richie Havens, a fellow Woodstock festival alumnus, who received the evening's first standing ovation for his rendition of the Beatles' "Here Comes the Sun" and a new song called "License to Kill."

Byrds founder Roger McGuinn played his popular "Chestnut Mare" and the Byrds' version of Pete Seeger's "Turn, Turn, Turn," before giving over the stage to one-time Youngbloods singer Jesse Colin Young, last heard as an Elektra solo artist, who performed his "Darkness, Darkness." Young, whose singing was as clear and forceful as ever, was followed by three ex-members of the Band, Rick Danko, Levon Helm and Richard Manuel. The trio was joined by all of the others for "Rag, Mama, Rag" and a new tune, "Blaze of Glory," with E Street Band drummer Max Weinberg sitting in. Having proven that they still had spark to spare, the old-limers cleared the way for R.E.M. The best was yet to come.

Opening with Lou Reed's "Pale Blue Eyes," R.E.M. sailed confidently through most of its current top 30 album, "Reckoning," adding power and brightness to the material. Peter Buck's ringing guitar licks and Michael Stipe's garbled but unique vocalizing gave the band a distinctness missing from much currently hot pop music, while pointing out the stylistic connection to the opening acts. With McGuinn and Sebastian joining R.E.M. for Byrds and Spoonful classics for the encore, the idea of a video program called "Influences" made perfect sense. Next in the series is George Thorogood.

JEFF TAMARKIN

JUNE 30, 1984, BILLBOARD

# ROCK Influences

**A Brand New Show for Cable Television on...**

With host **Karla DeVito**

Produced by **Monarch Entertainment Bureau** and **Television Theater Co., Inc.** Sponsored by **CLAIROL**

Executive Producers: John Scher, Douglas Engelbart, Ron Tait. Producers: Pat Weatherford, Jonathan Stokhala.

Daily News, June 8, 1984

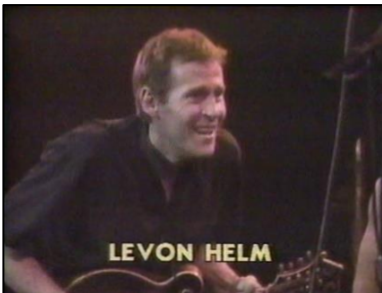
### Rock show to be filmed for later MTV airing

**S**OUTHERN ROCKERS R.E.M. will have some distinguished company on the stage of the Capitol Theater in Passaic, N.J., tomorrow night. John Sebastian, Roger McGuinn, Jesse Colin Young and several members of The Band (Levon Helm, Richard Manuel, Rick Danko) will be there, among others, and there's a very good reason: They'll be on TV.

Promoter John Scher's Monarch Productions is filming this show for the first episode in a six-part series for MTV to be called "Influences," that is, the roots of rock 'n' roll. The theme of this particular show, not surprisingly, is folk-rock.

Each televised segment will be an hour long, with the first to be shown July 17. Bristol-Myers is the sponsor of all six parts. The Capitol is at 326 Monroe St. in Passaic, and by current standards, tomorrow night's tickets are a bargain at \$7.50. For further information, call (201) 778-2888.

—David Hinkley



Post-Star, Glens Falls, N.Y.  
Saturday, March 8, 1986

**28 A '60S FOLK / ROCK RE-UNION** Highlights of a 1984 New Jersey concert featuring John Sebastian; Jesse Colin Young; Roger McGuinn; Rick Danko, Levon Helm and Richard Manuel (all formerly of The Band). Richie Havens hosts. In stereo.

DETROIT FREE PRESS/SATURDAY, JULY 14, 1984 8A M

## MTV

week's highlights

Music Television is one of cable television's most popular services. Here's information about MTV specials and playlists for next week.

**specials:**

- Sunday, 11 p.m.:** Christine McVie Encore presentation of an exclusive look at the production of the singer's first solo album, taped at the Mountain Recording Studio in Montreux, Switzerland.
- Tuesday, 10 p.m. Rock Influences (Premiere)** The people, places and things that have helped form rock 'n' roll are profiled in this new monthly series. Host Karla DeVito introduces the first program which concentrates on influences of folk rock.
- Saturday, July 21, 11 p.m. King Crimson** Taped live in Tokyo in May 1984, this world premiere concert features the songs "Three of a Perfect Pair," "Sleepless" and "Heartbeat."



# Notables rock for Nepal's legion of blind

TORONTO (CP) — Two veteran rock groups — The Grateful Dead and The Band — will give a benefit concert in June to raise funds for an organization that wants to improve eye care in Nepal.

Members of the rock groups say they hope the June 21 concert will raise more than \$25,000 for the Seva Service Society, a Vancouver-based charity that intends to use the funds in the impoverished Himalayan country where eye diseases are a major health problem.

The concert will be presented at Canada's Wonderland, an amusement park north of Toronto. The Band will perform with-

out former lead guitarist Robbie Robertson.

The concert will also be broadcast live by the American National Public Radio System, it was announced Wednesday at a news conference attended by Grateful Dead members Bob Weir and Bill Kreutzman and Levon Helm of The Band.

The Grateful Dead became involved with Seva through their manager, Danny Rifkin, a director of the parent American organization, the Seva Foundation.

Members of Weir's group, which has not performed in Toronto for six years, also persuaded a longtime friend, writer

Ken Kesey, to act as host of the five-hour concert.

Weir, the rhythm guitarist, said he wanted to do the benefit because it gives him a chance to "get together with others, to make music, have fun and make everybody better for the experience."

"We don't usually play with other groups," Weir added. "But we played with The Band at New Year's and they sounded great."

Helm, drummer for The Band, which regrouped last year and has since toured Japan and North America, said Weir's band "turned on" his group to Seva.

Tickets for the benefit are

priced at \$10 and \$15. In addition, there are 1,000 special passes available for \$70 and include a reception with the musicians.

Seva chairman Alan Morinis, a Vancouver anthropologist, said the concert money will be used to build four eyeglass factories in Nepal, where prescription lenses are prohibitively expensive.

In addition, Seva wants to set up eye care centres and mobile units to visit remote mountain villages in the country where an estimated 350,000 people are blind in at least one eye.

Malnutrition is a major contributor to the problem, said Morinis.



Guitarist Jerry Garcia, one of Grateful Dead



THE DAILY OKLAHOMAN/TIMES Thursday, June 21, 1984

## 6-Hour Concert to Air

NORMAN — A special six-hour broadcast of a concert by The Grateful Dead will be presented at 7 p.m. today to 1 a.m. Friday at KGOU-FM, 106 on the dial.

Bruce Henson, general manager of the University of Oklahoma radio station, said the concert is a benefit for the SEVA Foundation, which provides goods and medical supplies to Third World countries.

The San Francisco band will be performing in Maple, Ontario, Canada, at the Kingswood Music Theater. The live concert will be beamed to public radio stations in the United States on a two-hour delay.

Indianapolis, Indiana, Thursday, June 21, 1984

### ON THE RADIO

Special features on WBAA (920 AM):

THURSDAY

7:30 p.m. Concert America: Kalichstein,

Laredo, Robinson Trio

11 p.m. Grateful Dead and The Band SEVA

Benefit Concert



## Pop: Levon Helm And Blues Band

**L**EVON HELM belongs to an exclusive circle of roots music devotees who are seemingly incapable of making a false artistic move. The one-time drummer for The Band was certainly the most powerful singer in that group. And last Monday, at the Lonestar Cafe, where he led a loose assemblage of seven musicians calling themselves the Woodstock All-Stars, Mr. Helm demonstrated his off-handed virtuosity both as a singer and as a band leader.

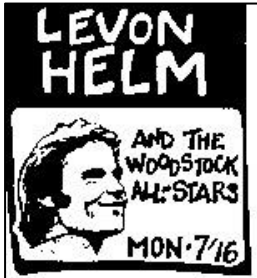
The acoustic band, which included three guitars (including Mr. Helm), dobro, banjo, bass and keyboard, performed an opening set of country and blues songs that thoroughly intermingled the two in an easygoing boogie style. The set featured several tasty dobro solos by a woman introduced as Cindy Cashdollar.

But it was Mr. Helm's pungent country-blues voice that carried the evening. As a singer, he combines the sharp twang of classic honky-tonk with the rolling rhythmic inflections of blues singers like Sonny Boy Williamson and Jimmy Reed. Singing the blues, the quality Mr. Helm expresses is a mixture of patience, true grit and spiritual fire.

Stephen Holden



Levon and Joey Covington



Daily News, Tuesday, August 7, 1984

## 'The Big Beat' a paean to rock drummers

By KEN TUCKER

**M**USICIANS frequently mutter darkly that critics don't know anything about music, but such a complaint cannot be lodged against Max Weinberg and his new book, "The Big Beat," a series of interviews with 14 famous rock 'n' roll drummers. Weinberg is the drummer for Bruce Springsteen's E Street Band, one of the most admired bands in current rock and now on view at the Brendan Byrne Arena in New Jersey.

As this collection of chats with such famous percussionists as Ringo Starr, Dave Clark, the Rolling Stones' Charlie Watts and Levon Helm of the Band attests, Weinberg is a first-rate interviewer. He offers clear pictures of many of these musicians. Starr, for instance, comes across as being far more self-conscious and aware of his contribution to the Beatles than his smiley, goofy public image has suggested. And Dave Clark, who powered many of the best of the '60s "British Invasion" hits with his band, the Dave Clark Five, seems to be a remarkably articulate man who came away from his experience as a pop star with a wizardy business sense.

One of the best aspects of "The Big Beat" (Contemporary Books) is the way it never conde-

scends to the reader. Weinberg isn't afraid to raise technical points in his discussions, and the book doesn't grind to a halt to explain every little bit of musical language.

I have only the vaguest idea, for example, what Levon Helm really means when he describes "the Memphis style" of tuning drums as "a flat sound, you know, a lot of wood in the sound. Like wood against skin. Not too much of a ring like you would normally get. . . . And the same with the bass drum: It was muffled down so that it was just a real good bump. It was more of a feel than a sound. It would just kind of split that music apart for a second." I do know, however, that that is a terrific piece of talking: vivid, poetic and funny.

Though other interviews are more provocative—at one point, Bernard (Pretty) Purdie says it was he, not Ringo Starr, who drummed on 21 of the Beatles' earliest songs, for example—my favorite

is with Hal Blaine, who has drummed behind everyone from the Ronettes to the Beach Boys.

Blaine seems like an eminently sensible fellow who approaches his work with both patience and ambition. He isn't striving for great art, but at the same time, he says, "I never went into a recording session that I didn't want a hit."

Blaine's descriptions of recording sessions with the likes of Phil Spector, Elvis Presley and Simon and Garfunkel offer a laborer's impression of highly esteemed artists, and his point of view is untainted by jealousy or hero-worship.

"Big Beat" offers a view of the rock-music industry that we've never been privy to until now.

Knight-Ridder Newspapers

**THE KID'S A WINNER.**  
"THE FEEL-GOOD MOVIE OF THE SUMMER."  
—*And Sing! GOOD MORNING AMERICA*  
★★★★ (HIGHEST RATING)  
"ONE OF THE YEAR'S BEST MOVIES."  
—*Roger Ebert, CHICAGO SUN-TIMES*

"Charming! A delight!  
Surely the best of the Muppet movies!"  
—*Jeffrey Lyons, CBS-RADIO, 11N*

**THE MUPPETS take MANHATTAN**

ALL NEW • ALL NEW • ALL NEW • ALL NEW

**The Big Beat**  
Just Published  
Straight Talk from Some of Rock's Great Drummers

Johnny Bee Hal Blaine Dino Danelli D. J. Fontana Russ Kunkel Ringo Starr Charlie Watts Dave Clark Kenney Jones Earl Palmer "Pretty" Purdie Roger Hawkins Jim Keltner Levon Helm

What They're Saying about  
**The Big Beat:**

"The Big Beat finally gives credit where it's due—to the boys at the back of the bandstand who get it all started. A must for musicians and good reading for those of us who just listen, too."  
—**Dave Marsh**, author of BORN TO RUN: THE BRUCE SPRINGSTEEN STORY

"In asking the right questions of the right artists, Max Weinberg has illuminated one of the most neglected areas of rock musicianship. Anyone seriously interested in learning how the music developed cannot afford to be without The Big Beat, an essential addition to rock literature."  
—**David McGee**, Managing Editor, RECORD magazine

"... A unique glimpse into the heartbeat of rock & roll."  
—**Vic Garbarini**, Editor, MUSICIAN magazine

During the past year, Max Weinberg, drummer with Bruce Springsteen and the E Street Band, talked with 14 of rock's great drummers, and those conversations are now published as *The Big Beat*. As a result of Weinberg's empathy with his fellow drummers, *The Big Beat* is full of fascinating history, controversial claims, and revelations about the drummers, their drumming techniques, and their fellow musicians.

Dino Danelli of the Raspals, Johnny Bee of Mitch Ryder and the Detroit Wheels, and Levon Helm of the Band, as well as the British supergroup drummers—Charlie Watts of the Rolling Stones, Kenney Jones of the Who, Dave Clark, and, of course, Ringo Starr—discuss their influences and mentors, reveal studio session secrets, explain how they arrived at their individual sounds, and offer indispensable playing tips. Hal Blaine and Earl Palmer give behind-the-scenes views of Phil Spector's legendary recording sessions, and they and their fellow session greats Russ Kunkel, Jim Keltner, Roger Hawkins, and "Pretty" Purdie discuss the special demands and rewards of freelance drumming.

Also included is D. J. Fontana's first interview ever, in which he recalls his days on the road as Elvis Presley's original drummer and bandmate. Supplemented with discographies and many never-before-published photographs, the book is a loving tribute to those drummers who have defined the Big Beat.



"By the Rivers of Babylon..." - Colden Auditorium, Queens College, Flushing, New York, April 1984

# Jane Fonda, Levon Helm Star In 'The Dollmaker'

LOS ANGELES — When Jane Fonda gets involved in a role she goes all the way, and that's apparent in Sunday night's extraordinary, made-for-television film "The Dollmaker" (at 8 p.m. on ABC).

The film tells the story of a woman from the hills of Kentucky who moves with her five children to the slums of Detroit during the latter days of World War II when her husband finds work there. Her strength keeps the family together and helps them survive.

The writing and acting — Levon Helm is terrific as the husband — and the sensitivity and feeling painted by the combination of all makes this a memorable TV presentation.

"Dollmaker" runs a little long — three hours — but it is powerful television and definitely worth your time.

### Highlights Box

"Bugs Bunny," Saturday, CBS at 8 p.m.: Bugs is back, this time as a sounding board for the stork as the latter tries to explain his importance to motherhood. Like so many other animated specials the network has been running lately, this one is taken from old Warner Brothers cartoons.

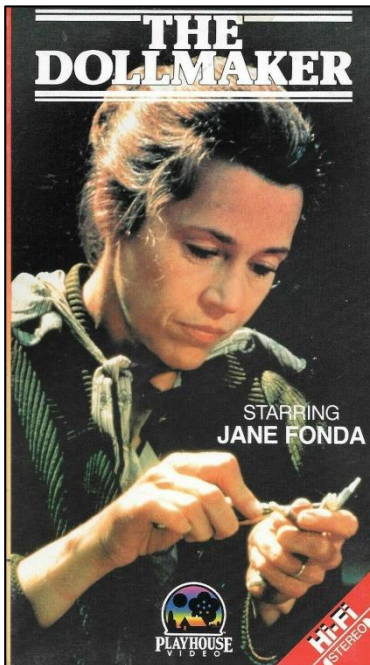
"Hooper," Saturday, CBS at 8:30 p.m.: A film that has aired on the network several times since its release in 1978. But any project starring Burt Reynolds has a built-in appeal even in

## Weekend Television

By Rick Sherwood



Jane Fonda stars as a country woman whose life is her family (including youngest daughter Nikki Creswell) and the land, until her husband's work forces a move to a cold industrial city in "The Dollmaker" on ABC Sunday night.



STARRING  
JANE FONDA



### JANE FONDA IS DAZZLING IN AN EMMY WINNING ROLE!

(1984, Color) Jane Fonda scored a resounding critical triumph and won an Emmy for her stirring portrayal of an impoverished farm woman in this powerful drama set in the 1940's.

Turning in a mesmerizing performance, Fonda is Gerrie Nevels, a mother of five who lives in Kentucky. Outside of her family, Gerrie's only happiness is her hobby: sculpting dolls out of wood. When her husband (Levon Helm) finds her work in Detroit, she dutifully packs up her children and moves to the city, where they're virtually overwhelmed by an incredibly difficult adjustment. As one setback follows another and shattering tragedy strikes, Gerrie must reach inside herself for new strength, courage and determination to keep her family from falling apart.

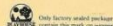
Nominated for a total of six Emmies, this deeply moving story of one woman's struggle to remain unbroken is an inspiring salute to the human spirit that will charm and captivate your entire family. 140 Minutes.

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JANE FONDA, THE DOLLMAKER  
LEVON HELM, AMANDA PLUMMER, SUSAN KINGSLEY  
ANN HEIN, BOB SWAN, GERALDINE PAGE  
Music Composed and Conducted by JOHN RUBINSTEIN. Producer: BILL FINNIGAN  
Executive Producer: BRUCE GILBERT. Executive Editor: SUSAN COOPER & JIMMY CROFTON.  
Special Thanks to: BARBARA ANNOW, Executive: DANIEL PETRIE.  
A FINNIGAN ASSOCIATES PRODUCTION. In Association with IPC FILMS, INCORPORATED  
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When Gerrie Nevels' husband (Levon Helm) takes a wartime factory job, his family goes with him to Detroit.



WEEK OF MAY 12-18

■ SPEAKING OF SOAPS  
■ CRITIC'S CHOICE

# TV-Radio Guide

■ RADIO HIGHLIGHTS  
■ TV TALK SHOWS

## TV UPDATE

### Levon Helm: Color without script

LEVON HELM SAYS things you don't hear from every actor.

When his manager called about the role of Jane Fonda's husband in "The Dollmaker," to be telecast at 7 p.m. Sunday on Chs. 7, 17 and 19, Helm said, "How much do I have to pay 'em? I don't even care. I'll give 'em anything they ask," he says in a press release issued by ABC. He was joking, sort of.

Helm has been an actor only for a little while. "Coal Miner's Daughter" and "The Right Stuff" were his first pictures. He was Loretta Lynn's father in the first and the pilot Ridley in the second. And he knew from the script that "Dollmaker" was right for him.

The story concerns a woman whose soul is tied to the Kentucky hills. But her husband is not good at farming and not happy as a sharecropper. He takes a defense plant job, transporting the family to Detroit.

Helm understands that. He was born on a farm in southeast Arkansas and grew up knowing he did not belong to the land.

For Clovis Nevels, Helm's character in "Dollmaker," the way out was a factory. For Helm, it was music. Through high school he played and sang in "hillbilly rock 'n' roll" bands. The day after graduation he was on the road, eventually playing with the Bob Dylan backup group called The Band, whose final concert was filmed by Martin Scorsese in a movie called "The Last Waltz."

"MY DAD BELIEVED that you earn your living by the sweat of your brow," Helm said. "I was a tractor driver. I cultivated cotton and soybeans. I entered tractor-driving contests and music contests — anything to get off the farm."

"The only way off that tractor for good was to learn a few more chords and a few more songs." He learned them and joined The Band.

As drummer for The Band, he became famous. And he did some albums under his own name too. He plays guitar and mandolin besides the drums, because, "It doesn't work out too good when you're singing if you just accompany yourself on the drums."



The dollmaker in the story by that name is played by Jane Fonda. But the dollmaker's husband is played by Levon Helm, who used to be a rock band drummer.

Back to "Dollmaker." "I know those people," Helm said, "because they're my people. I've got uncles and aunts that left Arkansas and went up to the Chicago area. I understand that migration."

Filming for "Dollmaker" began in the greasy mud of a deserted steel mill in Chicago (standing in for Detroit), and continued in the springtime mud of Gatlinburg and Sevierville, Tenn., for the mountain sequences.

"The difference in the dirt down here is that this will wash off," Helm observed in Tennessee. Unlike

some actors, he does not require a script to be colorful.

He says some ole boy is "tough as a nickel steak," some ole gal is "mean as a chigger." He said of director Daniel Petrie, "Most of the time he's wearing that Tom Landry hat and makin' me feel like a rookie wantin' to get out there and play my hardest for him."

ON THE SET, the five children who play the Nevels' children competed for Helm's attention between scenes. "I love these kids," he said. "Getting to know them and work with them and claim 'em forever, that's been one of the blessings of my life."

That's Helm. He is a man who seems to be at home in the world. He is, as is said of some Southerners, a man who has never met a stranger.

He talked about the star who caused the whole project to come together in the first place. "Jane Fonda is just what I'd hoped for: soft and tender and forgiving. It doesn't upset her if I make a mistake. And I've learned a lot just by watching the way that she does some of those real serious moments."

"I have to relate it to singin' and makin' music. It's like singin' a song. And if she's singin' the lead then I'm supposed to be singin' harmony. You're not supposed to out-blow each other; it's got to have a certain mood and a certain rhythm."

"I can compare it to the opportunity of making a record with (blues singer) Muddy Waters, which I did a few years ago, and that was one of the great thrills of my life. 'Doin' that and this proves that lightnin' can strike twice in somebody's life."

Helm is a serious man. On the other hand, he passed one rainy afternoon in Gatlinburg amusing the children by imitating the shrieks of a pig in pain.

"The hog-callin' champion of Alabama taught me how to do that," he said proudly. There aren't a whole lot of actors you can hear that from.

# Motherhood rocks Cathy Smith

## Life with The Band takes on sour note

In this second of six excerpts from her book "Chasing the Dragon," Cathy Smith — the woman accused of killing comedian John Belushi by injecting him with drugs — tells of her early days as a rock "groupie" and her relationship with the musicians who formed "The Band."

By CATHY SMITH  
Special to the Courier-Post

In the early '60s, I was a typical small-town, teen-age, Canadian girl. My grades were reasonable and I loved to dance. I had a nice figure and I looked older than I was, but it took a while before I knew my way around boys. What I remember most about that time was the music — the early days of rock 'n' roll.

We were devoted Beatles fans until the Rolling Stones came along. "Get Off My Cloud," "Ruby Tuesday," "Backstreet Girl" — it was fairly obvious that these were the sort of boys you didn't bring home, and that made them exciting and mysterious. In fact, I've always thought the Stones were the epitome of rock 'n' roll. Little did I know then that I'd end up spending three weeks with them in Paris.

I met The Band through a friend of mine in the summer of 1963 when I was 16. Her name was Joyce and she was really good at getting me in trouble. Over the years she would keep turning up and introducing me to fresh disaster. That year it all started at the Mariposa Folk Festival in Orillia, Ontario.

AS USUAL, Joyce was one step ahead of me. As we listened to folk singer Ian and Sylvia, Joyce whispered that if I really wanted to hear some good music I should go to a bar in Hamilton called the Grange. That was where a group called Levon and the Hawks — later to gain fame as The Band — was playing.

Later that week Joyce and I headed for the Grange.

While the band was setting up, Joyce brought me up to the stage and introduced me. I was impressed with her confidence, just walking up like that. What I didn't know at the time was that one of the members of the Hawks, Richard Manuel, was the mystery father of her illegitimate child. Or so she said; it may have been wishful thinking on her part.

We made our way back to our table, and Levon Helm, the drummer and the leader of the band, stood up to make his introduction.

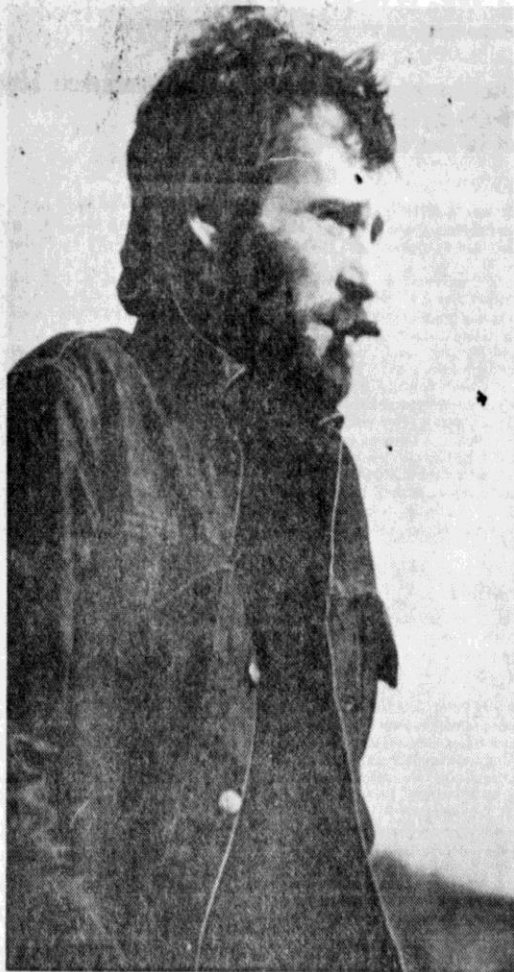
Now Levon, as I later learned, is a man who never loses sight of his own charm. He was about 26 when I met him, and was the oldest member of the band. Levon was the only American; the rest — Robbie Robertson, Richard Danko, Richard Manuel and Garth Hudson — all came from Ontario. Levon was from Arkansas, and I must admit that his southern accent charmed me.

AT THAT TIME Levon and the Hawks alternated between Hamilton and Toronto, playing wherever they could get a booking. Their music was tight and original, drawing on a lot of American R&B, and they worked well as a unit. As their future name would imply, they weren't into playing backup for some singer in sequins. They were The Band, and the star of the group was the music.

Although they were still kicking around the bar circuit, there was a feeling that Levon and the Hawks were going to make it big. When they weren't living in motels, they all lived at Robbie Robertson's mother's house — Mama Kosh, they called her.

It was when they were playing at the Grange that blues artists John Hammond Jr. came up from New York to hear them play. (His father John Hammond Sr., an agent, was instrumental in getting Bob Dylan recorded.) That was how the connection with Dylan began which would lead to their collaboration from 1965 to 1967 — a period that sent them on tour around America, over to the Isle of Wight and down into the basement of Big Pink, a house in Saugerties, N.Y., where they generated some of the best music of the decade. "Music From Big Pink" with songs like "The Weight," "Lonesome Suzie" and "Tears of Rage" showed off the brilliance and eccentricity of The Band at their peak.

All that was yet to come. In the meantime, I was too embar-



*Chasing  
the  
Dragon*

### 'Groupie' life loses appeal

Cathy Smith found life with 'The Band' and more importantly with lead singer Levon Helm a welcome change from small town life. But, Smith says, 'the combination of love and youth can foster a lot of blind optimism!' Pregnant with Helm's child, she soon realized rejection was the only thing waiting in the wings for her and her child. The birth of Tracy Lee — Lee after Levon — was uneventful for Helm. 'I told him what his daughter looked like, but he didn't want to hear,' says Smith. 'He made it clear that he didn't feel responsible at all for what happened.'

passed to openly follow them around, so I dyed my hair a different color almost every weekend, sat in the corner and hoped I wouldn't be recognized. But Levon had an eagle eye and he would always pick me out. By this time Joyce had stopped coming with me, and after the sets were over I would go out with the boys and then join them back at their motel for the required period of "winding down" after the show.

I WAS REALLY just a groupie, but it was still the most exciting thing that ever happened to me. I loved the music, I loved the night world of the bars, and I was my own free agent. I had lost my heart to Levon, but I didn't belong particularly to him, although most nights he would make his way to my room. I was always glad to see him.

I found out I was pregnant, six weeks after my first night with Levon. I knew he was the father. My first reaction was to get an abortion, but I couldn't go through with it — in those days that meant finding some back-alley place and literally risking your life. I began to think of the baby as something I shared with Levon; I was somehow convinced that this would all work out well. I decided to keep the baby and tell Levon.

"Well," he said when I told him the news, "what do you want me to do? Marry you?"

Actually, I didn't want to marry him. But I had thought he might have loved me, just slightly. I walked out of the room without answering. I didn't slam the door, which felt like a victory at the time. I was angry, but I hadn't given up. I just figured it would be a matter of time before he came around. The combination of love and youth can foster a lot of blind optimism!

Meanwhile, the other members of the band, especially Rick Danko and Richard Manuel, were very consoling. Richard especially is a sweet guy, and he couldn't stand the way I was being treated. One night he offered to marry me. He was sincere and I was touched, but I just shook my head. I was still in love with Levon.

I WAS STILL living at home when I discovered I was pregnant. As the months passed I began to wear sack-shaped dresses — fortunately they were the fashion at the time — but one day my boss called me into his office and said, "Cathy, are you pregnant?"

I burst into tears and confessed to him. He was very kind. I wish my parents could have been so tolerant of me. But in those days an unwed mother was a social outcast. I knew I had to leave home before my pregnancy became too obvious, so that same afternoon I arranged with one of my friends to move into her apartment. I gave my mother and father some explanation that I hoped sounded plausible.

Levon was becoming increasingly indifferent to me. This point was finally driven home when I found out Levon had taken up with another woman, a girl named Bonita Diamond. She lived up to her name — a slim, pretty girl with a deep tan and a purse full of money. It was a hard act to compete with.

I began to realize that I was alone. So I decided to play my final card. I went to Rick Danko and said that if the band didn't make Levon take care of me, I was going to get them all busted for marijuana.

RICH GOT VERY quiet. Then he said, "Well, Cathy, I don't think I want to pass that message along. Why don't you do it yourself?"

I walked away and got into my car, immediately sorry for what I had said. Until that evening I had really believed that somehow the story was going to have a happy ending. I had thought Levon truly cared for me. But now it dawned on me that I was just a one-night stand.

Finally I told my mother I was pregnant. The scheme my parents came up with was that I pretend to be the widow of a Vietnam war veteran — my mother even bought me a fake wedding ring with my initials on it. Not that the neighbors would swallow this story — they knew I had never been married — but strangers would. They said they had a friend who owned a resort up north, where I could wait out my pregnancy. Six weeks prematurely, I gave birth to Tracy Lee.

I swallowed my pride and phoned Levon to tell him that Tracy Lee — Lee after Levon — had been born. He was cool, as usual. I told him what his daughter looked like, but he didn't want to hear. He made it clear that he didn't feel responsible at all for what had happened.

Next: An interlude with Gordon Lightfoot

Excerpted from "Chasing the Dragon," by Cathy Smith. Copyright (c) 1984.

**1985**



The Byrds 20<sup>th</sup> Anniversary Tour – Rick Roberts, Gene Clark, Rick Danko

# There'll never be a 'last waltz' for Rick Danko

By ANDY SEILER  
 SAYREVILLE — The Band's last waltz may have happened a few years back, but Rick Danko says that he and bandmate Richard Manuel

plan to keep right on waltzing for some time to come.

"The Last Waltz" was director Martin Scorsese's documentary of the generically titled group's farewell to touring. In that acclaimed film, The Band's members talked about their years on the road, played with Bob Dylan and Canadian rocker Ronnie Hawkins — singers for whom they had once been the backing musicians — as well as with Van Morrison, Muddy Waters, Dr. John and several others whom they admired.

"The Last Waltz" was a special thing, and it gave us a chance to reflect on where we were coming from and where we were going," said Danko. "And we all have other projects. But we just love to play. Richard and I have been performing for 25 years, including behind the Hawk and Dylan. We don't see an end to our performing days."

This Saturday, Danko and Manuel will team up with veteran blues rocker Paul Butterfield for a special one-time performance at the Club Bene Dinner Theatre in the Morgan section of Sayreville.

Danko and Manuel have been playing with fellow Band-man and keyboardist Garth Hudson all around the country, but Butterfield will be sitting in for Hudson during the Sayreville gig. "Garth is going home to do soundtrack work for this one show," said Danko. "But we have Butter."

The group will be augmented by Dan Brubeck, the son of jazz pianist Dave Brubeck, on drums, as well as a musician named Dave Mason (not the Dave Mason, Danko said) on guitar. While Danko and Manuel were

performing on the West Coast recently, they used musicians from the rock band The Call.

All of this changing and replacing doesn't faze Danko.

"Butter played with us at the Last Waltz," he said. "We did tours with him in '79 and '83. Butter knows all our stuff and we're pretty well versed in the blues, I think. We know his stuff, so it's like old hat for us."

Danko said the conglomeration will blend their old favorites and rock standards with plenty of prime material from the Band, a group renowned for its homegrown rootsiness. Its musical virtuosity, and the brilliant lyrics of guitarist Robbie Robertson, which effortlessly summoned up evocative images of American and Canadian history, as well as a gallery of colorful characters. (The other original member was Levon Helm, who has also made a mark in movies, playing Sissy Spack's father in "Coal Miner's Daughter" and other film roles).

Danko said the Club Bene repertoire is pretty well set. "Richard sings 'The Shape I'm In' and 'King Harvest,' 'I Shall Be Released' and 'Just Another Whistle Stop,'" he said. "Me and Richard sing 'The Rumor' and 'Caledonia Mission.' I'm singing my hits, if you can call them that, such as 'Stage Fright,' 'Unfaithful Servant' and 'It Makes No Difference.' With Butter we cover a whole bunch of stuff, including a song by J.J. Cale called 'Crazy Mama,' and 'Mannish Boy,' 'C.C. Rider,' and 'Spoonful.'"

"Richard is going to be playing piano," he continued. "I'll be playing electric guitar and some bass and Mr. Butterfield will play harp and a little bit of guitar."

That's a lot fine material and a lot of fine musicianship, and as far as Danko is concerned, he could do it forever.

"Look at the Grateful Dead, who are very good friends of ours. They've been around for a while. Or Muddy Waters. At least for me, I'll be always be playing solo or with Butter or Richard."



Rick Danko



Paul Butterfield

It's clear that a true last waltz is simply not in the cards for the Band. Rick Danko, Richard Manuel and Paul Butterfield will be at the Club Bene Dinner Theater, which is located on Route 35 in the Morgan section of Sayreville, this Saturday only, with the show beginning at 9 p.m. Tickets are \$12.50 for the show only, and \$22.50 for dinner and show. For further information, and to make reservations, call 727-3000.



John York, Michael Clarke, Gene Clark, Rick Danko, Rick Roberts, "Sneaky" Pete Kleinow and Skip Battin.

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## BACKBEAT/Randy Alexander Danko, Butterfield play together as The Band regroups — sort of

Is it a band with members of The Band or is it The Band?  
 Saturday at the Club Bene in Sayreville, it's not The Band, but it is The Band's Rick Danko and Richard Manuel, along with Paul Butterfield, all playing as a threesome. Butterfield's playing in place of Garth Hudson, who had to tend to some family matters in Virginia, and Levon Helm's on the West Coast, answering Hollywood's beckoning call.  
 Got that?  
 Or would you rather have Danko himself clarify the situation?  
 "It ain't The Band (now) without Levon Helm and Garth and Richard and the Cate Brothers band," Danko was saying earlier this week from the offices of his New York management company, "although we do a lot of (Band) tunes."  
 Band purists, however, have been insisting ever since The Band reunited in the summer of '83, that The Band could really never be The Band without guitarist and primary songwriter Robbie Robertson, who hasn't played with his former colleague's since the group's "Last Waltz" in 1976.  
 "THOSE ARE the same types of purists who say Mozart can't be played because he's dead," Danko insists. "Music is a living thing. I get the same feeling playing those tunes as I ever did, and I'm sure they don't mean anything less to Richard and to Levon. If I can still feel that way and the fans can, I don't see why I shouldn't play it..."  
 "You've got to understand that The Band is myself and Richard and Garth and Levon and, of course, Robbie, too," said Danko. "But we did it without Robbie this past year. The Band is The Band with or without Robbie. He's got his soundtrack stuff."  
 Robertson's sights, like Helm's, have since been set on acting. Robbie's only publicized musical activity in the last few years has been producing the excellent soundtrack for "King of Comedy."  
 But enough about Robertson: It's Butterfield, one-time leader of the Woodstock era's Paul Butterfield Blues Band, who stands out for this particular show. Butterfield's appearance Saturday is for the Club Bene only, and Danko couldn't be happier.  
 "Butter and I toured in September," Danko noted, "and over the years, we've done more shows that either of us wants to count. It's gonna be great to play with Butter again. He's just so special. No one can play the blues harp and sing like that man. Muddy Waters, God rest his soul, Butter must have taken it right out of his essence."  
 When Butter bands together with Danko and friends, there's other tunes the usual aggregation of musicians doesn't normally get a chance to do — songs like "C.C. Rider," "Spoonful" and J.J. Cale's "Crazy Mama."  
 And Danko says he still gets a charge out of playing before a live



Rick Danko

audience, even though he's been doing it for a quarter century.  
 "I'LL TELL you man, it is no different doing a gig now than it was 25 years ago. And no pun intended, but I still get stage fright and butterflies in my stomach..."  
 For much of Danko's playing years, he's appeared with Bob Dylan — including that "Last Waltz" — and still does so on occasion.  
 "I haven't seen Bobby in a little while, although he came and played with me at the Lone Star (Cafe in New York) and sang 'You're Cheatin' Heart.' That was a strange night 'cause I met Steve Winwood. Couldn't get him on stage, though. He's a shy one."  
 Danko says Dylan's "just being his metaphysical self — writin' and such. I don't know what his plans are, but I'd sure love to see Bob work America again."  
 If and when he does, maybe he'll have The Band join him for old times' sake.

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# R.P.M.

Record Profile Magazine!

**RICK DANKO TALKS ABOUT THE BAND**  
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# RICK DANKO TALKS WITH DENNIS LOREN ABOUT THE BAND



On February 21st, 1985 I had the opportunity to speak with Rick Danko about his career with Ronnie Hawkins, Bob Dylan and the Band. Rick was in Detroit as the bass player with the "20th Anniversary Tribute" to the Byrds touring group that featured: Gene Clark, Michael Clarke, Rick Roberts, Blaine Chaplin, and John York. The show was opened by the Flying Burrito Brothers, including Skip Batten, Sneaky

Pete Kinow and Greg Harris. After the show we did the following interview backstage at Harpos. Rick is a very open and funny man, who created the relaxed and informal atmosphere after an exhausting performance. Greg Harris of the Burrito Brothers jumped in from time to time. I also talked with Gene Clark, whose interview I'll save for another issue.

**D.L.:** Dennis Loren: Rick, would you like to say anything about tonight's show or the Byrds Tribute tour in general?

**R.D.:** Rick Danko: Oh man, we've got like ten or eleven of the finest musicians from southern California. They're from all over the place actually - but we're traveling with a lot of heart out here. Did you enjoy the show?

**D.L.:** Yes, I thought it was terrific. In fact I almost feel like I got in on the beginning of all this. I was in New York at Gerde's Folk City, when Richard Manuel and you performed as a Duo and then the next day I saw you again at Rockages with Gene Clark, Richie Havens and Jerma Kaunkonen - then all of a sudden - here you are in Detroit with the Byrds Tribute!

**R.D.:** Well you know I like to play - that's what I do - and it's really nice that I can play with all of these different people and I'm honored that they even have me along!

**D.L.:** We would like to take you into the way-back machine now. When did you begin working with Ronnie Hawkins and the Hawks?

**R.D.:** I first saw Ronnie Hawkins play in 1959 or '60. I booked myself to be his opening act for like five shows and he hired me after the first show.

**D.L.:** What was the name of your band?

**R.D.:** Rick Danko and the Starlights or something.

**D.L.:** I know that other members of the Band had been in other groups like Thumper and the Trombones, Paul London and the Captions...

**R.D.:** Yeah - and the Jungle Bush Beaters (laughter). We all got together and started playing Rock-a-billy with Ronnie in the early sixties.

**D.L.:** Were you on Ronnie Hawkins' "Mojo Man" album?

**R.D.:** Oh the "Mojo Man" - I did some recording with Ronnie in 1961. I did record "Who Do You Love", "Bo Diddley" and others. Oh good Golly - I can't remember the name of the album.

**D.L.:** How did all of you happen to leave Ronnie Hawkins in one?

**R.D.:** Ronnie was going to let a couple of us go - so we all decided to go and we struck out on our own.

**D.L.:** Didn't you guys do some recording as Levon and the Hawks, as well as, the Canadian Squires?

**R.D.:** Yes - We were the Canadian Squires, the Crackers and the Sotet (laughter).

**D.L.:** Was it during this time that you folks recorded "Go Go Liza Jane"?

**R.D.:** Yes - that was in 1964 after we left Ronnie Hawkins. We also did "The Stones I Throw Will Free All Men."

**D.L.:** What labels were those songs released on?

**R.D.:** Oh man - you know - Backlog Records (laughter) - something like that.

**D.L.:** Small one-off situations?

**R.D.:** Well you see we went to New York City and got a taste of some rough treatment. We left with our tails dragging and went back up to Canada. Then we released a couple of songs with some Canadian companies. The ATCO Records put out two of our singles.

**D.L.:** I remember that in 1965 there was a buzz in New York about this band called the Crackers. Some people I knew said the guys were really hot.

**R.D.:** Yeah, that's how we met Bob Dylan and soon we began touring with him. Suddenly half the audiences would be booing us because Bob had gone electric. It happened all over the world except in France (laughter). At that time I found myself living in New York and going to the airport on weekends (laughter). Then in 1967 Bob Dylan had his motorcycle accident so we moved up to the Catskill Mountains and had a place up there ever since. I've always lived in Malibu, California for the last two years.

**D.L.:** I know our readers would love to know if you had any contact with Bob Dylan at that point?

**R.D.:** Well, that's basically what it was for - it was a demo...  
**D.L.:** Even the Byrds recorded some...  
**R.D.:** Oh yeah - "This Wheel's On Fire" - that's one of my songs.  
**D.L.:** You wrote that with Dylan didn't you?  
**R.D.:** Yeah!

**D.L.:** When lived in San Francisco - I saw the Band play at Winterland in 1968...  
**R.D.:** Oh the first time! Soon after "Music From Big Pink" was released.  
**D.L.:** Yes, I was there with my cousin, unfortunately I got sick during "Chest Fever" and I had to take him home (laughter). One of my favorite Band albums is the second one that has "Lookout Cleveland" and "King Harvest" on it.  
**R.D.:** Well our first album, "Music From Big Pink", sold, during the first month, maybe 250,000 copies - it took off kinda slow - but the "Band" album sold like a million copies the first month and that changed everybody's lives (laughter).  
**D.L.:** Do you think that people finally figured out that the Band was on its own and away from Bob Dylan at that point?



**Dylan.** The tapes had been bootlegged and later were released by Columbia Records. What's the story behind that double album set?  
**R.D.:** Richard Manuel and I lived in that house - you know "Big Pink" - and Bob Dylan would come over everyday for about six months, seven days a week and we would spend four or five hours together playing. We must have come up with 150 to 200 songs in that time period. So really the "Basement Tapes" album only reflects a small portion of all the songs we wrote. I can remember, "Give Me Another Bourbon Street, Please" and "In Just Another Tomato in The Glass". It seems like we did a million of them. In 1973 I moved out to California and we did the "Planet Waves" and "Before The Flood" albums with Bob. At that time there was a lot of bootlegging going on and Bob suggested that why don't we put out the "Basement Tapes" as an album. We used the Shangri-la Studio in Malibu and cleaned it up a little bit. We ran it through the new machine and added some tubes and transistors (laughter).  
**D.L.:** What is so nice about that album, is that so many people have covered those tunes...  
**R.D.:** Well, that's basically what it was for - it was a demo...  
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**D.L.:** Do you think that people finally figured out that the Band was on its own and away from Bob Dylan at that point?



**R.D.:** Well, really we were on our own and away from Bob long before that point, but thanks to Bob and his vehicle, I'm sure that it helped us land a contract with Capitol Records as the Crackers. We even wanted to call the Band the Honkies (laughter) - but they decided it was going to be "THE BAND". They (Capitol) kinda came up with that or Richard Manuel - I'm not sure.



**D.L.:** Although you are primarily known as a bass player, aren't you in fact a multi-instrumentalist?  
**R.D.:** I play most stringed instruments. I play a little piano; although not much in public. I usually write songs on piano.  
**D.L.:** When the Band recorded *Moondog Matinee* album, was that the group's tribute to the old rock and roll sound - a tribute to your musical roots?  
**R.D.:** That was a tribute to what we once did, you know. Success is a very funny thing. When you come up as street kids and then all of a sudden you are exposed to millions of dollars, well, *Moondog Matinee* was a nice way for all of us to get back together again after a long sabbatical and play a little music.  
**D.L.:** I noticed on that album that you did songs like *The Great Pretender* by the Platters and...  
**R.D.:** They were some of the songs that we played in our night-club act as kids.  
**D.L.:** "A Change Is Gonna Come" by...  
**R.D.:** Sam Cooke! I sang that one.  
**D.L.:** Within the Band you shared the lead vocals with Richard Manuel and Levon Helm. Did Robbie Robertson ever sing?



Gene Clark and Rick Danko - Backstage. Photo By FRANK PETTIS.



The Band on Stage - 1973. Photo By JOSEPH NIA.

**R.D.:** No, but he did a lot of writing (laughter).  
**D.L.:** Did Robbie really have a stage fright problem?  
**R.D.:** Actually Robbie is one of my favorite singers - he would just always shy away from the mike, but in a room at rehearsals, he was always one of my favorites. It was just hard to capture it on a microphone (laughter).  
**D.L.:** What is your favorite album? Which Band album do you like the best?  
**R.D.:** Man - I like *Ti-Huanan Moods* by Charlie Mingus. Golly, I like so much music. I don't really have a favorite from the Band - They're all my favorites!  
**Greg Harris** (from the Flying Burrito Brothers): I haven't given you my solo album yet (laughter)!  
**R.D.:** Greg Harris will likely be my favorite solo artist (laughter). He has been for the last few days.  
**D.L.:** When I saw you at Gerde's Folk City, you said from the stage that you had been with Richard Manuel for twenty-five years.  
**R.D.:** That's a true story. Richard and I met in 1959. We played music together first and then later with Ronnie Hawkins.  
**D.L.:** I saw Garth Hudson in a Video with a new group - the Call...  
**DR.D.:** Yeah he was helping them out - Garth helps everybody out!  
**D.L.:** What are your plans for the next few months?  
**R.D.:** We are out with the Byrds tribute for another week and a half and then I will meet up with Richard and we're going to Scandinavia. After that we will meet Gene Clark and Michael Clarke in England and do three shows there. Then we are all going to meet back in Los Angeles and play the "Byrds" tribute again at the Beverly Theater. This is kind of our rehearsal for that. Hopefully we will be able to record it and pass this heart warming feeling along. It's a wonderful experience to be out here playing with people who aren't messed up on drugs and alcohol. We've got some real good God-loving people with us.  
**G.H.:** It's been an amazing every night. It mounts and it builds...  
**R.D.:** It's never the same way twice and it feels better every night. As long as we can keep that feeling together - the music is what brings us together and it is going to be the music that keeps us together! I feel the same way about playing with Paul Butterfield and the other members of the Band and each and every one of these ten musicians on this tour.  
**D.L.:** Yeah, there was a lot of communication between all of the people you had on stage tonight.  
**R.D.:** Yes, it's really wonderful when you get a bunch of people paying attention - that's strength beyond belief! This is all going to lead up to something nice.  
**D.L.:** A live album?  
**R.D.:** Absolutely - with all of the combinations.  
**D.L.:** Are any of you presently under contract with anyone or are all of you free of commitments?  
**G.H.:** I think everyone is free.  
**R.D.:** It doesn't really matter, those that are



Rick Danko, Dennis Loren and Richard Manuel in New York. Photo By FRANK PETTIS.

involved and committed - stuff like that doesn't stop people like us these days. We can always negotiate with those knuckle-heads. They take all of this stuff way too exclusively. But we are sincere people and we're not that exclusive.  
**G.H.:** Well, like they said in Italy - when we played there - they said why did it stop?  
**R.D.:** It never really stopped. Here is a player who will keep playing (points to Greg Harris) and John York, who will keep playing for the rest of their lives. When I was with the Band I was forced into a lot of retirements - you know - we would run to the money bank and fill our pockets up and then split, but when the Band gets together it's always for the right reason - it's for musical reasons. We all know how to make money. Greg Harris here - he plays every stringed instrument and sings like an aviary. That's a whole bird house - man (laughter) Garth Hudson, Sneaky Pete, Jim Goodall and Greg all play together back in Los Angeles.  
**D.L.:** Rick I want to thank you for giving us a few minutes of your time.  
**R.D.:** Okay man, thanks a lot and hello to all those R.P.M. readers out there (laughter). I've been a Dead-head, a Band-head and now I'm a Byrd-head! (laughter) - and a Burrito-head!

## SINGLES DISCOGRAPHY

By KEN CLEE

- CANADIAN SQUIRES - APEX**  
76964 *Uh-Uh-Uh/Leave Me Alone*
- LEVON & THE HAWKS - ATCO**  
6383 *The Stones I Throw/He Don't Love You And He'll Break Your Heart*  
6625 *Go Go Liza Jane/He Don't Love You And He'll Break Your Heart*

- THE BAND - CAPITOL**  
2269 *The Weight/I Shall Be Released*  
2635 *Up On Cripple Creek/The Night They Drove Old Dixie Down*  
2705 *Rock Mama Rag/The Unfaithful Servant*  
2870 *Time To Kill/The Shape I'm In*  
3199 *Live Is A Carnival/The Moonstruck One*

(Photo Below) Gene Clark and Rick Danko Harpo's in Detroit. Photo By FRANK PETTIS.



- SINGLES cont.**  
3249 When I Paint My Masterpiece/Where Do We Go From Here  
4433 *Don't Do It/Rag Mama Rag*  
3500 *I Don't Want To Hang Up My Rock And Roll Shoes/Caledonia Mission*  
3758 *Ain't Got No Home/Get Up Jake*

- 3828 *Third Man Theme/W.S. Walcott Medicine Show*  
4230 *Ophelia/Hobo Jangle*  
4316 *Twilight/Accadian Driftwood*  
4361 *Georgia On My Mind/The Night They Drove Old Dixie Down*
- THE BAND - WARNER BROTHERS**  
8592 *Out Of The Blue/The Well*



## THE BAND ALBUM DISCOGRAPHY

By DENNIS LOREN and FRANK PETTIS

CAPITOL	
SKAO 2955	<i>Music From Big Pink</i> 1968
STAO 132	<i>The Band</i> 1969
SW 425	<i>Stage Fright</i> 1970
SMAS 651	<i>Cahoots</i> 1971
SABB 11045	<i>Rock Of Ages</i> 1972
SW 11214	<i>Moondog Matinee</i> 1973
ST 11440	<i>Northern Lights/Southern Cross</i> 1975
ST 11558	<i>Best Of The Band</i> 1976
STO 11602	<i>Islands</i> 1977
SKBO 11856	<i>Anthology</i> 1980

WARNER BROS.	
3WS 3146	<i>The Last Waltz</i> 1978

WITH BOB DYLAN	
<b>BOB DYLAN - COLUMBIA</b>	
CBS 88147	<i>The Basement Tapes</i>
<b>BOB DYLAN - ASYLUM</b>	
TE-1003	<i>Planet Waves</i> (reissued on Columbia - PC 36737) 1974
AB-201	<i>Before The Flood</i> 1975

SOLO PROJECTS	
<b>RICK DANKO - ARISTA</b>	
AB 4141	<i>Rick Danko</i> (with Rob Fraboni) 1977
<b>ROBBIE ROBERTSON - WARNER BROS.</b>	
HS 3405	<i>Carney</i> (soundtrack) 1980
<b>LEVON HELM - ABC RECORDS</b>	
AA-1017	<i>Levon Helm And The RCO All-Stars</i> 1977

*Robbie Robertson recently co-produced "The Best Of Everything" on the new Tom Petty LP "Southern Accents." Both Garth Hudson and Richard Manuel played on the song. Garth Hudson can also be heard on the Call's first album.*

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# kalenderen

**FREDAG 8. MARS**  
 IMPERIET . . . . . Stud.samf., Bergen  
 TANT STRUL . . . . . Club 7, Oslo  
 RICK DANKO &  
 RICHARD MANUEL . . . . . Stavanger  
 POISON GIRLS/  
 SLICE . . . . . Vikateatret, Oslo  
 MARIE BERGMAN &  
 LASSE ENGLUND . . . . . Bergen  
 CHICAGO BLUES MEETING Blueskl., Tr.heim  
 PAT METHENY GROUP . . . . . Porsgrunn  
 ARTCH, BANLIEUE SLAVES  
 OF TOMORROW . . . . . Folkets Hus, Sarpsborg  
 HARDYGUTTENE . . . . . Hulen, Bergen  
 RADIORAKEL/DNS-KVELD . . . . . Circus, Oslo  
 LILL LINDFORS . . . . . Bergen  
 STAGE DOLLS . . . . . Brekstad

**SØNDAG 10. MARS**  
 DEAD CLOWN . . . . . Rogers, Tromsø  
 RICK DANKO &  
 RICHARD MANUEL . . . . . Club 7, Oslo  
 POISON GIRLS/  
 WANNSRÆKK . . . . . Bakke Bydelshus, Tr.heim  
 MARIE BERGMAN &  
 LASSE ENGLUND . . . . . Prelaten, Tromsø  
 VANGUARDS  
 m/TERJE RYPDAL . . . . . Oleana, Bergen

**MANDAG 11. MARS**  
 RICK DANKO &  
 RICHARD MANUEL . . . . . Club 7, Oslo  
 TROND INGEBRETSSEN &  
 BJØLSEN VALSEMØLLE . . . . . Ridderhallen, Oslo

**TIRSDAG 12. MARS**  
 FIVE ACES . . . . . Gamla, Oslo  
 RICK DANKO & RICHARD MANUEL Tr.heim  
 JAN HARRINGTON'S  
 SOULARIUM . . . . . Jazzkl., Stavanger  
 POISON GIRLS . . . . . Trondheim  
 TANT STRUL . . . . . Oleana, Bergen  
 LILL LINDFORS . . . . . Skien

Norway 1985. Trondheim, March 12 was cancelled. Stavanger, Norway

Søndag 10. og mandag 11. mars

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 Rick Danko: vokalist, el-, bas- & akustisk-gitar.

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**Kungl. Musikaliska Akademien**  
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 Svala & Söderlund, NK, Sista Minuten/Tickets 08-113822,  
 Skivcentrum & Mosebacke samt i entrén från kl. 18.30

Stockholm, Sweden

# Magic of the '60s takes flight as band unites in Byrds tribute

By ROGER KAYE  
 Star-Telegram Pop Music Writer

When big-name rock 'n' rollers came to Fort Worth in the 1960s, they usually performed at Will Rogers Coliseum/Auditorium.

The roll call of stars that played Will Rogers then reads like a history of '60s rock 'n' roll—Rolling Stones, Beach Boys, Hollies, Chad & Jeremy, Yardbirds, Lovin' Spoonful, Four Seasons, Herman's Hermits, Paul Revere & the Raiders, Bob Seger System, Tommy Roe, Jimi Hendrix, Byrds and many others.

"There was magic in the air at Will Rogers when those groups used to come to town," remembered Gary Carpenter, who led the popular Fort Worth rock band the Jades during that golden decade. "It's hard to explain the feeling to somebody who wasn't around when big rock 'n' roll shows weren't so common. They take concerts for granted now. But back then it was something special."

Carpenter's Jades performed on many of those Will Rogers shows, including a 1966 appearance by the Byrds, one of the best bands America has ever had to offer.

"I remember the Byrds just knocked me out that night," recalled Carpenter, now manager of Sound Idea on Camp Bowie Boulevard. "I was really impressed with them from the standpoint that they were able to pull off on stage what they did in the studio. With 1960s sound systems being what they were, that wasn't easy to pull off."

"That really was a big night, though. I think the 13th Floor Elevators and Mouse & the Traps also were on the bill. The Byrds were one of the first big groups I really had a chance to see. And to get to play on the same bill with them . . . well, I was really excited about it. I thought their greatest song was *I'll Feel A Whole Lot Better*. Man, that one used to really get me going."



Star-Telegram/ NORM TINDELL

Rick Danko of The Band belts out a song Sunday night.

**20th Anniversary Tribute to the Byrds**  
**DATE:** Sunday night, May 6  
**PLACE:** Will Rogers Auditorium  
**DETAILS:** One-night performance featuring Gene Clark, John York and Mike Clarke from the Byrds, Rick Danko and Richard Manuel from the Band, Blondie Chaplin from the Beach Boys and Rick Roberts of Firefall.

lent performance from a stellar group that also included Rick Danko and Richard Manuel from the Band, Blondie Chaplin of the Beach Boys and Rick Roberts from Firefall.

The first part of the performance saw the individual musicians informally drift on and off the stage for mostly acoustic performances of songs like *Can't Find My Way*

*Home* (Chaplin), *Strange Way and Just Remember I Love You* (Roberts) and *Mystery Train* (Danko). Chaplin later performed his Beach Boys hit, *Sail On Sailor*.

Danko and Manuel also teamed on a couple of Band classics—*Stage Fright* and *The Shape I'm In*—before Clark led the entire group through numerous Byrds classics, including *I'll Feel A Whole Lot Better*, *Turn Turn Turn*, *Mr. Tambourine Man*, *Eight Miles High* and *So You Wanna Be a Rock 'n' Roll Star*.

After singing the final line of *Turn Turn Turn*—"a time for peace I swear it's not too late"—Clark stepped to the microphone and told the crowd, "I still don't think it's too late."

It was a bit of '60s philosophy, and it fit in very well on this rewarding night of music.

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 WJLP welcomes... **20th Anniv. Celebration of the Byrds**

Gene Clark & Michael Clarke of the Byrds, Rich Danko of the Band, Rick Roberts of Firefall, The Flying Burritos with Skip Batten, Gene Parsons, Slinky Pete Kleinow, Greg Harris, Blondie Chaplin of the Beach Boys & Pure Prairie League \$14.00

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 20th Anniversary Tribute to the Byrds

featuring  
 Gene Clark Michael Clarke of the original Byrds  
 Rick Danko Rick Roberts of the Band  
 Blondie Chaplin of the Beach Boys

THE FLYING BURRITOS  
 Slinky Pete Kleinow Skip Batten Greg Harris  
 Tuesday, February 26 8:00 p.m. \*15.00

After Concert Party  
 Firefall  
 \$89-0100

THE BYRDS  
 20th Anniversary Tribute to the Byrds

FEATURING:  
 GENE CLARK,  
 MICHAEL CLARKE,  
 RICK DANKO,  
 RICK ROBERTS,  
 BLONDIE CHAPLIN,  
 WITH SPECIAL GUESTS:  
 THE FLYING BURRITOS

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 Original Members of The Byrds  
**RICK DANKO • RICHARD MANUEL**  
 Original Members of The Band  
**RICK ROBERTS • SNEAKY PETE**  
 Firefall  
 AND SPECIAL SURPRISE GUESTS!

"8 Miles High"  
 "My Back Pages"  
 "So You Want To Be A Rock 'n' Roll Star"

"Mr. Tambourine Man"  
 "Turn, Turn, Turn"  
 "I'll Feel A Whole Lot Better (When You're Gone)"

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**THE TRUE BELIEVERS**  
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 Rock & Roll  
 revival  
 20 years after

A Rock 'n' Roll EXPLOSION out of the past that will challenge your senses and unwind your memories. You'll hear all of your favorite hits from **The Byrds, Firefall, and The Band** performed by the artist that made them famous.

GENE CLARK of The Byrds, RICK DANKO of The Band, and RICK ROBERTS of Firefall team up with Mike Clarke of the Byrds and Flying Burrito Brothers, John York of the Byrds, Richard Manuel of the Band, Blondie Chaplin of the Beach Boys, Skip Batten of the Byrds, Jim Goddall of the BAND.

FRIDAY MAY 10TH show starts at 7:30  
 Special Guest...To be announced  
 Tickets \$5.00 ADVANCE, \$6.00 Day of Show  
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 AND  
**THE FLYING BURRITOS**  
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**MEMORIAL AUDITORIUM**

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**FINGERTALK:** City Hall, 7 p.m., Saturday, Feb. 30  
**SILVERTONES:** 1st Congregational Church, 8 p.m., Sunday, Feb. 17  
**PETER MATTHEWS:** 84 p.m., Sunday, Feb. 18

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# MURRAY McLAUCHLAN Floating Over CANADA



Monday, July 1  
**4 5 6 Murray McLachlan, Floating Over Canada**  
 Singer-songwriter Murray McLachlan takes a trip across Canada by float plane, meeting such friends as Gordon Lightfoot, Ian Tyson, Levon Helm, Sylvie Tremblay and Edith Butler.

## Murray floats over Canada

By MICHAEL CUNLIFFE

How did you spend your summer vacation last year? I'll bet it was nothing compared to Murray McLachlan's.

McLauchlan, as an accomplished pilot, had dreamed for years of seeing our country by plane. Last year, he did just that. He went off to visit a few old friends — Ian, Buffy and Gordon — and brought along a film crew to capture the moments for posterity. And for a CBC Canada Day special.

The special is called *Floating* (Monday at 9 p.m. on CBMT-6) and, with Murray and his musical pals, we're invited to share in this fantastic journey. McLauchlan and co-pilot flew a Cessna 1985 Amphib to Bathurst Inlet inside the Arctic Circle, to British Columbia and across the provinces to an oil rig off the coast of Newfoundland. Since the Cessna has a range of only 482 kilometres and the entire trip covered about 16,000 kilometres in 12 weeks, you can imagine the enormity of their task.

"At times I felt as if I was the last man on earth," McLauchlan says. "Especially when I was flying 500 feet above the Athabasca River with hundreds of miles of boreal forest on either side."

Despite the many stops the plane had to make, no trace of Cessna-lag is evident in the hour-long show. Indeed, the presentation of the guests, most of whom are familiar names, is unique and exciting.

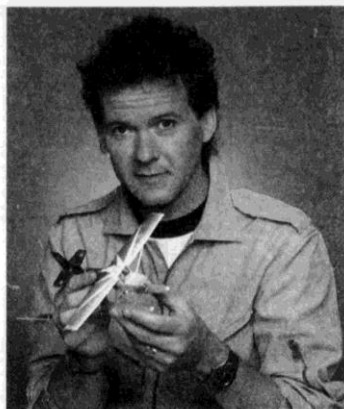
McLauchlan visits Buffy Ste. Marie on the Blood Reserve in Alberta, where, dressed in stunning native costume, she sings the haunting and mystic song *Starwalker*. This is music video with life and feeling. Still out in the west we visit with a suitably scruffy cowboy, Ian Tyson. Here we see Tyson on his ranch nestled on the eastern slope of the Rockies. One can almost taste the dust kicked up by the steers. And Tyson's voice comes across rich and strong.

Murray himself finds time along the way to sing a few songs and he delivers them in his own inimitable style. From *Honky Red* to *The Farmer's Song* to less familiar tunes, Murray shapes them all around this fabulous country that is his Canada. We barnstorm with him across lakes painted by orange sunsets and skim the jagged peaks of snow-covered mountains. It is no wonder, McLauchlan says, "The real star of this special is the land."

The people of the land are special to McLauchlan as well. One of the surprises that awaited him at Bathurst Inlet was that the Inuit knew who he was.

"They had copies of my albums and I found them to be big fans. They are an extremely warm and engaging people who, although they use snowmobiles and aluminum boats, are still very traditional in their way of life. Meeting them was a rewarding experience for me."

In Ontario, McLauchlan meets up with Gordon Lightfoot on an island in the Muskokas and the pair



Murray McLachlan: 'Real star is the land.'

slip away for a little canoe ride with Lightfoot singing *Gotta Get Away*. In Quebec, the boys take a back seat to Sylvia Tremblay looking seductive and inviting as she croons to us from her boudoir window.

No sooner have we landed in Quebec than our multi-colored plane (designed by Graphic Artist Barrie Briscoe) is in the air again and headed for the Maritimes, Acadia, and chanteuse Edith Butler leading us in a merry reel through the woods. The woods of Acadia also hide Levon Helm of The Band. In one of the highlights of the show Helm comes at us dressed as an 18th-century Acadian shooting it out with colonial redcoats while the classic *Acadian Driftwood* is heard. The image is totally shattered by the Cessna roaring overhead. The Acadians stare up at it in stunned disbelief.

McLauchlan's philosophy is that rural Canada is where you'll find the real Canada. "Urban centres with their high-tech may be Canada's heart but rural Canada is its soul. No matter where we stopped, we found people willing to bend over backwards to help us. Our plan had been featured in an aviation magazine, so everyone was aware of what we were doing."

There is no doubt that this view of Canada is a real and loving one. In a delightful bit of whimsy, McLauchlan dances with the oil riggers, their Wellington boots doing a bit of a shuffle and a kick.

"That was me being Erik Bruhn," Murray laughs. It is a moment that points out McLauchlan's appeal. He is at ease with all kinds of people, and that ease is obviously reciprocated.

At the end of our journey, we hear the refrain, *Canada is somewhere out there*. With the help of this July 1 special, it has come just a little bit closer.



CALENDAR/LOS ANGELES TIMES  
 SUNDAY, NOVEMBER 10, 1985

### OPENING

#### FRIDAY

**ELENI** (Plaza). A New York Times reporter (John Malkovich) searches for the murderers of his Greek mother (Kate Nelligan) 30 years later. Also stars Linda Hunt; directed by Peter Yates.

**ONCE BITTEN** (citywide). A young couple grappling with matters romantic and sexual in their relationship get the counseling of a vampire. Stars Lauren Hutton, Jim Carrey, Karer Copins, Cleavon Little. Directed by Howard Storm.

**SMOOTH TALK** (Cineplex and Brentwood Twin). A 15-year-old girl (Laura Dern) begins to learn to walk on the wild side: boys (Treat Williams, especially), cars and rock 'n' roll. Also starring Mary Kay Place and Levon Helm; directed by Joyce Chopra.

**MATTER OF HEART** (Pavilion Cinemas). An in-depth investigation of the life and thoughts of noted psychologist Carl Jung, as reflected in interviews, readings from his work and other sources.

**SUBWAY** (Cineplex). Notes from the underground—this particular underground being the Paris Metro—which describe the thieves who live there and the flics who try to catch them. Stars Christopher Lambert and Isabelle Adjani; directed by Luc Besson.

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 SMOOTH TALK™  
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 Screenplay by TOM COLE • Based on the Novel "The Girl on the Train" by Whitney Young • Produced by MARTIN HIGSEN • Directed by JOYCE CHOPRA  
 PG-13 PARENTS STRONGLY CAUTIONED  
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# The Band to perform benefits for theatre

By Audrey Ashley  
Citizen staff writer

**STRATFORD** — The venerable Festival Theatre will resound to the beat of rock music Nov. 2 when The Band, the legendary rock group of the '60s and '70s, performs two benefit concerts for the Stratford Festival.

But it's not exactly a grand reunion. The Band, which marked its official retirement in San Francisco in 1976 with a final concert which led to a movie by the same name, *The Last Waltz*, has been together and touring since 1983. They've toured Canada (and played Camp Fortune) as well as playing concerts in Japan, the United States and more recently in Portugal.

And according to Richard Manuel, the only member of the band present at a press conference in the Festival Theatre Monday, they are soon to be featured in a movie directed by Mark Stouffer and filmed in Fayetteville, Ark. It's called *Tuscaloosan*.

The benefit concerts are the brain child of Stratford's Mayor Ted Blowes, who thought it would be nice to have a "nostalgia night" featuring musicians from the area who have gone on to bigger things.

Blowes' wife Cathy heads an 85-member committee formed this year under the name Stratford Friends of the Festival. It was through this group that members of The Band were approached.

Richard Manuel and Rick Danko are from Stratford and Garth Hudson comes from nearby London, Ont.

The other members of the band are Levon Helm and Jim Weider who replaces Robbie Robertson of the original group.

Danko was unable to attend the press conference because of what a Stratford spokesman termed "a mi-



Rick Danko and Levon Helm of The Band

nor immigration problem" which he expected would soon be cleared up and Hudson couldn't get back from a Los Angeles engagement in time.

Said Manuel: "This concert is like a return to my roots, bringing my partners of 25 years with me. Some of those partners are members of the Revols (which as guitarist John Till pointed out, began life as the Rebel and then changed their name so that it's spelled lover backwards.)

The afternoon concert at 3 p.m. will feature The Band on its own.

At 8 p.m., The Band will be joined by the Revols, along with Ronnie Hawkins and a "mystery guest" whose identity is not yet known. They'll play many of their old fa-

vorites but Manuel said "we'll try and mix it up — old favorites and maybe a little jazz. Not anything heavy metal."

On the subject of who writes the music, he said, "We always throw them in the hat. You get more flavor into it that way."

Tickets for the concerts went on sale Monday. Prices are \$20, \$17.50 and \$15 for the 3 p.m. show and \$22.50, \$20 and \$17.50 for the 8 p.m. performance.

The box office number is (519) 273-1600.

All the musicians are donating their services and if all 4,400 seats are sold the Festival stands to gain between \$50,000 and \$60,000.

# The Band will waltz — for Stratford

**THE BAND**, the rock group whose 1976 farewell concert was preserved on film as "The Last Waltz," is reuniting — minus founder Robbie Robertson — for two concerts Nov. 2 to raise money for the debt-ridden Stratford Festival in Ontario. Richard Manuel, a Stratford native, said the fund-raising concerts "are a return to my roots, and I'm bringing my partners of 25 years with me." The group began touring again without Robertson in 1983, with guitarist Jim Weider joining original members Manuel, Rick Danko, Levon Helm and Garth Hudson. The Band will perform at 3 p.m. in the Stratford's Festival Theatre, and be joined for an 8 p.m. show by Ronnie Hawkins and the Revols. Charge card ticket orders may be made via a toll-free Detroit number, 964-4668, or the Stratford box office at 519-273-1600, 9-6 daily. Organizers hope to raise \$55,000 for the festival, which is \$2.8 million in debt.



**Remember when**  
Four of the five Revols band members Winkler, Daniel Brubeck, sax and jazz pianist Dave Brubeck, will be the drummer at tonight's concert tomorrow featuring The Band and The Revols. Shown in this photo, available for the 8 p.m. performance, while the Revols are still available for the 3 p.m. show. From left: Richard Manuel, piano; John Till, guitar and piano; Ken Kalmusky, bass; and drummer Jim Weider. Photo courtesy of John Till. All proceeds will be donated to the theatre.

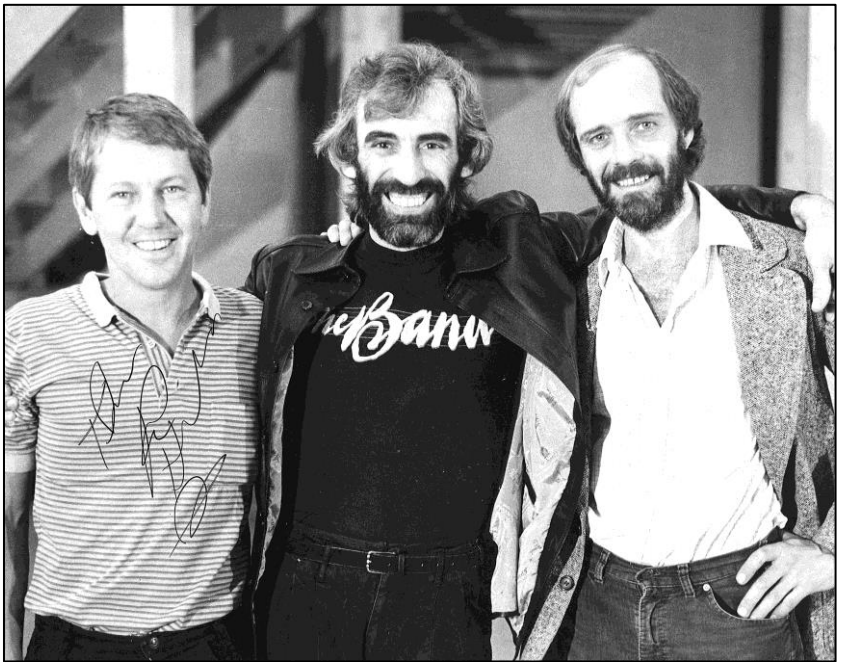
## STRATFORD FESTIVAL

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Photo by Jane Edmonds.



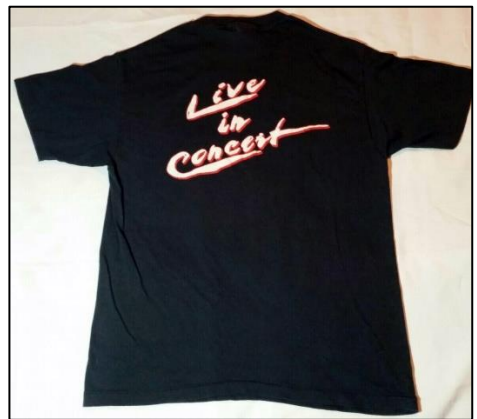
Ken Kalmusky, Richard Manuel & John Till.

DETROIT FREE PRESS/TUESDAY, NOV. 5, 1985

**OUT OF THE RED:** More money from fund-raisers and less money in the paychecks. The combination of these and other financial forces will take the Stratford Festival where it seldom has been in the past few years: in the black. The Ontario festival said it now hopes to end 1985 at least on "a close to break-even budgetary position."

Stratford, whose losses by last year had mounted to more than \$2.5 million, instituted a one-year wage freeze, cut the number of plays and also saw a bundle of money come in from its several benefit projects.

The 1985 season's most popular main stage plays, by the way? First: "The Pirates of Penzance" — followed by "The Glass Menagerie" and "Twelfth Night." Least popular: the chancy leather-bar version of Shakespeare's "Measure for Measure."



NEW YORK — The man has made a career out of doing the unexpected, but this time he may have topped himself. There, in the basement of the Whitney Museum, was Bob Dylan working a party in his honor. Not just sitting by and accepting accolades — but strolling around for two hours working the party: schmoozing, glad-handing, kibitzing with a palatras of admirers. One imagines that, as a film director, (Renaldo and Clara), he talked cinema with Martin Scorsese, and as an actor (Pat Garrett and Billy the Kid), he talked technique with Robert De Niro. Harvey Keitel and Debra Winger. Surely he talked about the good-old-days with his early associates (Harold Leventhal and John Hammond, Sr.) and his contemporaries (Ario Guthrie, Judy Collins, and Pete Townshend) and his former sideman (Garth Hudson, Rick Danko, Richard Manuel about visual art with Keith Haring (after all, he published Writings and Drawings by Bob Dylan); about the literary life with Jann Wenner (he's a novelist too, you know — Tarantula); about the present musical situation with those he's influenced (David Bowie, Billy Joel, and Ian Hunter); and about the present scene with current associates (Arthur Baker and Dave Stewart).

THE HOME NEWS FRIDAY, NOVEMBER 15, 1985  
**Wheels' and Dylan**  
NEW YORK — Photos with and from: DAVE STEWART of the Dave Stewart Band; BOB DYLAN of The Band, and a collection of other celebrities. Bob Dylan's technique in New York, BOB DYLAN, whose performance of Dylan's music was cited in the film, influenced a large number of people.

Among the other 100 or more guests: David Stewart of the Eurythmics, Judy Collins, Tina Weymouth and her husband Chris Frantz from the Talking Heads, Rick Danko, Garth Hudson, Lou Reed, Roy Orbison, Ian Hunter, producer Jerry Weiler, Alan Ginsberg, Jack Nicholson, Debra Winger, Roger McGinnis, Philip Bailey, Ario Guthrie, Patty Scalfia, Clem Burke of Blondie, Kurt Vonnegut, Ellie Greenwich and Martin Scorsese.

**Poughkeepsie Journal**  
Friday, May 3, 1985

### Singer's home damaged by fire

**WOODSTOCK** — The house of singer Levon Helm was damaged in a fire which broke out in a second-story bedroom Thursday morning, Woodstock Fire Department officials said.

The fire was reported at 10:12 a.m. at Helm's Plochman Lane house, which doubles as a sound studio.

Helm, who was home at the time, was not injured. Three firefighters suffered minor injuries when a piece of plate glass that separates the house from sound studio blew out, fire officials said.

Fire damage was limited to the bedroom, but the entire house sustained smoke, heat and water damage, fire officials said.

The cause was still being investigated Thursday night by the Woodstock Fire Department and the Ulster County Cause and Origin team.

Forty-five members of the Woodstock and West Hurley departments were on the scene for three hours.

Two firefighters were treated at Woodstock Family Practice Center and released. A third was treated for minor injuries on the scene.

Helm was able to return to the house.

Friday, September 20, 1985 — 28  
Citizens' Voice, Wilkes-Barre, Pa.

## Weekend/Music

# The Band returns for another dance nine years after 'The Last Waltz'

They're a little older and quite a bit wiser.

The group with the intentionally unpretentious title of *The Band* is working again as a cohesive unit for the first time since *The Last Waltz* in 1976.

But, even though The Band's "farewell concert" (*The Last Waltz*) took place on Thanksgiving Day in 1976, it never was the intent of the one-time, much-in-demand backup band to hang it up forever.



**Jerry Kishbaugh**  
Off The Record

Richard Manuel, who doubles on piano and drums and is one of The Band's three exceptional vocalists, summed it up best when he said, "We obviously didn't break up, we just haven't released an album since *The Last Waltz*. It's funny, people say, 'when The Band broke up,' and I say, no The Band didn't. I always thought we were taking a hiatus, a vacation, get away from it, try something else, but I never thought The Band was just packing up and going into a time capsule."

Manuel also pointed out, "If you go to see *The Last Waltz* again and pay attention, you'll see Robbie (Robertson) is the only one who says he's had it with the road."

In a sound business move, The Band has hooked up with Bob Iljies, former vice president of Turner Broadcasting Systems, who is the group's new manager/partner. Though many bands of old

regroup for the nostalgia trip, Iljies insists, "This is not a nostalgic resurrection of a legendary group. It's a major reshaping of a unit that has such depth of talent and experience together that there is no doubt about important new material coming forth."

The reunion of The Band consists of four of the five core members of the original group. The guys who always were the heart and soul of the group, the rhythm section and all of the singers — Levon Helm, Rick Danko, Richard Manuel and Garth Hudson. The only defector is Robbie Robertson.

"This time around, the pressure of the mid-'70s is gone. Now, it's just a lot of fun, but we sure make a lot of music and we're still doing the old songs. Sure we are. People kind of expect them and like them and I'm thankful that they do," said Helm. The Band's vocalist who also plays drums, mandolin and harmonica.

If you're interested in hearing such Band classics as *The Weight*, *Up On Cripple Creek*, and *The Night They Drove Old Dixie Down*, mark Sunday night on your calendar as The Band will be performing at The Station Doors open at 9 p.m. and the appearance of the legendary group is expected to draw quite a crowd. Tickets are available at The Station and all of the usual ticket outlets. Reserved seats will be available for dinner guests.

Speaking as manager of The Band, Iljies said, "The group is in an intensely creative and energetic writing stage these days. I think we'll see a wealth of strong new songs coming from The Band."

Danko, who is a vocalist in the

group and plays bass and fiddle, said the reemergence of The Band has not altered things all that much.

"We've changed a bit. Everyone changes some. That's growth. But, we're The Band...always will be. Family is still family. People grow and develop new tastes, but when we get together we're drawing on 24 years of playing together and it gets better and better," Danko explained.

The Band's two-keyboard approach to rock music is enhanced by Hudson, who utilizes seven synthesizers. Hudson also doubles on sax and accordion.

Helm, Danko and Manuel are outstanding lead vocalists and their vocal harmonies serve as their trademark.

The Band's epic journey and rise to musical prominence began in Canada nearly 25 years ago when

they were known as the Hawks, the backup band to rockabilly star Ronnie Hawkins. Their reputation as a tight, inventive backup band put them in demand and it wasn't long before they became simply, The Band.

The Band's instrumentation and background singing caught the attention of Bob Dylan in 1965 from that time until 1974 the fiveosome backed up Dylan on and off.

In 1967, The Band released its first LP, *Music From Big Pink*, an album that to this day remains an important landmark in rock music history.

Thirteen LPs and countless appearances later, The Band ended its reign with its Thanksgiving Day farewell concert, which was released two years later as a film entitled *The Last Waltz*.



Levon Helm Rick Danko Richard Manuel Garth Hudson

**The Washington Times**

FRIDAY, APRIL 5, 1985

### MUSIC / Jim Watson

## Old songs are just fine for die-hard Band fans

Remnants of the defunct folk-rock group The Band, who got together Wednesday night at the Saba Club, didn't come up with any surprises in the way of new material. But that suited the capacity crowd of fans just fine; the old stuff was what they wanted, and the old stuff was what they got.

The group lacked two-fifths of the original magical assembly, and thus missing were some of the drive and richness of personality that characterized The Band, whose songs were always more well-known than the group itself. Absent were drummer Levon Helm, whose voice lent a special rugged mountain charm to songs such as "Up On Cripple Creek;" and erstwhile guitarist Robbie Robertson.

But following the sometimes dubious lead of singer/guitarist/bassist Rick Danko, pianist Richard Manuel and keyboardist Garth Hudson admirably carried on in The Band tradition.

Firmly entrenched in the ways of the '60s, the group took to the stage dressed in untucked flannel shirts, jeans and disheveled hair, and their easy, almost careless manner on stage bespoke their years in front of approving crowds.

Mr. Danko, who ascended the stage slurring his words, squinting childlike at the crowd and flailing his arms absently, appeared somewhat untinged. Some patrons wondered if he had loosened up a might too much in the dressing room. But shortly after the group

blasted off with the rousing "Crazy Mama Where You Been So Long?" it became clear that he and the other members of the group were masters of their art, and in control. Before long, people had squeezed into the tiny floor space between the stage and the seats to dance, while others bobbed in their seats mouthing lyrics.

Mr. Manuel shared the singing duties with Mr. Danko. The harmonious blend of his raspy baritone and Mr. Danko's guttural tenor on such songs as "The Great Divide" define The Band's distinctive sound perhaps more than any other single element.

Burly, bushy Mr. Hudson, who spent most of his time skittering along the keys of his synthesizer, drew standing ovations from some enthusiastic patrons when he occasionally pulled out a saxophone or an accordion to deliver a solo.

Trouble with the sound system plagued the group throughout the first show, adding to the impression that preparations had been minimal and hasty. Execution of the songs was flawless, however, except for occasional miscommunication between the original Band members and their sit-in drummer.

The show was not entirely without surprises, and the biggest of them was their choice of drummer. Daniel Brubeck, son of jazz great Dave Brubeck, played with absolute control and power and tastefully punctuated the old songs with a new vitality.

— Jim Watson

THE HARTFORD COURANT, Thursday, October 3, 1985

## The Band Hits Sour Note in Comeback Attempt

By MATT DAMSKER  
Courant Staff Writer

This is the way the world ends — at least in the world of pop music. A group that practically reinvented rock in the late 1960s returns in the '80s not with a bang but a whimper.

So it seemed Wednesday night for the reunited version of The Band, which played gamely to a meager house of about 700 loyal fans at Bushnell Memorial Hall — but not gamely enough to rekindle the old excitement.

That is not surprising, given that The Band, which split in 1976 after its fabled "Last Waltz" concert in San Francisco, re-formed last year minus its key component, guitarist-singer Robbie Robertson. Now, it's almost painful to watch his former comrades — drummer Levon Helm, bassist Rick Danko, pianist Richard Manuel and organist Garth Hudson, bolstered by new guitarist Jim Wheeler — go through their warmed-over motions, leaning on Robertson's great songs in his conspicuous absence.

Happily, the songs hold up, nearly as powerful as ever. Listening to the reheated versions of "Chest Fever," "The Weight" or "Stage Fright" is a potent reminder that Robertson and The Band — so inspired by their legendary backing of Bob Dylan — made rock 'n' roll sound as if it had been around forever, and had never strayed far from the prairie. The strange fundamentalism of their music distilled a timeless essence of heartland America, an old America lustily alive in its melting pot of blues, rags, hollers, hymns and laments. It was a fusion of startling quality and originality.

Sadly, the skills of the four remaining Bandmen have only slackened since 1976. Helm's drumming is effective but lags a tad

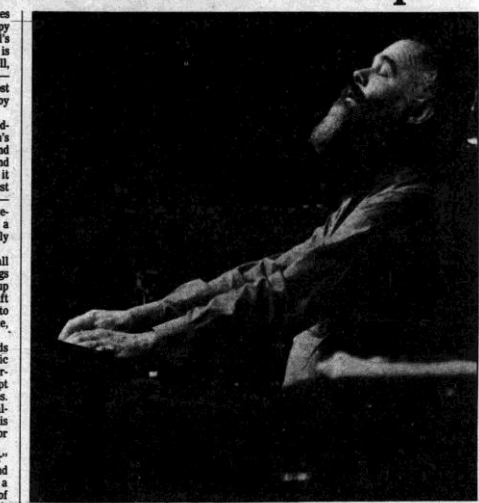
on the back beat, while Hudson — who triples on saxophone and accordion — is sloppy where he was once weirdly inspired. Manuel's piano tends to lumber, and Danko's bass is just adequate. The voices are ragged as well, but still sound agreeably like no others — Helm's Arkansas razorback howl is the most effective, while Danko's and Manuel's po-boy whines are strained to their limit.

With Wheeler's guitar sparking and prodding in a fair approximation of Robertson's dark, bristling, eccentric leads, The Band manages to work up some steam here and there, and Wednesday's audience was with it all the way, rising to cheer the heartiest numbers. Danko's highlights were promising — a sprightly "The Shape I'm In," an expressively mournful "It Makes No Difference" and a tight, tuneful "King Harvest [Will Surely Come]."

But lame, caterwauling versions of "I Shall Be Released" or "Mystery Train" kept things earthbound, and not even the climactic up tempo of "Up On Cripple Creek" could lift things much higher. It is an absolute shame to see The Band, once mighty and inimitable, reduced to a middling nostalgia act.

Opening the show, Jonathan Edwards earned ovations with his energetic acoustic set — a familiar mix of the sweet balladeering and blues-inflected hoots that have kept him popular with New England audiences. Edwards deserves another go-round nationally, if only for the pure, honed ring of his acrobatic tenor and the clear-headed humor of his songs.

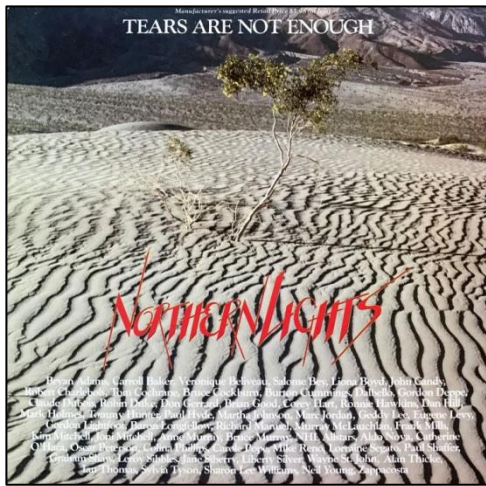
Favorites such as "Everybody Knows Her" or "Shanty" pleased the knowing crowd, and were tonic reminders of his once-rising star, a star overshadowed by the similar stylings of the more successful James Taylor. But Edwards is as winning a performer as anyone could hope to see. And there's a lot in him yet.



Garth Hudson performs on the keyboard during The Band's concert at Bushnell Memorial Hall in Hartford Wednesday.

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**JIMMY BUFFETT** with  
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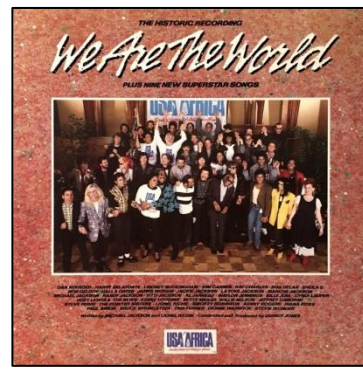
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RICK DANKO RICHARD MANUEL  
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Pavilion \$15.00 Lawn \$10.00



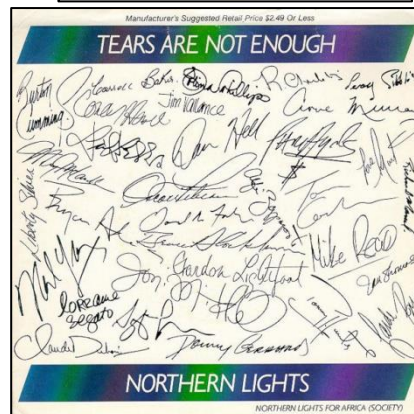
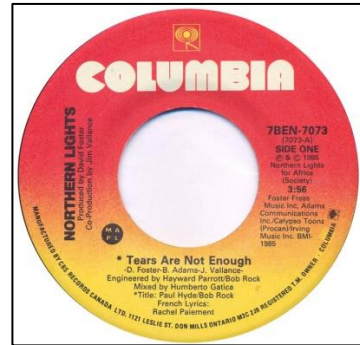
12" single



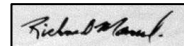
**"TEARS ARE NOT ENOUGH"**  
 (Northern Lights)  
 Music by David Foster  
 Lyrics by Bryan Adams, Jim Vallance  
 French lyrics by Rachel Paiement  
 Executive Producers: Bruce Allen/Lou Blair  
 Produced by David Foster  
 Associate Producer: Jim Vallance  
 Engineered by Hayward Parrott/Toronto and Bob Rock/Vancouver  
 Recorded at Manta Sound, Toronto and Little Mountain Sound Studios, Vancouver  
 Keyboards: David Foster  
 Guitar: Paul Dean  
 Drums: Jim Vallance  
 Acoustic guitar: David Sinclair  
 French horn: Steven Denroche  
 Synthesizer: Doug Johnson  
 Vocals: Bryan Adams, Carroll Baker, Veronique Beliveau, Salome Bey, Liona Boyd, John Candy, Robert Charlebois, Tom Cochrane, Bruce Cockburn, Burton Cummings, Dalbello, Gordon Deppe, Claude Dubois, Robin Duke, Don Gerrard, Brian Good, Corey Hart, Ronnie Hawkins, Dan Hill, Mark Holmes, Tommy Hunter, Paul Hyde, Martha Johnson, Marc Jordan, Eugene Levy, Gordon Lightfoot, Baron Longfellow, Richard Manuel, Murray McLachlan, Frank Mills, Geddy Lee, Kim Mitchell, Joni Mitchell, Anne Murray, Bruce Murray, Aldo Nova, Catherine O'Hara, Oscar Peterson, Colina Phillips, Carole Pope, Mike Reno, Lorraine Segato, Paul Shaffer, Graham Shaw, Leroy Sibbles, Jane Siberry, Liberty Silver, Wayne St. John, Ian Thomas, Sylvia Tyson, Sharon Lee Williams, Neil Young, Zappacosta  
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Side 2, track 1



7" single



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 SUN-APR 7

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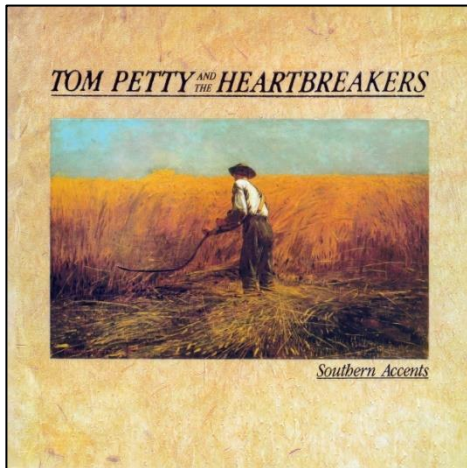
TICKETS FOR THESE WORLD SHOWS NOW AVAILABLE AT TICKET WORLD OUTLETS (212) 888-7000



Rick Danko, left, and Richard Manuel: the latest Band teamup.

### Strike up 2/5th of The Band

Richard Manuel and Richard Danko of The Band will headline tonight's show at Folk City, 130 W. Third St., at 8:30 and 11:30. Now it's quite true that except for Robbie Robertson, The Band's old members seem to tour endlessly in an imaginative assortment of configurations, but it's also true that no matter how it pops together, they sound great. If there was a better American band, it would be hard to find, and these guys sound as good as ever. It's also worth noting that the show will be opened by Robert Ross, a Brooklyn bluesman who's lately played with Bo Diddley and is picking up a well-deserved following of his own. It's good value for your money tonight at Folk City, in other words. For information, call (212) 254-9449.



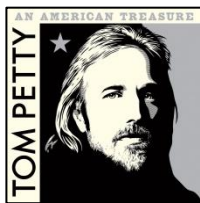
*Southern Accents*

**THE BEST OF EVERYTHING<sup>††</sup>**  
*(Tom Petty)*  
*She prob'ly works in a restaurant  
 That's what ber mama did  
 But I don't know if she ever really  
 coulda put up with that  
 Or maybe she sings in a nightclub  
 'Cause sometimes she used to sing  
 But I don't know if it ever amounted  
 to anything*

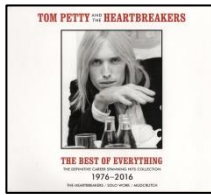
**CHORUS**  
*But listen boney, wherever you are  
 tonight  
 I wish you the best of everytbing in  
 the world  
 And I hope you found, wbatever you  
 were looking for  
 Yeab and it's over before you know it  
 It all goes by so fast  
 Yeab the bad nights take forever  
 And the good nights don't ever seem  
 to last  
 And man, we never bad the real thing  
 But sometimes we used to kiss  
 Back when we didn't understand  
 What we were caught up in*

**REPEAT CHORUS**  
*T.P.—Guitar and Vocal  
 MIKE CAMPBELL—Guitars  
 STAN LYNCH—Drums  
 BENMONT TENCH—Keyboards  
 RON BLAIR—Bass  
 RICHARD MANUEL—Harmony Vocal  
 JIM KELTNER—Percussion  
 Horns Conducted by JERRY HEY  
 GARTH HUDSON—Keyboards*

<sup>††</sup> Produced by TOM PETTY, JIMMY IOVINE, ROBBIE ROBERTSON  
 Additional Engineers:  
 JOEL FEIN—“The Best Of Everything”  
 Recorded & Mixed at: GONE GATOR ONE  
 except “The Best Of Everything”—  
 recorded at Sound City & The Village  
 Recorder



Tom Petty: An American Treasure (2018)  
 contains  
 “The Best of Everything” (alternate version) 4:02  
 – a different mix from the version released in 1985.



Tom Petty & The Heartbreakers: The Best of Everything (2019)  
 contains  
 “The Best of Everything” (alternate version) 5:25  
 – similar mix to the version released on “An American Treasure”  
 but unedited, with the extra verse.

**The *Entertainer* Friday, January 28, 1983**  
 ....One of the hottest sounding movie soundtracks to hit the record stores in the near future just might be the one from Robert DeNiro's new movie. It's called “King of Comedy,” and it includes quite an impressive list of musicians. There's everyone from Tom Petty to Ricki Lee Jones. That includes Van Morrison, the Pretenders, B.B. King, Ray Charles, Bob James, Donald Fagen and Rick Ocasek of the Cars. The album was produced by Robbie Robertson, formerly of the Band and should be out in the next few months.



*The horns work nicely on “Rebels” but they are mixed very low. As opposed to “The Best Of Everything,” also on Southern Accents, in which the horns are really bright and prominent in the mix. And you had the late Richard Manuel singing harmonies on it.*

He was one of my favorite singers. But I wasn't there when he did it. Robbie [Robertson] did that.  
 You originally cut “The Best Of Everything” for Hard Promises?  
 Yeah. There wasn't space for it on that album. We usually cut more than we needed. I'm glad we didn't use it, because I think it was a much better record after Robbie Robertson got a hold of it. I think he really made a much better record by the things he added to it.  
 It may be one of the best songs I ever wrote. It's a really good song, and he really did it justice. I'm still quite proud of that song. We had the song, and Robbie was the musical director for a film, *The King of Comedy*, and he asked me if I had something, and I told him I had this real good song which would be perfect for it. He said, ‘Well, would you mind if I took it and added some horns?’ And I said, ‘Sure, give it a try.’ ‘Cause I always liked The Band's horn arrangements. And he took it, and he edited it down a little bit. There was one more verse, which was kind of superfluous. And it came out great. I was really pleased with it.  
 So he finished the whole mix and all without your input?  
 Yeah. He didn't even want me coming in the studio. I gave it to him with the understanding that he could take it away and finish it. And then by chance one night I was working across the hall from him. And I was gonna walk over and look in, and he actually barred the door. He said, ‘No, no, no, don't come in. Stay away until I'm done. Then if you don't like it, we'll change it.’ And I didn't change a note. When I heard it I thought, ‘Damn, this is great.’ [Laughs] I wish they were all that easy.  
 He actually edited the song down a little bit. I don't remember what he cut out, but he made the song a little more concise. I don't think he took any lyrics out, but he made the song a little shorter. And then he had that beautiful arrangement of how he did the horns, and had Richard Manuel sing that verse with me in harmony.  
 Did you like that sound, of your voices together?  
 Oh, it was a dream come true. I really looked up to him as a singer. I'm kind of glad I wasn't there, because I might have screwed it up. [Laughs] Robbie did a great job. I'm in his debt.

Conversations with Tom Petty by Paul Zollo (2005)

**Don't Come Around Here No More** is the return of Tom Petty and The Heartbreakers. From the upcoming album **Southern Accents** MCA-5486, the song and the album mark numerous firsts.  
 The sixth album for Petty and the band and the first since 1982's *Long After Dark*, **Southern Accents'** highlights include collaborations with Dave Stewart of the Eurythmics and Robbie Robertson, of The Band fame. Tom Petty and Dave Stewart co-wrote three of the album's nine tracks, combining with long-time Petty-Heartbreakers' co-producer Jimmy Iovine on the production of the three songs, including **Don't Come Around Here No More** and Jack Nitzche added his expertise by arranging the strings on **Southern Accents**.  
 Robbie Robertson co-produced with Petty and Iovine “The Best Of Everything” for the album and on the track, Richard Manuel and Garth Hudson, also formerly of The Band, make special guest appearances on backing vocals and keyboards, respectively.  
**Southern Accents** is the latest progress report from Petty and The Heartbreakers... Mike Campbell, guitars; Stan Lynch, drums; Benmont Tench, keyboards; and Howie Epstein, bass. And the progress is what you would expect from one of rock's most creative bands that has been responsible for **Don't Do Me Like That**, **Refugee**, **You Got Lucky**, **American Girl**, **Breakdown**, **I Need To Know**, **Listen To Her Heart**, **Even The Losers**, **The Waiting**, and so many more. Their's is a style and musical signature that is not only instantly recognizable, but has also earned them the plaudits of critics and fans alike as well as scores of platinum and gold certifications. When the Recording Industry Association of America (R.I.A.A.) initiated their multi-platinum certifications in 1984, Tom and the group's **Damn The Torpedoes**, of course, was one of the first recognized.  
**Southern Accents** is the logical extension of the group's previous albums. Recorded in Tom's home studio, it is the powerful work of a band that has carved out their turf and still possesses the confidence to continue to grow.  
**MCA RECORDS**  
 DELIVERING THE MUSIC OF THE 80'S  
 TOM PETTY AND THE HEARTBREAKERS  
 –“Southern Accents” FEATURING: “Don't Come Around Here No More”  
 AVAILABLE ON MCA RECORDS, CASSETTES, AND COMPACT DISCS.

**CALENDAR/LOS ANGELES TIMES**  
 SUNDAY, MARCH 31, 1985  
 Petty started thinking about new musical elements after his last album, “Long After Dark,” was viewed as a disappointment in several quarters. Though “Dark” featured some of his most impressive lyrics, there was a sameness to the arrangements that led many to dismiss it as a recycled collection.  
 Petty's own vague discomfort with the 12-string guitar and organ signature of his sound was heightened after he heard how Robbie Robertson, former leader of the Band, had rearranged a track Petty submitted to Robertson's “King of Comedy” sound-track album in 1983.  
 Taking the basic Heartbreakers track to a song called “The Best of Everything,” Robertson added horns, a backing vocal (by the Band's Richard Manuel) and other touches. Red tape between Petty's record company, MCA, and Warner Bros. Records, which released the “King” LP, kept the song off the collection, but Petty loved what he heard.  
 “It made me realize there was a lot more we could do with our sound,” he said. “It was still basically a Heartbreakers track, but it didn't sound anything like the Heartbreakers. It had a real liberating effect on me and, I think, the band.”

# 'Music by humans, for humans'

## An interview with The Band's Levon Helm and Rick Danko



Bill Lonon



Helm



Danko

Appearing at the door of his 15th-floor Hilton suite, Levon Helm was all smiles and the picture of relaxation, wearing a plaid robe and his red baseball cap with "Dogs" (as in Springdale) emblazoned across its front.

Within minutes, a lively Rick Danko entered the suite and agreed to join in on the conversation, which would take many fascinating detours over the next hour and a half.

To begin with, Helm was asked to repeat the story of the trip he took along with his attorney, Jim Rose, of Fayetteville, to the Fayetteville-Springdale football game of Nov. 9 — a long trip for Helm, but twice as long for Rose.

It seems Helm called Rose on game day. Helm's home is near Woodstock, N.Y., and said something to the effect of, "Let's go to the game, Jim. Get a jet and pick me up. I'm mildly surprised by his client's request. Rose, a Phillips County native like Helm, chartered a jet to New York and made the pick-up.

Due to a retelling holdover in Cincinnati, Helm and Rose did not make it to Harmon Field until late in the second half. But Helm got what he came for — a chance to see his nephew, Springdale quarterback Mark Stouffer, in a football game. Helm said, "A good game. You know you can't grow up in Arkansas and not like football."

Turning from football to movies, pictures, Helm and Danko were asked about the movie *A Solitary Man*, in which both are featured. "I've had comparisons between making movies and music. *A Solitary Man* represents Danko's first acting job, while Helm is becoming somewhat of a film veteran with his previous appearances in *Coal Miner's Daughter*, *The Dollmaker*, and *The Right Stuff*.

"This could become a way of life for a guy like me," Danko smiled, "thanks to Levon here. I understand now why he likes to make movies. It's another way of life. A little bit of concentration goes a long way. It's like singing harmony with Levon. I have to go maybe a second behind his voice just to create that echo and also look at his lips in case he changes words. It's the same with the camera. The camera doesn't like a show up with a big heart. It takes a big heart to be an actor."

Levon added, "It's fun being a sheriff (his role in *A Solitary Man*). It's fun to be an airman (his role in *The Right Stuff*). If you start measuring your words, you're gonna sound like a politician that's got caught, so they tell me. You gotta act like you're cutting a record." Danko continued, "You gotta forget what you had for breakfast and forget about your phone messages, it's a real deal. Get a good night's sleep and wake up with a clear head, I just try to pay attention."

Danko said his next role will be in an upcoming Paul Newman film to be directed by Martin Scorsese, the director of the 1976 documentary *Waltz*, a film of The Band's final concert with writer-guitarist Robbie Robertson. Danko said Scorsese "apparently liked the way I described a game of 'Cut-throat' (pool) in *The Last Waltz*, because I'm supposed to shoot a little pool with Newman."

Danko credits *Solitary Man* director Mark Stouffer with being "wonderful — a great help." Of the woman who plays his wife in the film, Patricia Riepl, of Fayetteville, Danko said, "God bless her. She has a wealth of knowledge and great temperament."

In the film, the sheriff (played by Helm) searches for the kidnapper of a young boy, the son of a Fayetteville lawyer mechanic. Danko and his wife, played by Riepl, "The *Solitary Man*, played by Robert Logan is a Tuscaloosa, Ala., attorney who journeys to the Ozarks and becomes a recluse in the countryside near Fayetteville after his family is killed in a fire. Logan's character becomes wrongfully blamed for the kidnapping, which has actually been committed by the character portrayed by veteran film psycho Bradford Dillman.

Helm said his role of fictional Washington County Sheriff Leland Laughlin "is real easy to assume. My father was connected with law enforcement after he quit farming," Helm said. "It's a nice role to play. An Arkansas sheriff and how he deals with one of the most horrible, ugly tragedies that could happen in a human being's life. I'm gonna try and send out the right reflection back on the state of Arkansas and law enforcement officers in particular that it ain't easy, and it hurts more from that side of the desk than you would imagine. Law enforcement can only do so much; they need the help and prayers of the community."

"I've known Levon 25 years and he's always been a crimefighter, it's a formal deal," Danko laughed. "Well, I've never worn a badge, but I've helped a few old ladies across the street and I've told a couple bullies to go home," Helm cracked.

Asked about dealing with "Hollywood types," while performing in movies, Helm responded, "That ain't Hollywood; this is right here," he said gesturing toward the Fayetteville soil in the room below. "That's why I got *Coal Miner's Daughter*. We're dealing with real-life tragedies and heartbreaks. These people (the film crew) are the best or they wouldn't get to come to Arkansas," he winked.

Progressing to the topic of music, he then recounted the story of his early-days in their careers and their first experiences in Fayetteville. Helm was tapped right after his graduation from high school at Marsax, Ark., to accompany rockabilly great Ronnie "The Hawk" Hawkins, of Fayetteville to Canada where it was rumored "good money" could be made. In Canada, the response was great to Hawkins' music and show. Eventually, Canadians Danko, Richard Manuel, Garth Hudson and Robbie Robertson became members of "The Hawks," and began touring with Hawkins throughout the South and Canada.

The time was the late '50s and early '60s. Fayetteville, Hawkins' base of

operations, Rink founder Dayton Stratton was operating a series of clubs and branching out by booking acts throughout the region. "Dayton paid me my first money as a musician when I was 16 years old," Helm recalled. The Hawks (with and eventually without Hawkins) played several area nightspots, The T-Table, The Bubble Club and The Rockwood among others, and played dances at "the Old Student Union," Levon remembered, "and the Kappa Sigs would have us sometimes." During that time, Helm and Danko occasionally shared the stage with Carl and Ernie Cate, a collaboration that continues today.

In 1965, the Hawks were heard by Bob Dylan for the first time at Tony Mart's bar on the Jersey shore. At that time, the Cates were also playing in rotation at the club. Dylan asked the Hawks to join him for an upcoming date at Forest Hills, N.Y., but only Helm and Robertson appeared at that gig — among the first controversial "electric" appearances by Dylan. Dylan had generated some hostility among his "folk" fans by "abandoning tradition," turning on the juke and playing rock.

"It was weird," Danko remembered of the time. "We would get booed in Boston, but they would love us in North Carolina."

When Dylan settled at Woodstock following his near-fatal motorcycle wreck in 1966, the Band settled there as well and continued to record, both with Dylan and on their own.

The Band became known as a seminal country-rock band, but the country did not come from steel guitars or the Nashville skyline. The Band's music came from a sense of history and a pride in the simple lifestyles and rural sensibilities of both Arkansas and Canada. Their instruments were also for the most part basic. They were the first significant rock band to feature both piano and organ (along with an occasional accordion or clavinet). They weren't afraid to use mandolins, trombones, tubas, harmonicas and other acoustic instruments of old that had become lost in the fuzz-boxes, wah-wah pedals and maxed-out amps of the psychedelic '60s.

"We make music by humans, for humans," Helm said, "We ain't gonna use anything illegal — electricity is legal — but by that I mean when we need horns, we use real horns or if we need violins, we use real violins. Now Garth can make all kinds of sounds with his synthesizers — he uses one that sounds like a juke-harp on 'Cripple Creek' — but we want to make music that is based on reality."

Did Helm's music come from church? "Well, a little bit of church, but I ain't been offered no deaconship or nothin'," he laughed. "Well we used to have some of-fashioned sing-alongs at church picnics at the County Line Baptist Church on the Phillips and Lee

Courtesy line, you know, by Turkey Scratch, Arkansas."

Danko developed a wide-ranging taste in music while growing up in a small Canadian community, taking full advantage of rural Canada's reception capabilities from several big-wattage U.S. clear-channel AM radio stations.

As if taking a cue from Horatio Alger, the story reads like this:

An Arkansan and a Canadian from rural homes and sharing a love for an emerging musical form join three other Canadians under Hawkins who many claim "should've been bigger than Elvis"; they eventually leave Hawkins; are "discovered" by and join Dylan as the moves to Los Angeles phase; (an event used as a rock benchmark); gain international fame; leave Dylan; record two groundbreaking albums in two years; hit the Jan. 12, 1970 cover of *Time*; gain more fame and tour once more with Dylan in 1974; decide in 1976 to dis-Band, an event recorded in the "Last Waltz" concert; the best concert film to date; decide to reunite and in their spare time make movies.

Helm, Danko and the Band have come a long way down the road.

"The road," Helm proclaims, "is enough to make a grown man whimper." Danko says "I'll be on the road 'til I'm 80 — it's the gypsy in me — God willing, I'll be there as long as I can break an elbow or kick a knee."

But home is now Woodstock.

"If you want to know why I like Woodstock, look out that window," Helm said gesturing to the view from his window of the southern slope of Mount Sequoyah and the valley around Elkins. "It looks just like that and it's an hour from New York City. I love it here, but I've got to stay in touch" (with the business).

"The hills are a good place to raise kids with good, sensible folks," Danko agreed. "I had to get mine out of Maibu or we'd all become beach bums."

Helm said the lifestyle in Woodstock, like in Northwest Arkansas, is slower and provides an opportunity for privacy.

Danko remembered the names of many area residents who "always supported us," among them Herman Tuck, Don Tyson and Hayden McElroy. "We made a lot of good friends back then," Danko remembered. "It's always good to see them." Helm could only smile and add, "Amen, amen. Still have a lot of good friends here, and makin' more all the time; a lot of family. There ain't but 2 million Arkies down here and I know every one of 'em."

# Opening scenes shot for 'Solitary Man' film

FORT SMITH (AP) — Opening scenes for "Solitary Man," a movie being filmed in Northwest Arkansas, have been completed by a pre-production crew in a remote wooded area near Fayetteville, Sue Wilson, production co-ordinator for the film, said.

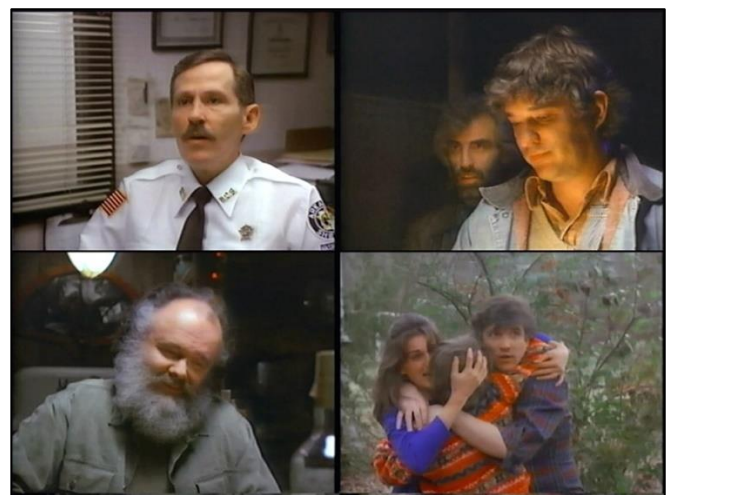
Mark Stouffer and Robert Yoes, who are Fort Smith natives, are co-producers of the movie, which is described as a crime, drama and love story. Executive producers of the film are Tom Earnhart and Ross Barrows, both of Fort Smith.

Film veterans Robert Logan, Kathleen Quinlan and Bradford Dillman have starring roles in the movie, but local talent will be used for extras and minor parts, Wilson said Tuesday.

"We started shooting last Friday at various locations in and around Fayetteville, near Siloam Springs and up around Artist's Point," Yoes said. "Formal, full-blown, principal shooting won't begin until November 4, but Mark wanted to take advantage of the beautiful scenery available now. The story is not dependent on any particular season, however."

Because Quinlan plays the role of a college anthropology professor in "Solitary Man," many scenes will be shot on the Fayetteville campus of the University of Arkansas, Wilson said.

Several major theatrical distributors and video cassette marketers already have expressed interest in





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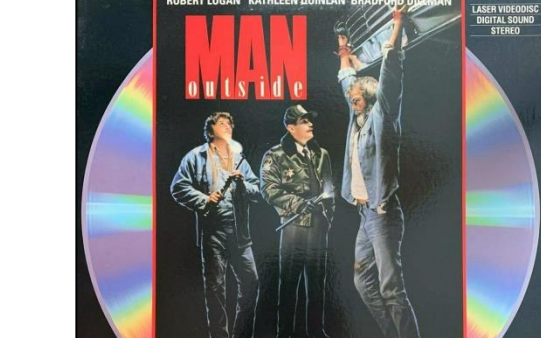


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— MARK STOUFFER — ROBERT YOE — JEAN STOUTER — PAT DILLMAN

ROBERT LOGAN KATHLEEN QUINLAN BRADFORD DILLMAN

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THE TIMES, THURSDAY, JANUARY 21, 1988

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TUESDAY/Dec. 24/1985

**TV show to fuse videos of '80s with tunes of '60s**

Washington Post

"Videos are interesting," observed 28-year-old producer Joel Gallen. "But not all of us can relate to Twisted Sister and Judas Priest."

So, Gallen has conjured up "Deja View," a fusion of the '80s video art form and '60s music. If enough viewers in the show's 25 to 49 target age group relate to the syndicated special Sunday, 5 p.m. KMSP-TV, Ch. 9, (and to another in March), there might be a series.

"Deja View's" host is John Sebastian, a '60s cult figure when he was part of The Lovin' Spoonful and now a neatly trimmed family man living in upstate New York with wife Catherine and a teen-age son who attends boarding school.

"The idea for the show is exciting to me as a musician and as a parent," said Sebastian. "I had watched as my son, Ben, got into the videos available to his generation. I was amused to see him and his friends make fun of them," he said, suggesting that "Deja View" may find an audience among the under-25s as well.

"Deja View" will feature interviews and live performances, but its centerpiece will be the videos. "The Zombies," "She's Not There," for instance, is the musical backdrop for a video featuring Teri Garr and directed by character actor Bob Balaban. Hits from 1963 to 1972 are the tunes Gallen is after, but he acknowledges that freeing up Beatle songs is a high hurdle he has not attempted.

Sebastian, who wrote film scores for "What's Up Tiger Lily?" and "You're a Big Boy Now" and the TV theme for "Welcome Back, Kotter," has written an aptly titled song for "Deja View": "You and Me, We Go Way Back."

**Deja View video show airs tonight**

Deja View-Volume II, the second in a series of nationally-syndicated one-hour specials, introducing the world premiere music videos of classic songs from the 60s and early 70s will be telecast on Thursday, March 20, over KSAT-12 at 7 p.m.

John Sebastian, singer, songwriter and former leader of The Lovin' Spoonful, one of the most popular groups of the 60s, hosts Deja View. With The Lovin' Spoonful, Sebastian wrote, sang and arranged the million-selling "Daydream," "Do You Believe in Magic," "Summer in the City" and many other hits.

Sebastian has composed a Deja View theme song called "You and Me Go Way Back," which he will introduce on Deja View-Volume II. The last theme song Sebastian wrote for television show was the enormously successful "Welcome Back."

Deja View-Volume II will culminate with a performance video of "You and Me Go Way Back" by Sebastian, Ronnie Spector, lead singer of The Ronettes, Felix Cavaliere, lead singer of The Rascals, Roger McGuinn, lead singer of The Byrds and Richard Manuel, lead singer of The Band.

Among the premiere music videos in Deja View-Volume II are "American Pie" by Don McLean. The No. 1 classic hit of 1972 comes alive in a spectacular eight-minute music video; "The Letter" by the Box Tops starring Michael Pare, star of the films "Eddie and The Cruisers" and "Streets of Fire."

Also featured will be "I Can't Get Next to You" by The Temptations starring David Ruffin and Eddie Kendrick and Bronson Pinchot, co-star of the films "Beverly Hills Cop," "Risky Business" and "Flamingo Kid;" and "It's My Party" by Lesley Gore starring Lesley Gore, directed by Pat Birch, who choreographed and directed "Grease."

In addition are performances by Peter Noone of Herman's Hermits, who will sing his classic hits "Something Good" and "Kind of a Hush;" and Felix Cavaliere, who performs with Sebastian the great Rascals and Lovin' Spoonful hits "Summer in the City," "Lonely Too Long," "Groovin'" and "You Better Run."

Deja View is being made available to stations in stereo. Mercury is the exclusive national sponsor of Deja View, which is produced by Scott-Vinnedge Productions and distributed by All American Television.



DEJA VIEW-VOLUME II featuring premiere music videos of classic songs from the 60s and 70s will air tonight at 7 p.m. on KSAT-12. John Sebastian, host of Deja View and former lead singer of The Lovin' Spoonful, composed the show's theme song, "You and Me Go Way Back." Joining Sebastian in the world premiere video is Felix Cavaliere of The Rascals, Ronnie Spector of The Ronettes and Roger McGuinn of The Byrds. (Courtesy photo)

The State/Columbia, S.C., Saturday, March 29, 1986 7-B

**'Deja View' returns with segment**

By RAY BENSON  
Tribune Editor

The second edition of "Deja View," which airs at 7 o'clock tonight on Channel 23, features the video of Don McLean's epic "American Pie."

The music video is based on the full-length album version of the hit, which was the top single of 1972 and is the longest song ever made into a music video.

McLean had dedicated this album to the memory of rock 'n' roll star Buddy Holly who was killed in an accident in 1959 at age 22.

John Sebastian returns as host for "Deja View," the syndicated series of specials which introduces world premiere music videos of classic songs from the 1960s and early '70s. The first show aired last December and received nice reviews.

Sebastian will again present the theme he wrote for the series, "You and Me Go Way Back." In fact, this time it becomes the last video of the show. The former leader of The Lovin' Spoonful works with Ronnie Spector, Felix Cavaliere, Roger McGuinn and Richard Manuel.

In addition to Sebastian's finale and the spectacular eight-minute "American Pie," there will be three others videos.

"The Letter" by The Box Tops, the No. 2 song of 1968, will be performed

by Michael Pare.

"I Can't Get Next to You" by The Temptations was the third top single of 1969 and the highest-selling Temptations song ever. It will star David Ruffin and Eddie Kendrick of the group and film star Bronson Pinchot.

"It's My Party" was a hit by Lesley Gore, and she returns to do the video as directed by Pat Birch, who choreographed and directed "Grease."

In addition to the videos, Peter Noone of Herman's Hermits is a special guest. He performs "Something Good" and "Kind of a Hush," while Cavaliere joins Sebastian for two segments comprising four songs.

These numbers are "Lonely Too Long," "Groovin'," "Summer in the City" and "You Better Run."

Sebastian will open this show as he did the first with a bit of nostalgia, some anecdotes and a little guitar playing. This is, of course, a new Sebastian. The grumpy glasses from The Lovin' Spoonful are gone; the hair is much shorter, and the host is a bit more serious.

Sebastian said he took the job as host of "Deja View" because he liked the idea of bringing back old hits, re-taken and performed long before music videos came into being. The only way those songs would ever make it to television was to turn them into videos.

There has been no decision whether "Deja View" will become a syndicated series next fall. It would be a half-hour show.

THE HUNDAY OKLAHOMAN Entertainment and Arts July 13, 1986  
**'Deja View' Videotape Takes Another Nostalgic Look Back**

By Chuck Davis  
Nostalgia is big. We children of the '60s are always seeking ways to relive our youth.

Several rock 'n' roll bands from that decade have reformed and met with considerable success. It's no big surprise that the nostalgic kick may have something to do with the heavy interest in the pursuit of trivia.

No one likes getting old. We grasp at the past.

One of the best nostalgia videotapes I've come across is "Deja View," produced by the good folks at Karl/Lorimar.

"Deja View" is an hour-long music video, but you won't find Prince or Madonna or Twisted Sister on this tape.

What you will find are the biggest hits of the '60s — updated in a big way with an '80s music-video treatment.

And in most cases — on this 11-song compilation — the original band members take part in the videos.

Take a look back... to see what you get on "Deja View."

"Good Lovin'" performed by the Rascals, with a starring role by Felix Cavaliere of the famed group. Lending a helping hand are several cast members from "St. Elsewhere."

"Everyday People," performed by Sly & the Family Stone, starring Sly Stone.

"Bus Stop," performed by the Hollies, starring Graham Nash.

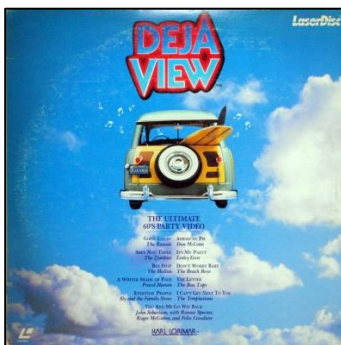
"Whiter Shade of Pale," performed by Procol Harum, starring actor Harry Dean Stanton and songwriter Bernie Taupin.

"She's Not There," performed by the Zombies, starring actress Teri Garr.

"Don't Worry Baby," performed by the Beach

PUN/JUNE 6, 1986/BATON ROUGE, LA.

**1:00 @ Deja View**  
A nostalgic review of hit songs that includes videos of "The Letter" by the Box Tops, "American Pie" by Don McLean, "I Can't Get Next to You" by the Temptations and "It's My Party" by Lesley Gore. Also, live performances by Felix Cavaliere, Richard Manuel, Peter Noone, Ronnie Spector and host John Sebastian. In stereo. (R) (1 hr.)



# SIGHT & SOUND

## The Band reunites for classic rock — minus one member

By Holly Gleason  
Entertainment Writer

It's hard to believe that The Band played their farewell concert in 1976 at San Francisco's Winterland Auditorium billed as "The Last Waltz" and filmed by Martin Scorsese and then broke up.

To most of the fans who had followed the group's eight-year odyssey as an act to be reckoned with, it was an almost implausible event because no one embodied that unity of American musical elements quite the same.

"First of all, it was Robbie (Robertson) who said he didn't want to play anymore," explains Rick Danko on the phone from his mountain home in upstate New York. "Then Levon (Helm) started doing more acting..."

"It's like eating with your parents after 20 years. You just don't feel right eating with them every

night. But me, I never stopped playing."

"And there were times when I felt like I was being forced into 10-month sabbaticals which didn't feel quite right to me. We'd get together, make a bunch of money and then not talk to each other for 10 months. It was like being a bunch of outlaws."

Until three years ago, when four of the original five members reunited to tour Canada and Japan and ended up continuing to play across America. Danko, who'd been playing acoustically with Helm, was also sitting in with Garth Hudson and Richard Manuel when they realized they were meant to make music together.

"I think we all just realized how much fun we have playing together," Danko reasons with a laugh. "I really enjoy playing with Paul Butterfield and all the other people that I play with. But there's nothing

like playing with the Band when everything's happening right."

Indeed, the group was one of America's best-loved bands from the time they released their "Music From Big Pink" LP and it's a love that has lasted over the years. Songs like "The Weight," "Cripple Creek" and "The Night They Drove Old Dixie Down" have remained with several generations of young people — a fact which pleases the 40ish musician immensely.

"It really blows my mind that the older people have passed the music on. Suddenly, this silly resurgence people have been telling me about for five years is something I can see. On some nights, I'd say 80 percent of the people who come to our shows are under 21. I guess, they're everybody's brothers and sisters and cousins and stuff..."

"I think a lot of kids are being turned onto early '60s music and probably they know the difference



Fantasma Productions photo

**THE BAND:** Left to right, Levon Helm, Rick Danko, Richard Manuel, Garth Hudson.

between Sam Cooke and Rod Stewart, like they realize that Sam Cooke influenced Stewart... Children are going to first-generation musical roots; the children of the '80s are researching it and they're better informed.

"Why? I don't really have the answers. I'm just thankful that they're into what we're doing. I put

as much as I can into it when I play. I'm not faking it, but then neither are the children. They're really having a good time and that's what makes this work."

The group's tours always do well. The group recently played two sold-out shows in Philadelphia to more

See **THE BAND**, page 47

## The Band

Continued from page 37

than 5,000 people, a fact which almost amazes the mandolin- and guitar-wielding bass player.

"I'm always flattered that people feel all these emotions about The Band. Some of the shows lately have been so amazing, like Philadelphia where we played a 2,500-seat hall. I'd hoped we'd sell out one show and we ended up playing two shows to full houses. I can't tell you what that means to me."

"Consistency, I'm more into being part of consistency — whether it's playing music or raising my kids. If you're locked into what you're doing... When I was making this movie before Christmas ("Solitary Man" with Robert Logan, Kathleen Quinlan and fellow Band-mate Levon Helm), all I had to do was be well-rested and listen to the director. To me, good acting is following directions."

"With music, it's more doing what you feel. There's more of a connection, dealing with people. But when you're doing what you're doing and you love it, people can tell. It's just like if you're writing, they can read between the lines and know if it's a job or if you mean it."

"I think it's a lot easier to mean what you're doing."

Because The Band means it, they're continuing to evolve musically. Rather than just churning out the songs America knows and loves, they're in the midst of a new album, one they're recording "at our own pace." Still, this desire to remain vital and to keep going elevates them from the ranks of just another oldies group milking their past for all that it's worth.

Though there is no release date, Danko is encouraged by what has been done. As he says, "It'll be another album by The Band. We're taking our time with it, but it'll be the best thing we've ever recorded when it's done."

"We've done some studio work, but I'm thinking about doing it live. We've written some new material and we've had some great writers submit material to us..."

"We record every night that we play," he continues, outlining the various possibilities. "Not that it's 24-tracks or anything. But, I just like the way it feels when we're playing live... I can't speak for the rest of the guys, but that's just how I feel."

After nearly two decades since the Canada-based group began as the rockabilly back-up band The Hawks (supporting Ronnie Hawkins) and then following their stint playing behind Bob Dylan on his "Basement Tapes" and "Planet Waves" albums, Danko has certainly had a chance to weigh his feelings. Dismissing much of his philosophical mood on the fact that "it's a gray day here, we're melting..." Danko remains thoughtful about much of what has happened to the group.

"Success is a funny thing," he says in retrospect. "I remember the difference between the first album and the second. Our first album sold 250,000 copies in its first month and it was like we were an underground success. Then with our second album, we sold a million copies in its first month and our lives were never the



Rick Danko

same again. "Success does allow you free freedom," he continues, turning the words over quietly. "Right now, we're making some good music. But, there were six, seven years when we didn't feel like it and we were able to do our own things."

"In the end, it's important not to run it into the ground 'cause once it's a job, I can't be there. It's certainly not a big drag coming down to Florida for a few days to play and see all those people."

There are no maniacal egos at play here. In some ways, Danko seems almost surprised at how well thought of the group is. To him, all that seems to matter is having the opportunity to make music.

Simple values for men who like things simple seem to be the order of the day. If perhaps that seems to be a bit hard to swallow in these hedonistic hair mousse kind of days, consider the things that Danko has taught his own children.

"I've taught my children three things: "I've told them that now that

they're teen-agers, they shouldn't act like they're having more fun in front of me because it's taken me a long time to get here.

"I've tried to teach them the difference between telling a lie and telling the truth because you don't have to keep up with the truth only your lies."

"And that God doesn't really want to hear any complaints. It's OK if you want to pray and everything. But he certainly doesn't want to hear a bunch of whining."

It's a philosophy he certainly ascribes to. Though the group's days as a major touring entity are behind them for the moment, there is no complaining. Having a private Lear jet to get from gig-to-gig is not their first priority now.

You can almost hear the smile as Danko says, "When the soundman is doing the right thing and the lightman is doing the right thing and everything is going right, when there's absolutley no dissension, I can't tell you how good that feels."

"But when you've got a great team of people and you're well-rested, you should be able to show up and play well. It should be no big deal."

There's a momentary pause, then Danko adds, "But I do appreciate the big deal people make out of it."

**THE BAND** — One of America's classic rock bands.

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The Band will appear at Jannus Landing Saturday night. From left, Garth Hudson, Levon Helm, Jim Weider, Rick Danko and Richard Manuel.

## Almost-intact Band to return with Helm

The Band, appearing at Jannus Landing Courtyard, downtown St. Petersburg, 8 p.m. Saturday. Gates open at 7 p.m. Tickets \$14 plus service charge; general admission available through Select-a-Seat or at the gate.

By ERIC SNIDER  
 St. Petersburg Times Correspondent

"I'll be there," said Levon Helm with lighthearted enthusiasm. He was making a reference to the last time his group, The Band, performed in St. Petersburg when he failed to appear. The lead singer/drummer's unannounced no-show in Tierra Verde in May 1984 understandably ruffled the feathers of certain ticket buyers.

But Tuesday night, in a phone interview, Helm said he had every intention of being on stage with his mates to "try and do what the crowd likes, and hopefully there's a little love in there."

Seventies music will often be remembered for stilted disco, a "California sound"

that grew stale and pompous British art rock. Yet in the decade's earlier years there existed, in full flower, The Band—a group that stood out with an unpretentious, truly

American musical consciousness. Helm's whiskey voice is the focal point for most of these great tunes.

### The Band's cast of characters still is four-fifths intact.

American sound. The five some played "roots music" before there was such a term but did not align themselves with any stylistic camp.

Instead they carved out a sound so unusual—incorporating rock 'n' roll, blues, boogie, country, R&B and more—that it was envied but never effectively copied. Several of their albums are on most everyone's "classics" list: *The Band, Stage Fright* and the live *Rock of Ages* being the best. Songs like "The Night They Drove Old Dixie Down," "The Shape I'm In," "Stage Fright," "Up on Cripple Creek" and "The Weight" are indelibly etched in the

THE BAND'S biggest reputation, however, came as a live outfit and their love-hate relationship with the road. They have also been unjustly slighted by some as merely being a great backup ensemble, due mostly to their work supporting Bob Dylan. Canadians Robbie Robertson, Rick Danko, Richard Manuel and Garth Hudson along with southerner Helm had all joined Ronnie Hawkins' Hawks by 1960.

"I was just a child out of school then," Helm, 43, said in a grainy, still-heavy Arkansas drawl. "Borrowed a set of drums and jumped in the car. Slept late all the time—I liked that part of the bargain the best."

From that point on it became a night-for-night, year-for-year string of one-nighters, motel rooms and endless miles of

Please see BAND, 8-D

Saturday, March 1, 1986 • The Miami News

# The Band are reunited and having fun

HOLLY GLEASON  
 Cox News Service

It's hard to believe that The Band played their farewell concert in 1976 at San Francisco's Winterland Auditorium, billed as "The Last Waltz" and filmed by Martin Scorsese, then broke up.

To most of the fans who had followed the group's eight-year odyssey as an act to be reckoned with, it was an almost implausible event because no one embodied that unity of American musical elements quite the same.

"First of all, it was Robbie [Robertson] who said he didn't want to play anymore," explains Rick Danko on the phone from his mountain home in upstate New York. "Then Levon [Helm] started doing more acting..."

"It's like eating with your parents after 20 years. You just don't feel right eating with them every night. But me, I never stopped playing."

"And there were times when I felt like I was being forced into 10-month sabbaticals, which didn't feel quite right to me. We'd get together, make a bunch of money and then not talk to each other for 10 months. It was like being a bunch of outlaws."

That was until three years ago, when four of the original five members reunited to tour Canada and Japan and ended up continuing to play across America. Danko, who had been playing acoustically with Helm, also was sitting in with Garth Hudson and Richard Manuel when they realized they were meant to make music together.

"I think we all just realized how much fun we have playing together," Danko reasons with a laugh. "I really enjoy playing with Paul Butterfield and all the other people that I play with. But there's nothing like playing with The Band when everything's happening right."

Indeed, the group was one of America's best-loved bands from the time they released their "Music from Big Pink" LP, and it's a love that has lasted over the years. Songs like "The Weight," "Cripple Creek" and "The Night They Drove Old Dixie Down" have remained with several generations of young people—a fact that pleases the 40ish musician immensely.

"It really blows my mind that the older people have passed the music on. Suddenly, this silly resurgence people have been telling me about for five years is something I can see. On some nights, I'd say 80 percent of the people who come to our shows are under 21. I guess they're everybody's brothers and sisters and cousins and stuff..."

"I think a lot of kids are being turned onto early '60s music, and probably they know the difference between Sam Cooke and Rod Stewart, like they realize that Sam Cooke influenced Stewart..."



The Band, from left: Levon Helm, Rick Danko, Richard Manuel and Garth Hudson

Children are going to first-generation musical roots. The children of the '60s are researching it, and they're better informed.

"Why? I don't really have the answers. I'm just thankful that they're into what we're doing. I put as much as I can into it when I play. I'm not faking it, but then neither are the children. They're really having a good time, and that's what makes this work."

The group's tours—they'll perform tomorrow at Hialeah Race Track—always do well. The group recently played two sold-out shows in Philadelphia to more than 5,000 people, a fact that almost amazes the mandolin- and guitar-wielding bass player.

"I'm always flattered that people feel all these emotions about The Band. Some of the shows lately have been so amazing, like Philadelphia, where we played a 2,500-seat hall. I'd hoped we'd sell out one show, and we ended up playing two shows to full houses. I can't tell you what that means to me."

"Consistency. I'm more into being part of consistency—whether it's playing music or raising my kids. If you're locked into what you're doing... When I was making this movie before Christmas ["Solitary Man" with Robert Logan, Kathleen Quinlan and fellow Band-mate Levon Helm], all I had to do was be well rested and listen to the director. To me, good acting is following directions."

"With music, it's more doing

what you feel. There's more of a connection, dealing with people. But when you're doing what you're doing and you love it, people can tell. It's just like if you're writing, they can read between the lines and know if it's a job or if you mean it.

"I think it's a lot easier to mean what you're doing."

Because The Band means it, they're continuing to evolve musically. Rather than just churning out the songs America knows and loves, they're in the midst of a new album, one they're recording "at our own pace." Still, this desire to remain vital and to keep going elevates them from the ranks of just another oldies group milking their past for all that it's worth.

Though there's no release date, Danko is encouraged by what has been done. As he says, "It'll be another album by The Band. We're taking our time with it, but it'll be the best thing we've ever recorded when it's done."

"We've done some studio work, but I'm thinking about doing it live. We've written some new material and we've had some great writers submit material to us..."

"We record every night that we play," he continues, outlining the various possibilities. "Not that it's 24 tracks or anything. But, I just like the way it feels when we're playing live... I can't speak for the rest of the guys, but that's just how I feel."

After nearly two decades since

the Canada-based group began as the rockabilly backup band The Hawks (supporting Ronnie Hawkins), then following their stint playing behind Bob Dylan on his "Basement Tapes" and "Planet Waves" albums, Danko certainly has had a chance to weigh his feelings. Dismissing much of his philosophical mood on the fact that "it's a gray day here, we're melting," Danko remains thoughtful about much of what has happened to the group.

"Success is a funny thing," he says in retrospect. "I remember the difference between the first album and the second. Our first album sold 250,000 copies in its first month, and it was like we were an underground success. Then with our second album, we sold a million copies in its first month and our lives were never the same again."

"Success does allow you your freedom," he continues, turning the words over quietly. "Right now, we're making some good music. But there were six, seven years when we didn't feel like it and we were able to do our own things."

"In the end, it's important not to run it into the ground 'cause once it's a job, I can't be there. It's certainly not a big drag coming down to Florida for a few days to play and see all those people."

There are no maniacal egos at play here. In some ways, Danko seems almost surprised at how well-thought-of the group is. To him, all that seems to matter is

THE BAND performs with ROGER MCGUNN as part of Spring Fest '86, noon tomorrow, Hialeah Race Track on 79th Street in Hialeah, \$2-\$3.50; at BASS outlets

having the opportunity to make music.

Simple values for men who like things simple seem to be the order of the day. If perhaps that seems to be a bit hard to swallow in these hedonistic, hair-mousse kind of days, consider the things that Danko has taught his own children.

"I've taught my children three things:

"I've told them that now that they're teen-agers, they shouldn't act like they're having more fun in front of me because it's taken me a long time to get here."

"I've tried to teach them the difference between telling a lie and telling the truth because you don't have to keep up with the truth, only your lies."

"And that God doesn't really want to hear any complaints. It's OK if you want to pray and everything. But he certainly doesn't want to hear a bunch of whining."

It's a philosophy he certainly ascribes to. Though the group's days as a major touring entity are behind them for the moment, there's no complaining. Having a private Lear jet to get from gig to gig is not their first priority now.

You can almost hear the smile as Danko says, "When the sound man is doing the right thing and the light man is doing the right thing and everything is going right, when there's absolutely no discussion, I can't tell you how good that feels."

"But when you've got a great team of people and you're well rested, you should be able to show up and play well. It should be no big deal."

There's a momentary pause, then Danko adds, "But I do appreciate the big deal people make out of it."

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## Band from 1-D

pavement. Helm commented, "I have never advocated being on the road all the time, and I've never thought that (we) shouldn't go on the road. If the people want to hear ya, you should go and play for 'em. But you can overdo it."

In the mid '70s The Band's creativity had reached a low ebb. Helm acknowledges this and offered a characteristically plaintive explanation: "I think after awhile The Band, collectively—well, it got too much like a job."

But there would be no quiet parting of the ways for these fellas, no sir. On Thanksgiving Day 1976, they played a farewell concert in San Francisco's Winterland, the site of their first concert as the Band in 1969. The historic show—which featured guests Dylan, Van Morrison, Joni Mitchell, Muddy Waters, Neil Young, Dr. John and others—was tagged *The Last Waltz*, filmed by Martin Scorsese and subsequently lauded as perhaps the best concert film ever made.

Helm is not quite so impressed. "The Last Waltz was basically a good rock 'n' roll show," he declared, "and they sort of spattered it up with a few interviews from here and there. So that didn't take a lot of time; there wasn't a whole lot of directing to do there, I guess."

About the film's behind-the-scenes interview segments, which so effectively captured Robertson's cool charisma that it opened doors for his screen career, Helm added with a laugh, "I just kind of dissociated myself from a lot of that stuff. It wasn't my idea. I didn't go along with a whole lot—I was trying to get 'em to leave me alone."

HELM STARTED a film career of his own in 1980 when he played Loretta Lynn's father opposite Sissy Spacek and Tommy Lee Jones. Although he intimates that there may be more movie projects in the offing, for now it is back to business with The Band, doing fewer dates and shorter tours. "After *The Last Waltz*—most of us kept after something," he said. "We kept playin' music or kept 'doin' what we were doin'." I traveled a lot and played with some bands. And "I think after a little bit of time went by it seemed a lot easier for us to play together again."

The Band's cast of characters is four-fifths intact. There is stoic Garth Hudson, face shrouded by a massive graying beard and body enveloped in a mountain of keyboards; the spaced-out, jittery persona of bassist/vocalist Rick Danko; the self-effacing keyboardist Richard Manuel, singlemindedly absorbed in the music; and the down-home steadiness of Helm, who sings and keeps the beat. Only Robertson has stayed away, with fresh-faced guitarist Jimmy Weider taking his place.

Robertson's musical and even acting output (*Caryn*) has been disappointingly sparse. As The Band's main songwriter, producer and principal personality he is missed, but he is perhaps the most easily replaced component of their live sound. Nonetheless, Robertson has left a rich legacy with which the remaining members carry on wonderfully.

The Atlanta Constitution  
 February 22, 1986

**THE BAND.** Robbie Robertson is missing, but the other original members of The Band—Levon Helm, Richard Manuel, Garth Hudson and Rick Danko—will be at the Center Stage Theatre, 1374 W. Peachtree St., at 8 p.m. Wednesday, Feb. 26. The Band may be short of current hits, but during its last visit here the group ran through plenty of old ones and proved it's just as tight as in the days when it backed Bob Dylan. \$14.50. Tickets available at all SEATs outlets and the Center Stage box office. 873-2500 to charge by phone.

ST. PETERSBURG TIMES  
 FRIDAY, FEBRUARY 28, 1986

■ Saturday, the Band: Last year, Levon Helm was ill for the Band's appearance at Le Club but the group still sounded pretty good. This time the multi-talented Helm will be on hand in the courtyard of Jannus Landing in downtown St. Petersburg. On hand will be all the other Band originals—Rick Danko, Garth Hudson and Richard Manuel—except, of course, Robbie Robertson.

# The Band — Rockin' And Rollin' On The Road Again

By **TONY KISS**  
Staff Writer

Ask most rock fans, and you get the same answer.

The Band, one of the most influential rock groups of the 1960s and '70s, broke up after the famous "Last Waltz" concert on Thanksgiving Day 1976.

Or did they?  
Richard Manuel, a Band member since the beginning, claims the group never officially broke up. It just took a little break, he said in a telephone interview this week.

"Robbie (Robertson, the Band's guitarist) said he was done with the

road and he made that apparent," Manuel said. "But he was the only one who made that apparent. The Band is back, and we're here to stay."

The group is on a national tour that includes a Saturday night concert at the Asheville Music Hall on Wall Street. Tickets are \$25, making it the most-expensive and the biggest show staged at the Music Hall.

Four of the five members are back — drummer Levon Helm, bassist Rick Danko, pianist Manuel and keyboard whiz Garth Hudson. Only Robertson is missing in action.

Manuel said he never doubted The Band would return to the music

scene. "We're like brothers," he said. "We've been together so long, we're almost closer than blood relatives."

"What else was there to do?"

After The Band's triumphant "Last Waltz" show, the members continued to work together on different projects, Manuel said.

"Rick and I did a duet, and Garth and Rick and I went out," he said. "We did just about every combination possible, so it came back to The Band."

"The idea of a reunion never left my mind. I knew it would happen and I love it. It's just natural. Wait 'till you see it."

The Band was born almost a quarter-century ago in Canada as The Hawks, a back-up group for singer Ronnie Hawkins. Eventually, they started working with other artists and became known as The Band.

In 1965, they started a long association with Bob Dylan, and in '67, recorded the now-famous "basement tapes," which have since been released as an album.

Two years later, The Band recorded its first album, "Music From The Big Pink," which firmly established the group as a potent musical force. They followed up with

See **THE BAND**, Page 7L.



## The Band

♦ From Page 1L  
"The Band," which became an instant classic.

The Band released 13 albums before playing its "farewell" concert at San Francisco's Winterland rock palace. The show, filmed by Martin Scorsese, featured a host of rock legends, including Dylan, Hawkins, Neil Young, Eric Clapton and the late Muddy Waters.

Last year, after playing a benefit at a club in Woodstock, N.Y., The Band decided it was time to hit the road again. "The road needs us, apparently," Manuel laughed.

The group is drawing "a really

### The Band

The Band, one of the most important rock groups of the 1960s and '70s, makes a concert stop in Asheville Saturday night at the Music Hall. "We've been together so long, we're almost closer than blood relatives," said pianist Richard Manuel.

young audience," he said. "Our hardcore fans are bringing their kids with them to the shows. We were really surprised that the kids are coming."

The current tour is taking the group to clubs and small auditori-

ums, he said. "We're really packing them in," he said. "We're just getting rolling, but it's a perfect record, so far."

Anyone thinking about taping the Asheville concert should recon-

sider, Manuel said. "If we see any tape recorders, they'll be confiscated," he said. "We will be doing some new stuff, and we'll have a new album out when we can get it out."

"And it will be hot."

**The Band: 8 and 10:30 p.m. Monday; Cheek to Cheek, Villa Nova, 839 N. Orlando Ave., Winter Park; \$18. Details: (305) 644-2060.**

## MONDAY

# 3

**The Band:** The stars of *The Last Waltz* have regrouped. As this rock institution approaches its 25th anniversary, the members have begun touring after a nine-year hiatus and will play two shows at Winter Park's Cheek to Cheek. Details, page 8.

Calendar March 2-8, 1986

## IN CONCERT



**THE BAND PLAYS ON:** Hudson (from left), Helm, Wieder, Danko and Manuel.

## A new Band brings back classic rock

**L**evon Helm, Rick Danko, Richard Manuel and Garth Hudson welcomed newcomer Jimmy Wieder last summer in re-creating the Band, one of rock's institutions. "We've changed a bit," Danko said. "Everyone changes some. But we're the Band... always will be." The Band, approaching its 25th anniversary, is touring after a nine-year hiatus and will play at 8 and 10:30 p.m. Monday at Cheek to Cheek, in the Villa Nova, 839 N. Orlando

Ave., Winter Park. Tickets are \$18.

**Long apprenticeship:** In the early '60s, the Band, then called the Hawks, played backup to Ronnie Hawkins, self-proclaimed "king of rockabilly." The group, then led by guitarist Robbie Robertson, reached its fruition after backing Bob Dylan in the mid-'60s.

**Big Pink:** In 1966, the group recorded its own album, *Music from Big Pink*, in a Woodstock, N.Y., studio. The two-keyboard approach and unique vocal arrangements provided a landmark in rock 'n' roll and established the Band as a rock force. One of the Band's most memorable performances came on Thanksgiving Day 1976: Martin

Scorsese directed a film of the performance that became the rockumentary, *The Last Waltz* — mixing interviews and clips from the Band's performance with guests like Hawkins, Dylan, Joni Mitchell, Neil Young and Van Morrison.

**A New Era:** Since 1976, Robertson and Helm have acted in movies — Robertson in *Carny*, Helm in *Coal Miner's Daughter*, *The Right Stuff* and *The Dollmaker*. No one is certain how far the Band is going to take this resurrection. "This time around, the pressure of the mid-'70s is gone," Helm said. "We're still doing a lot of the old songs. People kind of expect them, and I'm thankful they do." □

## OBITUARY

# RICHARD MANUEL: 1943-1986

## Keyboardist for the Band commits suicide

*I see my light come shining  
From the west unto the east.  
Any day now, any day now,  
I shall be released.*

— BOB DYLAN, "I Shall Be Released"

RICHARD MANUEL, PIANIST FOR THE BAND, DIED IN the early morning hours of March 4th. Using his black belt as a noose, Manuel hanged himself from a shower-curtain rod in the motel room he was sharing with his wife, Arlie. He was forty-two years old and had two children, Paula and Josh, from an earlier marriage.

Manuel was on tour with the reunited Band, in which guitarist Jim Wieder had taken the place of the group's original guitarist and primary songwriter, Robbie Robertson. The group had played two sets the previous night at the Cheek to Cheek Lounge in Winter Park, Florida. After the second set, Manuel reportedly visited drummer Levon Helm's room at the Quality Inn, where the Band was staying next door to the lounge, and then went back to his and Arlie's room. His wife told police she woke alone in bed late in the morning, went out for food and found Manuel in the bathroom when she returned to the room five or ten minutes later. Paramedics were called, but Manuel showed no vital signs and could not be revived.

Manuel left no note, and friends and members of the family, while acknowledging the drug and alcohol problems that plagued the keyboardist through most of the Seventies, seemed unable to explain why he would want to take his life. According to the medical examiner's findings, Manuel's blood alcohol level at the time of death was 0.15 percent, a measure slightly above the legal limit for intoxication, and he had used cocaine at some time within the previous twenty-four hours.

A native of Stratford, Ontario, Manuel was with the Band from its earliest days. As teenagers, Manuel, Robertson, Helm, organist Garth Hudson and bassist Rick Danko backed rockabilly singer Ronnie Hawkins. The group hooked up with Bob Dylan in 1965 as he was making his move to electric instrumentation and settled near his home in Woodstock, New York, after his near-fatal motorcycle accident in 1966. The songwriting and playing the Band did with Dylan at that point, much of which was eventually released as *The Basement Tapes*, led to the group's remarkable 1968 debut album, *Music from Big Pink*.

On that LP and in the Band's best work thereafter,

Manuel's easy, rhythmic piano playing, coupled with the stately force of Garth Hudson's organ, proved essential to the group's distinctive ability to add a mythological dimension to the rootsy cadences of R&B, country and folk music. Manuel also shared in the group's songwriting.

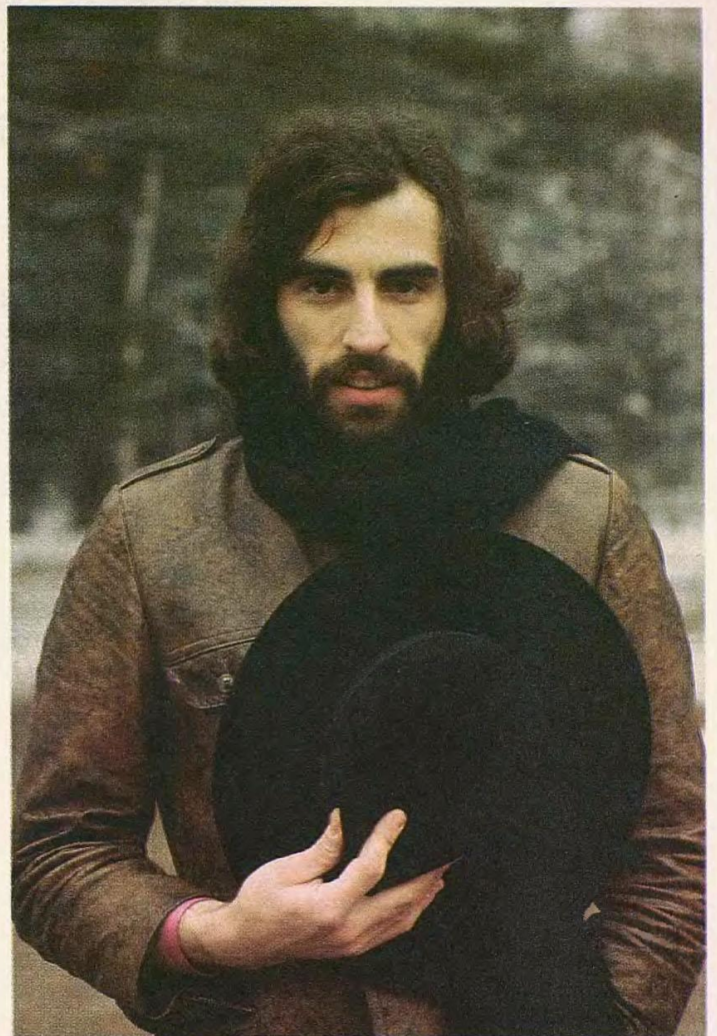
One of the Band's lead vocalists, Manuel possessed a forlorn falsetto that was at once sweet and almost frighteningly raw. It was most eloquently evident in his rendering of Dylan's "I Shall Be Released," a tune he sang recently at a memorial service in Woodstock for the Band's former manager, Albert Grossman. Rick Danko sang the song at a similar service for Manuel only a few weeks later, with Garth Hudson accompanying on church organ.

In speaking of him, Manuel's friends refer to his ready sense of humor, his concern for those around him, his modesty and sensitivity and his abiding commitment to his music. But in a remembrance delivered at the service in Woodstock, folk singer Happy Traum spoke of Manuel's being "pursued by demons that we only guess at."

"He was an extremely creative person and was almost a victim of his creative ability," said Robbie Robertson. "It controlled him somehow, which made him real good at what he did, but sometimes you didn't know if the horse was pulling the cart, or how it was really working."

Robertson added that Manuel "used to be a very heavy drinker, and he stopped drinking years ago, for years and years. . . . But the indication that I've got was that he started to drink again. . . . If so, it probably just fogged up his mind and made him really just very unhappy with himself, really disappointed in himself."

Producer John Simon, who engineered *The Band*, their widely praised second album, said, "There was a lot of pain in his personal life, too. I've seen him so messed



up sometimes, he'd be so shaken, that I couldn't imagine he could muster any strength to perform."

After the Band broke up in 1976 and documented their elaborate Thanksgiving farewell concert in the movie *The Last Waltz*, Manuel had a hard time finding direction. "He often said he was so sure the Band would get back together that he sat around six or eight years and waited for it to happen," said Joe Forno Jr., a close friend of Manuel's who was serving as his personal manager.

By all accounts the Band, which reunited in 1984, was playing well, though the absence of Robertson and the failure to develop a songwriter within their ranks equal to him lent the reunion the rather depressing air of an attempt to recapture a historical moment that simply would never return.

The Band never made any secret of the excesses to which the rock & roll life led them, and near the end of *The Last Waltz*, Robertson states, "The road has taken a lot of the great ones. . . . It's a goddamn impossible way of life." But perhaps the last word should go to Levon Helm, who simply told Joe Forno, "God's thrown Richard back to us a lot of times. But this time he didn't."

— Anthony DeCurtis

# Keyboardist for The Band hangs himself after show

By Prakash Gandhi and Richard Defendorf

OF THE SENTINEL STAFF

A founding member of the legendary rock group The Band hanged himself in a Winter Park motel Tuesday, hours after performing with the group at the Cheek to Cheek lounge, police said.

Keyboardist Richard Manuel, 42, was found by his wife, Arlie, in a bathroom at the Quality Inn Motel, 901 N. Orlando Ave., around noon, Winter Park police spokesman Rick Nuss said.

Police are treating Manuel's death as a suicide, Nuss said.

Nuss said there was nothing in the police report to indicate that Manuel left a note. Police had no information about why Manuel might have committed suicide, he said.

Manuel's wife left the motel to get some food and found her husband's body when she returned about five or 10 minutes later, Nuss said.

She called paramedics, but Manuel was dead at the scene, Nuss said. Manuel's body was taken to the medical examiner's office.

Manuel, a native of Stratford, Ontario, performed with the five-piece rock group Monday night at Cheek to Cheek, a lounge at the Villa Nova restaurant in Winter Park.

"It was a great show," said one concertgoer, who asked not to be named. "They played a faultless set. They really looked like they were having a good time. It was nice that these guys were back out on the road. It was nice to see."

He said the group played about

90 minutes, including three encores.

Mary Ann D'Arpino, entertainment coordinator for the lounge, said the group gave two sold-out performances Monday night.

Fantasma Productions Inc., based in West Palm Beach, promoted the shows. Manuel's death "comes as a great sorrow to everybody here," said John Valentino, Fantasma vice president.

Manuel was among the group's five original members, along with drummer Levon Helm, keyboardist Garth Hudson, bassist Rick Danko and guitarist Robbie Robertson. Manuel played keyboard instruments, drums and sang backup vocals.

Throughout the late 1950s and the early '60s, the five musicians performed with rockabilly singer Ronnie Hawkins and with Bob Dylan before recording their own album, *Music from Big Pink*, in 1968.

*Big Pink* and the 1969 album *The Band* brought the quintet widespread critical acclaim for songs about rural and rustic life, such as "Across the Great Divide," "The Weight," "The Night They Drove Old Dixie Down" and "Rag Mama Rag."

The group toured with Dylan in 1974, releasing the album *Before the Flood*, and performed a farewell concert in 1976 that was documented by movie director Martin Scorsese in *The Last Waltz*.

The album accompanying the release of *The Last Waltz* was the last for the group, although four of the original Band members reunited for a club tour in August and were putting material together for a new album. Guitarist Jimmy Wieder, who took Robertson's place, was introduced as the new member of the group.

# Suicide was about an hour after concert, autopsy finds

By Bob Levenson and Prakash Gandhi

OF THE SENTINEL STAFF

Richard Manuel, the keyboardist for the rock group The Band, hanged himself in a motel room a little more than an hour after the group performed at a Winter Park nightclub, the Orange County medical examiner's office said Wednesday.

An autopsy placed the time of death at between 2:30 a.m. and 3:30 a.m. Tuesday.

Manuel, 42, was found shortly after noon Tuesday by his wife Arlie, according to Winter Park police. Police spokesman Rick Nuss said Manuel hanged himself by his belt from a shower curtain rod in a bathroom of the Quality Inn, 901 N. Orlando Ave.

The medical examiner's office has ruled Manuel's death a suicide. Nuss said police have no idea why he killed himself.

The medical examiner's office is having tests done on Manuel's blood to determine if alcohol or drugs were present when he died but don't expect the results for several days.

Members of the five-piece group, best known for touring with Bob Dylan in the early 1960s and their rock movie *The Last Waltz* in 1976, left Orlando Wednesday and could not be reached for comment.

A statement issued by their manager, Bob Iljies, said band members would not comment.

"At the request of his family, the privacy that Richard practiced in his personal life will be maintained," the statement read. "We all deeply miss our friend, fellow entertainer and brother."

Manuel was a native of Stratford, Ontario, who lived in Woodstock, N.Y. His body has been returned to Woodstock for burial, according to the medical exam-

er's office.

The Band performed two sold-out shows at the Cheek to Cheek Monday night as part of a revival tour. Mary Ann D'Arpino, entertainment coordinator for the nightclub, said the group finished the second show between 12:30 a.m. and 1 a.m. Tuesday.

Joe McGauley and James Darfus, University of Central Florida students who attended both shows, said Manuel and other members of the group appeared "comfortable" on stage and excited by the audience's enthusiastic reception.

McGauley, 29, a journalism student, said he and Darfus saw Manuel walking out the back door of the lounge about 1:20 a.m.

"He looked really tired, and his voice was strained," McGauley said. "But that was more stress from singing two shows, I think. I asked him if we could expect an album from them, and he said, 'Yeah, but it's gonna be a long time.'"

Nuss said that as far as police can tell, Manuel went directly back to the first-floor hotel room he shared with his wife. The two had no visitors that police know of, he said.

Mrs. Manuel told police she was asleep when her husband apparently hanged himself.

Nuss said Manuel's wife awoke about noon, went to a restaurant next door to get food, then went back to the hotel room and into the bathroom, where she found her husband.

The Band's assistant manager, Lillie Rothe, said the group had planned to play in North Carolina, Tennessee and Arkansas after leaving Florida. But those dates have been cancelled, she said.

Rothe could not say if the group would continue performing.

"At this point, it is too soon to make any kind of decision," she said. "All of them are in shock."

# Member of The Band found dead

Tribune Staff and Wires

WINTER PARK — Richard Manuel, keyboard player for the rock group The Band, was found dead in the bathroom of his motel room Tuesday, and police in this Orlando suburb said they were treating it as a suicide.

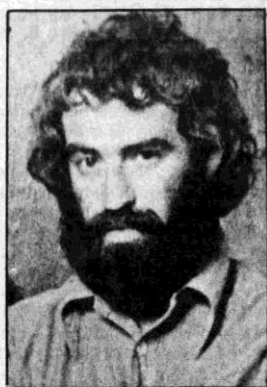
"He was found hanging in the bathroom by his wife, Arlie," said spokesman Rick Nuss of the Winter Park Police Department.

Manuel, 42, of Woodstock, N.Y., had performed with other members of The Band at the Villa Nova Restaurant's Cheek-to-Cheek Lounge on Monday night.

The body was found shortly after noon at the Quality Inn, next door to the Villa Nova.

Nuss said police were waiting for an autopsy report from the Orange County Medical Examiner's Office today, "but at this point, it appears to be a suicide."

A spokesman for the office



Richard Manuel

said an autopsy was scheduled for today.

The Band was best known for such hits as "The Night They Drove Old Dixie Down" and "The Weight" and its work with Bob Dylan.

The group, which broke up in 1976 after a gala concert called "The Last Waltz," recently reformed and began touring without leader Robbie Robertson.

The Band performed Saturday at Jannus Landing in St. Petersburg and Sunday in Miami.

# Autopsy turns up drugs, alcohol

Report says member of The Band was drunk, using cocaine

By Bob Levenson

OF THE SENTINEL STAFF

Richard Manuel, keyboardist for the rock group The Band, was drunk and had taken cocaine less than 24 hours before he hanged himself at a Winter Park motel last week, according to reports released Monday by the Orange County medical examiner's office.

Quantities of an opiate and a drug commonly found in over-the-counter cold remedies also were found in Manuel's body, said Deputy Medical Examiner Shashi Gore.

The toxicology testing done by Smith-Kline Laboratories of Tampa did not show the quantity of each drug, Gore said.

Manuel, 42, was found dead by his wife, Arlie, in a bathroom at the Quality Inn, 901 N. Orlando Ave., about noon March 4.

An autopsy performed last week showed that Manuel died from hanging himself between 2:30 a.m. and 3:30 a.m. that day — a little more than an hour after the group finished performing at the Cheek to Cheek lounge. Winter Park police called Manuel's death a suicide.

Gore said there is no way to tell if any of the drugs found in Manuel's body had any effect on his state of mind before his death.

"I want to make it clear that this has nothing to do with the cause of death," Gore said. "He died plain and simple from hanging."

Lillie Roth, assistant manager of The Band, said no one associated with the group would comment. "This is all new," she said.



Manuel

"There is nothing to say."

Gore said the medical examiner's office has drug screening done on all victims of unnatural deaths.

Tests showed that Manuel's blood-alcohol level when he died was 0.15 of a percent. Under Florida law, people with levels of 0.10 of a percent or higher are considered legally drunk.

To reach that level, the 5-foot-10, 144-pound Manuel would have had to drink the equivalent of a six-pack of beer or about 6 ounces of liquor, Gore said. But he said there is no way to tell what Manuel drank.

Tests showed both cocaine and the metabolic breakdown of the drug in Manuel's system, Gore said. He could not say how much was there or how it was taken. Gore said the drug had to be taken within 24 hours of Manuel's death, but said he could not be more specific.

Along with the opiate, tests found the presence of sympathomimetic amine, a drug found in cold and sinus medicines, Gore said. The opiate could have come from several illegal drugs or legal medicines, he said.

The autopsy also revealed no clues as to how the drugs were taken, Gore said.

The medical examiner's office has no plans to do more thorough testing to determine the amounts of each drug present.

Such tests can take up to eight weeks and are "very expensive," he said.

"We would only do it if there was some question about the cause of death," he said. "It is not warranted."

Manuel and three of The Band's four founding members recently got back together for a club tour after not performing together for almost a decade. The group achieved fame in the 1960s and 1970s for songs about rural and rustic life.

# Richard Manuel mourned

STRATFORD, Ont. (CP) — A childhood friend of Richard Manuel recalled Sunday that even when the two were barely in their teens, it was obvious Manuel had the musical talent that led to fame and fortune as a keyboardist with The Band.

"You could feel even back then that he was cut from a special mold." John Till told about 200 people at the funeral service for Manuel, a Stratford native who committed suicide last week in Florida.

"There's something impermanent about life, something permanent about music. That man could make music.

"I can still recall the rehearsals in the Manuel living room." Till said of his longtime friend, with whom he played in a Stratford band called The Revols.

"When he joined The Hawks (backup band for Rompin' Ronnie Hawkins), they were the standard that all other rock bands in Ontario were measured by, and he was only 18."

Till said Manuel "could always see the bright side of things and he never lost that incredible smile, he knew how to smile."

He recalled a performance at the Stratford Festival Theatre last November in which he and Manuel played together for the first time since Manuel left the Revols.

"That concert at the festival was real magic. It was a big moment for me and I know it was for Richard, too."

Manuel, 42, was found hanged in the shower stall of his motel room in Winter Park, Fla., where he and some other members of The Band had been performing. Police say the death is considered a suicide.

The Hawks played with Hawkins in the early 1960s. The Band — with Manuel, keyboardist Garth Hudson, bassist Rick Danko, guitarist Robbie Robertson and drummer Levon Helm — was formed in 1966 and worked for two years with folk-rock superstar Bob Dylan.

In 1968, The Band produced their first album. The group disbanded in 1976 after a farewell concert in San Francisco that was filmed by Martin Scorsese and released as *The Last Waltz*.

Members of the group other than Robertson began performing together again two years later and had toured sporadically since then.

Manuel, who left Stratford in 1961, is survived by his wife Arlie and two children from an earlier marriage.

# A Life and a Death in The Band

By DAVID HINCKLEY

Daily News Staff Writer

**G**REIL MARCUS called him "The Band's great sentimental, devastated and bursting with joy by turns." In "The Last Waltz," he was a frightening figure, wearing the look of a man who doesn't remember why he's here. And now he isn't. On Tuesday morning at a motel in Winter Park, Fla., just another whistle stop on the latest Band tour, keyboard player Richard Manuel hanged himself.

Born in Ontario on April 3, 1944, Manuel hooked up with Robbie Robertson, Rick Danko, Garth Hudson and Levon Helm in his mid-teens. They toured the low end of the rock world—bars, lounges—until one day in 1965 when they were playing Atlantic City and Bob Dylan called to ask if they'd come play with him.

The Band was Dylan's first rock group. They were also his collaborators, notably on the Basement Tapes and a magnificent 1974 tour. Manuel and Dylan together wrote the stunning "Tears of Rage": "And now the heart is filled with gold / As if it was a purse / But oh, what kind of love is this / That goes from bad to worse?"

On its own, The Band was one of the finest groups ever, and Manuel wrote some of the



Richard Manuel

songs that brought that stature: "When You Awake," "Whispering Pines." Just as important, he provided a perfect voice for Band music: less technically perfect than powerfully expressive. He could fill Southern bar ragtime with dark undercurrents ("We Can Talk About It Now") or squeeze out a falsetto where every note sounded like a man climbing a mountain ("I Shall Be Released").

Nor were his songs the only thing on the edge. By the early '70s drug and alcohol problems were reported, and in the

movie of The Band's 1976 farewell, "The Last Waltz," the others treat him like a beloved fragile child. When he finishes a sentence, with some effort, the others beam. Robertson pats him on the shoulder.

Though Manuel had by then stopped writing songs, he never lost his stage power. In fact, when all Band members except Robertson started reuniting in the early '80s, there was talk this was the best therapy Manuel could find, and he responded both in performance and appearance.

No note was found with the body Tuesday, and the easy conclusion would be that Richard Manuel was a victim of rock 'n' roll: A kid with little education who knew no other life than the road and thus couldn't get off even when it was destroying him.

But that misses the point. We only need listen to Manuel's "The Great Pretender" or "Share Your Love" to understand that whatever his troubled soul might have been searching for, he was not likely to come any closer than he did with music. And playing back what he created with The Band, the rest of us are also a little closer to whatever we search for. There are worse things to say about a life.

# The Band's sound dies with singer Manuel

by Mike Rudin

*I'll be down to get you in a taxi honey  
Better be ready by half past eight  
Now, honey don't be late  
I want to be there*

When **THE BAND** starts playing...  
—1917 lyrics by Shelton Brooks from The Band's first album — **THE BAND**

"All I ever wanted to do was break even."

—Richard Manuel after the Last Waltz concert

Robbie Robertson, leader of *The Band*, once commented that "the road's taken a lot of the great ones...it's an impossible way of life." It is and it has. Richard Manuel has passed away. On Wednesday, March 5, between 2:30 and 3:30 a.m., he hanged himself in the bathroom of his hotel room after a concert in Winter Park, Florida.

Manuel's death marks the end of the sound of *The Band*. The group's three vocalists — Rick Danko, Levon Helm, and Richard Manuel — formed a harmony unparalleled by any other. To the harmony of Helm and Danko, Manuel provided a high tone that was all his own. It rounded out *The Band's* distinct country-rock sound. The sound is no longer alive. Although it is possible to replace a pianist, it is im-

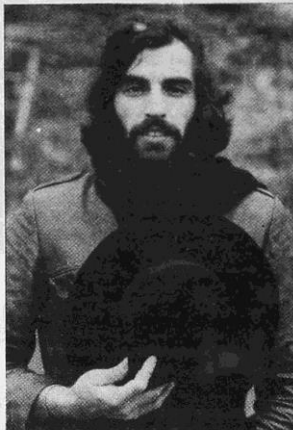


photo by David Gahr

Richard Manuel, pianist and vocalist of **The Band**, committed suicide on March 4th in Winter Park, Florida. Funeral services for Manuel were held March 9th in his hometown of Stratford, Ontario, Canada.

possible to replace the voice of Richard Manuel.

The group may continue with only two vocalists, which may be fine for those who have never heard the true, complete sound. To *The Band's* followers, though, something will be missing — the high voice that inflated the group's lyrics from two to three dimensions. Listening to "I Shall Be Released" or, especially, Manuel's rendition of "Georgia On My Mind" undoubtedly makes this point clear.

During a show last spring at Club Saba in Washington, D.C., Rick Danko introduced Manuel and announced that he would perform a solo. The lights dimmed. The other players left the stage as a spotlight illuminated Manuel hunched over his piano. He looked up from the keys, head tilted downward, smiled, returned his attention to his instrument, and struck the first chords.

Rick Danko was sitting beside me. As Manuel sang, eyes closed, fingers floating over the keys, neck extended over the piano to the microphone, Danko was radiant. He nudged me with his elbow and said, "Listen to him. Listen to him sing. Beautiful."

It was. Manuel's mellifluous voice carried an old country rock ballad back to the bar, around the hall, up to the ceiling.

When, at Philadelphia's Tower theater on February 14, members of

The Band began "The Weight," everyone rose to their feet. Levon Helm, Rick Danko, and Richard Manuel, trading off verses and harmonizing during the chorus, emphasized the sound of *The Band*. These three players comprised an entity that will probably never again be reproduced by any other vocalists.

"As Manuel sang, eyes closed, fingers floating over the keys, neck extended over the piano to the microphone, Danko was radiant."

The three remaining members, Levon Helm, Rick Danko, and Garth Hudson continue to tour in tribute to their friend. They will perform their songs with the same instruments, the same style, and the same energy. They may or may not employ a substitute pianist. It doesn't matter; the loss of Richard Manuel is the loss of an original, distinct voice essential to the sound of *The Band*.

# We Still Have His Music; Nothing Can Take That Away



Tony Kiss

□ **Last Respects Department** — Less than two weeks ago, Richard Manuel sounded like a man on top of the world.

He had reason to be.

Manuel, 42, was pianist and a founding member of *The Band*, one of the biggest rock groups of the 1960s and '70s.

After a nine-year break, the legendary group was back on the road, with four of the five original members. They were playing one sold-out house after another. The tour was to include a March 8 stop in Asheville.

During a phone interview from Columbus, Ohio, Manuel's voice bubbled with enthusiasm, as he

cracked jokes and talked about *The Band's* future.

"The road needs us, apparently," he said. "The idea of a reunion never left my mind. I used to dream about it. I love it. The Band is back, and we're here to stay."

The Band played two more sold-out gigs last Monday in Winter Park, Fla. The next day, Manuel was found hanged in his motel room. They're calling it an apparent suicide.

I was stunned by the news. You don't learn a lot about a person during a short telephone interview. A long-distance chat is no way to discover what makes someone tick.

But Manuel seemed to love his work — playing

music — and was working with people he loved. Band members Rick Danko, Levon Helm and Garth Hudson. "We've been together so long, we're almost like closer than blood relatives," he had said.

Manuel didn't leave a suicide note. He apparently didn't give any clue of his plans. We may never learn what demons haunted this fine musician, and finally pushed him to taking his own life.

Maybe it's no one's business. Speculation might make for good gossip, but it won't bring Manuel back.

Asheville wasn't lucky enough to see Manuel in action. But we still have his music, and nothing can take that away.

## ENTERTAINMENT

MONTREAL, THURSDAY, MARCH 6, 1986

## Remembering Manuel

Pianist  
gave Band  
its soulBy PETER GODDARD  
Toronto Star

**T**ORONTO — We were well into our annual Christmas Eve party years ago when Richard Manuel phoned.

Actually, it was "the valet" for The Band's piano player, who hanged himself in a Florida motel room Tuesday, who called first. The group may have broken up but Manuel maintained some of the prestige it had brought them.

Then Manuel himself came on the line. "What kind of party is it?" his voice rasped. "Is it a good party?"

It was around midnight but his voice sounded much later — a voice that sounded like the dark before the dawn. He may have shown up later that night or not. I don't know. It was one of those parties. But the phone call gave me a chill I couldn't shake for days. He sounded near death.

## 'Living hard'

"He was living really hard in those days," Ronnie Hawkins remembers. Hawkins was Manuel's boss in the 1960s, when the pianist was with The Hawks. "But I'd heard he was OK now and feeling really good. Still, there are going to be some angels who'll get their feathers clipped when he gets to heaven."

Manuel, who was 42 when he died, grew up in Stratford, Ont., not far from The Band's other keyboard player, Garth Hudson, then living in London. They couldn't have been further apart musically. Hudson, shy and soft, studied classical piano and gave the group its range. Manuel, sly and tough, played honky tonk and gave the group its soul.

And some laughs. Late one night years back, The Hawks were heading into Tulsa for a concert. It was Hawkins's turn to sleep and he curled up in one corner of the back seat. He had a rule that there was to be no smoking in the car but the moment he nodded off, everyone lit up.

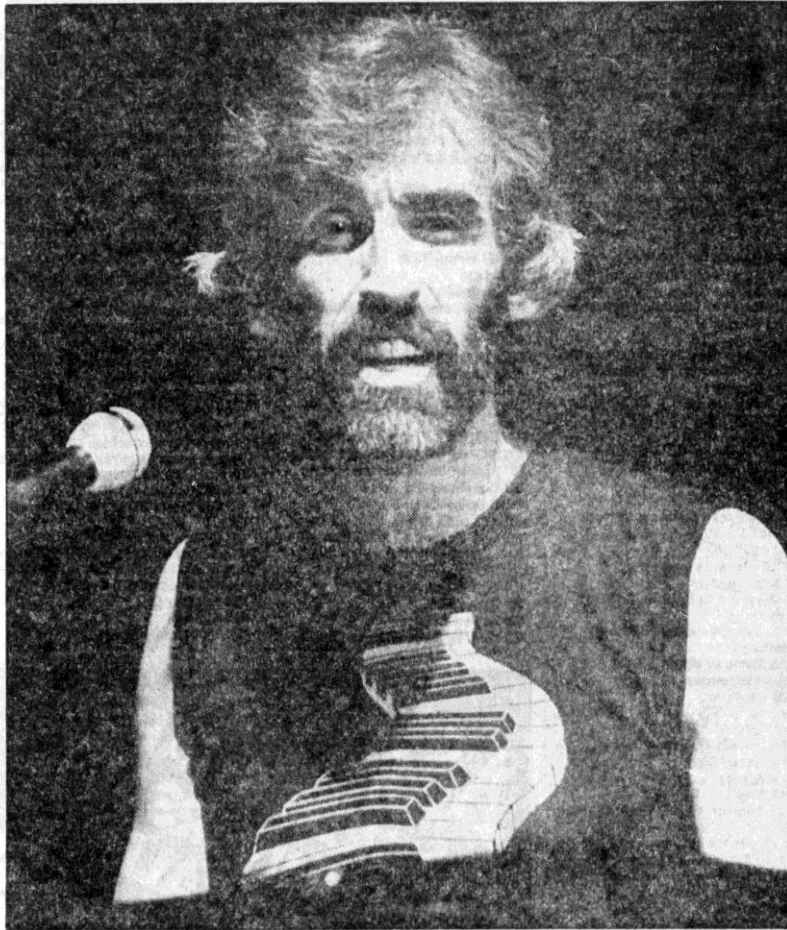
## Didn't look back

But Manuel, sitting in the front seat, didn't bother to look around to butt out his cigarette in the ash-tray in the back. He was grinding it out when Hawkins woke up with a yell. Manuel had been butting the cigarette out on the Hawk's head.

Manuel had his own band early on, The Rockin' Revols — that's honky tonk for revolution. One of his old friends remembers him: "He could get really crazy. He was a quiet guy a lot of the time, he had no problem with the girls. But every so often — wow!"

Manuel was with The Band even when there wasn't a band. They first played together in 1961, later backed up Bob Dylan and became one of rock's finest before their final formal concert, Nov. 24, 1977, at San Francisco's Winterland Ballroom.

But *The Last Waltz* was the last concert for only lead guitarist



Gazette, Arne Glassbourg

Richard Manuel in concert at the Saratoga Performing Arts Centre last summer.

Robbie Robertson. The others reformed several years ago and went out on the road again. Manuel, as it turns out, didn't play in those years away from his old mates. Like Rick Danko, the band's bassist, Manuel "retired." I was told after finally running into someone who'd seen him. "He doesn't want to play without the others, that's all."

Ironically, we — at least, Toronto-area residents — were going to have seen a lot of Manuel in the

coming months. Hawkins's company only yesterday was lining up a double bill with The Band this summer at the Kingswood Music Theatre north of Toronto, and there were to have been other appearances.

As it was, Manuel made efforts in recent years to make contact back home. He sang as part of last year's recording of *Tears Are Not Enough*. And he appeared as part of last year's CBC telecast of the

CASBY Awards (the populist alternative to the Juno Awards — Canadian Artists Selected By You).

When The Band appeared last October at The Diamond in downtown Toronto, Jim Zeppa, head of the club's promotion, taped the concert. Later he told the group's leader, Levon Helm. Instead of complaining, Helm said: "Son, it's yours."

It is Richard Manuel's last recorded performance.



The Band: Rick Danko, Levon Helm, Manuel, Garth Hudson, Robbie Robertson.

RICHARD GEORGE MANUEL  
April 3, 1943 - March 4, 1986  
Age 42

Born in Stratford, Ontario  
Dear son of  
Mrs. Gladys (Haviland) Manuel, Stratford  
and the late James Edwin Manuel

Beloved husband of  
Arlie (Litvak) Manuel

Also survived by  
1 son: Joshua, 1 daughter: Paula  
and their mother, Jane Manuel

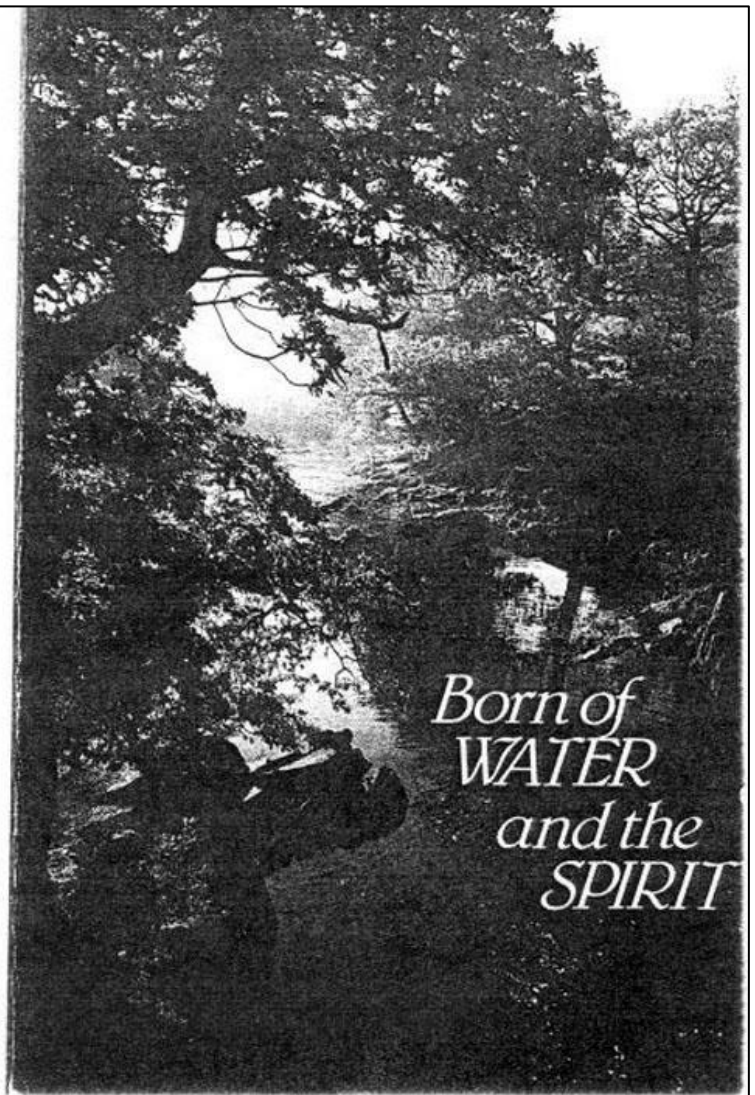
Three brothers:  
James and his wife Sandra  
Allan and his wife Pat  
Donald and his wife Kathy

Interment to be in Avondale Cemetery,  
Stratford

As an expression of sympathy  
Donations may be made to  
The Ontario Heart and Stroke Foundation  
Through the Heinbuck Funeral Home  
Stratford, Ontario  
(519-271-5062)

John 3:3  
Photo by Colour Library International  
1984 CPH

84-8588  
Printed in U.S.A.



Born of  
**WATER**  
and the  
**SPIRIT**

RICHARD GEORGE MANUEL  
1943 - 1986

Funeral Service  
Knox Presbyterian Church, Stratford  
March 9, 1986 - 2:00 p.m.

Minister: Rev. John Torrance  
Ontario St. Baptist Church  
Organist: Mr. Garth Hudson  
The Band

ORDER OF SERVICE

Opening Remarks

Prayer of Invocation

Scripture Passages: Psalms 23, 90, 121, 130  
John 14  
Romans 8

Tribute to Richard - Mr. John Till

Congregational Song - "I Shall Be Released"  
(printed)

Meditation

Prayer

THE COMMITTAL SERVICE

Scripture Sentences

Committal

Prayer

Benediction

I SHALL BE RELEASED

They say ev'rything can be replaced,  
Yet ev'ry distance is not near.  
So I remember ev'ry face  
Of ev'ry man who put me here.  
I see my light come shining  
From the west unto the east.  
Any day now, any day now,  
I shall be released.

They say ev'ry man needs protection,  
They say ev'ry man must fall.  
Yet I swear I see my reflection  
Some place so high above this wall.  
I see my light come shining  
From the west unto the east.  
Any day now, any day now,  
I shall be released.

Standing next to me in this lonely crowd,  
Is a man who swears he's not to blame.  
All day long I hear him shout so loud,  
Crying out that he was framed.  
I see my light come shining  
From the west unto the east.  
Any day now, any day now,  
I shall be released.

\* \* \* \* \*

Family members and close friends  
are invited to the downstairs hall for  
refreshments and fellowship following  
the Service.



# 'The Band' Cancels Shows In Asheville, Charlotte

By TONY KISS  
Staff Writer

The Band, a rock group that starred in the movie "The Last Waltz," has canceled a Saturday concert in Asheville following the apparent suicide of founding member Richard Manuel.

The group, probably best known for the song "The Night They Drove Old Dixie Down," has canceled five shows — including three in North Carolina — but will resume a national tour March 13 in St. Louis, a Band spokesman said Wednesday.

The group also canceled shows in Charlotte and Greenville, N.C. Manuel, 42, the group's pianist, was found hanged Tuesday in his hotel room in Winter Park, Fla., after the group had played two sold-out shows Monday night.

No suicide note was found and authorities were trying to determine a motive Wednesday, according to The Associated Press.

Manuel's funeral is tentatively set for Saturday in Stratford, Ontario, a spokesman said.

"There will be no further discussion on the part of The Band concerning this tragic loss. We will all deeply miss our friend, entertainer and brother," the group said in a statement released Wednesday.

About half the tickets for the Asheville concert had been sold, according to Music Hall operator Connie Bostic. She said refunds for the \$25 seats will be made during regular hours.

Out-of-town residents who ordered tickets by mail should send a self-addressed stamped envelope to the Music Hall, 46 Wall St., Asheville 28801.

The Music Hall will offer a tribute to The Band Saturday night, with no admission, she said.

The Band was formed in the early 1960s and spent several years touring and performing with Bob Dylan. By the late '60s, the group was firmly established on the music scene.

In 1976, The Band played a farewell concert and retired from performing and recording. But last August original members Manuel, Rick Danko, Levon Helm and Garth Hudson reunited and have been touring since.

The group planned to record a new album, but the status of that project, and future tours, was unknown Wednesday. "They will finish this tour, but I can't speculate about anything beyond that," a spokesman said. "I don't think the members can either."



RICHARD MANUEL

'Richard touched a lot of people with his singing and his emotion, but life goes on. All we want to do is the right thing. It's the music that brought us together, and it's the music that has kept us together and will keep us together.'

— The Band's Rick Danko

## The Band plays on after Manuel's death

By Steve Morse  
Globe Staff

The rock world was stunned recently by the suicide of Richard Manuel, pianist for the beloved '60s group The Band. Two weeks ago he hanged himself in a Florida hotel room. His action caught fellow members of the Band by complete surprise, according to singer/bassist Rick Danko, who vowed the group will continue as Manuel would have wished.

"I can't believe in a million years that he meant for that to happen. There was just no sign," Danko said in an interview that broke The Band's silence since the tragedy.

"I'm still a little in shock — a lot in shock, actually," Danko said

by telephone this week from his home in Woodstock, N.Y. He was to about resume a tour that brings the Band to Boston's Channel club tonight.

"Things had been in a shining, bright place for us since we toured with Crosby, Stills & Nash last summer. And Richard really enjoyed being on the road. He enjoyed playing music, so I have to think this was just a god-damned silly accident," Danko said. "He had such a flair for dramatics, that I think he was maybe just checking a new sophisticated knot. That may sound weird, but that's what I believe."

THE BAND, Page 41

## THE BAND

Continued from Page 33

As for Manuel's general health, he noted, "He had had a few heart attacks, but the good Lord threw him back to us many, many times. He had also stopped drinking alcohol, except for nipping a bit. I truly loved him, and I'm truly going to miss him."

The Band took a week and a half off immediately after Manuel's death, during which they attended Manuel's funeral in his hometown of Stratford, Ont. There they consoled his two children and made plans to continue touring with the aid of a substitute, Blonde Chapman, who has performed with the Beach Boys. They have since played four shows in the Midwest, starting in St. Louis, and all have been sold out.

"Four shows later, it's still a strange feeling. Richard touched a lot of people with his singing and his emotion, but life goes on," Danko said. "All we want to do is the right thing. It's the music that brought us together, and it's the music that has kept us together and will keep us together."

The group has, however, dropped from their set such Manuel songs as "You Don't Know Me" and "King Harvest." As Danko said sadly, "Those days are gone. I know I can't sing them."

Having become a late-'60s institution, and having toured with Bob Dylan and played with the

Allman Brothers and the Grateful Dead before 600,000 fans at the Watkins Glen Festival in 1973, the Band broke up in 1976 after filming their last show, under the title "Last Waltz." But the group — with charter members Danko, Manuel, Garth Hudson and Levon Helm but without guitarist Robbie Robertson — reunited three years ago and have been on the upswing ever since.

They have not yet released a new album, but they recorded six new songs before Christmas and have been contemplating a live album. They also recently acted in a feature film, "Solitary Man," which will be released this summer. Directed by Mike Stouffer, who has made several National Geographic wildlife specials, it is a thriller set in a small Arkansas town. Danko plays the father of a boy who is kidnapped; Levon Helm plays the sheriff; Garth Hudson plays a recluse, and Manuel plays one of the men who helps find the kidnapper.

"The film was fun to do, but music is our life and is what we'll continue to do," said Danko, who also did eight acoustic shows with Manuel in winter, as well as playing with him on a brief Byrds reunion tour that featured several of the Band's songs.

"It's hard to believe he's not here, but I have to feel that what happened to Richard will be some sort of catapult for us," Danko concluded. "And I'm sure Richard would be glad we're treating it that way."



Members of "The Band" at the Channel Friday night. GLOBE PHOTO BY PHIL SPRING

## For The Band and its fans, Channel concert therapeutic

THE BAND — In concert with Max Creek at the Channel on Friday. By Steve Morse  
Globe Staff

Following the suicide of charter member Richard Manuel two weeks ago, there was fear the Band might be kidding themselves by going back on the road so soon. Would they just be going through the motions? Would they cheapen their reputation by playing an embarrassing show? Would this only heighten the melancholy caused by Manuel's death?

The answers weren't hard to find. In a night that will live on as one of the best in their nearly 20-year history of playing in New England, they made their music serve as wondrous therapy for themselves and their fans.

By the end of this barn-burning, almost two-hour show, the musicians had their arms raised triumphantly in the air and so did the fans. This was the healing side of rock 'n' roll — the side you don't always hear about on the nightly news, but the side which ultimately keeps the music alive.

Leading the way were the remaining charter members Rick Danko (bass), Garth Hudson (keyboards and sax) and Levon Helm (drums). They pulled together and turned this into a celebration for the future, not a lament for the past. They brought a sharply honed edge to their old songs such

as "Stage Fright," "Up on Cripple Creek" and "Java Blues," while rocking home in jubilant style on dance-party classics like "Hand Jive" and "Ain't Got No Home," a Clarence (Frogman) Henry tune that received a blasting sax solo from the usually tame Hudson.

Connecticut's Max Creek, a trippy, '60s-style group along the lines of the Grateful Dead, got the evening off to a buoyant start. And that's how it remained, for there were no tears shed nor long eulogies said (nothing at all, actually) about Manuel.

The music served as the eulogy, and there was a collective sense that Manuel would have approved. The Band sounded less cosmic than during his tenure, but they were more of a fundamental, pile-driving group with the new addition of rhythm guitarist Blondie Chaplin, who last played on Billy Swan's Black Tie tour. He teamed with lead guitarist Jim Weider for some accelerating exchanges that had the crowd screaming as though this were a stuffed-to-the-gills stadium, not a club.

New songs were few, but effective. The best was "The Battle is Over (and the War Goes On)," a plaint against money and corruption. It helped show that the Band, whose teaming of Southern fried boogie and elegant blues has always made them special, still have something to say for modern times and aren't just floating by on nostalgia.

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## 'Band' At Fox Provides Trip Down Memory Lane

Folk Rock

By David Surkamp

The Band, with special guests Dave Mason and Buffalo Springfield Revisited, played the Fox Theatre Thursday evening. The program was a trip down memory lane for fans of '60s folk-rock music.

The evening got off to a shaky start with a short set by Buffalo Springfield Revisited. The original Buffalo Springfield is noted for its place in the conception of the folk-rock sound. The group was a breeding ground for megastars such as Neil Young, Steve Stills, Jim Messina and Richie Furay to polish their musical skills. Unfortunately, Buffalo Springfield Revisited features only the original group's rhythm section bassist, Bruce Palmer, and its drummer, Dewey Martin. Although the pair still provide a steady bottom for the group, it is no easy chore to replace talents of the stature of Stills and Young. Instead, the new lineup provided only a superficial overview of Buffalo Springfield repertoire, including performances of "For What It's Worth" and "Mr. Soul."

Mason fared much better than he has in recent St. Louis appearances. Although Mason's career has faltered in the last several years, he is still a major talent and one to be reckoned with.

Mason has discarded his electric arrangements for the intimacy of a duo format with his longtime guitarist, Jim Krieger. The two have an almost uncanny sensitivity to each other's musical flow. In fact, Mason and Krieger have constructed an arranging style that makes this duo every bit as effective as a full ensemble.

Highlights of Mason's set included "Feelin' All Right" and "World in Change."

The Band followed with a program that was notable for its energy and quality. While the Band also based its set around decade-old material, this was in no way merely an attempt at nostalgia. This was rock music performed with a vengeance.

The St. Louis performance was the first concert the Band has performed since its pianist and founding member, Richard Manuel, was found strangled in a hotel room last week. Although the remaining members of the group had left for Manuel's funeral in Woodstock, N.Y., only hours before, they still managed to throw their hearts completely into the music.

Drummer Levon Helm is still a wonderful vocal stylist and one of the best percussionists in the rock music world. His phrasing is almost conversational in delivery and his voice maintains a sincerity that propelled songs such as "The Night They Drove Old Dixie Down" with such unrevealing warmth.

Besides Helm, only bassist Rick Danko and keyboard whiz Garth Hudson remain from the original lineup. Together they have managed to keep the Band's legacy intact. In the past few years, he is still a major talent and one to be reckoned with. Mason has discarded his electric arrangements for the intimacy of a duo format with his longtime guitarist, Jim Krieger. The two have an almost uncanny sensitivity to each other's musical flow. In fact, Mason and Krieger have constructed an arranging style that makes this duo every bit as effective as a full ensemble.

St. Louis Post-Dispatch, March 15, 1986

## The Band loses members and spark

By Lynn Van Matre  
Pop music critic

The past few weeks can't have been easy ones for the Band. Earlier this month, during the group's current tour, singer and keyboard player Richard Manuel—a member of the group since the late 1950s, when they were known as the Hawks—was found dead in his motel room, an apparent suicide. The Band canceled a few shows, then added a new member and resumed a tour schedule which brought them to Park West for two concerts on Monday.

The enthusiastic fans attending the first show clearly were rooting for the Band, which is obviously carrying on the best way it knows how under what one would assume must be trying circumstances. The sad and depressing truth, however, is that in this present incarnation, the group sounds less and less like the breathtakingly original band that achieved near-legendary status in the late 1960s and early 1970s and more and more like simply a good blues-rock outfit. It's not bad—but it's not really the Band, either, or at least the Band at its best or even second-best.

The original Band, as pop history buffs can tell you, played its last concert—immortalized in the film "The Last Waltz"—a decade ago, then went their separate ways, at least for a while. Nearly three years ago, however, Band members Manuel, singer-guitarist Rick Danko, drummer Levon Helm and organist-synthesizer

player Garth Hudson regrouped for a reunion tour that was successful despite the absence of Robbie Robertson, one of the lead vocalists and the songwriter responsible for such classics as "The Weight" and "The Night They Drove Old Dixie Down." While Danko and Helm handled most of the lead vocals, Manuel's contributions on keyboard and his deep-voiced vocals were an important part of the overall sound, and he is greatly missed.

Instead of adding a second keyboard player to fill the gap, the Band—already touring with a new guitar player—added a second guitarist, a distinct change from the previous two-keyboard lineup and one that results in a less rich, evocative overall sound. Meanwhile, the band is concentrating more on newer songs, most of which are markedly inferior to the group's early material. "The Weight" and the sprightly "Up on Cripple Creek" are still in the repertoire, but another Band classic, "The Night They Drove Old Dixie Down," was not performed during Monday's opening set.

Curiously, no mention was made of Manuel's death during the show, which ran a bit over an hour and ended with "Willie and the Hand Jive," originally a hit in the late 1950s. Instead, it was business as usual, and businesslike was the word for Monday's performance. But there was a time when the Band could be magic.



# Legendary Levon has changed little

By Kelley Bass  
GAZETTE STAFF

The telephone rang. It was closing in on 1 a.m., a time of night when I rarely answer the phone, much less cheerfully.

But on the line, I knew, was one of my rock 'n' roll heroes, and I snapped from sleep with real excitement. This is a moment I'd been anticipating for years and actively seeking for weeks.

Levon Helm greeted me warmly with his trademark, down-home cordiality and instantly I realized that despite the hits, despite the movie roles, despite the accompanying fame, I was talking to a man who hadn't become cynical or jaded, a man who seemingly had changed little over the years. Helm's a hard guy to get a hold of, but isolating himself from the grind of day-in-day-out contact with the press and the big-business music world perhaps is the one way he remains sincerely warm and friendly, I supposed.

Helm exuded excitement as we talked, happy he "was going to have a good time" with his buddies Rick Danko and Garth Hudson on stage at the S. O. B. at Little Rock, shows that sold out in advance at \$14 a ticket.

"We're really gonna throw down," he said. "We're gonna get down in handshake reach right there with all of our friends. We're gonna do all those songs our friends want to hear. I don't mind singing 'Cripple Creek.' I really like that song."

Helm said he had spent the evening "just knocking the dust off, playing with Rick, Garth and [guitarist] Jimmy [Weider] in a studio in Fayetteville. Just practicing a little bit to get ready."

After the weeks of tedium that go along with making a movie, Levon seemed happy to get back to his first love, making music.

"I don't think any of us have ever really quit," Helm said. "You know, Kelley, once that music bugs bites you it's like farming and coal mining. You just can't get away from it. You just got to be part of it."

"People have been calling me up, asking if we were gonna play. When they do that I just can't resist. I mean, if they'll listen, I'll sure play. We're gonna do a little leg, play a few dates around home, then go to Tulsa, Kansas City and St. Louis before we head to California, Seattle and Portland."

Helm said he has little trouble

juggling his two careers — acting and music — because "I enjoy both and really there's a lot of similarity between them, only movie people spend a lot more money." He laughed boisterously before adding that "really, the two talents are pretty close."

As for "End of the Line," the film shot here recently, Levon said, "I think we made a good one. I really had my cake and got to eat it too. I've always wanted to work with Mary [Steenburgen] and this way I got to be here with my family, too. I knew after looking at the script that it was something good. Hey, I'm glad they paid me instead of me paying them. It was fun."

Helm said that his move to acting wasn't really a conscious career change. "I really got lucky. I had a good neighbor up in Woodstock [N. Y., where he lives when he's not at his home at Springdale] who introduced me to Tommy Lee Jones. He had the part for Moonsey [in "Coal Miner's Daughter," in which Helm played Loretta Lynn's father] and I credit him for putting me in with the right people."

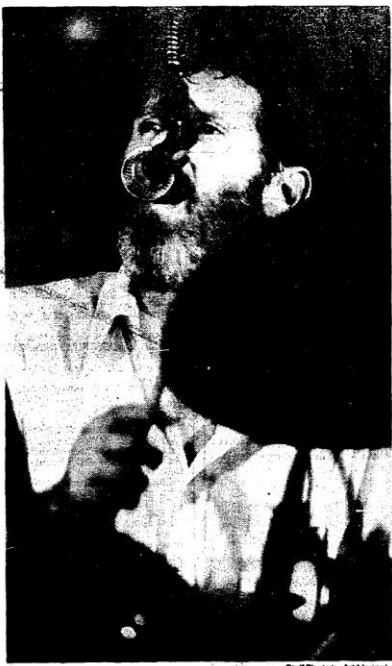
"Tommy Lee Jones gave me some good advice; he taught me the difference between the base and the set. He helped me develop set sense, told me who to listen to, just wise me up to the whole thing."

After learning the ropes, and getting a taste of things with "Coal Miner's Daughter," Helm said he was ready to go full guns.

"You know, 'Put me in coach,'" he didn't go out looking for more roles, though. "They just kind of came to me. Not that I'm anything special or anything. They were just five or six little parts. You know, I can play a working man. My people have always been working people."

Helm said he especially "enjoyed that 'Right Stuff' project. Getting to meet General [Chuck] Yeager and everything. Listening to smart people talk, I just can't get enough of it. You know, that's how you learn things."

As I hung up the phone, too excited to drift back to sleep easily, I had to agree with him. But I figured that what Helm probably didn't realize was that with all his experiences and the good sense he seems to apply to looking back at them, he qualifies as one of those "smart people." If more of his rock 'n' roll brethren would only take their example from Levon Helm, they certainly could learn a thing or two, too, about how to be both a fine musician and a fine person.



Levon Helm: 'I don't think any of us have ever really quit.'

— Staff Photo by Art Margolf

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THE HOME NEWS

WEDNESDAY, OCTOBER 1, 1986

# The Band going out on tour again

By BUD NORMAN  
Knight-Ridder Newspapers

As one of the boys in The Band, Rick Danko has played in giant arenas and tiny honky-tonks, behind an obscure rockabilly cult figure and a superstar folk-rock poet and as part of a group that earned star status on its own merits.

Danko's been playing American rock 'n' roll for 26 years now, but he's glad to get out and do it again.

"When we get together and play now it's for music's sake," Danko said in a telephone interview from Arkansas, where the group was rehearsing. "You know what I mean? I'm looking forward to the playing for four straight weeks. I get to hang out with Levon, Garth and Jimmy."

Danko, Levon Helm, Garth Hudson and Jim Weider are better known as The Band, and they're on tour again. That's The Band that backed Ronnie Hawkins and Bob Dylan before cutting their own six albums in the late '60s and early '70s.

The original The Band, which didn't include Weider, broke up on Thanksgiving day in 1976 after an elaborate, all-star concert that was captured by director Martin Scorsese for the popular film "The Last Waltz." Robbie Robertson is no longer with the group, and Richard Manuel committed suicide last year, but Danko said the remaining members of The Band are carrying on in the group's original style.

"We're playing some stuff people will remember," Danko said, "and some stuff that's totally unfamiliar to people but they'll think they remember it."

American music is an eclectic collection of genres, especially blues, country and early rock 'n' roll. With Dylan, and on its own with such albums as "Music From Big Pink" and "Rock of Ages," The Band was a major influence on folk rock. Danko said the style began with Helm listening to rough American music in his home state of Arkansas and the rest of the group listening to the same programs from their homes in Ontario, Canada.

"When I was a kid," Danko said, "I listened to a lot of stuff like the Five MCs, Twisted, Elvis, Jimmy Reed, who's the blues and all that. Jerry Lee Lewis, Black Oak Arkansas. The names go on forever. There's a log of good music out of Arkansas. Someone asked me a long time ago, and I think it has to do with the \$6,000-watt stations that people listen to down here. When I come from in Canada, we could get the same music on the radio that Levon got."



Three original members of the rock group The Band, from left, Levon Helm, Rick Danko and Garth Hudson are going on tour with a new member, Jim Weider, not shown.

Danko joined The Hawks, the backing band for a hard-core Arkansas hillbilly named Ronnie Hawkins. Today, Danko remembers Hawkins as a friend, teacher and inspiration for rock 'n' roll lunacy.

"Ronnie, he's a part of my life," Danko said. "He'll be a part of it forever. He's put on a few pounds, but still puts on a great show. He plays in Canada, when he gets out of the house. He can't get like that when he's at home. He's a Frank Lloyd Wright house in Bentonsville, Ark."

Hawkins' band already included teen-age Arkansas Helm, and after a few years of turnover The Hawks were the same people who would later become famous as The Band. The group eventually struck out on its own, touring Canada as Levon and the Hawks, The Tractors and The Canadian Squires. In 1964, at the invitation of blues singer John Hammond Jr., the group moved to New York City and soon found itself jamming with emerging superstar Bob Dylan.

Without Helm, who returned to Arkansas, The Band, as they were then known, toured the country again in 1973 on a joint tour with Dylan, and the former honky-tonkers in The Band almost grew up to big arenas.

Danko said a return to smaller clubs will be welcome, though. "It makes me get closer to the crowd when they hear me sing. 'You need both kinds in your diet, though. I think it makes a lot of difference. I think it's a shame a lot of kids go into the studio, sell 10 million records and they're not entertainers, not performers. Then they get

pushed out there. But I hope they get to play some honky-tonks. It might spiritually help them."

After "The Last Waltz," members of The Band began to pursue individual projects. Most of them released solo albums that didn't attract attention, and Helm, Danko and Robertson began movie careers. Helm won good reviews for his role as Loretta Lynn's father in "Coal Miner's Daughter" and recently completed "End of the Line" with Mary Steenburgen and Wilford Brimley. He also helped Danko get a part in "Man on the Outside."

A lot has happened to rock 'n' roll since "The Last Waltz," too. The roots-conscious style of The Band has enjoyed a comeback, and such The Band-influenced groups as Green on Red, The Farm and Lone Justice have begun to steal some thunder from their mentors. Danko, who admits to having been influenced by scores of artists, is glad to be paying back some of the debt.

"I have people telling me what an influence we've been," Danko said. "I hope we have been. It's like passing on a tradition, passing on a feeling. It's hard to talk about."

Danko also doesn't mind the attention the new groups are getting. "I like all that stuff. I'm not a jealous kind of guy," Danko said. "I just get jealous when the guy who cuts my grass makes eyes at my old lady."

Despite the joys of playing honky-tonks for the faithful, Danko admits he's also looking forward to a return to the big arenas and superstar status the band once enjoyed — if that ever happens.

"Whenever we release our next No. 1 album," Danko said with a laugh. "It works like that, you know. Isn't it funny?"

# The Band plods through local airing

By JOSHUA TANZER  
Special writer, The Oregonian

The last few years have witnessed the revivals of a number of bands that had not been heard from since the 1960s or early '70s.

Some, such as Box of Frogs (former Yardbirds members) and John Fogerty (former leader of Creedence Clearwater Revival)

Some received a treatment that was laid back to the point of catatonia. Old Band tunes such as "Stage Fright" and "The Weight" plodded along monotonously, filling space more than communicating any meaningful musical message.

More than flattered when The Band tried its laid-back approach out on the blues. Since the evolution of that music form early in the century in the South, the blues have expressed emotions from sorrow to anger, happiness to anguish, but never mellowness. Anyone who was moved by Friday night's rendition of "Caldonia" ought to hear B.B. King sing it; anyone moved by "Kansas City" should hear James Brown's rendition. For that matter, Lloyd Jones and Terry Robb do gutsier versions of "Steppin' Up in Class" and "C.C. Rider" every week in local clubs than the Band did Friday. The blues are about emotion, and a band that plays them without conviction will always sound insincere.

# The Band plods through local airing

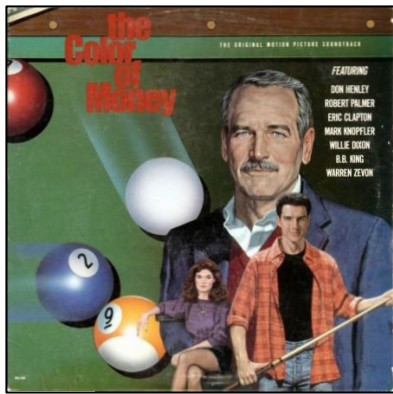
THE OREGONIAN, SUNDAY, OCTOBER 12, 1986

The most obvious reason Friday's show did not work was the absence of original guitarist Robbie Robertson. The Band's press release engages in a neat bit of revisionism when it fails to mention even once the man who wrote virtually all of the group's songs from "The Weight" to "The Night They Drove Old Dixie Down," and who fathered a guitar style that inspired a generation of melodic Stratocaster players, from Eric Clapton on. Pretending Robertson does not exist is about as believable as pretending Jimi Hendrix never played in the Jimi Hendrix Experience.

Whatever Robertson is doing now, it is hard to take The Band seriously with only Garth Hudson, Rick Danko and Levon Helm remaining of the original five. And regardless of the lineup, music needs fresh ideas: A band content to go on playing the same songs it was playing 15 years ago belongs in the history books, not on stage.

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# Scorsese Mixes Blues Into *The Color Of Money*

by Peter Berk

LOS ANGELES — The film: Touchstone Pictures' *The Color Of Money*, a much-anticipated sequel to the Paul Newman-Jackie Gleason classic from 1961 in which Newman reprises his Oscar-nominated role as billiards master 'Fast' Eddie Felson. The picture, directed by Martin Scorsese, also stars Tom Cruise as Felson's pool playing protegee.

The soundtrack: an MCA release just now being shipped which features cuts by Don Henley; Eric Clapton; Robert Palmer; Willie Dixon; Mark Knopfler; Warren Zevon; and B.B. King, as well as pieces from the film's score, composed by Robbie Robertson and arranged by Gil Evans. The likely first single (and video from *The Color Of Money* will be Clapton's "It's In The Way You Use It."

Well, although this seems yet another prominent motion picture joined at the hip to yet another pop-laden soundtrack, there's actually far more at work, and at stake, here. In reality, *The Color Of Money* marks a serious, and long overdue effort to shed more light on a unique style of music which is too often relegated to the shadows; namely, the blues. After all, Scorsese obviously reasoned, what other genre of music could so perfectly reflect the moody, smoke-filled pool halls in which so much of the picture's action takes place?

In a three-way conversation last week, Chris Montan, Touchstone's director of creative affairs, music, and Robin Garb, the studio's vice president of music, motion pictures and television, discussed *The Color Of Money* soundtrack with *Cash Box*. "The great part of this project," Montan first commented, "was that Martin Scorsese really knows music. He has a tremendous feel for it and very much envisioned a somewhat bluesy score from the jump. In fact, he basically hand-picked the artists involved and, because of his stature as a director, was able to attract a level of talent you rarely get on one album."

Concurring, Garb added, "These artists not only recognized they were getting the opportunity to work with Scorsese on a sequel to a classic, but also, I think, realized we weren't simply trying to grab on to their success and talent in order to just get a hit record." According to Montan, the director



Paul Newman and Tom Cruise are pictured in a scene from *The Color Of Money*.

"approached the artists as being the best in their field, and in essence said to them, 'I want you to make my movie better, based on your skill, not on your fame.'"

In most cases, when 'poptracks' are being assembled, the musicians who are brought in are simply asked to contribute songs which are later cut in to the body of the film. For *The Color Of Money*, however, the tact was quite different. Each of the songs was not only recorded specifically for the film, but the artists were, for the most part, 'assigned' individual scenes to tackle musically. In this way, each of the songs (although Knopfler opted to compose purely orchestral material for his scene) ties in stylistically and structurally with what is happening on the screen.

Describing the music in *The Color Of Money*, Montan said, "The mood of the film, as we've mentioned, called for a bluesy, urban sound. And what I like most about the final soundtrack is that the songs blend in so well with the score. It's very coherent in that sense. Eric's song is one of the most outgoing things he's written in years and he's very excited about it. Robert Palmer wrote a fabulous seven minute piece (one of two songs he recorded for the movie) which is very different from what you might expect, since it's not as uptempo as

(continued on page 10)

## The Color of Money (continued from page 7)

most of his recordings. 'The Old Bluesman' is an original Willie Dixon song which he co-wrote with Robbie Robertson and recorded with a five piece band for the film. You don't hear records like this being made anymore... it's really special. Also, 'Standing On The Edge Of Love' may end up being another hit for B.B. King, and you can't have a blues-oriented score without something from him on it."

In addition, Montan and Garb mentioned, Palmer performed a twenty-five year old tune called "My Baby's In Love With Another Man," which he recorded with just stand-up bass, acoustic drums, guitar and voice. "When we tracked down the songwriters (Larry Lucie and Hersman Brightman), they couldn't believe it," Montan recalled. "Mrs. Lucie answered the phone, and when we

told her we were interested in using song, she yelled out, 'miracles do happen!'" Rounding out the soundtrack is von's "Werewolf Of London," which will be released as a single by Elektra/Asy when the label releases a "Best Of Zev LP in the near future."

Summing up *The Color Of Money* soundtrack, Garb said, "I think the music, actively speaking, serves as an id counterpoint to the picture. These artists knew we weren't just interested in the commerciality. *The Color Of Money*, in it would be sensational and popular without a soundtrack supporting it. I think we've perhaps made a step forward toward making soundtracks which are the film, and we couldn't be more pleased with the way it turned out."

October 25, 1986

### LOS ANGELES TIMES/CALENDAR SUNDAY, SEPTEMBER 14, 1986

AND NOW HERE'S THE NEWS: The lineup isn't completely official yet, but watch for a blockbuster collection of pop talent to grace the sound track of Martin Scorsese's "The Color of Money," which stars Paul Newman and Tom Cruise and is due out Oct. 17. Robbie Robertson (a frequent Scorsese collaborator) will be on hand to handle the score and some production work, while Robert Palmer, Eric Clapton, Mark Knopfler, Willie Dixon and (tentatively) Don Henley have all contributed songs, along with B. B. King, who sings a ballad, "Standing on the Edge of Love." . . . Speaking of Clapton, the guitar legend is at work completing a new album, which will feature a cover of bluesman Robert Cray's "Bad Influence." . . .

1. **WHO OWNS THIS PLACE?††** 4:58  
Performed by Don Henley  
Produced by Don Henley, Danny Kortchmar and Greg Ladanyi
2. **IT'S IN THE WAY YOU USE IT** 3:00  
Performed by Eric Clapton  
Produced by Tom Dowd
3. **LET YOURSELF IN FOR IT** 5:21  
Performed by Robert Palmer  
Produced by Robert Palmer
4. **DON'T TELL ME NOTHIN'** 4:41  
Performed by Willie Dixon  
Produced by Robbie Robertson
5. **TWO BROTHERS AND A STRANGER\*** 2:40  
Performed by Mark Knopfler  
Produced by Mark Knopfler
6. **STANDING ON THE EDGE OF LOVE** 3:59  
Performed by B.B. King  
Produced by Ira Newborn with Jerry Williams
7. **MODERN BLUES** 2:56  
Produced by Robbie Robertson and Gil Evans
8. **WEREWOLVES OF LONDON†** 3:23  
Performed by Warren Zevon  
Produced by Jackson Browne and Waddy Wachtel  
Produced under license from Elektra/Asylum Records
9. **MY BABY'S IN LOVE WITH ANOTHER GUY** 2:28  
Performed by Robert Palmer  
Produced by Robert Palmer
10. **THE MAIN TITLE** 2:45  
Produced by Robbie Robertson and Gil Evans

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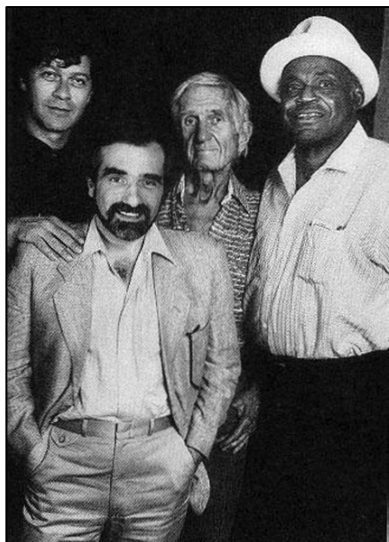
The News Tribune, Tacoma, Sun., Nov. 30, 1986

Don Henley, Mark Knopfler, other artists  
"The Color of Money"  
MCA Records

Most sound-track albums, even the much-heralded ones such as the recent *Playing For Keeps*, are less than the sum of their parts. Most are a hit single or two padded out with filler, all of it thrown together with more of an eye to promotion than art. The sound track to *The Color of Money* is something different. Although an effort has been made to use the biggest names possible — Don Henley, Robert Palmer and Mark Knopfler are sure-fire chart names — the producer here is the Band's Robbie Robertson, and he has a feel for music more than commerce.

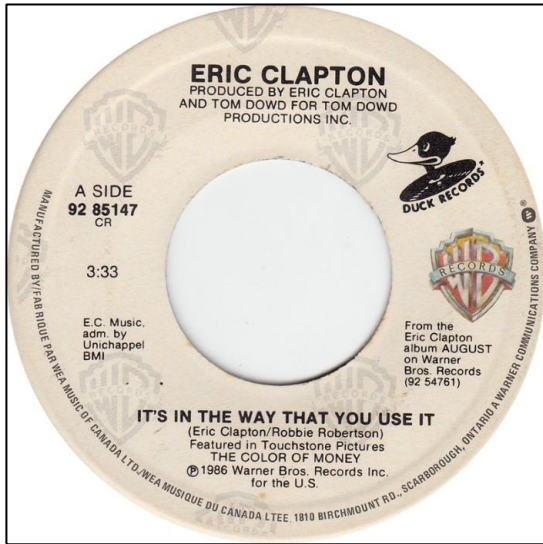
In addition to his own marvelous incidental music, co-written with jazz arranger Gil Evans, Robertson also throws in a stunning blues by B. B. King and a track from Willie Dixon. The track by Henley — "Who Owns This Place" — continues on the high ground he captured with his last album, the Palmer tracks are good and Eric Clapton's "It's in the Way You Use It" is just fine. An excellent value.

— David Barton  
McClatchy News Service



Robbie Robertson, Martin Scorsese, Gil Evans, Willie Dixon

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 Produced by IRVING AXELRAD and BARBARA DE FINA Directed by MARTIN SCORSESE  
 Digital Motion Picture Soundtrack Album on MCA Records and Causette. Photo by W. S. F. Ltd. through US Film Distribution Ltd. © 1986 Touchstone Pictures



**ERIC CLAPTON**  
**It's In The Way That You Use It (3:33)**  
 PRODUCERS: Tom Dowd, Eric Clapton  
 WRITERS: Eric Clapton, Robbie Robertson  
 PUBLISHER: E.G., BMI  
**Warner Bros./Duck 7-28514**  
 Neatly executed rocker strongly recalls his mid-'70s, Miami-based work, with '80s production patina.  
**BILLBOARD NOVEMBER 22, 1986**

**ERIC CLAPTON**

**IT'S IN THE WAY THAT YOU USE IT**

THE NEW SINGLE

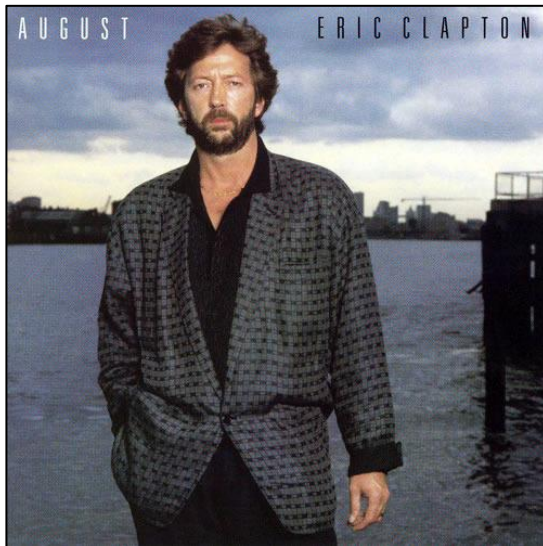
7" — IT'S IN THE WAY THAT YOU USE IT (EDIT) + BAD INFLUENCE\*

4-TRACK 12" INCLUDES EXTRA TRACKS SAME OLD BLUES AND PRETTY GIRL

\*FROM THE ALBUM 'AUGUST'

**OUT NOW!**

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SIDE ONE	SIDE TWO
<b>IT'S IN THE WAY THAT YOU USE IT</b> FEATURED IN TOUCHSTONE PICTURES' THE COLOR OF MONEY PRODUCED BY TOM DOWD & ERIC CLAPTON ERIC CLAPTON (GUITAR & VOCALS), GARY BROOKER (KEYBOARDS & VOCALS), RICHARD COTTLE (SYNTHESIZER), LAURENCE COTTLE (BASS), HENRY SPINNETTI (DRUMS). ENGINEERS — JOHN JACOBS AND STEVE CHASE <b>RUN</b> *HORNS ARRANGED BY LEON PENDARVIS <b>TEARING US APART</b> WITH TINA TURNER VOCALS <b>BAD INFLUENCE</b> *HORNS ARRANGED BY LEON PENDARVIS <b>WALK AWAY</b> WITH RICHARD FELDMAN ADDITIONAL KEYBOARDS <b>HUNG UP ON YOUR LOVE</b> *HORNS ARRANGED BY LEON PENDARVIS	<b>TAKE A CHANCE</b> WITH MAGIC MORENO, KATIE KISSOON & TESSA NILES ON BACKING VOCALS. *HORNS ARRANGED BY LEON PENDARVIS <b>HOLD ON</b> WITH TINA TURNER ON BACKING VOCALS <b>MISS YOU</b> *HORNS ARRANGED BY LEON PENDARVIS <b>HOLY MOTHER</b> (DEDICATED TO RICHARD MANUEL) WITH KATIE KISSOON & TESSA NILES ON BACKING VOCALS <b>BEHIND THE MASK</b> WITH KATIE KISSOON & TESSA NILES BACKING VOCALS

RPM - March 8, 1986  
**THE CALL**  
 Reconciled - Rock  
 Elektra 96-04401-P  
 First single Everywhere I Go should certainly raise some eyebrows with Jim Kerr (Simple Minds) and Peter Gabriel providing backing vocals. This album, taken collectively, is a really impressive piece of work. Another guest artist appearing is Robbie Robertson (The Band) who plays on the Morning, Reconciled, their third LP, was produced by Michael Been and The Call bandmembers.

**LOS ANGELES**  
**ROBBIE ROBERTSON HAS** been working with producer **Daniel Lanois** in studio A at **The Village Recorder**. The pair are tracking the ex-Band leader's debut album for Geffen, with engineer **Jim Scott** and assistant **Jeff Demorris**.  
**BILLBOARD AUGUST 23, 1986**

**SUNDAY, Sept. 14, 1986** 14A

**HELP!**  
**JAYE WRIGHT**

**The sound of music**  
 I'm trying to locate Robbie Robertson who played with a group called "The Band." He's been out of the limelight for years and impossible to track down.  
 T.W. Cocoa

Canadian musician Robbie Robertson just returned from recording in England with Peter Gabriel and the band U2, according to manager Nick Wechsler. Robertson now goes back into the studio to complete his new album for a February release, he said. Another Robertson project is the soundtrack for the Walt Disney movie, "The Color of Money." To contact Robertson write to Wechsler, 2456 Astral Drive, Los Angeles, Calif., 90046.

October 3, 1986

**PERSONALITIES**  
 EDITED BY JANIS JOHNSON

**Has Robbie Robertson, the former leader and songwriter of The Band, completely disappeared from show business?**  
 Not exactly. Since The Band broke up with The Last Waltz in 1976, Robertson has lived in Los Angeles while trying acting (in the movie Carry) and contributing to film scores (including The King of Comedy and The Color of Money, in which Paul Newman reprises his Hustler role). But the much-adored Robertson also seems ready for a comeback as a guitar star. He is "in the studio recording," according to a spokesman for Geffen Records, and an album may be released later this year.

**ROBERTSON: Another waltz?**

# Stars Sign On For Filmed Tribute To Chuck Berry

BY JIM McCULLAUGH

LOS ANGELES Feature film director Taylor Hackford has agreed to shoot "Chuck Berry: Hail! Hail! Rock 'n' Roll!," a tribute concert that was originally planned as a music video and has now escalated into a major Universal Studios theatrical project for release next year.

MCA Home Entertainment will fund the project, which will be produced in association with Connecticut-based Delilah Films. Delilah president Stephanie Bennett will produce. Rolling Stone Keith Richards will act as musical director and put the backup band together, and former Band member Robbie Robertson will be creative consultant.

MCA will have pay cable and home video rights, and MCA Records will issue the soundtrack. Bennett produced "The Compleat Beatles," "The Everly Brothers Reunion Concert," "Girl Groups: The Story Of A Sound," and "Blue Suede Shoes: A Rockabilly Session

With Carl Perkins And Friends." She has just wrapped an MCA Home Video original called "Women In Rock" and, after the Berry film is finished, will develop a feature film on the life of Janis Joplin. Bennett says the project was first

## 'I'd like to have five superstar guitarists'

discussed as a home video and pay cable special but that the interest shown in it by major rock figures and the involvement of Hackford made it feature film material.

The role model for the movie, says Bennett, is Martin Scorsese's "The Last Waltz," the Band's star-studded farewell concert. It won't be strictly a concert film, though, says Bennett.

"Taylor Hackford believes Chuck Berry has never been properly shown on film doing anything other than his music," she says.

"Everyone involved," adds Bennett, "will be networking with artists who might appear." Like Hackford, she is hopeful that the concert will include the participation of major musical figures. "But the idea is not to solicit rock figures for name value. All the artists, such as Keith Richards, were strongly influenced by Chuck Berry. Fortunately, the lack of a Stones tour freed Richards to get involved."

Hackford says, "This will be a complex film, a lot more than a concert film. Chuck Berry has the attributes of an actor. He's moody. He has phenomenal presence. I want to get that on film."

Hackford says the concert itself, with Berry as the principal performer, will be shot "in a very stylized, brightly lit fashion." He hopes to film on a concert stage in the Midwest as well as at Berry's Missouri

farm. "I'd like to have five superstar guitarists and five major vocalists," says Hackford. "I envision scenes of Chuck rehearsing with them at his farm and then cutting away to the concert. There will be vocal duets. One other element I'm planning is visual dramatizations of Chuck's songs interwoven into the film. I'd like to do it in a non-documentary style and break the cinéma vérité mold."

Bennett says the concert will be shot sometime in the fall, possibly in September or October. Details on a venue are still being negotiated. She guesses the film will be released to theaters about April 1987.

BILLBOARD AUGUST 23, 1986

**Budweiser** AND **KEITH RICHARDS REAL ROCK BAND**  
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in association with **FOX CONCERTS** presents  
A *Delilah* FILMS PRODUCTION

# HAIL! HAIL! ROCK 'N' ROLL!

## A CELEBRATION OF CHUCK BERRY

*The Man and his Music*  
A ONCE-IN-A-LIFETIME CONCERT EVENT  
TO BE FILMED FOR A MAJOR MOTION PICTURE  
starring **CHUCK BERRY** and his very special guests  
(as confirmed at press time)  
**ERIC CLAPTON • ETTA JAMES • JULIAN LENNON**  
**KEITH RICHARDS • ROBBIE ROBERTSON • LINDA RONSTADT**  
Plus additional surprise special guests!

**THURSDAY, OCTOBER 16 FOX THEATRE**  
DOORS OPEN 5:45 PM—EVERYONE MUST BE SEATED BY 6:45 PM  
ALL SEATS RESERVED \$20.00  
TICKETS GO ON SALE THIS MORNING (SUNDAY) AT 10:00 AM ONLY AT THE  
FOX THEATRE BOX OFFICE OR CHARGE BY PHONE AFTER 10:00 AM.  
**CALL 534-1111**

This performance is being filmed for a motion picture. The production will contain audience scenes in which patrons may be included. Patrons grant permission to Delilah Films Inc. to use their likeness in the film and waive and relinquish all rights and claims related to that use in any form or manner of release, distribution or broadcast whatsoever.

Robbie didn't perform at the show.



ST. LOUIS POST-DISPATCH SUNDAY | JUNE 25, 2006

## 'Hail! Hail! Rock 'n' Roll' DVD release

### Two-disc special edition

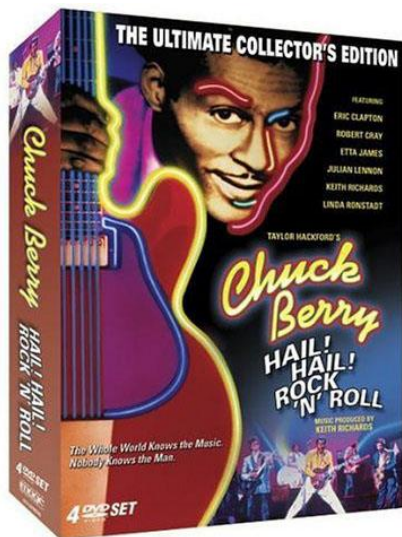
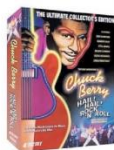
- Movie presented in new widescreen high definition and new audio
- New introduction by director Taylor Hackford
- Two theatrical trailers
- 54 minutes of Chuck Berry's previously unseen rehearsals of "Guitar Jam" with Keith Richards and Eric Clapton; "Mean Old World" with Clapton, Johnnie Johnson and Chuck Leavell; "Understand Each Other" with Clapton; "Hoochie Coochie Gal" with Etta James; "Standards Medley" with Johnnie Johnson
- One-hour documentary "The Reluctant Movie Star," a behind-the-scenes look at the making of the film.

### Four-disc Ultimate Collector's Edition

- All the bonuses from the two-disc edition
- "Witness to History" featuring Little Richard, Bo Diddley and Berry riffing on rock's golden era; "Witness to History 2," a three hour-plus look at the birth of rock 'n' roll, featuring Hackford's interviews with Jerry Lee Lewis, Diddley, Everly Brothers, Roy Orbison and others.
- "The Burnt Scrapbook" with Berry and Robbie Robertson going through the contents of Berry's personal memorabilia collection.
- "Chuckisms," a collection of classic Berry comments.

### Two-disc Starbucks version

- DVD of the movie with 40 minutes of bonuses
- CD of 14 of Berry's greatest hits



HOME > MUSIC > MUSIC NEWS

NOVEMBER 22, 2019 11:16AM ET

## Robbie Robertson Remember Chuck Berry, the Poet

As the former Band member recalls the making of 'Hail! Hail! Rock 'n' Roll,' he demonstrates just how much the "Roll Over Beethoven" singer meant to him

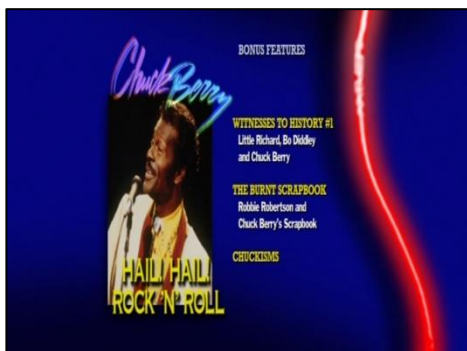
By **KORY GROW**

In the mid Eighties, filmmaker Taylor Hackford asked **Robbie Robertson** if he would appear in a documentary about one of his musical heroes, **Chuck Berry**. Robertson quickly said yes and agreed to serve as musical director for the concert portion of what became the 1987 picture, *Hail! Hail! Rock 'n' Roll*. Although Robertson decided he wasn't a good fit for that role — Chuck Berry was hard to handle, so he passed the reins over to Keith Richards — he still looks back fondly on the time he spent with Berry.

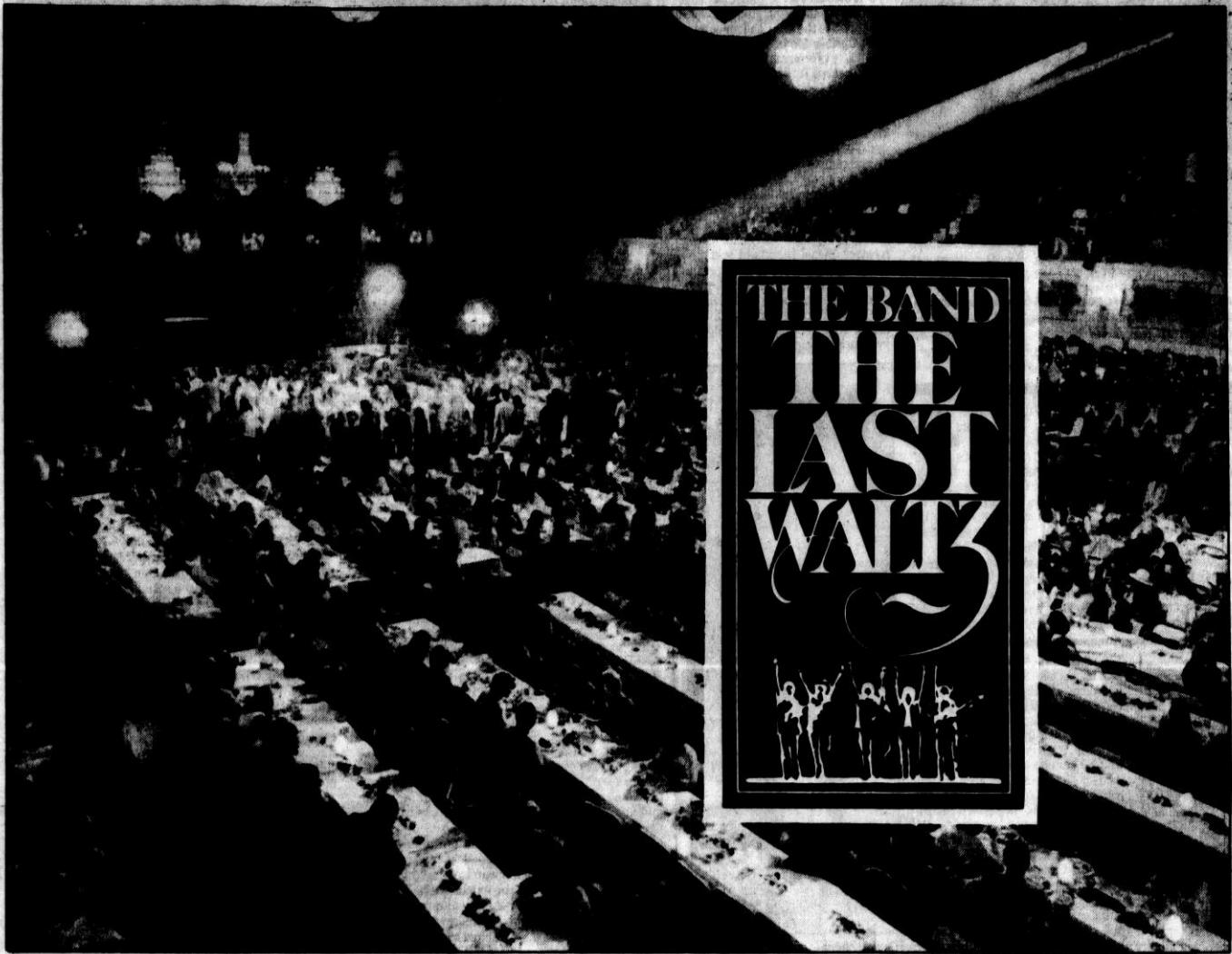
Robertson recently stopped by *Rolling Stone*, where he sat for an interview for an upcoming installment of our "The First Time" series. While he was in the office, he also recounted some of his experiences during the filming of *Hail! Hail! Rock 'n' Roll*, which was reissued this week as a collector's edition Blu-ray.

One of the special features on the release is footage of Berry poring over a scrapbook he kept from his life with Robertson. But in the interview above, Robertson revealed there was a lot more to the story, including versions of stories Berry had told the Band guitarist off camera. Robertson also recalled in the *Rolling Stone* interview how special it was for him to play guitar while Berry read poetry, because he realized that that was part of Berry's process.

"My admiration for the father of rock & roll just went way up," Robertson said of learning about the inspiration Berry took from Beat poetry. "Then he's reciting this poem, and I'm accompanying him on the guitar, and the poem just goes on and on and on, and I hoped it would never end."



# 10 years after...



The number of people who remember being at 'The Last Waltz' has grown exponentially in the ten years since the dinner-concert was staged

## Another era, another waltz, another Band

By Edvins Beitiks  
OF THE EXAMINER STAFF

**T**HEY WERE saying it was the best night of music in San Francisco, ever, even before The Band spilled back on stage with Bob Dylan and Eric Clapton and Neil Diamond and Joni Mitchell and Dr. John and Paul Butterfield and Van Morrison and Muddy Waters and Ringo Starr and Neil Young to do "I Shall Be Released."

The crowd at Winterland was weaving in and out of the light, hands in the air, hollering and hollering again, "Any day now, any day now..." while the people on stage sang and stepped back and looked around, smiling at each other, locking the night in their minds. The Last Waltz. The Band. Thanksgiving Day, 1976.

"If I had to choose half a dozen events where the audience was really sharing the music, really felt high, the Last Waltz would easily be among the top three," said Bill Graham, producer of The Band's last concert together. "The other two might change, but the Last

Waltz would always be there."

It had a lot to do with how good The Band was, said Graham, and with the seven-course Thanksgiving dinner served up beforehand, and with the stars who showed up just for kicks. But it also had a lot to do with Winterland.

"I've spoken to musicians who absolutely loved that building," he said. "From The Who to Cream to Hendrix. Through the years they all loved that feeling when it was cooking and it was 1 o'clock in the morning and everybody in the place seemed to say, 'Time out, world.'"

At the Last Waltz it was a straight line of music from the time they cleared the tables to the last encore — "Don't Do It." Through the whole hot night the longest speech came from Neil Young, who leaned forward and said into the mike, "I just want to say before I start, it's one of the pleasures of my life to be on the stage with these people."

It was "Up on Cripple Creek" first and then Richard Manuel doing "Shape I'm In" and Van Morrison's "Caravan" and Levon Helm and Paul Butterfield slam-

ming into "Mystery Train" and Muddy Waters coming on to make his hands into fists and shout, "Ma-yan! I'm a hootchie-kootchie man!"

But Muddy Waters is gone now. Richard Manuel is gone. And so is Winterland.

\*\*\*

In the Martin Scorsese film of the Last Waltz, Richard Manuel sits at the keyboard as the credits roll, tilting his head to one side and then breaking into a smile.

He smiles again when the cameras squeeze into an ugly room to talk to him about the early days, from Canada to Dylan to The Band's first concert on its own — at Winterland in 1969. Leaning back, he tosses out a line about life, saying, "I just want to break even."

After Winterland, after The Band broke up and scattered, Manuel worked the hardest at trying to get the music back on stage. Organist and sax-player Garth Hudson said the comeback was "basically Richard's idea. He kept trying to get us together, and I finally said, 'It sounds good.'"

The Band toured, off and on, for the next five years

— without lead guitarist Robbie Robertson.

The Last Waltz was it for him — the end of 16 years on the road with The Band. The road has taken its toll; Robertson said: "Hank Williams, Buddy Holly, Otis Redding, Janis Joplin, Hendrix..."

In March of this year, Manuel was added to that list. At the age of 42 he hanged himself from a shower curtain rod in a Florida motel after a one-night stand. He had a blood alcohol reading of 0.15 percent.

"The thing is, he'd stopped drinking four, five years ago," said Rick Danko. "It's a hard one to explain, but it was obviously in the cards."

Danko suggested that Manuel couldn't stay away from the road — the craziness of one-night stands — but had a hard time dealing with it.

"Success is a very funny thing," said Danko. "It does different things to different people. I don't know."

Manuel outlived Muddy Waters by only two years — Waters died of a heart attack in his house outside Chicago. And Winterland, formerly known as Dream-

# BAND

—From F-1

land Arena, was demolished in January after 57 years in the Fillmore. It had been empty since the Grateful Dead concert of New Year's Eve 1978.

★★★  
In the years since the Last Waltz, Robertson turned to film music. He did the score for Scorsese's "The Color of Money" and is in Los Angeles now, cutting his first solo album. He doesn't go on the road.

Helm put together his own group and cut a couple of albums, then went into movies, doing "Coal Miner's Daughter." A few months ago he talked Danko into acting and they both did "Man Outside."

Danko recorded a solo album after the Last Waltz, cutting "New Mexico" with Eric Clapton and "Java Blues" with Robertson. It was all right, said Danko, but he'd rather that The Band had stayed together.

"There's still so much music to play," he said. "It's incredible to me that we can show up in Kansas or Arkansas or California, for that matter, and people's children come up talking about what their parents told them about The Band. You know what I mean?"

A lot of that is the Last Waltz, said Danko, 42. "I felt privileged to play with all those people," he said, adding, "We were on stage about 5½ hours... a real marathon. But it will always be a very special night."

He has a videotape of that Thanksgiving, Danko said, and "my kids will show it to their friends once in a while." Looking at himself on the screen, he doesn't feel much older: "My hair is still thick. It hasn't started to gray yet, and I don't think I'll ever go bald."

Tonight, 10 years after the Last Waltz, The Band will be playing the Lone Star in New York City, the first stop on a three-week road trip.

Things are more fun than they used to be, said Danko. When The Band started its comeback, people said "we were getting together for



Today's Band: Garth Hudson, Jim Weider, Levon Helm, Rick Danko

the wrong reasons," he said, "just to fill our pockets with money. We're beyond that now, I think."

★★★  
Even at the end of "I Shall Be Released," it didn't end. Ringo Starr and Helm started a drum duet that led to a 35-minute jam session that brought Butterfield back out on stage, then Ron Wood, then Dr. John and Neil Young, Stephen Stills and Eric Clapton.

But to Graham, the night was as much preparation as it was music. There was a staff of 300 people, he pointed out, "working very hard to get 5,400 people a full-course Thanksgiving dinner."

Since that night the number of people who paid \$25 apiece to be at the Last Waltz has bloated. "Fifty thousand? I think that's low," said Graham, smiling. "There are a lot more than that claiming they were there. It's folklore — people pick it up and chew it and swallow it."

The last couple of years have made that night seem distant, said Graham. "And it's not just the Last Waltz that seems far away. The whole Winterland scene — all of San Francisco at that time — seems planets away."

★★★  
The Band, with Jim Weider joining Danko, Helm and Hudson, came back last Oct. 4 to play the Omni in Oakland.

It was standing-room only as men in cowboy hats and Hawaiian shirts bumped Corona elbows with men in graying long hair with bald

spots shining in the light, and women in greasy jeans brushed up against women in eight layers of glad rags, dancing in little circles, their arms held above their heads.

There was a full hour's wait between acts, with a video of the Doobie Brothers ripping against one wall. About the 10th time the crowd started chanting and stamping its feet, The Band came out on the cramped stage.

The flat walls of the Omni — a rabbit warren in the abandoned-car part of town — rang around with the sound of Levon Helm tipping a hat to Muddy Waters with "Caledonia."

Somebody shouted "Mystery Train" and Danko took the lead, then slid into a sing-along of "The Weight," his hands moving in the air. As people closed in, whooping, Danko said the only words from the stage all night: "Thank you very much. Nice to see you again."

Before the crowd had got half its hollers out, The Band was tub-thumping "Hand Jive" and then the curtain was closed and that was it. The clapping and stomping went on for 10 minutes or more, but the curtains never opened again.

Backstage, the only one left around was Hudson, sitting by himself in a small dressing room. He looked the same way he did when the camera caught him leaning into the organ solos in the Last Waltz, hair falling across his forehead in the white light from the wings.

# 'Last Waltz' was a film first

By Michael Sragow  
STAGOW@SFGATE.COM

THE LAST WALTZ changed the face — including the ears — of rockumentaries forever. Before Martin Scorsese's movie came out in the late spring of '78, everyone thought they knew what a rock-concert film was supposed to move and sound and feel like: a jumping-bean, an alley cat, and a Mack Truck, respectively.

The catch-as-catch-can images would meld into a psychedelic haze (often with straight fantasy interludes), while the sound track snapped, crackled and popped and the editing kept throwing in shots of ejaculating crowds to hype audience reaction in the movie theaters. Even in exceptions like "Woodstock" (one of the only comparable rock films), events tended to overwhelm the music.

While making "The Last Waltz," Scorsese wasn't going to stand still for washed-out, shaky hand-held camerawork, or fuzzy sound, or indecisive editing. He hired one of the most extraordinary camera teams ever assembled to film a live event, headed

by cinematographer Michael Chapman ("Invasion of the Body Snatchers," "Taxi Driver") but also including Vilmos Zsigmond ("Close Encounters of the Third Kind"), Laszlo Kovacs ("Easy Rider") and David Myers ("Ufoia"). He had them shoot in 35mm (most rockumentaries used 16mm blowups) to achieve an extraordinary clarity of performance imagery.

He preserved this clarity with the ineffably "right" flow of his editing, staying focused on the performers carrying each number rather than lapsing into the general euphoria of the group scenes on-stage or in the audience. And he matched this clarity, even more incredibly, in the simultaneously full-bodied and crystalline sound. "The Last Waltz" became one of the first films to push the most up-to-date Dolby Stereo technology to the limit. You could hear a bass roar — or a pick drop.

Scorsese drew criticism by threading the movie together with his own off-stage interviews of Band members. Admittedly, it's easy to be put off by his frenetic manner. But the interviews are actually off-hand and informal. They touch on the rangy

(and sometimes mangy) experiences that poured into The Band's unique blend of melting-pot rock 'n' roll — which helped renew the democratic American style and spirit at the counterculture's tail-end.

If you see "The Last Waltz" today, you may be refreshed at how unashamedly personal and various it is. Each of The Band's members is a rich visual subject — not just the most famous ones like Levon Helm and Robbie Robertson, but organist Garth Hudson, who comes off like a cross between a church organist and the Phantom of the Opera, or bass-player Rick Danko, who resembles, in both his looks and his expressiveness, the young Robert De Niro. Each guest performer is given his or her due — some, like Muddy Waters and Van Morrison, come close to stealing the show.

At the end, when everyone joins Bob Dylan and The Band on-stage for "I Shall Be Released," the film doesn't homogenize the performers aurally or visually. The most wonderful paradox of "The Last Waltz" is that it uses precise aesthetic means to arrive at a joyous expression of polyglot vitality.

A woman walked in with her teenage daughter in hand, watching Hudson gather up his things. "I'm Woodstock," she said. "I was there... I miss those days." Hudson nodded, not saying much, and she left. Behind her an-

other woman, tall, on the far side of 40, walked through the door.

She sat down in a chair and said, "I came alone tonight," then, "I was there in '65, your first Dylan tour, remember? You look so good... except that your beard is grayer"

and your hair is grayer." She held up her cigarette in one hand and said, "I need a light. Can you light it?"

Hudson smiled to himself and looked down at the floor, shaking his head.

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