

The LAST WALTZ

PRODUCTION INFORMATION

On Thanksgiving Day in 1976, the legendary rock group The Band (Robbie Robertson, Levon Helm, Garth Hudson, Rick Danko, Richard Manuel) took the stage for the very last time at the Winterland Theatre in San Francisco. Produced by accomplished rock promoter Bill Graham, the concert was billed as *The Last Waltz*, perhaps as a final statement on what is arguably the most powerful and innovative era in rock history. With an intricate 300 page shooting script, director Martin Scorsese, director of photography Michael Chapman, and a team of seven cameramen recorded the landmark live event for the first-ever 35mm feature length concert documentary. *The Last Waltz* has been called greatest rock n' roll film in history.

Now, United Artists, MGM Home Entertainment, and Warner Bros./Rhino celebrate the 25th anniversary of this unprecedented rock event with a limited theatrical release, special edition DVD and 4-CD boxed set of The Band's and Martin Scorsese's *The Last Waltz*.

With full cooperation from Robertson and Scorsese, these new projects feature newly-edited, never-before-released elements from The Band's celebrated final performance shared by musical contemporaries Eric Clapton, Bob Dylan, Van Morrison, Ringo Starr, Muddy Waters, Emmylou Harris, Neil Young, Joni Mitchell, Neil Diamond, Ronnie Hawkins, The Staples, Ron Wood, Paul Butterfield, Dr. John, Stephen Stills, among others.

In April, United Artists plans a limited theatrical release of the restored film with a digitally remixed and remastered soundtrack personally supervised by Robbie Robertson, followed by Warner Bros./Rhino's April release of the boxed set. Also remixed by Robertson, the audio collection features all 30 tracks from the original 1978 soundtrack, plus 24 previously unreleased rehearsals and performances from the concert and film. The Special Edition DVD,

due in May, features a flawless digital transfer of the film with the remastered original stereo mix as well as a digital mix in 5.1 surround sound supervised by Robertson. The Special Edition DVD also features new interviews with Martin Scorsese and Robbie Robertson, never-before-seen “Jam Footage” of the performers, and commentary from Scorsese and Robertson, along with additional commentary from remaining “Band” members Levon Helm and Garth Hudson, musicians Ronnie Hawkins and Mavis Staples, and much more.

When it opened in 1978, *The Last Waltz* was called “the most prestigious collection of rock stars ever assembled for a single show” by *The Los Angeles Times*. With Rick Danko on bass; Garth Hudson on the organ; Levon Helm on drums; Richard Manuel at the piano and Robbie Robertson on guitar, The Band was joined onstage by Eric Clapton, Neil Diamond, Bob Dylan, Joni Mitchell, Neil Young, Van Morrison, Dr. John, Muddy Waters, Paul Butterfield, Ronnie Hawkins (with whom The Band got their start 17 years before), Ringo Starr and Ron Wood, among others.

A key factor in their continuing popularity, and an important part of their legacy, is The Band’s influence on many great rock artists, including Eric Clapton, Counting Crows, and newer artists Train and Travis, just to name just a few.

The Band had a vision to create a concert and film that would mark not only the end of their run together, but would come to signify the end of an era as their blend of roots-inspired rock gave way to the emergence of punk. “There was something about this period – from the ‘60s through the ‘70s, everybody had a pretty good run,” Robertson said. “When you watch these things over and over again, and how stirring these performances were, you’re almost seeing inside this whole era.”

Taplin, executive producer of the film, had produced Scorsese’s acclaimed breakout film *Mean Streets*, and before that had been The Band’s road manager for four years. Taplin introduced Robbie Robertson to Martin Scorsese, who had edited *Woodstock* and *Elvis on Tour* and garnered acclaim for his inventive use of rock music in his films. Scorsese had just completed shooting *New York, New York* and took leave from that project to undergo the intense planning and preparation for *The Last Waltz*. Likewise, The Band was in the midst of cutting an album for Capitol Records. “I couldn’t let the opportunity pass,” Scorsese said. “It was this crazy desire to get it on film, to be a part of it.”

The film represented more than a collaboration between musician and filmmaker. Scorsese’s only concert film not only documented the last appearance of The Band, but also became the first of its kind to be shot in 35mm film, and the standard by which all future concert

films would be measured. “We live so emotionally and powerfully through those moments,” Scorsese said. “The picture, for us, was so powerful. And it was bringing these emotions to us, creating the psychological atmosphere that I couldn’t verbalize then. But it was pretty scary. As exciting and as fulfilling creatively as it was, it was extremely frightening.”

Days before the concert, Scorsese put together a detailed, 300-page shooting script which choreographed every camera movement to lyric and music changes while allowing for the unexpected – not only onstage, but behind-the-scenes, such as running out of film or sync sound motors burning out. “No matter how prepared you are, you’re going to be subject to chance, to fate, to luck,” Scorsese said.

At The Band’s Shangri-La studio in Malibu and at the rehearsals two days before the concert, the director went through intense planning with the guest artists, mapping out each song as best they could.

To prepare for the 21 new songs they would be playing (out of a total of 37), The Band brought in longtime friend and music producer John Simon to arrange and rehearse with them. They also enlisted a horn section to enrich the sound. Robertson composed the title song, written mostly the day before the show and rehearsed backstage during the only break they took in their five-hour performance.

At Winterland, the site of The Band’s first venue as a major rock act, Scorsese brought in Academy Award®-winning production designer Boris Leven (*West Side Story*, *The Sound of Music*) to conceptualize the visual palette for the event. It was Leven’s idea to rent the set from *La Traviata* from the San Francisco Opera Company for \$8,000; chandeliers used in *Gone With The Wind* came from the prop department at 20th Century Fox. Legendary producer Bill Graham employed a staff of 518 for two weeks to transform its interior into the ideal venue for what he considered to be a major historical event in American musical history. It was a striking and unique visual presentation that would be emulated for years to come.

On Thanksgiving Day, 5000 ticket holders were treated to a full-course meal accompanied by the 38-piece Berkeley Promenade Orchestra playing Viennese waltzes. After the dinner was cleared, three pairs of professional dancers performed a waltz. The chandeliers were lowered above the stage and the show began.

The Band took the Winterland stage at 9 o’clock. They ran through their classic repertoire from “Up On Cripple Creek” to “The Weight” and “The Night They Drove Old Dixie Down.” After the hour-long show, which ran smoothly despite the immense technological logistics posed by the camera crew and six soundmen working the multi-track recording system,

The Band brought out their friends. “Everyone was so incredible about wanting to be involved with *The Last Waltz*, come hell or high water,” said Robertson. “No one had to think about it; they just said they’d do it.”

When Neil Young took the stage to sing “Helpless,” he remarked, “Before I start I’d just like to say that it’s one of the pleasures on my life to be on this stage with these people tonight.” Young’s comments summed up the attitudes of everyone involved. The lineup was impressive – Ronnie Hawkins, Dr. John, Bobby Charles, Paul Butterfield, Muddy Waters, Eric Clapton, Joni Mitchell, Neil Diamond – diverse performers whose personal styles The Band dexterously complemented. “We hit some kind of a groove and it went into one of those places of magic where it went beyond trying to remember; you just did,” Robertson recalled.

Van Morrison, making a first public appearance in quite some time, brought the house to its knees. Bob Dylan, with The Band, began his set with “Baby, Let Me Follow You Down” and closed the show joined by all of the guest artists, now including Ringo Starr, Ron Wood and Stephen Stills, with “I Shall Be Released.”

Watching Scorsese on the night of the concert, barking commands to his photography team – Michael Chapman, Laszlo Kovacs, Vilmos Zsigmond, David Myers, Bobby Byrne, Fred Schuler, Michael Watkins and Hiro Narita – was a show in itself. “The idea was to get the most complete coverage possible, so our 35mm cameras were scanning and zooming for the action,” Scorsese said.

When Bob Dylan spontaneously shifts from “Forever Young” to “Baby Let Me Follow You Down,” Robertson, Helm and Danko quickly adjust and play on. Said Robertson, “I remember Marty saying, ‘This is something you never see. You’re never in on this.’”

To supplement the live concert footage Scorsese shot The Band performing three songs on the MGM soundstages: “The Weight” with The Staples; “Evangeline” with Emmylou Harris; and “The Theme From The Last Waltz,” Robertson’s last minute composition. Scorsese’s acclaimed camerawork during this sequence would be equally influential in rock. For the first time ever, a moving camera interacted with the performers, expressing and enriching the musical performance.

Seven cameras, 160,000 feet of stock and two years of editing later, *The Last Waltz* premiered at the Ziegfeld Theatre in New York City, setting a new standard for feature-length concert films. “When I went to the premiere of *The Last Waltz* in New York, it was an experience that I never had before,” Robertson said. “People watching a film standing up during

the film, applauding musical moments in the film, laughing. I was saying to Marty, ‘Look what’s happening here. Maybe this is working.’”

The Last Waltz captures the excitement of that extended set, adding numerous other dimensions. It was the first marriage of recording studio sound quality to film and the use of Dolby surround stereo. “You could feel something in the last song of the *Last Waltz*, knowing this was the last one,” Robertson said.

The film preserves the energy of the performances that night and appreciation from the audience, pays tribute to the diverse musicians who shaped a vital time in rock history, and throughout the interviews and background in the documentary celebrates not only the individuals that made up The Band but the era they came to represent.

“It was something, wasn’t it?” Eric Clapton mused. “I don’t think there will be anything quite like this ever again.”

BIOGRAPHICAL INFORMATION

THE BAND: A COLLECTIVE BIOGRAPHY

The Band, one of the most respected music ensembles ever assembled, played their farewell *Last Waltz* concert on Thanksgiving Day at Winterland in San Francisco. After more than a decade and a half of playing together, they announced that they were never going to tour as The Band again. While various members have performed together, all five have never regrouped on one stage since the *Last Waltz* concert.

This historical rock n’ roll event is celebrated in the Martin Scorsese film, *The Last Waltz*, in which the following guest artists participated (in alphabetical order): Paul Butterfield, Eric Clapton, Neil Diamond, Bob Dylan, Emmylou Harris, Ronnie Hawkins, Dr. John, Joni Mitchell, Van Morrison, The Staples, Ringo Starr, Stephen Stills, Muddy Waters, Ron Wood, and Neil Young. The film was directed by Academy Award®-nominee Martin Scorsese (*The Age Of Innocence*, *Raging Bull*) and produced by Robbie Robertson of The Band. Jonathan Taplin was the executive producer.

All but one member of The Band hail from Canada, where they came together in 1960 as The Hawks, a backing band for Ronnie Hawkins, “The King of Rockabilly.” The Hawks played mainly in Canada and throughout the southern United States in taverns, burlesque bars, small supper clubs, risk-your-life joints and beer halls. They also played at football victory parties, where they’d walk knee-deep in beer cans to get to the stage. They played six or seven nights a

week, traveling to gigs in Hawkins' Cadillac, hauling equipment in a trailer with two big hawks painted on either side.

After three years with Hawkins, the group went on their own as Levon & The Hawks. They returned to Toronto and played various clubs, where blues impresario John Hammond came up to jam with them. The experience led to some of the Hawks backing Hammond on two albums.

The Band traveled to Chicago, Texas and Arkansas, where they met and played with Sonny Boy Williamson, and would have continued to do so had the bluesman not died of tuberculosis soon after. Waiting in the wings was a new opportunity that would forever change their careers: Bob Dylan asked them to play concerts at the Hollywood Bowl and Forest Hills, which led to a 1966 world tour, including dates across Canada and the United States, Britain, France, Sweden, Denmark and Australia.

During the summer of 1968, The Hawks, now known as The Band, released their first album on Capitol Records, *Music From Big Pink*, to instantaneous acclaim. The Band, plus their families, friends, animals and recording equipment, relocated to California, into a big house in the Hollywood Hills. They recorded *The Band*, their second album, in the pool house-turned studio. The enormous pressure imposed by fame inspired their third album, *Stage Fright*.

Their fourth LP, *Cahoots*, was their most experimental and first true studio album to date. Their next album, *Rock Of Ages*, contained both new and classic rock n' roll song and included inspired horn charts of New Orleans' innovative arranger, Allan Toussaint. Their next album, *Moondog Matinee*, was an LP filled with classics made famous by Elvis Presley, The Platters, Fats Domino and many others.

They also backed Dylan on his album *Planet Waves*, followed by a tour in the spring of 1974. A year later, The Band released their long-awaited studio album of new material: *Northern Lights - Southern Cross*. *The Last Waltz* was the climax and finale of their subsequent tour.

In 1994, The Band was inducted into the Rock & Roll Hall of Fame and remaining members performed live at the induction ceremony.

The Band's drummer and singer extraordinaire, **LEVON HELM** was the only American in the group. Helm was playing guitar at 14 in local bands that played dances around his native Arkansas Delta. He listened to legendary blues harpman Sonny Boy Williamson's 15-minute radio show, "King Biscuit Time," at twelve noon, and made it over to Memphis to catch the live

shows. His group did imitations of Carl Perkins, spunky country numbers and jukebox hits. Helm led The Jungle Bush Beaters when they played a dance opposite Hawkins. The next day he began as drummer with The Hawks.

After The Band's famed 1976 farewell performance, Helm cut his 1977 debut solo album *Levon Helm & The RCO All Stars*, followed a year later by his self-titled sophomore effort. In 1980 he recorded *American Son*, while another eponymously-titled effort was released in 1982. The Band reformed in 1983 without Robertson; following Manuel's death in 1986, the remaining trio released 1993's *Jericho*, recorded at Helm's home studio in Woodstock, New York. That same year, Helm published his autobiography, *This Wheel's On Fire*, co-authored with Stephen Davis. The Band's bluesy *High On The Hog* followed in 1995. The late '90s (and into the next decade) found Helm still making music in a new blues band called Levon Helm & The Barn Burners, with his daughter, Amy, providing vocals.

Helm has also pursued a successful acting career, appearing in such films as *The Right Stuff*, *Coal Miner's Daughter*, playing Loretta Lynn's father, *The Dollmaker* with Jane Fonda, and *Smooth Talk*, among others. He also toured with Ringo Starr & The All Star Band.

ROBBIE ROBERTSON's childhood was split between Toronto and the Six Nations Indian Reservation where his mother was born. He began playing guitar and writing songs at 13 and joined the Musician's Union to play with local groups including Robbie & The Robots, Little Caesar & The Consuls, and Thumper & The Trambones. Ronnie Hawkins recorded two of his songs just as Robertson reached 15. The following year he joined The Hawks, first as bassist, then replacing Fred Carter as guitarist.

The *Last Waltz* project marked the beginning of Robertson's long affiliation with director Martin Scorsese; in 1980, Robertson co-starred with Jodie Foster and Gary Busey in *Carny*. In addition, he wrote, produced and composed the source music for the film, inspired by the soundtrack composer, Alex North. Also in 1980, he worked on the music to Scorsese's highly acclaimed film, *Raging Bull*, and continued to confine his musical activity to the film medium for the next several years, later working with Scorsese on the 1983 satire *The King Of Comedy* and 1986's *The Color Of Money*. Finally, in 1987, Robertson released his self-titled solo debut, which included guest appearances from onetime Band-mates Danko and Hudson as well as U2, Peter Gabriel, Daniel Lanois and Gil Evans. The solo debut wins several Juno awards in Canada, and the album's "Somewhere Down The Crazy River" earns a Grammy nomination for

“Best Rock Vocal.” Robertson next produces *Storyville*, a conceptual piece steeped in the sounds and imagery of a famed area of New Orleans, in 1990.

In 1994, Robertson returned to his roots, forming the Native American group the Red Road Ensemble for *Music For 'The Native Americans,'* a collection of songs composed for the television documentary series. Another solo project, *Contact From The Underworld Of Redboy*, followed in 1998, and another musical score, for Oliver Stone's *Any Given Sunday*, in 1999. Robertson has recently reunited with Scorsese as music consultant for a new film, *Gangs Of New York*, to be released in Spring of 2002, and he currently continues his work with the Native American Music Association while serving as Creative Executive for DreamWorks Records.

RICK DANKO, working near Simco, Ontario, in the Canadian tobacco belt, was next into the Hawks's fold following Robbie Robertson. He was playing mandolin, guitar and violin since his pre-high school days and traveled 50 miles to hear a rock 'n' roll band. He joined The Band as singer and bass player.

After the group retired from live work in 1976, Danko recorded a self-titled solo album the next year. In the '80s, The Band was re-formed without Robertson, and Danko continued to perform and record with it in the years to follow while taking time out to work with Ringo Starr's All-Starr Band and release two albums as part of a trio with Eric Andersen and Jonas Fjeld. He passed away on December 10, 1999, just one day after his 56th birthday.

RICHARD MANUEL, of Statford, Ontario, learned to play by listening to songs on the radio. Later, wearing bright orange pants and leading his own group, The Rockin' Revols ('Revols' was short for Revolution), he leaped into the rockabilly ranks on energy-piano and vocals.

Manuel reformed with The Band in the 1980s. He passed away while the band was on tour in March of 1986.

GARTH HUDSON had a diverse musical education in London, Ontario, ranging from Sunday morning symphonic concerts heard on his father's radio, to Alan Freed's "Moondog Matinee" beamed every evening, Monday through Friday. He played the accordion at 16 in a country band, and after high school, made it to Detroit to form his own group – Paul London & The Capers. He returned to Canada in 1962 and joined The Hawks, playing organ and solos in

the newly-recruited horn section. He gave the other members musical lessons between engagements.

Throughout the past decades, Hudson has played and recorded with a variety of artists, including frequent appearances, both studio and live, with Professor Louie & The Crowmatix. In 1998, Hudson was prominently featured on the star-studded Dvorák-inspired concept album *Largo* (which had a live performance at Vassar College in 2001). In September 2001, Hudson released his "official" solo debut, *The Sea To The North*, on Breeze Hill Records. His only previous solo release was 1980's *Our Lady Queen Of The Angels*, a score he wrote for an exhibit by sculptor Tony Duquette.

ABOUT THE FILMMAKERS

MARTIN SCORSESE (Director) was born in 1942 in New York City and grew up in the tough downtown neighborhood of Little Italy. Coming of age in these surroundings later provided the inspiration for several of his films. He suffered from severe asthma as a child, which prevented him from playing outside and participating in sports, so his parents often took him to the movies. He was fascinated by the images on the screen and often drew his own movies at home. Scorsese graduated from Cardinal Hayes High School in the Bronx and received a B.S. (1964) and M.S. (1968) from New York University.

At N.Y.U., he made several award-winning student films (including *It's Not Just You, Murray!* and *The Big Shave*). He also wrote the script for what became his first feature film, *Who's That Knocking At My Door?*, which was released theatrically in 1969. During this time he also served on N.Y.U.'s faculty from 1968 through 1970.

In 1970 Scorsese moved to Hollywood. It was there where he met Roger Corman who asked him to direct *Boxcar Bertha* (1972), starring David Carradine and Barbara Hershey. Encouraged by John Cassavetes to pursue a more personal style of filmmaking, Scorsese began work on *Mean Streets*; an autobiographical story set in Little Italy (although most of it was shot in Los Angeles). Harvey Keitel and Robert De Niro played the lead parts. Scorsese used his favorite records for the soundtrack. Acclaimed at the 1973 New York Film Festival, and by critics, *Mean Streets* was his breakthrough film.

In 1974, after being recommended to Warner Bros., and to Ellen Burstyn by Francis Coppola, Scorsese next directed *Alice Doesn't Live Here Anymore*. The picture was his first major commercial success and won Burstyn an Oscar® for Best Actress. In the same year he

made a documentary about his parents, *ItalianAmerican*. When it was presented at the New York Film Festival, it received a standing ovation as the credits, (which also included his mother's recipe for spaghetti sauce), rolled.

Taxi Driver (1976) was his next feature film. Written by Paul Schrader, it starred Robert De Niro in one of his most electrifying performances as the Vietnam vet turned cabby, Travis Bickle. Harvey Keitel, Jodie Foster, and Cybill Sherherd were also in the controversial film. It received four Oscar® nominations and was awarded the Palme d'Or at the Cannes Film Festival. The following year (1977), Scorsese and De Niro teamed up again for *New York, New York*, co-starring Liza Minelli. The film is a drama about the marriage of two creative people and the ups and downs that come with an artistic union. The film was shot with the intent to recreate the feel of an old-fashioned Technicolor Hollywood musical.

The Last Waltz (1978) was Scorsese's documentary of the extraordinary last concert by The Band. In it, music was performed by such rock 'n' roll legends as Eric Clapton, Bob Dylan, Muddy Waters, Van Morrison, Neil Young, and Joni Mitchell.

It was his next picture, *Raging Bull*, which firmly established Martin Scorsese's artistic reputation. Released in 1980, it was named "Best Film of the Decade" by numerous magazine and critic's polls, and was nominated for six Academy Awards®. It won two: "Best Actor" went to Robert De Niro for his brilliant performance as the self-destructive boxer Jake LaMotta, and "Best Editing." Using *Raging Bull* (which he shot in black and white) as evidence, Scorsese launched a successful international campaign against the manufacture of color-fading film stock.

He then directed *The King Of Comedy*, an edgy film about the lure of show business, with Robert De Niro and Jerry Lewis in 1982. When the movie did not succeed financially, Scorsese decided to make an independent movie, *After Hours* (1985), with Griffin Dunne and Rosanna Arquette, for which he won the "Best Director" award at Cannes. He returned to a studio project with *The Color Of Money* in 1986. Paul Newman received his first "Best Actor" Oscar® for his portrayal of a pool shark. The following year he made a video for Michael Jackson's "*Bad*" and a commercial for Giorgio Armani.

In 1988, after many years of trying to get financing, Scorsese finally brought a cherished project to the screen. Based on the novel by Nikos Kazantzakis, *The Last Temptation Of Christ* sparked an uproar and led to demonstrations by church groups around the world. Scorsese received his second Academy Award® nomination for Best Director for the film. In 1989 he directed "*Life Lessons*," part of the *New York Stories* trilogy (the other segments were directed by

Woody Allen and Francis Coppola). *"Life Lessons"* is a study of the artistic temperament starring Nick Nolte as a painter and Rosanna Arquette as the woman he is obsessed by.

In 1990, Scorsese and seven other prominent filmmakers created the Film Foundation. This organization serves as an intermediary between the studios and film archives to encourage the restoration and preservation of the films in their libraries.

GoodFellas, based on the life of a Mafia foot soldier, (played by Ray Liotta), came out in 1990 and was nominated for six Academy Awards®. (Joe Pesci won an Oscar® for "Best Supporting Actor.") It received numerous critics' awards ("Best Picture" and "Best Director" by the New York, Los Angeles, Chicago, and National Society of Film Critics); and Scorsese was given the Silver Lion at the Venice Film Festival. Right after the shooting of *GoodFellas*, he went to Japan to play the part of Van Gogh in *Akira Kurosawa's Dreams*.

With *Cape Fear* (1991), Scorsese tackled "the thriller." It was a powerful remake of the 1962 Gregory Peck/Robert Mitchum film about a vicious ex-convict (Robert De Niro) seeking revenge on the lawyer (Nick Nolte) who sent him to prison. Also starring Jessica Lange and Juliet Lewis, *Cape Fear* was Scorsese's most financially successful film. In 1991, the American Cinematique honored him for his illustrious career. The following year he started a film company, Martin Scorsese Presents, devoted to the restoration and exhibition of classic films. Renoir's *"The Golden Coach,"* Visconti's *"Rocco And His Brothers,"* and Bunuel's *"Belle de Jour"* are some of the movies re-released under its aegis.

In 1993, he directed *The Age Of Innocence* (1993), a sumptuous rendition of Edith Wharton's novel about New York society at the turn of the century. It starred Daniel Day-Lewis, Michelle Pfeiffer, and Winona Ryder. It was a critical success and was nominated for five Academy Awards®.

With *Casino* in 1995, Scorsese returned to the world of gangsters in an epic tale about the rise and fall of the mob in Las Vegas in the 1970s. It starred Robert De Niro, Joe Pesci, and Sharon Stone (who won a Golden Globe for her role). The following year he completed a 4-hour documentary, *A Personal Journey With Martin Scorsese Through American Movies*, commissioned by the British Film Institute to celebrate the 100th anniversary of the birth of cinema. That same year he also received the Golden Lion Award at the Venice Film Festival.

In 1997 the American Film Institute honored Scorsese when they presented him with their prestigious Life Achievement Award. Later that year, he directed *Kundun*, the story of the early life of the present Dalai Lama, who fled to India after the takeover of his country by the communist Chinese. Made in Morocco with a cast of non-actors, it was finally released by

Disney after threats to the studio from the Chinese government. The movie received four Academy Award® nominations and won many critics praise for its cinematography and music. In May 1998, Scorsese received the Lifetime Career Award from Lincoln Center's Film Society, and served as President of the Jury at Cannes.

Martin Scorsese most recently directed the forthcoming *Gangs Of New York*, starring Leonardo Di Caprio, Daniel Day Lewis and Cameron Diaz.

For more than three decades, **JONATHAN TAPLIN's** (Executive Producer) career has been full and varied--one heavily seasoned with experience in the entertainment worlds of music, film and finance.

Taplin's introduction into the entertainment business began in 1965, when he was just 18 years old. The summer before his freshman year at Princeton University, Taplin ventured to The Newport Folk Festival, where he landed a job with The Jim Kweskin Jug Band. That experience led to a dream job, serving as road manager for The Band.

In 1974 he moved to Hollywood to pursue his dream of producing films. He arrived in Los Angeles with just one referral to seek out, a young director named Martin Scorsese. Together they produced *Mean Streets*, starring Robert DeNiro and Harvey Keitel. The project became a critical and box office success, and went on to be selected for The Cannes Film Festival. He defined independent films and the new wave of '70s films. Between 1974 and 1996, Taplin produced 26 hours of television documentaries and 12 feature films including *The Last Waltz*, *Until The End Of The World*, *Under Fire* and *To Die For*. His films were nominated for Oscars® and Golden Globes and chosen for The Cannes Film Festival seven times. His television work garnered three Emmys. After 10 years of producing films, Taplin ran in more financial circles, where he advised Sid Bass and Richard Rainwater in their successful attempt to save Walt Disney Studios from a corporate raid. This experience brought him to Merrill Lynch, where he served as vice president of media mergers and acquisitions. In this role, he helped re-engineer the media landscape with such feats as helping in the leveraged buyout of Viacom.

He currently serves as Co-Chief Executive Officer of Intertainer.

ROBBIE ROBERTSON: A HISTORY

1943 Jaime Robbie Robertson born in Toronto, Canada, July 5. Father from Toronto; mother, of Mohawk descent, born and raised on the Six Nations Reservation.

1954-57 Begins learning guitar from relatives while visiting the reservation during summer months.

1958-59 Active around Toronto in various teenage groups, including Little Caesar & The Consuls, Robbie & The Robots, and Thumper & The Trambones.

1960 Singer Ronnie Hawkins records two early Robertson songs (“Hey Boba Lu” and “Someone Like You”) on his *Mr. Dynamo* LP. Robertson then takes over lead guitar with The Hawks at the age of 16.

1961-64 Hawkins and The Hawks (which also includes Levon Helm, Rick Danko, Richard Manuel, and Garth Hudson) tour clubs in the U.S. and Canada, and also as part of packaged shows that include acts such as Chuck Berry, Carl Perkins, and Jackie Wilson. Robertson’s unique guitar style on the songs “Who Do You Love” and “Come Love,” on albums such as *Best of Ronnie Hawkins* and *Mojo Man*, ushers in an era of classic bluesy rock that significantly influences many musicians.

1964 On their own, The Hawks -- under the name The Canadian Squires -- release the single “Uh-Uh-Uh” backed with “Leave Me Alone ” on the New York-based Ware label. The tracks were produced by R&B pioneer Henry Glover. Although The Hawks never changed their name during this period, historians speculate that label executives felt the group should establish their own reputation and distance themselves from being known as “Ronnie Hawkins’ backup band,” thus dubbing them The Canadian Squires.

1965 The Hawks move to the Apex label, which picks up and releases -- again under The Canadian Squires -- the “Uh-Uh-Uh”/ “Leave Me Alone” single.

The Hawks reclaim their moniker, calling themselves Levon & The Hawks and move to Atlantic Records subsidiary ATCO, which releases the single “The Stones That I Throw” b/w “He Don’t Love You.” Phil Ramone serves as engineer on the Glover-produced tracks. During this session, they also record Robertson’s “Go Go Lisa Jane.”

Robertson appears on blues singer John Hammond, Jr.’s *So Many Roads* and *I Can Tell*.

Shortly after Robertson meets Dylan in New York City, he and Helm are in Dylan’s electric backup group at a Forest Hills, New York concert on August 28 and at the Hollywood Bowl several days later.

Bob Dylan comes to check out The Hawks’ live show at Friar’s Tavern in Toronto -- now the location of the city’s Hard Rock Cafe.

Dylan and The Hawks (Danko, Helm, Hudson, Manuel, Robertson) cut songs together, including “Can You Please Crawl Out Your Window” and “One Of Us Must Know (Sooner Or Later),” and then tour the U.S.

1965-1966 Sparking a musical revolution when they toured as Dylan’s backup musicians on his now legendary 1965-1966 world tour, The Hawks were initially booed the world over for

“corrupting” the folk tradition. Their roots-rock style went on to become widely accepted by music fans, ultimately changing the direction of rock music.

1966 Robertson contributes to Dylan’s *Blonde on Blonde* LP (his first to feature extensive guitar solos) on tracks such as “Obviously Five Believers.” The day after its May 16 street date, Dylan’s “Royal Albert Hall” Concert takes place, with The Hawks backing him up. (Drummer Mickey Jones fills in for Helm). The gig is actually performed and recorded at Free Trade Hall in Manchester, England. By now, Dylan’s fans are passionately divided into two camps – folkies and rockers. Illegal bootlegs of the mysteriously misidentified concert surface in 1970-1971 and circulate nearly 30 years, until officially released by Columbia/Legacy in 1998.

The Dylan/Hawks tour continues through Australia, Britain, and Europe. An hour-long documentary filmed by D.A. Pennebaker to memorialize the tour is re-edited by Dylan and rejected for broadcast by ABC.

1967 Now residing in Woodstock, New York, Dylan and The Hawks (with Helm back for later sessions) record new material in the basement of a pink house in West Saugerties. Though not intended for release, the recordings surface as *Great White Wonder*, the first true bootlegged album. A selection of the tracks is officially released in 1975 on *The Basement Tapes* double album.

1968 ATCO releases “Lisa Jane” b/w “He Don’t Love You” (recorded three years in earlier during the Glover/Ramone sessions).

The Hawks become The Band and sign with Capitol Records. Their debut LP, *Music From Big Pink*, is released late summer. The album features now classic tunes by Robertson (including “The Weight,” “Caledonia Mission” and “Chest Fever”) as well as the first official version of Dylan’s “I Shall Be Released.” In addition to critical acclaim, the album was revered by some of the biggest names in rock, including The Beatles, Eric Clapton, and The Rolling Stones.

1969 The Band performs at the climatic Woodstock Music and Art Fair. Soon after, Dylan and The Band perform at the Isle of Wight Festival in England. At tour’s end, The Band rents a Hollywood residence, using the pool house as a recording studio. In the fall, *The Band* album is released, reaching #9 on the U.S. charts, earning gold status, and eventually selling more than one million copies. “Up On Cripple Creek,” “The Night They Drove Old Dixie Down” and “Rag Mama Rag” are among the Robertson-composed highlights.

The Band launches their first U.S. tour at Winterland in San Francisco.

Due to their tremendous influence on the direction of rock music, The Band becomes the first North American rock group to appear on the cover of *Time* magazine. Their roots-rock influence has continued to resonate with musicians ever since.

1970 The Band tours the U.S. and Europe. In Canada, Robertson then produces singer/songwriter Jesse Winchester’s eponymously titled debut album. Next comes The Band’s *Stage Fright* album, released in the summer, which hits #5 on the charts and goes gold. The title track and “The Shape I’m In” are among the standout Robertson songs.

1971 *Cahoots*, featuring “Life Is A Carnival,” is released. The Band sets off on another U.S. tour, concluding with a New York City concert on New Year’s Eve, which is recorded.

Joan Baez's cover of "The Night They Drove Old Dixie Down" peaks at #3 on *Billboard's* pop charts and hits #1 on *Billboard's* Adult Contemporary charts.

1972 Released in August, the New Year's Eve show becomes the double-album *Rock of Ages* and achieves gold status. Among its noteworthy cuts are the previously unreleased Robertson original "Get Up, Jake" and a cover of the R&B number "Baby, Don't Do It." The Dylan recut of Pennebaker's 1966 documentary is finally released as "Eat the Document."

1973 In July, The Band appears before an estimated 650,000 people (the largest rock concert audience in history) at the Watkins Glen Festival in upstate New York, sharing the bill with The Allman Brothers and The Grateful Dead. In December, *Moondog Matinee*, recreating the group's early club act featuring classic R&B and rock, is released.

1974 The Band appears as the backup group on Dylan's *Planet Waves*. Dylan and The Band cross the U.S. in a much heralded reunion tour. *Before The Flood* contains both Dylan and Band songs recorded live.

1975 *Northern Lights – Southern Cross*, The Band's first album of new songs in four years, includes new Robertson gems such as "Ophelia," "It Makes No Difference" and "Acadian Driftwood."

Robertson produces Neil Diamond's *Beautiful Noise*.

Robertson also produces the debut album from Hirth Martinez, *Hirth From Earth*.

1976 The Band performs a record-setting four songs on *Saturday Night Live*.

After 16 years together, The Band says farewell to live performing with the gala *Last Waltz* concert on Thanksgiving night. Held at the Winterland, such guest stars as Dylan, Hawkins, Eric Clapton, Muddy Waters, Van Morrison, Neil Young, Joni Mitchell and others participate. Capitol releases *The Best Of The Band*.

1977 *Islands*, the final Band studio album with Robertson, is released, featuring tracks such as "Knockin' Lost John," Robertson's first lead vocal since "To Kingdom Come" on *Music From Big Pink*.

Robertson also produces Diamond's *Love At The Greek* live album.

1978 Directed by Martin Scorsese, the concert film of *The Last Waltz* is released to strong critical and box office response. The three-LP soundtrack also encompasses new studio tracks called "The Last Waltz Suite," which includes "Out Of The Blue," written and sung by Robertson. Another Band greatest hits album, *Anthology, Vol. I*, is released.

1979 Robertson co-stars with Gary Busey and Jodie Foster in *Carny*. He also co-writes, produces, and composes source music for the film. Inspired by *Carny* soundtrack composer Alex North, with whom he worked, Robertson becomes one of the first rock 'n' rollers to seriously engage the medium of film.

1980 For Scorsese's *Raging Bull*, Robertson creates background music and produces source music. Released is The Band's *Anthology, Vol. II*.

1982 For another Scorsese film, *King Of Comedy* (released the following year), Robertson serves as music producer, assembling tunes by The Pretenders, Talking Heads, Ray Charles, Rickie Lee Jones and others. He also contributes with his first post-Band solo recording, "Between Trains." Additionally, he produces and plays guitar on Van Morrison's "Wonderful Remark."

1985 Robertson signs via A&R executive Gary Gersh for his debut solo album on Geffen Records.

1986 Robertson records with producer (and fellow Canadian) Daniel Lanois.

He also scores Scorsese's *The Color Of Money* working with Gil Evans and co-writes with Clapton (It's In The Way That You Use It") and Willie Dixon.

For Taylor Hackford's film saluting Chuck Berry, *Hail, Hail Rock & Roll*, he's enlisted as creative consultant.

1987 Robertson completes his self-titled solo album for Geffen Records. Guest stars on the album include Peter Gabriel and U2. "Somewhere Down The Crazy River" is a hit in Europe (Scorsese directs the video). *Robbie Robertson* goes Top 40 and gold. Robertson earns a Grammy nomination for Best Rock Vocal for the album.

Rod Stewart records the Robertson-penned "Broken Arrow," which appears on Stewart's *Vagabond Heart* album and becomes a hit.

1989 At the Juno Awards (the Canadian version of the Grammys), Robertson's self-titled solo debut wins Album Of The Year; Robertson and Daniel Lanois earn Producer Of The Year; and Robertson is awarded Best Male Vocalist. In addition to Robertson's virtual Juno sweep, The Band is also inducted into the Juno Hall of Fame. Robertson reunites with The Band (minus Helm) for the first time in a dozen years with a performance at the awards ceremony.

Capitol-EMI releases *To Kingdom Come*, a 31-track collection of The Band's hits, album tracks, and rarities.

1991 Robertson co-produces his second album, *Storyville*, with Stephen Hague. Largely recorded in New Orleans, the album features some of the city's most respected musicians. *Storyville* earns Grammy nominations for Best Rock Vocal Performance (Solo) and for Best Engineered Album.

1993 Robertson returns to his first recording home with The Band when he's signed by new Capitol Records president, Gary Gersh.

1994 The Band is inducted into the Rock & Roll Hall Of Fame and performs live at the induction ceremony. Capitol releases *Across The Great Divide*, a three-CD boxed set chronicling The Band's legacy.

His first new project upon returning to Capitol is *Music For The Native Americans* from Robbie Robertson & The Red Road Ensemble, featuring songs from the Robertson-scored soundtrack to

the landmark television documentary on TBS chronicling the history of Native Americans. The track “Mahk Jchi (Heartbeat Drum Song)” becomes a hit in several European countries, including Italy.

Robertson’s *Music For ‘The Native Americans’* project begins its journey of transcending the Native American culture, garnering mainstream acceptance and appreciation around the world for Native American musicians.

On the film front, Robertson scores the Barry Levinson film *Jimmy Hollywood* and acts in *The Crossing Guard*, starring Jack Nicholson and directed by Sean Penn.

The Disney Channel airs *Robbie Robertson: Going Home*, a documentary spanning Robertson’s musical career – from his start as a teen during rock ’n’ roll’s early years, through the explosive Woodstock era, to his exploration of Native American music in the ’90s. Spanning his influential work with The Band and Bob Dylan, his work as a solo artist, his film scoring, and his recordings with The Red Road Ensemble, the documentary includes vintage film clips and interviews with Eric Clapton, Martin Scorsese, Barry Levinson, and Daniel Lanois.

1995 Capitol releases The Band’s *Live At Watkins Glen*. Robertson produces the two-CD soundtrack album for Scorsese’s *Casino*, using recordings from a wide range of artists – from B.B. King to J.S. Bach.

The success of “Mahk Jchi (Heartbeat Drum Song)” inspires a concert in Agrigento, Italy, celebrating Native American music. Robertson headlines the festival along with numerous Native American musicians, and portions of the live performance will appear in a PBS documentary in 1998.

In Rome, Robertson headlines an annual Labor Day concert festival with support acts Andrea Bocelli, Elvis Costello, and Radiohead. More than 300,000 fans attend the event.

1996 Executive soundtrack producer Robertson hears a demo of “Change The World” and sends it to Clapton as a suggestion for the soundtrack to *Phenomenon*, starring John Travolta. He then enlists Babyface to produce the track. “Change the World” wins 1997 Grammy Awards for Song of the Year and Record of the Year.

1997 Robertson receives a prestigious Lifetime Achievement Award from the National Academy of Songwriters.

The *Classic Albums* series, which airs on VH1 and BBC, explores the making of some of rock’s most popular and influential records. The story behind The Band’s self-titled and enormously successful sophomore LP is told through a vivid collection of performance footage and interviews with members of The Band, Eric Clapton, George Harrison, and Don Was. *Classic Albums: The Band* is currently available on Rhino Home Video.

1998 *Contact From The Underworld Of Redboy* is Robertson’s first album in three years.

Robertson returns to the Six Nations Reservation -- where his mother was born and he spent his childhood summers -- as part of a one-hour documentary entitled *Making A Noise: A Native*

American Journey With Robbie Robertson. Broadcast on PBS, the special takes viewers on a musical journey into the Native American heartland.

Mojo magazine declares Dylan's "Royal Albert Hall" Concert "The Most Famous Bootleg Album Of All Time," upon Columbia/Legacy's release of *Bob Dylan Live 1966: The "Royal Albert Hall" Concert —Bootleg Series, Vol. 4.* The complete 1966 live show is remixed and remastered from the original three-track source tapes. The first disc is Dylan's solo acoustic set; the second disc features his electrifying backing band, The Hawks (minus Helm). Capturing the hostility of "folk purists" in the audience, the set includes the stomping, booing, and now-famous cry of "Judas" from one audience member – plus Dylan's caustic retort.

1999 Robertson reflects on the breakup of The Band, his solo career, and his Native American roots in VH1's *Behind The Music: Robbie Robertson.*

2000 Music industry legends David Geffen and Mo Ostin convince Robertson to join DreamWorks Records as Creative Executive. Robertson, who persuaded Grammy®-Award winner Nelly Furtado to sign with the company, is actively involved with film projects and developing new artist talent, including recent signings AI, Boomkat, Daniel DeBourg, eastmountainsouth, and singer-songwriter-pianist Dana Glover.

Robertson composes the musical score to Oliver Stone's *Any Given Sunday.*

2000-2001 Robertson oversees Capitol Records' reissue campaign for all eight of The Band's original albums. In addition to supervising the remastering and remixing, he personally oversees the selection of all previously unreleased material included on the releases: *Music From Big Pink, The Band, Stage Fright, Cahoots, Rock Of Ages (Live), Moondog Matinee, Northern Lights-Southern Cross, Islands.*

2001 *Life & Times*, CBC-Television's premier biography series, airs *Road Songs: A Portrait Of Robbie Robertson.* Directed by Bruce McDonald (*Highway 61, Hard Core Logo, Claire's Hat*), the documentary traces Robertson's history from the streets of Toronto to stages around the world to his role at DreamWorks Records.

The first-ever Grammy for Native American Album of the Year is awarded to XIT (Crossing of Indian Tribes) for *Gathering of Nations Pow Wow.* Robertson, who presented the award along with actor Val Kilmer, played a pivotal role in garnering mainstream attention for the efforts of the Native American Music Association to secure recognition by The Recording Academy for artists in this genre.

2002 Celebrating the 25th anniversary of *The Last Waltz*, Robertson and Scorsese provide newly edited, never-before-released elements from The Band's final performance. In addition to a theatrical re-release (United Artists), *The Last Waltz* is also available as a Special Edition DVD (MGM Home Entertainment) and four-CD boxed set (Warner Bros./Rhino). Robertson supervises the 5.1 Dolby Surround Sound DVD mix and painstakingly remixes and remasters the boxed set from the original multitrack masters.

Robertson performs in the Native American ceremonial spectacular at the opening ceremonies of the XIX Olympics in Salt Lake City, Utah. He composes new versions of two tracks especially

for the event: “Making A Noise” and “Stomp Dance (Unity)” -- both from *Contact From the Underworld Of Red Boy*. The Five Nations Native American blessing of the athletes features “Coyote Dance,” from *Music For The Native Americans*.

Reuniting with Scorsese on a new film project, Robertson serves as music supervisor on *Gangs Of New York* (Miramax), which features an ensemble cast that includes Daniel Day-Lewis, Cameron Diaz, and Leonardo DiCaprio. Slated for release July 2002, the film tells the story of New York City’s early corruption and gang wars.

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