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Live! From New York. . . It's Dave Matthews Today's Leading Road Warrior Discusses Future Plans

BABY-BOOMERS ASIDE, DAVE MATTHEWS BAND

is the most consistently successful touring act in today's musical landscape. According to *Pollstar*, he grossed \$60.5 million on the road in 2001, falling short to only **U2**, ***NSYNC** and **Backstreet Boys**. Last year, Matthews earned a personal take-home of \$27.9 million from touring alone, drawing more fans than **Paul McCartney** and **The Rolling Stones** combined.

Considering those statistics – and the innumerable milestone concerts in between – it's somewhat surprising that it's been four years since the last official DMB concert recording, 1999's *Listener Supported*. That set, issued both on CD and DVD, harnessed a show specifically performed for PBS's *In the Spotlight* program, but was not as highly praised



• dave matthews

as the pre-eminent DMB live disc, *Live at Red Rocks 8.15.95*.

Fans will be thrilled to know that there is a new live volume in the works – one that may very well eclipse any previously documented DMB performance. On September 24, Matthews was set to perform a historic concert at Central Park in New York City. Audio and visual representations of the event were tentatively scheduled to follow on November 11 via RCA.

The free, ticketed concert held on the Park's Great Lawn was to benefit the city's public schools and, held in conjunction with America Online, spurred the super corporation to commit to a donation of \$1 million. Matthews, Mayor Michael R. Bloomberg, Time Warner Chairman/CEO Richard Parsons and America Online, Inc. Chairman/CEO Jon Miller announced the concert at Central Park's Belvedere Castle on September 12.

In a phone conversation conducted a couple of hours before his performance in Atlanta on September 20, Matthews tells *ICE*, "I think it'll be the largest gathering in New York since the terrible events that sent a shock-

wave through the world. It would be foolish to expect nearly the amount that have been gathered in Central Park in the past [i.e. for **Simon & Garfunkel**'s reunion show in '81], because I think that would make the city too nervous. Still, I think it will be a fairly impressive bunch."

Matthews is notorious for concocting divergent set lists from night to night. A sampling of three shows from September 17-20 reflected varied menus, with Matthews choosing a different opening song and pair of encore selections each time (amongst them a cover of "All Along the Watchtower").

When asked what's in store for the Central Park show, he replies, "We'll wait and see what friends of ours show up. Really, the most special thing will be the event itself, where we're playing, the mood of the space we're in, the size of the crowd and the backdrop of New York City. That will make the night something to remember. To cloud it with too many great extravaganzas, I think, is unwise."

Such "extravaganzas" have been rumored in regards to a potential solo tour that would, presumably, wind down the year. Tentatively called "Dave Matthews and Friends" according to reliable fan site Nancies.org, the tour might include guests such as **Phish's Trey Anastasio** and longtime collaborator **Tim Reynolds**.

Both Anastasio and Reynolds participate on Matthews' solo debut, *Some Devil*, released through RCA on September 23. (For more on the album, see Matthews' track-by-track comments to the right, or consult the September issue of *ICE*.)

In addition to the Central Park show, another live collection is supposed to be in the works – a multi-disc set capturing various performances held at Washington state's Gorge.

Matthews addresses the possibility: "We did three shows there last year, two this year. We have all the tapes and we're looking at them. We've got it all on film, too. The Gorge is a real special place, so it would be nice to put something out from there. It's on our short list. We'll have to see how the [upcoming] shows unfold and how the new > page 24



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"We still support taping," Matthews tells *ICE* of his fans in the audience. "That's something we've always encouraged and kind of covers itself. The shows we feel really strongly about, we can put out [officially] with a little more intrigue."

some thoughts on some devil by dave matthews

"Dodo" (with the **Dirty Dozen Brass Band**) – "It's about making cultural assumptions like, 'America is Free and Good and Just!' We're very confident about how we see the world, but we should be just as confident that we are probably wrong."

"So Damn Lucky" – "When I first thought of the idea, a song about a car accident, it seemed unlikely that it would fit so perfectly with the melancholy music."

"Gravedigger" – "There's obviously the fear of death in it, or, perhaps, a hopefulness that it's not necessarily the lights going out or the door slamming shut. But also for me it's about not forgetting because we tend to be very quick to."

"Some Devil" – "I was messing around in the studio with some loops and I just fell upon that guitar line. And within 24 hours of the arrival of the first lick, the melody was clear and song was recorded and finished."

"Grey Blue Eyes" (with **Trey Anastasio**) – "It's sort of the prayer of a faithless man, who doesn't believe in God but prays just in case. The eyes I was actually speaking of were my wife's eyes, I think in a way they are God's eyes as well."

"Trouble" – "This song went through a lot of changes; we were working on this for four, five months, on and off. And then, boom, the lyrics and the vocal fell on top of it and the song was like *there*."

"Save Me" – "I was listening to a lot of **Rolling Stones** when I started writing this. The idea in the story is that Christ was testing himself in the desert with abstinence of every kind. And the devil brings temptation to him. I thought that it was funny that maybe the devil is asking Christ to save him."

"Stay or Leave" – "There's a melancholy that goes along with losing things – whether it's losing someone or getting old – and I think the song explains them pretty well. I like the fact that the song starts in 6/8 time, kind of like a waltz which is wistful and then there's quite a release when it goes into a swing feel in 4/4 time."

"An' Another Thing" – "I just played the guitar and I didn't have any words, so I just sang whatever came to mind. As we listened to it over the months, we felt that we couldn't improve the song with lyrics because the vocal performance is maybe one of the best I've ever done."

"Oh" – "I actually did a recording of it that was sort of old English pop jazz. I think it was that quality that made me imagine a woman singing that song to her man... and then he was old and she had long since passed but he could still hear her singing."

"Baby" – "This was me, and two violins, a viola, and a cello. We did that live, so it has a real quality to it of 'One, two, three, go!'"

"Up and Away" – "I don't think this could be any simpler. When I first wrote it, when it was just me and a guitar I was thinking of the melancholy quality of **Bob Marley's** 'Three Little Birds.'"

"Too High" – "I was trying to create the atmosphere of a wet, creepy, lonely basement apartment, no windows. That kind of claustrophobic feeling, like I'm stuck in my own life and there's no way to escape!" ■

Feelin' 1972?



**JOSH
ROUSE
1972**

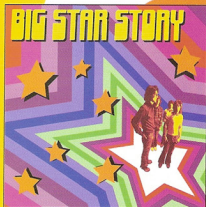
1972 also contains a limited edition free bonus DVD produced by Matt Boyd, featuring the short film **Faci/Fiction** as well as the video for the single "Love Vibration."

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