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**THIS MUST BE  
THE PLACE:**

A Conversation with

**DAVE MATTHEWS**



**EMMYLOU HARRIS**

**By Blair Jackson**

Photography by Jay Blakesberg

**Dave Matthews is the first to arrive for the photo session. It's an hour-and-a-half before the final show of the winter Dave Matthews & Friends tour, and we're deep in the labyrinth of large and small rooms that make up the backstage area at the Oakland Arena.**

"Nothing more natural than a couple of white boys wandering around Dakar with a camera crew," he says with a chuckle. "Oh well, it's still gonna be cool."

Emmylou Harris, whose band opened the entire tour at Matthews' request, arrives after a few minutes, and indeed her radiant beauty does light up the room, her silky gray hair cascading gently over a gorgeous red and black Japanese coat. Dave offers an exaggerated bow in her direction, then gives her a warm hug, and they immediately sidle close together for photographer Jay Blakesberg's cameras. You can feel their easy camaraderie as they gamely go through a series of poses and expressions.

"Is Dave smiling?" Emmylou says at one point, "cause I don't want to be the only one smiling here." Naturally, he cracks up laughing.

"I think I've run out of expressions," she says moments later.

"I'm working on a new one that goes like *this*," Matthews says and he contorts his face wildly—he's safe because Blakesberg is busy changing cameras.

"I know it seems like hours, guys," Blakesberg remarks, "but it's actually only been three minutes."

"You'd be amazed at how long three minutes can last," Matthews says. "Like if you're trying to eat your first meal in a week, it probably goes really fast. But if you were falling from a cliff and it took three minutes to hit the ground, that would be a long time."

"This is somewhere in between," he adds without missing a beat, and this time Emmylou laughs heartily.

And so it goes until the session ends. The musicians hug a second time, and as Dave leaves he says, "See ya onstage, Emmy!" He's still mumbling, Popoyo-style: "She is so great," he says. Spoken like a true fan.

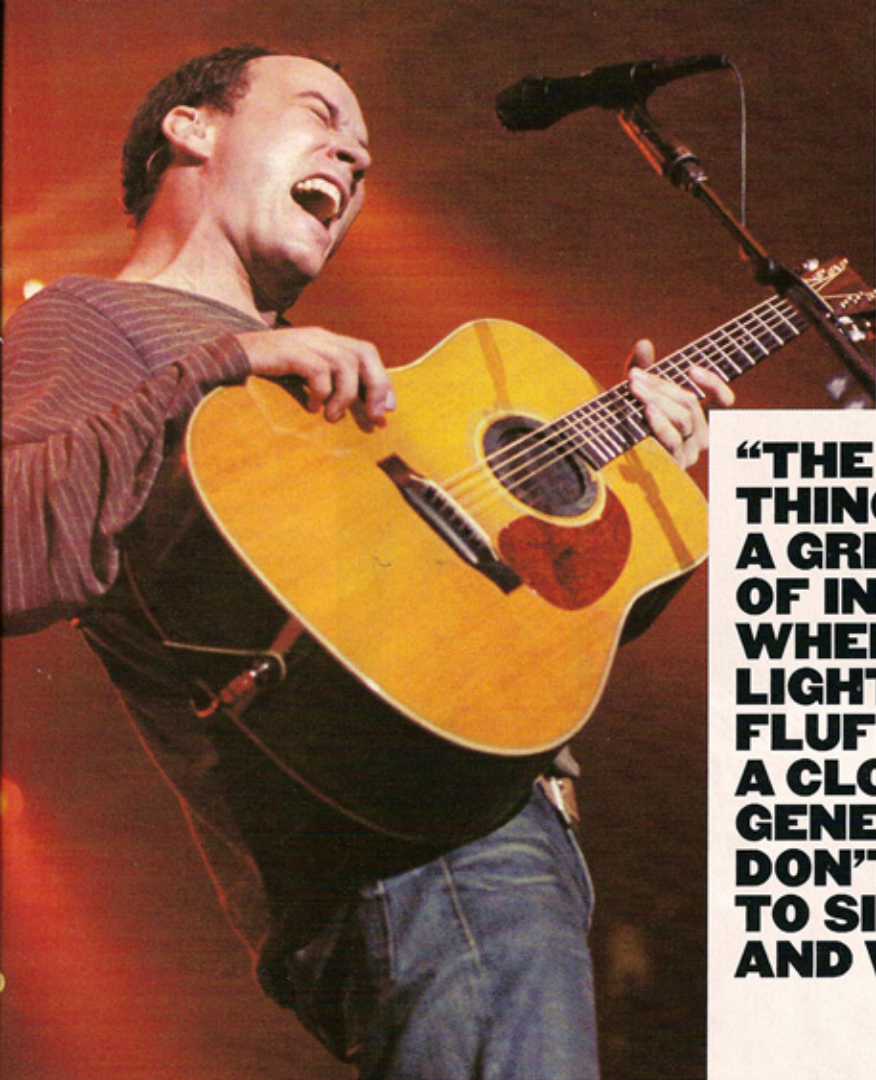
"Better get me before Emmylou comes," he says in a slow drawl, "because once she arrives nobody will even notice I'm here. They won't even see me in the pictures." Far from looking like a star, Matthews has an appealing "everyman" quality that makes him seem approachable. Without any prompting, he climbs on a stool and goes into a crouch—not an easy pose, yet he holds it for minutes on end, all the while muttering about this and that, talking to no one in particular. He mentions that he's about to go to Senegal with guitarist Trey Anastasio for a VH1 special.

It's a shame that this tour was as abbreviated as it was, with just 12 shows total—eight in mid-December on the East Coast (actually one was in Illinois) and four in mid-January on the West Coast—because it was an incredible evening of music from beginning to end, and it deserved to be seen by more people than it was. It was ostensibly put together to promote the fall 2003 album releases by each artist: Dave's brooding and revealing first "solo" album, *Some Devil*,

and Emmylou's incandescent *Stumble Into Grace*. The obvious musical link between the two artists is that the amazing rhythm section from Emmylou's band Spyboy—bassist Tony Hall and drummer Brady Blade—backed up Matthews on *Some Devil* and agreed to be two of his "Friends" on the tour, along with Dave's long-time associate Tim Reynolds (who has played duo gigs with Matthews for years and also helped out on various Dave Matthews Band projects), the prolific and supremely gifted Phish lead guitarist Trey Anastasio, and the keyboardist

from Trey's solo band, Ray Paczkowski.

Emmylou Harris is probably less known to many *Relix* readers, but her importance to contemporary country and folk music should not be under-estimated. She first rose to prominence as the harmony singer on a pair of classic albums by the acknowledged pioneer of country rock, Gram Parsons. Parsons was the man responsible for turning The Byrds toward country music as early as 1968; he founded and led the seminal group the Flying Burrito Brothers beginning in 1969, and his two early '70s solo



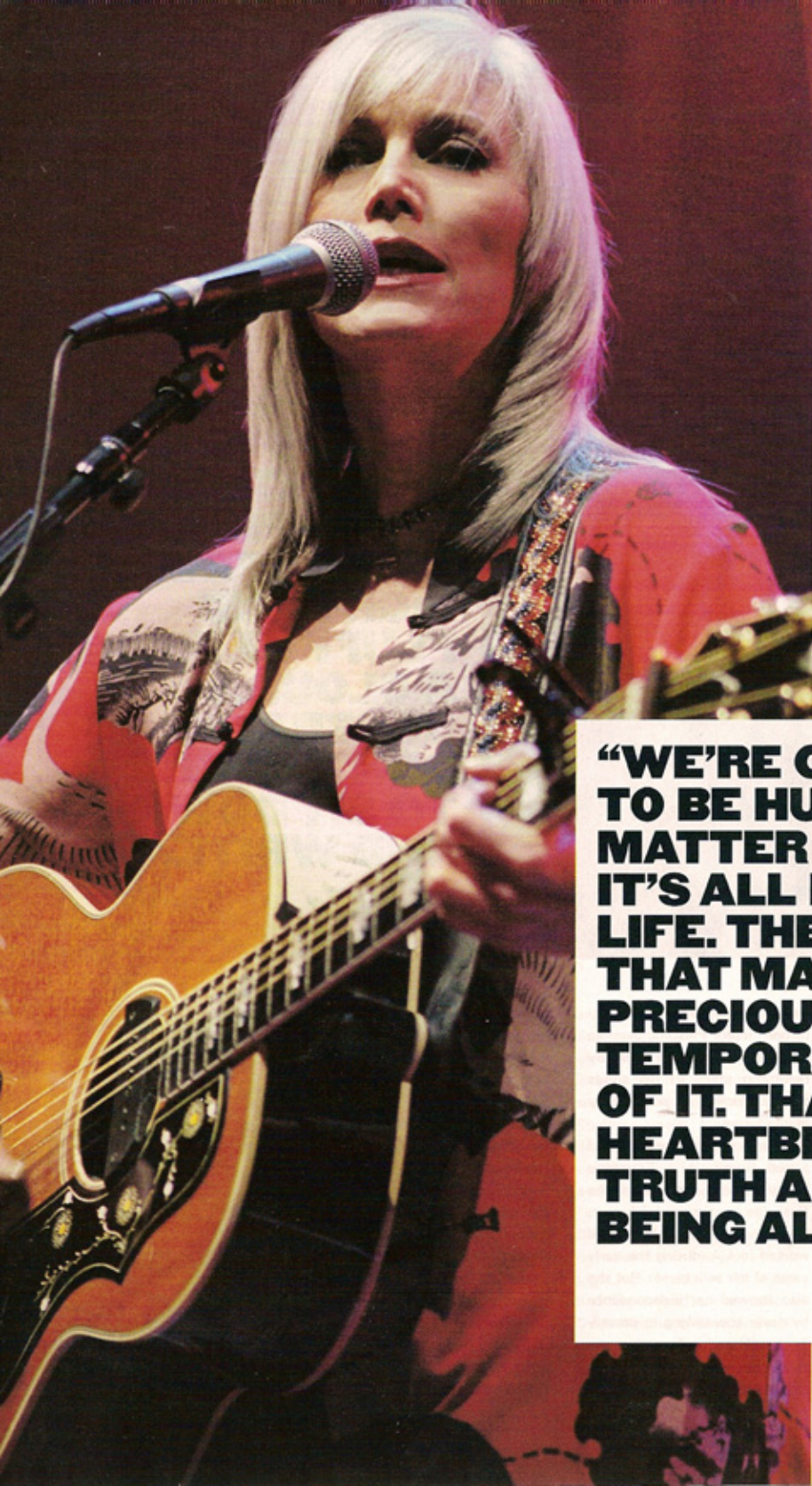
**“THE DARKER THINGS CAN BE A GREAT SOURCE OF INSPIRATION. WHEN I FEEL LIGHT AND FLUFFY LIKE A CLOUD, I GENERALLY DON’T WANT TO SIT DOWN AND WRITE.”**

albums, *GP* and *Grievous Angel*, have come to be regarded as classics of the genre, influential to many later bands including Uncle Tupelo, Wilco, Old '97s and scads of other alt-country groups. Parsons died of a drug overdose in 1973 at the age of 27, but his death launched Emmylou's career. She signed a deal with Warner Bros., cut a fantastic solo album in 1975 called *Pieces of the Sky*, using some of the players that had appeared on *Grievous Angel* (including guitar great James Burton, pianist Glenn D. Hardin and bassist Emory Gordy) and

instantly eclipsed the popularity of her mentor Parsons, even as she paid tribute to him by recording many of his songs and mentioning him prominently in interviews.

Though she had her share of actual country hits, Emmylou always stood outside of the Nashville music establishment. For one thing, she lived and worked in L.A. during the early years of her solo career. But she also showed her independence by never kow-towing to prevailing trends and styles in country music. Her repertoire mixed classic country tunes by the Louvin

Brothers, Don Gibson and Dolly Parton, with songs by then up-and-coming contemporary folk/country singers such as Rodney Crowell (a one-time member of her band), Townes Van Zandt and Guy Clark, and non-country writers like Paul Simon, Bruce Springsteen and Chuck Berry. Her group—the Hot Band—always featured superb players including guitarists Albert Lee and that master of acoustic stringed instruments Ricky Skaggs. In 1980, she shook up country music by putting out a luminous album of old-time and bluegrass tunes called *Roses*



in the *Snow*, which influenced many pickers and singers to rediscover their roots. Likewise, her exploration of acoustic country gospel music—*Angel Band*—was another left-field success.

For the past 20 years, Emmylou has lived and worked in Nashville, but she is still not part of the country music establishment—even as that establishment has come to embrace and respect her. She has always kept at least one foot planted in traditional country music, and was an important part of the surprising success of the *O Brother, Where Art Thou?* soundtrack and tour. Since 1995, however, Emmylou's own albums can barely even be considered "country." That was the year she hooked up with producer Daniel Lanois (U2, Dylan, Neville Bros., etc.) to make the

**"WE'RE GOING TO BE HURT NO MATTER WHAT. IT'S ALL PART OF LIFE. THE THING THAT MAKES LIFE PRECIOUS IS THE TEMPORARINESS OF IT. THAT'S THE HEARTBREAKING TRUTH ABOUT BEING ALIVE."**

Grammy-winning album *Wrecking Ball*, which paired Emmylou's ethereal, broken-angel vocals with all manner of unusual sonic touches typical of Lanois' idiosyncratic productions. It turned out to be a match made in heaven. Since then, Emmylou has cut two albums produced by a Lanois disciple, his former engineer, Malcolm Burn: *Red Dirt Girl* (Grammy-winner for Best Contemporary Folk Album two years ago) and *Stumble Into Grace* (a nominee this year in the same category; it lost to Warren Zevon's swan-song, *The Wind*). These last two albums show her evolution from being one of music's most compelling interpreters to a writer of great insight and poignancy as well. *Stumble Into Grace*, in particular, is a profound statement by a mature artist. By staying true to herself and her musical friends, she has become one of the most beloved figures in modern music, respected and admired by her peers, with a large fan base that follows every (left) turn she makes.

**A**t the Oakland Arena that cold January night, Emmylou and Spýboy came out-onto the stage as the crowd was still filling in. If they were expecting a quaint country band, they must have been surprised to instead be greeted by a powerhouse four-piece that sounded more like U2 or even the E Street Band, than George Strait or Faith Hill. Opening with the smoldering, slow-building "Here I Am" from the new album, and ranging through the old-time traditional song "Wayfaring Stranger" and the Cajun bounce of "Born to Run" (not the Bruce tune), every song was imbued with rare power and passion. Tony Hall and Brady Blade put down a solid but ever-shifting rhythmic foundation and lead guitarist Buddy Miller roamed freely, constructing long, glistening passages that built majestically into glorious crescendos of noise and melody that recalled nothing so much as the splendid pyrotechnics of U2's *The Edge*, or Heartbreakers guitarist Mike Campbell. And above it all shimmered Emmylou's voice—beautiful and fragile, but also power-packed, determined and confident. Each song seemed to build on the last one until the set culminated in a shattering version of Daniel Lanois' mystical masterpiece, "The Maker," with its churning rhythms and visionary lyrics. This was Dave Matthews' crowd, to be sure, but the ovation as Emmylou and her band left the stage made it clear it was her night, too.

The following two-plus hours belonged to Dave & Friends, and it was a triumph as well. That segment of the show opened with Dave and Tim Reynolds jamming through a selection of DMB tunes, including "Bartender," "Crush" and "Dancing Nancies," the two old friends clearly having a ball every second as the crowd danced and sang along. In his long shorts, Tim looked a bit like Angus Young. Every angular, unpredictable lead he unleashed drew roars of approval from the packed house. For the next section of the show, the very dynamic duo were joined by the other "Friends" and it was obvious from his first moments on stage that Trey was going to add both space and fire to the bubbling brew, which percolated so nicely thanks to Hall and Blade. They tackled a number of tunes from *Some Devil*—all delivered with tremendous

power, or subtlety if demanded. The last third of the concert mixed more tunes from *Some Devil* (many fleshed out beyond the album arrangements to great effect) with a succession of great cover tunes: Peter Gabriel's "Solsbury Hill," Jimi Hendrix's "Fire," The Band's "Up On Cripple Creek" (the latter two sung by Trey), Rufus' funky "Tell Me Something Good" and The Beatles' relatively obscure "Hey Bulldog." Emmylou came out for a gorgeous duet with Matthews on "Oh, Sister," a song she'd originally recorded with Bob Dylan back in 1976. The encore segment found Trey and Dave alone with acoustic guitars leading sing-alongs on Bob Marley's "Three Little Birds" ("Every little thing... gonna be all right!") and Matthews' "Everyday," followed by a spirited romp on the Phish song "Bathtub Gin." Then the band returned for charged versions of the Stones' "Can't You Hear Me Knockin'" and Sly Stone's "Thank You (Falettinme

## Two little birds



Be Mice Elf Agin)," which besides being a funk fest of the highest order, also sounded like Matthews' personal message to his fans: thanking them for letting him be himself on his album and on this remarkable tour.

# A

few weeks after the tour was over. Dave and Emmylou were gracious enough to sit down with *Relix* and chat about the tour, their albums and their approaches to making music. The same warm rapport that was so evident during the photo session in Oakland and during their time together onstage for "Oh, Sister" was also apparent during our conversation on Valentine's Day. They had last seen each other a week earlier at the Grammy's, where Dave won a trophy for Best Male Rock Performance for "Gravedigger," and played a slam-bang version of The Beatles' "I Saw Her Standing There" with Sting, Vince Gill and Pharrell Williams on the telecast. Emmylou had been part of a very moving tribute to Warren Zevon. We started by talking about The Beatles and the 40th anniversary of their appearance on *The Ed Sullivan Show*.

*Emmylou, you and I are both old enough to have been affected by the arrival of The Beatles. Did you love them immediately?*

**Emmylou:** Oh, yes. I loved The Beatles instantly. I was in love with Paul. I watched them on *Ed Sullivan*.

*Were you already into folk music at the time?*

**Emmylou:** I was. But I still fell in love with The Beatles. Everybody did. I think a lot of it had to do with the fact that the Kennedy assassination really affected people of my age, in my school. It was the end of an innocence we didn't even really know we were experiencing. It was just devastating, and back then, before we had 129 channels and a constant stream of people giving their opinions about everything, there was something extraordinarily solemn about seeing that funeral that brought the whole country together. There was no commentary other than Walter Cronkite maybe saying something very tasteful, God bless him. So there was a solemnity to it, and I think we were all plunged into a bit of a depression. We'd all lost someone we didn't even know we were that connected to. Then The Beatles came along in a burst of joy and enthusiasm and unbridled giddiness.

*Dave wasn't even born when The Beatles came to America!*

**Emmylou:** [Laughs] I know. He's the youngster. I thought that was a great tribute they did at the

Grammys. I love that they got out there like The Beatles and just played; nothing fancy. It wasn't at all pretentious.

*Dave, what was your experience of The Beatles as a kid?*

**Dave:** My parents had a couple of their albums. They had *Sgt. Pepper's* and something called *Oldies But Goldies* which was an album of their hits, all from the pre-*Sgt. Pepper* era.

*So they weren't really in the foreground of your consciousness...*

**Dave:** No, they were! With you and Emmy they would have been because they were happening then and were part of the culture. With me, they were like a personal obsession. I was absolutely obsessed with The Beatles to the point where I never was in Little League, I never played football, I never was in the Cub Scouts or Boy Scouts. All I did from the age of six to twelve was listen to The Beatles. I used to injure myself jumping off high things and trying to say all their names before I hit the ground. [Laughs] Then, at about the age of eleven or twelve, I started listening to other things and accepting that the world might not begin and end with The Beatles.

*Dave, I know that since I saw you in Oakland last month, you went to Africa with Trey. What was that like?*

**Dave:** It was a great trip. But it was very condensed. I've always

liked the music of Senegal, but this really made me want to go back there again on my own sometime. There was a planned gig with a local band that was huge in the '70s and '80s, called Orchestra Baobab. They had been broken up for a long time, until just a couple of years ago. They got back together and have been touring the world and they've put out a couple of records. Trey and I went over to play at their first gig back in Dakar since they got back together. It was quite a scene, as you might imagine.

I've been listening to [Senegalese folk singer] Baba Maal for a long time, and though I don't understand his lyrics too often, I love his songs and the way they kind of flow. He holds a place in my heart similar to Bob Marley. And I also love Youssou N'Dour, though he's more of a pop singer—but a phenomenal pop singer and a great supporter of Senegalese music. The world is a bit of a poorer place because we don't have as much of a connection to Senegal as we should. There's so much great culture and incredible music there. And, of course, I've been influenced by that music, those rhythms.

They're coming over here so I'm hoping to interrupt their journey with at least a hello. I'd like to sit in with them on a couple of tracks they taught me. When I was there, I was happy to melt into the background. I felt a little out of place because I didn't have the beautiful traditional robes that they all had. As if I wouldn't have stuck out enough already.

*Emmylou, where did you and Dave first meet?*

**Emmylou:** We met at a TNT televised tribute to Johnny Cash in New York City, in 1998 or 1999; I'm not sure of the year.

**Dave:** I can't remember the year, either.

**Emmylou:** We met and we did "Long Black Veil" together. Then,

after that, I asked Dave to join me and a bunch of my friends on an *Austin City Limits* [TV show]. That's where Dave met Patty Griffin and Buddy and Julie Miller. After he met them he said to me, "I've gotta go to a music store...now!" He was pretty excited.

**Dave:** True. I still feel like I'm bouncing against the outside wall, but I'm trying my best to get a little more country.

**Emmylou:** I'm a folkie and knew "Long Black Veil" from Joan Baez. I'm not even sure I knew Johnny Cash's version. But Dave's version of "Long Black Veil" was so spectacular—what he did with the rhythm. And our voices blended in a really nice way.

Then, when I wrote this song for *Red Dirt Girl* ["My Antonia"] where I needed a male star—it was like a little play and I needed a romantic hero to sing the male part...

was ignorant of people like Patty Griffin and Buddy and Julie Miller.

It seems to me, I'm getting more and more drawn to Nashville. Whether it's Béla Fleck or Emmylou Harris, there's something drawing me there musically.

**Emmylou:** There are really two Nashvilles. There's the Nashville that houses Gillian Welch and Dave Rawlings, Buddy and Julie Miller, Steve Earle, Patty and, for a while, Lucinda Williams was there. That Nashville has almost nothing to do with the music that's played on the straight, hit country music stations. It's an amazing schizophrenia.

**Dave:** I'm really interested in that part you've introduced me to. Steve Earle is another person whose name I knew but I admit my ignorance—I hadn't really listened to him until I met you, Emmy. You spoke so highly of him—and not just musically—and you were totally right about him.

actually with them. When I was starting to write with more fervor—maybe 13 or 14 years ago—I'd written a ton of unfinished things, but had never had the ambition to actually finish them.

The person who gave me some of that ambition was a guy named Ross Hoffman. In some ways he was the first person who really took an interest in me and allowed me to believe in myself—not in a selfish way—but so I could actually write songs the way I wanted to. I've sort of lost touch with him. Our paths have been going in different directions for many years now.

There are a couple of other musicians. John Dearth, a trumpet player from Charlottesville, was certainly a mentor. And in many ways, I think the band that I play in [the DMB]—sort of collectively—has been mentoring me all along. I certainly would not be where I am today without them. And it's not something you can really put your finger on and say I learned this from him and that from this other guy in the band. But there's an overall thing you get from playing in a band.

**Emmylou:** You have to have faith in the people you work with and their musicianship. The collaborative process is so important, and you count on it so much. It's not even something you talk about, usually.

**Dave:** Definitely. Recently I did this album, *Some Devil*, which is the first album I've done with a different band, and people keep asking me, "Is this a getaway from the [DMB] Band? Is this going to be a big change for you?" Well, yes, it is a big change, but my first answer is, There's no way I could've done this album if I hadn't gained what wisdom I have gained from playing with the band. I could never have done it. *Never.*

**Why not?**

Because, almost every single thing I know about how to play music, how to be open to other



## I USED TO INJURE MYSELF JUMPING OFF HIGH THINGS AND TRYING TO SAY ALL THE BEATLES' NAMES BEFORE I HIT THE GROUND.

*And look who rides in!*

**Dave:** Happy to help out, ma'am!

**Emmylou:** He kindly agreed to do it and I got to go down to his beautiful place near Charlottesville [Virginia] and I think we got in two takes, wasn't it, Dave?

**Dave:** Yeah, it wasn't enough! I wanted to do more! Emmy, you know we've renovated that building since you were there. Now it's lover-ly! You'll have to come back.

Anyway, like I was saying, I was familiar with Emmy, but I

*Emmylou, you've had a series of mentors, from Gram Parsons, to [producer] Brian Ahearn, to [songwriter/producer] Paul Kennerley to Daniel Lanois. Dave, was there any equivalent in your life—somebody who had a big influence on your development?*

**Dave:** In terms of influence, there was The Beatles, of course. I had a very, very profound relationship with their music, but I guess you can't really say they were mentors exactly, since I wasn't



players, I've learned from playing in the band. I wouldn't have had the courage. I wouldn't have even known how to start. Certainly the result wouldn't have been close to what it is after having spent 11 years with those guys.

And actually, working on that album has made me very excited about going back and working with my band again.

*How does playing with different musicians change the equation? Emmylou, you had the Hot Band, which went through various changes, for a number of years, but always with really great players. Then you played acoustic music with the Nash Ramblers and now you're with Spyboy...*

**Emmylou:** It makes the old material feel new. You've got people who approach things really differently. I've never said to a musician, "I'm going to replace you and you have to play exactly like the records or exactly like this guy." I'll say, "Here's the arrangement, basically—let's see what we can come up with." Again, that's the beauty of collaboration and the fun of playing with different people—to see what they'll bring.

**Dave:** Exactly!

**Emmylou:** The Hot Band kind of remained the same a bit, though obviously there was a lot of difference between the styles of James Burton and Albert Lee, and then Frank Reckard. But it was still similar instrumentation. But then I felt like I had to make a drastic change and that's why I put together the acoustic band [Nash Ramblers], to go back to focusing on the vocals. I was amazed at how hard acoustic instruments could rock! And that made all the old material new.

But then it was time for me to do something even weirder [laughs], and I got the opportunity to work with my favorite producer...

*Daniel Lanois.*

**Emmylou:** Right. I had really discovered Daniel through his wonderful solo record, *Acadie*, and the Dylan album he produced, *Oh Mercy*. I had always been a huge Dylan fan, but that record brought me back into really listening to Dylan again—not just thinking of Dylan as someone in my past who I'd always bow down to, but as a vital and extraordinary record maker.

**Dave:** That was a phenomenal record.

*The Neville's Yellow Moon, which he produced, came out around then, too [1989].*

**Emmylou:** That's right. Another great record! And I was wondering, "Who is this guy?" I'd heard his name, of course. Every note that comes out on his records makes my chakras vibrate. [Laughs]

**Dave:** It sounds like you and I were going through the same thing at the same time, Emmylou.

**Emmylou:** I was going through a thing where they said, "Who would you like to work with? Country radio isn't going to play you, no matter what you sing, so you might as well not even try to be a good Girl Scout. So do what you want." The only person I asked about was Daniel and it turned out he was looking to try something different. I don't think we knew what we were going to end up with, but it was sort of our version of country music in a way.

*Stephen Harris, who produced Some Devil, connects to that world through his work with U2, who have had a long association with Lanois and with his mentor, Brian Eno. I notice some similarity in the aesthetic approach of Some Devil and Stumble Into Grace—the spareness of*

*the arrangements, the interesting sonic touches...*

**Dave:** I think I was trying to imitate Emmy a little bit. I've always loved the way Emmy's voice sounds, but the albums she's made since working with Dan came along around the same time as my own obsession with Lanois. Those records have a quality of the heavens...

**Emmylou:** Also, there's the turbulence of the rhythms, which is real different, yet they don't overwhelm the lyrics. To me, the music he makes sounds like it's plugged into the amp of God, or something; and I don't mean that in a religious way. But it has this effect on me where it really resonates in me.

*Dave, did working with a different rhythm section affect your writing much, or were most of the songs written before you hooked up with them?*

**Dave:** I did some of the writing while we were all together, but most of it was not. A large portion of the writing was done over loops, and a large portion of the recording was done before we had Tony and Brady in, or Trey and Tim. I had pretty clear sketches of most of the tunes before they got fleshed out. There were some tracks—"Gravedigger" and "Save Me"—where we did sit down and play together and that was amazing to me. It's a different band. It felt totally different.

Being in the room for 12 years with one group of people and then going and recording by yourself is such a different thing. One isn't better than the other. I like each for different reasons. And like I said, I'm excited about going back into the studio with my band, and also to see what the band will bring to some of these songs. That will be really interesting.

*There's a real dark streak running through both of your albums. Even as the music is*

**"I'VE BEEN IN NASHVILLE FOR 20 YEARS NOW. I LIVE THERE. I CAN'T DENY IT ANYMORE! BUT I'VE NEVER FELT ROOTED ANYWHERE."**

occasionally uplifting in a lot of ways, there's a profound, almost existential loneliness, and a certain fatalism...

**Emmylou:** Well, the dark stuff is always a little more interesting to me.

**Dave:** It seems to last a little longer. Sometimes that dark side isn't something you want to confront in yourself, but you hear it in a song and it feels right to be in touch with it. The darker things can be a great source of inspiration. When I feel light and fluffy like a cloud, I generally don't want to sit down and write.

I think there's enough fluffy stuff in the world right now. Still, it's not all dark [on the album]. There's hope in there, too. But sometimes it's the darker sentiments—whether it's loss or mortality or whatever—that put you in touch with important feelings we all have.

**Emmylou:** I know exactly what Dave's saying. Like, I'm playing tonight—Valentine's Day—and I'm looking at the setlist I've written out and it's so dark and depressing. The forecast is so gloomy. And I'm thinking, How could anyone want to come and see me on Valentine's Day? I don't even want to see myself! [Laughs] But I love these songs. And there's always something to cling to—some beautiful sentiment, or even something sad can be so beautiful, obviously. Like this song I wrote for June [Carter-Cash; "Strong Hand"]. It's a celebration about how two people can find each other and share an everlasting love. It might not happen for me, but I've known people who had it, so I still believe in it and I still celebrate it.

*Of course, Emmy, you have those roots in bluegrass, which can be very dark. I mean, you were on the road last year with Ralph Stanley, listening to him sing "Oh Death" every night...*

**Emmylou:** I just did a gig with him in Ann Arbor. He's so amazing. It gives you the chills every

night. He's digging down deep.

**Dave:** And that's what it's all about. When you sing a darker song, something about loss, there's still a pervasive idea that love is the only thing that can compete; that love is the answer.

**Emmylou:** We're going to be hurt no matter what. Even if a love is successful, at one point, you're going to lose that partner. It's all part of life. The thing that makes life precious is the temporariness of it. That's the heartbreaking truth about being alive.

*Dave, you chose some interesting cover songs for the last tour. At the Oakland show you did "Can't You Hear Me Knocking," "Solsbury Hill"...*

**Dave:** That was a horrifying version of "Can't You Hear Me Knockin'," but what the hell... [laughs]

*I thought it was pretty good. I dug it.*

Good, I'm glad. We'd never done it before. We hadn't even rehearsed it, but we were convinced we could do it.

*Were these all songs that had some particular significance to you?*

**Dave:** Not all of them. Some were just songs I like. "American Tune" is a song that does have special significance. It was always a great song...

**Emmylou:** And it's taken on more significance since September 11.

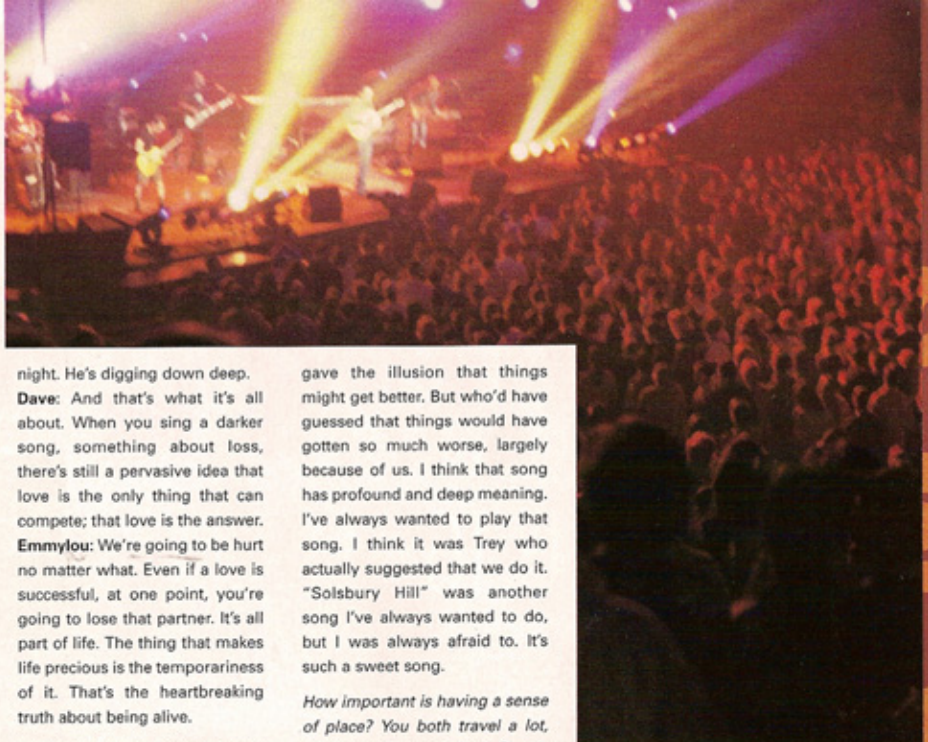
**Dave:** Certainly. The world has started to look very different, depending on where you're looking from. It's a changed place since 9/11. One could have hoped, or one could have fantasized, that a week after 9/11 there was something in the air that

gave the illusion that things might get better. But who'd have guessed that things would have gotten so much worse, largely because of us. I think that song has profound and deep meaning. I've always wanted to play that song. I think it was Trey who actually suggested that we do it. "Solsbury Hill" was another song I've always wanted to do, but I was always afraid to. It's such a sweet song.

*How important is having a sense of place? You both travel a lot, obviously. Dave, you're in Seattle now, but still rooted somewhat in Virginia. Emmylou, you've been in Nashville for a while now...*

**Emmylou:** I've been in Nashville for 20 years now. I live there. I can't deny it anymore! [Laughs] But I've never felt rooted anywhere. I've traveled around all my life. My father was in the Marine Corps and moved around a lot. I just learned to have my home wherever I am. I'm really at home on a tour bus... though not as much as I used to be. I'm getting a little old for that now, I guess... Actually, flying on planes is what I hate the most.

**Dave:** I have roots, but I never associate them with one place—although I'm starting to be drawn more and more to that as I build a stone wall in my backyard in Seattle. I'm being drawn to the smaller things more and more in my life. Or the bigger things are becoming smaller, and the smaller things are becoming bigger. I never really associated my connection to my family or my past to a place, as much as a feeling. It's not where I am as much as who I'm with that makes me feel at home. ★



## Final night of the Friends