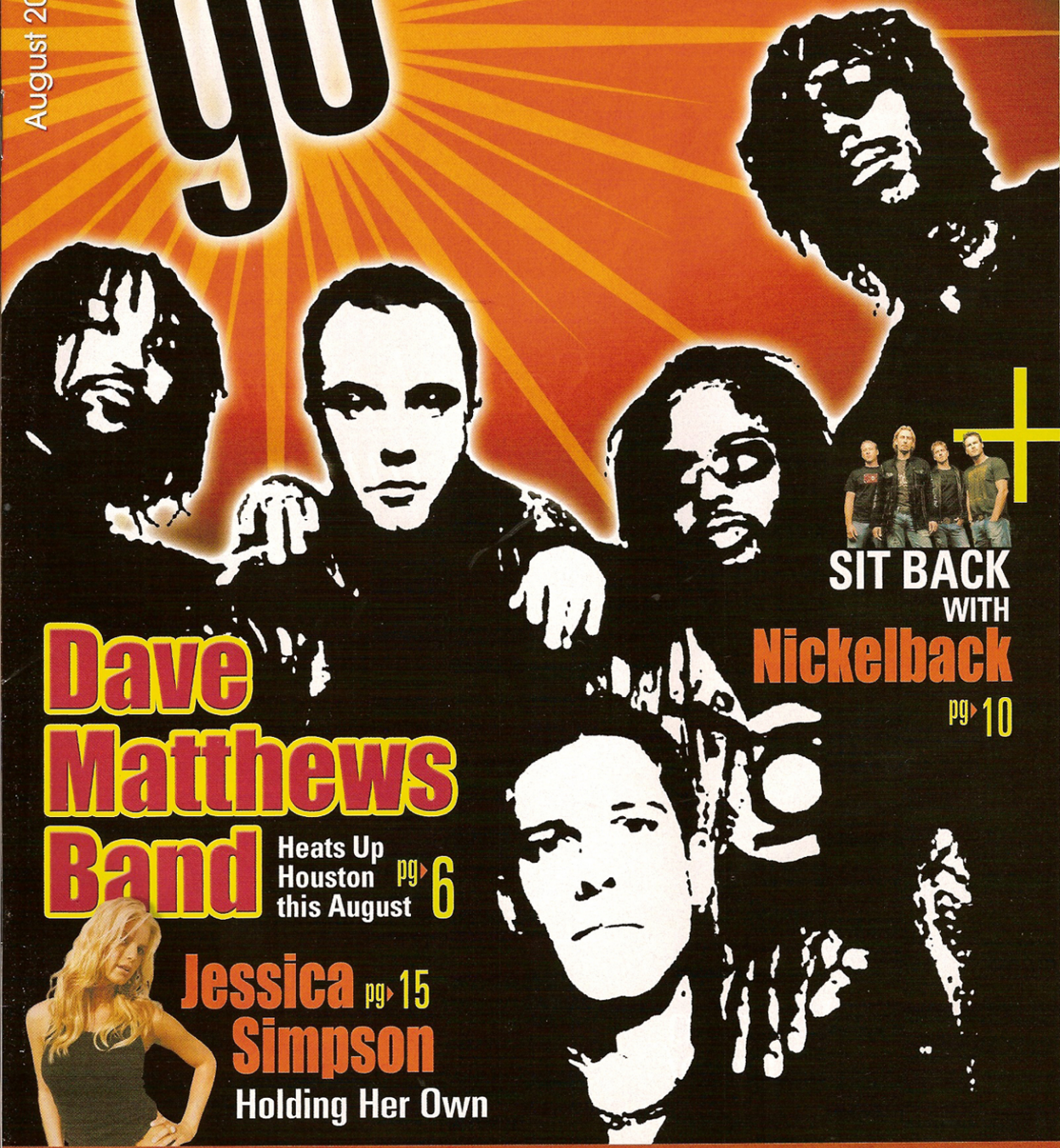


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**Dave  
Matthews  
Band** Heats Up  
Houston **pg > 6**  
this August

**SIT BACK  
WITH  
Nickelback**  
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**Jessica** **pg > 15**  
**Simpson**  
Holding Her Own



Entertainment & Lifestyle Magazine for People on the Go! 





# 6 | DAVE MATTHEWS BAND

They've been wowing fans with incredible live shows for years; will their August 18th concert at the Woodlands live up to the high expectations?



# JESSICA SIMPSON



15 | Nick might be singing "What's left of me," but looks like Jessica's raring to go with her new album and new flick right around the corner.



# 10 | NICKELBACK

Negative reviews haven't stopped these Canadians from reaching Super Rock-Star status.

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# THE DAVE MATTHEWS EXPERIENCE



## The Dave Matthews Band Hits Houston this August

» BY LUKE GILMAN

It's been ten years since the Dave Matthews Band exploded into our collective musical consciousness, garnered a first-full of Grammy nominations, and gave guitar-playing frat guys across the nation something to feel superior about. At the time, the music was fresh and inspiring, not quite like anything that had been heard before. Matthews, a native South-African with a funny way of dancing when he played guitar, was an enigmatic front-man for an even less conventional band, featuring a fiddle player in Boyd Tinsley and a saxophonist in Leroi Moore.

Though Dave Matthews' upbeat summertime rock songs were radio-friendly enough to take over the air-

waves, the live shows were wonderfully unpredictable. The band members had originally formed in the jazz scene in Charlottesville, Virginia. Crowd favorites could take off in any number of directions for extended jam-sessions

**DAVE MATTHEWS IS NO LONGER COMPLETELY FREE TO CHART HIS OWN COURSE. CROWDS DON'T JUST REQUEST SONGS ANY LONGER, THEY DEMAND THEM, AT SOME SHOWS CHANTING TITLES IN UNISON UNTIL THEIR DEMANDS ARE MET.**

that could stretch a live show to four hours or more.

The live shows were legendary among die-hard fans, many of them getting a second life as bootlegs traded at shows or on the internet, a practice

the band encouraged as long as it remained not-for-profit. Perhaps because of their jazz background and the potential for posterity for every show, each performance took on a significance of its own.

For fans who know Dave Matthews primarily from their albums, experiencing the Dave Matthews Band live can be a completely new experience. What can we expect when the tour hits Houston at the Cynthia Woods Pavilion in the Woodlands on August 18th? Not knowing is half the fun. This year's tour has already made waves as the band just announced that their recent two night stand at Fenway Park in Boston will be the latest addition to the Live Trax series, available as a four disc set. Fans

are anxiously hoping for a preview of material scheduled for a new studio album to be released later this year.

Consider life as Dave Matthews. It's been ten years of touring, of playing music, writing new songs, growing as a person, changing producers, exploring new musical directions – in other words ten years of being a musician. Whatever he does now, however, Dave Matthews has to get up on stage each night of the tour, and in some ways, compete with the Dave Matthews of his audience's memory. Frozen in the late 90's are the legion of fans who come to the shows looking to recapture a bit of that fleeting youth, ready to party like it's 1997. At the same time, the live shows are the ultimate testing ground, a musical laboratory where the band can try out new things and the crowd response can make or break a new number.

Like any musician whose music has

had the kind of impact that his has had, Dave Matthews is no longer completely free to chart his own course.

Crowds don't just request songs any longer, they demand them, at some shows chanting titles in unison until their demands are met. Reviving a tune that hasn't been done in a while throws dedicated fan sites into a frenzy of activity. They analyze and predict the meaning of the event for the future of the music with an intensity usually reserved for things like the stock market. Dave Matthews isn't the first musician to have to contend with his own crowds and he won't be the last. He's fighting the good fight against the process of musical mummification – to decide if he will be the Dave Matthews of his early career, as some fans will have him remain forever, or if he will emerge to invent a new chapter in his musical history.

When does a musician pass into the firmament of musical constellations? When the songs are no longer just songs at all but a strange brew of memory and melody – mixed up with all the things the songs stand for – summer nights, long drives, first kisses, laughter, and long goodbyes.

Some songs, and the musicians that made them, come and go, drifting in and out of our lives like breezes, later appearing unexpectedly like ghostly apparitions on classic rock radio, VH1 bubble shows, and the answers to trivia questions. Others stay with us for the long haul. They're as constant and faithful as stars. We don't always look up, but when we do, there they are. Dave Matthews has a lot to live up to. How he can write anything worthy of what he's already done is beyond me. That's his job to figure out. ★

### DAVE MATTHEWS BAND TIMELINE » BY STEVEN BANKS



Recently was the 2nd independent recording for DMB, also released in 1994.



Combating the profitable bootleg market, DMB released a live album. *Live at Red Rock* in 1997.



The band reissued in 2001 and created *Everlay* which received mixed reviews from fans.



Another live album, *Busted Stuff*, was released in 2002.



*Stand up* was released in 2005.



*Crash* debuted in 1996 bringing national attention and a Grammy Award.



Another live album was released in 1999, *Live at the Ryman*.



Later in 2001, *Live in Chicago* 12.19.98 was released.



*Live at Folsom Boulder* came in 2002. It was the 4th live album from DMB.

