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Barney Hoskyns, The Band

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#589725 in Books Hal Leonard 2006-11-01 2006-09-01 Original language: English PDF # 1 9.00 x .92 x 6.00l, 1.50 #File Name: 142341442X468 pages Softcover 468 pages Size: 9x 6" Author: Barney Hoskyns ISBN: 142341442X | File size: 58.Mb

Barney Hoskyns, The Band : Across the Great Divide: The Band and America before purchasing it in order to gauge whether or not it would be worth my time, and all praised Across the Great Divide: The Band and America:

3 of 3 people found the following review helpful. I don't recommend this book. By Rick CI love The Band, but I did not like this writer's style. He took too much info and too many comments from other sources. He seemed to try to

apply influence on what is an impressive story on its own. So, I loved reading about the origins of these guys, but it could have been provided in a much better presentation. I will try another book on The Band to get a different slant on their story. 0 of 0 people found the following review helpful. A good accurate picture of THE BAND By B. Williams I'm a huge fan of The Band, a voracious reader, and love a well written researched book. Mr. Hoskyns did not disappoint. Often, books on this wonderful era in music history are inaccurate. I think that Al Kooper summed it up quite well in HIS book, *Backstage Passes Backstabbing Bastards*, that myths were documented in newspapers, magazines, etc then when authors who weren't present do their research, they cite these sources of 'misinformation' and the myth becomes the fact. Mr. Hoskyns was there his research is IMO accurate. My only disappointment was that Robbie Robertson seemed to be highlighted more than the others. Overall, it gives a pretty objective narrative, that expands the lens past the viewpoint of the books written by/or about the individual band members. 7 of 7 people found the following review helpful. "The shadow never fades away"-music, success, drugs and how The Band continues to overshadow its former members By Wayne Klein ACROSS THE GREAT DIVIDE gives fans a look inside the workings of The Band from their early days until success, drugs and time pulled them apart. Although it does have its fair share of errors it's hardly the 1 star book that many other reviews have characterized; there are some thoughtful observations by author Hoskyns about The Band's career, how quickly they evolved, how they complimented each others strengths and weaknesses. Beginning with a brief biography of each member the book then details their love of contemporary music in all of its forms and finally how they achieved fame outside of Bob Dylan's spotlight after working as his backing band when Dylan went electric. Hosykins gives a good, interesting glimpse into how they created their albums. What's missing though is the personal. It's been commented over the years by many how know him how elusive and difficult it is to discover WHO Robbie Robertson truly is. I'd say that Hoskyns' book suffers from the same problem--he shows us all of the surfaces, gives us the texture of their music and a general overview on their personalities but we really don't get to know one of the members of the band intimately. As a "biography" of The Band ACROSS THE GREAT DIVIDE fails to jump the chasm that separates a superficial overview of an artist and an intimate glimpse into the creative process. It's a lack of first person access to some key members and digging. It's not for lack of trying as Hoskyns clearly loves The Band, their music and did his research. Hoskyns does give us an idea as to how each member "fell" into their roll in The Band and does touch on the personal demons that drove the band apart (not surprisingly the one member most MIA is Garth Hudson) as well as the personal ambitions of Robertson and how that contributed to the end of a group that briefly redefined and influenced music in a major way during the 70's.

(Book). This is a vivid and rollicking account of The Band's journey across three decades. Spanning the history of American rock and boasting a supporting cast that includes Dylan, Janis Joplin, and U2, the book brilliantly captures the raw magic and complex personalities of a group George Harrison called "the best band in the history of the universe." This revised U.S. edition includes a postscript, together with an obituary of Rick Danko and a brand-new interview with Robbie Robertson.

From Publishers Weekly In a saga spanning three decades, British journalist Hoskyns (*From a Whisper to a Scream: The Great Voices of Popular Music*) chronicles the story of the critically acclaimed rock group, the Band. As the 1960s dawned, a shared interest in the music of the American South brought Arkansas drummer-vocalist Levon Helm together with four Canadians: guitarists Robbie Robertson and Rick Danko, vocalist Richard Manuel and keyboardist Garth Hudson. Known as the Hawks, they backed up Bob Dylan after his notorious acoustic-to-electric switch; later, they perfected a style of their own at a Woodstock, N. Y., house dubbed "Big Pink." In 1968, their first album as the Band was released, and subsequent hits included "The Night They Drove Old Dixie Down." This account relies heavily on quotations from the likes of critic Greil Marcus, performer Eric Clapton and late promoter Bill Graham. Where-are-they-now final chapters investigate the years after the Band's 1976 split: Robertson pursued Hollywood interests, Manuel committed suicide in 1986 and the others continued solo work. Of the Band's lineup, Robertson proves by far the most loquacious, making this volume a bonanza for his fans in particular, as well as for Dylan aficionados. Photos. Copyright 1993 Reed Business Information, Inc. From Library Journal Implicit within the redemptive qualities commonly ascribed to rock'n'roll is the metaphor of the band/musician as leaders in a spiritual search. The hyperbole that typically ensues from such metaphors is entirely appropriate in reference to The Band, the seminal folk/country/rock group whose recordings, made from 1968 to 1978, psychically imprinted an entire generation. That a predominantly Canadian group should have been so transfixed by, and subsequently successful at, articulating deeply rooted American themes is just one of the seeming paradoxes that Hoskyns explores in this first major study. Borrowing heavily from both previously documented and self-conducted interviews, Hoskyns connects the dots that link The Band with Ronnie Hawkins, Bob Dylan, Woodstock, and the concert film *The Last Waltz* (1978). Cumulatively, the effect of this treatment is ponderous; Greil Marcus's classic essay "The Band: Pilgrims' Progress" in *Mystery Train* (LJ 4/1/75), from which Hoskyns liberally borrows, is more revelatory. Still, this solid treatment of an influential group belongs in most popular music collections.- Barry X. Miller, Austin P.L., Tex. Copyright 1993 Reed Business Information, Inc. From Kirkus s British journalist Hoskyns (*Vogue*, *Spin*, etc.)

wends his way through 60's mythology and the mystique of the remarkable rock group known as "The Band" to deliver a nicely readable, straightforward bit of pop-music history. The compelling irony of The Band's career, Hoskyns shows, is that they achieved their greatest celebrity by breaking up: Martin Scorsese's film of their final concert, *The Last Waltz* (1978), "transcended the limitations of the genre and...caught both the sweep of the band's history and the edgy reality of live performance." The four Canadian members of The Band (Robbie Robertson, Rick Danko, Richard Manuel, and Garth Hudson) and their Arkansan drummer, Levon Helm, had backed singer Ronnie Hawkins as the "Hawks" since the late 1950's, when most of them were still in their teens. Their striking out from the domineering and limited Hawkins--plus guitarist Robertson's strong desire to be part of "something more vital...than a travelling alcoholic freakshow"--led these talented musicians (each played a variety of instruments, and most sang) to a historic hookup with Bob Dylan and to his switch from acoustic folk to electrified rock. The first year with Dylan was a frenetic mix of world travel, often hostile audiences, drugs, and mayhem in the midst of an explosion of creativity that "was pop...rock 'n' roll...and RB...fused with an avant-garde, anti-mainstream sensibility." The release, in 1968, of The Band's *Music from Big Pink* album offered down-home, gut- bucket country blues--a notable departure from the hard-and-acid rock of the day. As Hoskyns says, the group's very name was "born of a beguiling mixture of humility and arrogance. They were just 'the band' but they were THE band." Though relying heavily on others' material, a well-written, enjoyable account of a 60's legend. (Eight pages of bw photographs--not seen) -- Copyright 1993, Kirkus Associates, LP. All rights reserved.