

Est 1969



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FAX COVER PAGE

To Fax Number:

DATE: 3/10/97 TIME:

ATTENTION: Shado FROM: Cheryl - 3em

SUBJECT: RICHIE HAWENS

PAGES (Includes this page): 4

REPLY: URGENT YES NOT NECESSARY

MESSAGE:

Dear Shado,
Sean Costello has asked
me to send this info on
to you. Hope it helps.
Regards
Cheryl.

Directors:

DAVID MARKS

BARRY GERSON

reg: 89/06695/07

The contents of this fax does not constitute a contract


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RICHIE HAVENS/BIO

Richie Havens is gifted with one of the most recognizable voices in popular music. His fiery, poignant, always soulful singing style has remained unique and ageless since he first emerged from the Greenwich Village folk scene in the early 1960s. It's a voice that has inspired and electrified audiences from the Woodstock Music & Arts Fair 25 years ago in August '69 to the Presidential Inauguration in January '93.

For three decades, Havens has used his music to convey messages of brotherhood and personal freedom. His commitment to these values is reaffirmed on *Cuts To The Chase*, his first album of all-new recordings for FORWARD, Rhino's label devoted to new music by established contemporary artists, and his first new release for any label in three years.

In stores (and available from Rhino Mail Order at 1-800-432-0020) in late June 1994, the 13-song *Cuts To The Chase* comes on the heels of *Résumé: The Best Of Richie Havens*, his critically praised spring '93 anthology on Rhino. Havens' new FORWARD album is both contemporary in sound and firmly rooted in the folk/blues/pop tradition of his best-known work, and features stirring interpretations of outstanding material by writers as diverse as Bob Dylan, Kris Kristofferson, Sting, and Havens himself.

Havens also produced *Cuts To The Chase*, and the January '94 sessions captured the artist in top-flight form, placing his powerful vocals and signature percussive open-tuned guitar style within a modern sonic context. Backing him were guitarist Billy Perry and keyboardist Louis Small (longtime members of Havens' touring group), who combined with bassist Jimmy Mack and drummer Ed Barretini to give the album a tight, live-band feel. Famed jazz flugelhorn player Chuck Mangione put in a guest appearance as well.

It's always been Richie's particular gift to search out strong songs and to link them together in creative ways. His latest long-player is no exception. "I pick songs that serve as a foundation for an album's concept," he explains. "I don't tend to name an album after one of them — I'd rather have a title that reveals the concept found in all of them. So, *Cuts To The Chase* means that there's something very up-front, direct, and universal about each of these songs."

Speaking to the human condition in the '90s with passion and insight, Havens puts his personal stamp on such incisive social commentaries as Cliff Eberhardt's "My Father's Shoes" (the album's first emphasis track), Jackson Browne's "Lives In The Balance," Sting's "They Dance Alone," and the Bob Dylan standard "The Times They Are A-Changin'."

On the romantic side, Richie brings new emotional depth to ballads like Eric Clapton's "Old Love" and Marty Balin's Jefferson Airplane classic "Coming Back To Me." The Havens original "Young Boy" is a funky, defiant rallying cry for the next generation, and on Billy Small's "Fade To Blue," Havens and crew cut loose with raw rock 'n' soul blues power.

Conceptually, Richie divides *Cuts To The Chase* into halves — "The Declaration" (dealing with socio-political themes) and "Independence" (focusing on more intimate emotions). "We're all in a struggle," he says about the album's overall message. "Most of the time, we're

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Havens Bio/3

Havens' Woodstock appearance proved to be a major turning point in his career. As the festival's opening act, he held the multitudes spellbound for nearly three hours. Called back for yet another encore, he improvised a song based on the old spiritual "Motherless Child" that became "Freedom." With the release of the *Woodstock* rockumentary film in 1970, his performance of "Freedom" eventually reached an audience of millions.

Meanwhile, Havens had switched labels to Stormy Forest (distributed by MGM) and delivered his *Stonehenge* LP in 1970. Later that year came *Alarm Clock*, which yielded the #16 single "Here Comes The Sun" (George Harrison's Beatles classic from *Abbey Road*) and became the first of his albums to reach *Billboard's* Top 30. Subsequent Stormy Forest albums included *The Great Blind Degree* (1971), *Richie Havens On Stage* (1972), and *Portfolio* (1973).

Havens also branched out into acting during the 1970s. He was featured in the original 1972 stage presentation of The Who's *Tommy*, had the lead role in the 1974 film version of *Catch My Soul* (based on Shakespeare's *Othello*) and costarred with comedian Richard Pryor in *Greased Lightning* (1977).

He also made memorable appearances on such television programs as *The Ed Sullivan Show* and *The Tonight Show Starring Johnny Carson*. On the latter program, the audience was so enthusiastic that Carson asked Havens to return the following night. In the show's long history, the only other guest booked back-to-back based on such overwhelming audience response was Barbra Streisand.

During the late 1970s, Havens embarked on a solo tour of Israel at the invitation of the Israeli Embassy, and performed frequently in Europe in addition to his constant U.S. concert excursions. He continued to release albums as well, including *Mixed Bag II* (Polydor, 1974), *The End Of The Beginning* (A&M, 1976), *Mirage* (A&M, 1977), and *Connections* (Elektra/Asylum, 1979).

Increasingly, Havens devoted his energies to educating young people about ecological issues. In the mid-1970s, he cofounded the Northwinds Undersea Institute, an oceanographic museum for children on City Island in the Bronx.

This in turn led to Havens' founding of the Natural Guard in early 1990. Havens describes the organization as "a way of helping kids to learn that they can play a hands-on role in affecting the environment. Children study the land, water, and air in their own communities and see how they can make positive changes." Based in New Haven, Connecticut, the Natural Guard now has chapters across the Americas, from Brooklyn to Hawaii to Belize, and continues to grow.

The 1980s were productive years for Havens. He spent much time performing for his devoted fans in Europe, especially Italy, where he also produced his *CommonGround* album with Italian artist Pino Dannielle (Connection, 1987). Back in the States toward the end of the decade and into the 1990s, he recorded the albums *Simple Things* (RBI, 1988) and *Now* (Solar/Epic, 1991, reissued by Solar as *Yes* in 1994 against Richie's expressed wishes).

Havens also became an oft-heard voice on the airwaves through his extensive radio and TV voice-over work on behalf of such major clients as McDonald's and Kodak (for which he earned Clio Awards), Budweiser, the Cotton Association of America, and AMTRAK. (Beware of impostors: Spots for Hertz and Greyhound feature someone else imitating Richie's voice!)

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Havens Bio/4

Havens delivered a landmark Madison Square Garden performance October 16, 1992, at the Columbia Records concert saluting Bob Dylan's 30 years of recording. Richie's show-stopping version of "Just Like A Woman" was hailed by many as one of the all-star show's finest performances (it's now out on CD and video). Then, in January '93, Havens helped usher in the Clinton presidency by performing at the Earth Ball, a special Inaugural event hosted by Renew America.

April '93 heralded the release of *Résumé: The Best Of Richie Havens* on Rhino, a long-overdue collection of his seminal late-'60s/early-'70s recordings, including "Here Comes The Sun," "Just Like A Woman," "Handsome Johnny," and "Freedom," the latter his tour de force performance from Woodstock (also featured in the film and on the soundtrack album). Combined with his unstinting touring, *Résumé* helped raise his profile still further. He received reams of press and appeared on such network TV programs as *CBS This Morning* as well as national radio shows including *The Larry King Show* and NPR's environmentally oriented *E-Town*.

Among Richie's other concert highpoints in '93 was his by-invitation performance for the Dalai Lama of Tibet on April 8, and his triumphant appearance at the Troubadours of Folk Festival June 6 at UCLA's Drake Stadium before an audience of 6,000 who refused to let him leave the stage. *Hollywood Reporter* reviewer Darryl Morden was among those who praised Richie for "turning in an urgently fierce performance" at this event.

As *Cuts To The Chase* neared its summer '94 release, Havens was preparing a Troubadours of Folk concert video for release, as well as acting in the film *Failure To Disperse*, a drama set during the 1992 Los Angeles riots. Later in the year comes something special: an appearance at Bethel '94, a concert and counterculture celebration to be held August 13-14 at the site of the 1969 Woodstock Festival.

For Richie Havens, music-making is a continuous process, one that advances a step further with *Cuts To The Chase*. Through it all, his voice has remained one of rare eloquence and integrity. "My albums are meant to be a chronological view of the times that we've come through, what we've thought about, and what we've done to grow and change. There's a universal point that we all respond to, where all songs apply to everyone, and this is what I'm still addressing today."

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