

Robbie wrote the songs and these guys all made them very interesting.

They all have beautiful voices, they're incredible musicians,

but there's no there without the songs and this is what they could not do.

Robbie was able to interpret "Levon",

he was able to interpret "Richthango" on Richard Manigold.

I don't know what the fuck is up with Garth, but-

[MUSIC]

This is the Lawyers, Guns, and Money Podcast.

[MUSIC]

>> Hi, everybody. Welcome to the Lawyers, Guns, and Money Podcast.

We have a very special one in that we have not only

usual guest, Robert Farley of the University of Kentucky, but we are blessed to have the great

Elizabeth Nelson, the front woman and songwriter for the paranoid style, the house band of lawyers,

guns and money, who as we will conclude this show with and we'll do a whole separate podcast on it.

Rob and I have only had the chance to listen to the album a couple of times, but they have a

phenomenal new album, which I think is their best, which is saying something for Band, who I don't

think has ever really released a weak track, but this one is pretty special. We'll conclude by

having an impartial discussion to wet your appetite, but we'll definitely have a whole

separate podcast when it comes out. It's February? Is that the--?

February of 2024, yes, correct.

Awesome.

Right.

So we'll get you thinking about it, but then we'll come back.

But today our primary purpose is to discuss the legacy of Robbie Robertson, who Elizabeth and I are both big fans of.

And I kind of wanted to get Elizabeth's take as a musician.

And I'm also known as the sort of Robbie Robertson apologist of the liberal blogosphere.

Canadian roots. Although I want to specify as a resident of Upstate New York, not anti-Levon. So

I want to make clear that I'm telling band fans there is no need for a war here. And we'll try to explore that. But we also just wanted to talk about sort of his legacy as a songwriter and guitarist,

talk about his memoir, and then get into the Robbie Levon question. But I guess let's start with it. I want to start before we get into the sort of the drama. I just really want to talk about what he meant to you as a songwriter and a guitarist, which I want to emphasize.

I think I want to start with a friend of the blog, Darcy Argu, who also has a new, another friend of the blog, has a new album coming out, who pointed out that because the band started

with two essentially perfect albums, there's that tendency to say that that's pretty much their entire recorded legacy when there's terrific-- and I agree there are two best

albums, but Stage Fright and Kahootz and Northern Lights, Southern Cross, all like lots of terrific

songs on those albums.

I think all really hold up as well as a good covers record and a phenomenal live album.

It's really a pretty deep songwriting legacy, of course, complemented by a phenomenal band.

So I guess I'll start off with you sort of discussing what it means to you and how it's influenced you and how you view that bodywork.

And we will talk about, as a Canadian, I have to talk about the solo record too.

I know Rob will.

But we'll start off with a band and go from there.

Well, for me, I mean, obviously the death of Robbie was a huge surprise.

And I said this on Twitter, so now it is concentrated.

But I said it on Twitter, like it was like, like I was I was shocked.

I mean, like and and I didn't expect to feel that way because lots of my

you know, my heroes have had passed. And but this was like,

it was super weird, just because Robbie, to me, always felt kind

of timeless and also unkillable. And it all of a sudden just just

kind of gave me a kind of pause because, like, it made me

realize like, Oh, I am also going to die one day. And like,

I don't know that that this has been a thing that I've been

I know you're asking me about his guitar playing,

but I do a little bit of light existential work

before we got into it.

You know, and it made me think about Dylan.

It made me think about, you know,

the guys who we still have

and what that's going to mean to me

because I obviously know that, you know,
you and Robert and I all love like really old shit.
So like, and so this was like kind of the first one
that like in a long time where I was like, oh my God,
like my heart skipped a beat.
And so, and it was a nice moment to kind of pause
and reflect on what his music meant to me,
what his playing meant to me.
And I mean, I like you, Scott,
like I feel like I am also a Robertson apologist
and it feels weird that there have to be
Robbie Robertson apologist.
I mean, first of all, Guy's dead.
So let's stop calling ourselves
Robin Hood's an apologist.
Like that's stupid.
Because he's a brilliant guitarist
and he's a great songwriter.
And I know we're gonna get into the weeds
of the, you know, intranetian dynamics of the band
and who deserved what or what, you know.
But I love those first two records very much

just like literally everyone who likes rock and roll
of a particular variety.

I love his playing on them.

Obviously I love his playing with Dylan.

And yeah, I mean, even those like later albums,
like I love "Stage Fright"

and I reviewed it for Pitchfork, pitchfork.com.

And I think, you know,

there's a lot of really high highs on it.

I think it's, you know,

one of the best sounding band records.

And I think Robbie deserves a lot of credit for that.

And I really, you know, just like feel like,

I don't understand why we're so angry.

I mean, I do understand, but like at this point,

like I think we need to stop calling ourselves apologists

because he's great.

He's great.

Like let's just agree he's great.

If you can't agree, he's great.

I'm logging off this call right now.

- Yeah, I love your pitchfork reviews stage fright.

And there's, I love the remaster,
especially because it's a classic,
like why Robbie's great and why some people annoy,
annoy some people in that he actually changed the track listing and that
the original track listing was really like trying to get every track
that any other band member had any say in.

He basically got leave-on to contribute to something,
and so the tracks were sequenced to put the co-writes above,
whereas on the remaster,
he just sequences it to be the best track listing,
which means stuff that he wrote alone is a thump.

And again, is it trolling on some level?

Yes. Was he wrong? No.

You know, I think, you know, so it's sort of very classic Robbie.

So I am actually, I have some familiar with the band,
some familiar with it.

I have never really understood
sort of the sources of this animus.

Now, you know, I think we're probably gonna have
another conversation like this in like a year or two
when either David Gilmour or Roger Waters kick off,
hopefully in Roger Waters' case.

But like what do-

- Yeah, let's, please save David.

- Yeah, yeah, yeah.

Like, so, like what is the source of fandoms

sort of unhappiness with Robbie Robertson?

Does it have to do with the movie or what, you know,

or just that he's an ass?

Like how would you explain it to a layman?

- Scott, do you want to try your take on this first?

- Yeah, well, there's a couple of dimensions here.

So obviously, Levon wrote a very entertaining book that had a lot of disparaging things

to say about Robbie, basically saying that the band was once a communal enterprise, and

then it became one man's ego trip.

And obviously, there is some truth to that, but I think that the disagreement is about

why.

And you can see this, especially in The Last Wall.

Scorsese has been criticized,

and obviously he was friends with Robbie and

Levon really hated both of them at the time.

So Helm resented the whole project.

By the way, he's wrong,

like Levon is clearly a star of those performances,

and I think he's wrong about that.

It is true that the movie downplays Richard Manuel,

who was an incredible talent

and a major part of those first two albums.

The thing is that the reason that there isn't a lot of Richard Manuel isn't because,

of course, he didn't respect his talents because he was drinking like two gallons of

Grand Marnier a day apart of heroin addiction.

Really, one of the most heart-wrenching parts of the movie is that even on when they do

The Shape by Men and the band sounds incredible, he still needs leave on to help sing, even

though it's one of the few songs that's still within his vocal range.

He can't really, and that's given how powerful a vocalist manual was when he was young, it's

kind of amazing.

So the real issue is that, and it's very much like the Richard's Jagger dynamic, that Robertson

basically had to be the band's mom.

He's the one who could still write songs.

He has to show up, he has to tell people where to be.

And people resent that.

And more to say when we get to Robbie's memoir, and I think he's very touching about why

that Levon would come to resent him.

And I think he accepts that,

that it was just kind of nobody's fault.

But there's a great scene in "Once Were Brothers,"

the really good, definitely from Robbie's perspective,
a really good documentary.

You know, there's two great scenes, especially.

There's one where Eric Clapton says something like,

"You know, Robbie liked having a drink.

Richard needed to drink."

Like, you know, all, you know, like alone with people.

But the second thing is that, you know,

There's a sequence where Richard Manuel's blind drunk takes Robbie's fiance out on a joyride
and very nearly kills her.

She ends up in the hospital.

That's one of those things where I understand Robbie is arrogant.

Is he a bit of a star fucker?

Yes.

But there's also a-- if I ask you honestly, would you rather be hanging around with Martin

Scorsese like watching movies in his loft in Manhattan or hanging around with a bunch
of indolent heroin addicts in the Hudson Valley.

[LAUGHTER]

You know, I mean, let's be honest.

So I do think that's it.

And I just think for, you know, Levon, who was older
and was a wonderfully talented person, you know,

I think he resented the extent to which, you know--

and again, it's an odd dynamic in that Richard

was a very talented songwriter.

Like, Rick had some songwriting talent.

Levon, to be frank, was not a songwriter,

although he's an incredible drummer and incredible singer.

But I do think that because they were so talented and because,

and we should also mention Garth Hudson,

of course, is a huge part of the sound of the band.

But I think that whenever somebody essentially becomes

the leader of what had been a communal band,

it's going to produce resentment.

But I think that in many cases,

Robbie gets a bad rap.

He was the one who could keep the band together,

and it's not very rock and roll,

But, and again, the Jagger Richards dynamic,

there's classics that yeah, Keith is a lot cooler,

but the band survived because

Mick was around to actually do things,

other than like putting some overdubs at the,

so it's, so I think that that's,

I don't know if that gets your understanding, Elizabeth,
but that's how I see it.

And I do actually, let me ask you a question
before you get into it, which is that,

On the songwriting thing in particular,

I kind of feel in a way that they're both right.

In the sense that by the conventions of songwriting,

Robbie was the primary songwriter of the band.

There is something weird in rock and roll

about how music that isn't through composed

is still basically credited to the person

who writes the lyrics and the melody.

So I think that there are obviously like REM,

the doors, we have to get it for that.

Or there's the drive by truckers

credit lyrics individually, but music to the band. I do think that in a sense, Levon is right that

to say Robbie Robertson is the writer of chest fever, it's like, without the organ hook, without

that, you wouldn't really notice the song. There is something about the conventions that are

kind of weird. I just think it's odd to blame Robbie Robertson in particular. That's just

how the conventional songwriter are. I don't know how you feel about that. I believe,

Do you credit, is it like you get credit for the lyrics

and the band gets credit for the music?

I forget how you guys assign it.

Are you the?

- I get the credit for everything.

- You get the credit for everything.

- Yeah, I mean, like if you wanna like the get down

to like how the publishing works on it,

which is a very confusing and unfair thing,

but yeah, no, I get the credit for everything.

And this is an imperfect thing about, I think,

the music industry where--

I do not think that we should get into this,

but we clearly have a labor problem.

We need to call Eric immediately to get him in on this.

But no, it's definitely a problem.

And I think that this is a problem with bands

since time immemorial.

And I think this comes up in Robbie's memoir,

and I don't remember the details specifically,

but I do think that there were songwriting credits

and publishing credits.

This is where like the money is made

is with the publishing credits

and it came to pass that lifestyle habits

and everything else.

And I may be remembering this imperfectly,

but like they sold their publishing to Robbie.

- Yeah, Robbie gave them the publishing.

That's one really crucial thing

is that he made the decision to split the publishing credit.

So that is one crucial.

He recognized in a sense the band and basically like leave on,

and I think Dankel wanted the publishing back.

Then at that point, you could argue, well,

Robbie maybe should have just insisted on not doing that,

but there's a certain point in which their grown men,

they made decisions.

That's another resentment is that basically, so then,

yeah, Robbie had publishing,

he had his soundtrack work,

and the other people are just working musicians.

But the idea that like Robbie was like somehow obligated

to go on tour with a band that was no longer working

for the rest of his life.

- Right.

- Story, I understand why it's hard for the other guys,
but that's just, no, sorry.

- No, no, and I mean like, but I think this is really
important because I think it's something that people
don't understand.

REM is a great example, perfect example of a band
that splits everything equally.

And I think that bands, not only Robbie was giving
publishing, they gave it back again.

And that's where the money is.

And I was obviously being, I was joking
when I said I get all the credit,
but I'm not cheating when I say
the publishing is all on 90.

And I think this is really important though,
because as a songwriter,
and I mean, maybe I'm going to alienate a lot of,
when I say this, but there are people
who help shape the paranoid style songs.

I have wonderful musicians who I get to work with
and who come into the studio

And this comes up in the "Once Her Brother" film,

where, you know, Levon is given credit
as being an integral arranger of these songs.

And it's a really, really big deal.

But the people that I work with, nobody has ever asked,
like, I'd really like a publishing credit
for the way that I play that guitar line.

And because this is the thing that, like,
I think is really important.

It's really important about Robbie.

And it's really important about like studio work is like,
Robbie wrote the songs.

And these guys all made them very interesting.

They all have beautiful voices.

They're incredible musicians,
but there's no there without the songs.

And this is what they could not do.

And Robbie was able to interpret "Levon."

He was able to interpret Rick Danko and Richard Manigold.

I don't know what the fuck is up with Garth,
but those other guys-

- He's beyond interpretation.

- I know, like, so yeah, and I mean like,

and he wasn't in the film or anything,
but like if there's no songs,
then it doesn't matter how great the band is.

And I think this, like, I give Robbie
and fucking Ronnie Hawkins was like,
Robbie wrote the songs, Robbie wrote the song.

And if you're not, and Robbie's been writing songs
since he was 15 years old.

Like they're, you know, like he's in the, you know,
brittle building or whatever, working at a publishing deal.

Like he understood the business.

And I feel terrible that those guys got shorted money.

I don't think anybody ever was impoverished by the end,

But I definitely think that having great musicians
at your back interpreting your songs is wonderful.

But like when I go into the studio, I have demos.

They're really specific.

Like there's an arrangement there.

It's just, hey, you know,
add a really sick rockabilly line to this.

You know, like the arrangement ideas are there as well.

It's just getting the players to play it.

And I mean, as I say, like,

I don't want to seem like a tyrant because I'm really not.

But I definitely feel like,

are we doing Team Robbie, Team Leavon at this point?

Like I definitely feel like Robbie wrote the song,

end of the day, Robbie wrote the songs

and those are great songs.

And I don't know necessarily that any of those guys

could have done that.

- Yeah, and I think that's what would be the other case

is that there's the sort of rare rock through composed,

like Becker and Fagan, but there's also like Pete Townsend

who like came to the band with fully formed demos

that, you know, yeah, he's not telling Keith Moon

to play, what to play on every song necessarily,

but they're clearly his songs.

And I don't think anybody disputes that they're his songs.

That sounds like the paranoid style is roughly in that.

And yeah, and it's, and the weird thing

about the Levon thing is that if you dig in closely,

he's not really claiming to actually

have compositional ability.

It's always this, well, you know,

the night that Drove Old Dixie Down was like,

I was telling a story and Robbie got for me.

It's like, you know, songwriting is a very specific skill.

Like being a great raccoon tour and being a great songwriter,

just different things.

They're just different talents.

- I can tell a lot of stories,

but they're not necessarily songs, I don't think.

Maybe I could try.

- Yeah, yeah.

Like I have like no talent for writing fiction

or poetry whatsoever.

It's just like that's, you know, yeah,

it's just, it's a very unique thing.

And yeah, again, it's, you know, it's,

I think that that doesn't, you know,

the fact that he was the songwriter doesn't, you know,

sort of negate the other contributions.

and he's never ever denied that.

I think that despite the reputation Robbie has as an egomaniac,

not entirely unfounded and we'll get to that,

but I think he's also underrated as a guitarist,

precisely because on band records,

he serves the song.

He's the consummate serviter and he knows he's working with

other distinctive musicians so that he's got Garth to write books,

He has great singers.

I mean, Levon's pocket is, I mean, he is a stunningly good drummer and on these remasters,

just unbelievably good.

You know, Richard was a phenomenal, like, old school, like, boogie-woogie piano player.

But you know, you listen and that, you know, he has just beautiful hooks, like, really

great, but he doesn't stand out.

So, you know, to really hear him stand out as a guitarist, you have to listen to the

Dylan stuff.

First, obviously the Royal Albert Hall tapes

where I think Robert Crisco said something about,

like something like he's so cock-eyed funky,

you think he's just gonna cream off the state,

like just nothing like it.

And then before the flood, which is,

there's all these like Dylan bootlegs about like,

here's the eight CD like outtakes from self-portrait

and like, I want the tapes from the before the flood.

That's like my problem, my favorite live album of all time.

And if you have any doubts about Robbie's guitarist,

like throw on all along the watchtower

or like a Rolling Stone, but he whips ass.

In that rare case where he could just wear,

Dylan's doing Arena Rock,

which sounds like a terrible idea in theory,

but like works in practice because he has the band with him.

But he was just a really, and you can also hear it,

he's on Joni Mitchell's "Raised on Robbery," for example,

provides the hooks there.

Like he was just a Dylan's going gone too,

just a gorgeous sound.

Like he was a phenomenal guitarist.

And again, despite this idea

that he wanted all the attention for himself,

I think that that's something you have to work to hear

because he never soloed for his own stake.

He was never a show off.

You know, to the extent that he was an egomaniac,

he was an egomaniac about the songs,

which is the important thing.

- Yeah, yeah, totally.

And I mean, I think another great example
to just add to the pile,
like revisiting the last waltz,
when Clapton's strap breaks and Robbie just seamlessly
takes the solo and Clapton fixes his strap
and then he's come back in, like that skill
and that, you know, like,
and it's also just being a good band leader.
It's also being aware of literally everything
that's happening around you,
being able to call an audible, you know, like,
I think that's one of Robbie's great strengths too,
as a guitar player, as a lead guitar player,
and as a band leader, like just watching that happen.
It's like, it's stunning.

And it wasn't planned, I don't think.

- And you could just tell by that.

That was not a gimmicky, that was like his stuff.

And I think it's, and Robbie's sound is really nothing
like Clapton's and yet he's basically able to do,
like it's wild.

It's really incredible just to see that.

- So, so cool.

So yeah, I mean, I definitely, you know,
is he Mike Bloomfield?

I don't know.

Like who cares?

Like he's in the service of the song too.

And I think that's also really important
that he has absorbed so much of this material.

It's like to his telling,
it's all he cared about since he was like 10 years old
and he absorbed it all.

And so I, again, like I know that this is like the,
you know, all of us putting Robbie over.

I can't wait to get to the point
where we get to critique him a little bit,
but I don't deny that he's a great guitar player.

I mean, like in his memoir, he talks about all he did was play.

All he did was sit around, play the guitar.

And I believe that he's got all that skill.

I mean, you know, he's somebody who, you know,
Ronnie Hawkins, you know, plucked this kid out of

security to Toronto, you know, to come play in Arkansas

and be a road, you know, and then, you know,

Bob Dylan, you know, takes him with him to England.

I mean, that's, you know,

these people have an eye for talent, right?

This didn't happen, you know.

It's all like he was well connected.

You know, he didn't get a break

because he was like somebody's son.

You know what I mean?

It's just like this, you know,

this half a digitist kid from Canada, you know,

and he gets that.

And I think,

Grass turned to his son,

I know we both kind of love his memoir.

And let's say this up front.

If any famous person told Robbie they liked his guitar

playing, it shows up in the book.

(laughs)

It's like, it's definitely, you know,

the book, it definitely gives you reasons

like why people find him like off-putting.

Like, you know, he definitely, you know,

and there is, as successful as he is,

and as socially assured as he is,

There definitely is an insecurity there.

But I really think that the amazing parts of the book where he talks about going to

Arkansas, you really get a sense of the relationship that he and Levon had and why it deteriorated.

And I think Robbie's honest with that, that when he goes to Arkansas, Levon is the guy

who knows Sonny Boy Williamson, who was in Ronnie Hawkins' band.

He's the one who gets more pussy than Frank Sinatra.

And Robbie's got it being taken under his wing and shown things.

And then it's basically Robbie who's friends with Dylan.

And of course, Levon doesn't even go on that tour with the Hawks when Dylan goes electric.

And it gives a resentment there that Robbie just has this kind of natural social assurance that Levon does it.

And Levon really in a sense underrated his own social skill.

People like him, but he did feel like a bit of an unrefined guy from Arkansas, despite

being very literate and an immensely talented musician. And Robbie just had this natural magnetism. And so you can see, and I think Robbie understands that, why when Robbie becomes the guy

who's friends with David Geffert and Scorsese, that's going to resent people who don't like

social content. But it's just that given how their relationship started, when Levon was showing this

completely raw kid, the ropes. And Robbie was the one who was uncomfortable and a fish out of water

in this strange state. And so I think that just that relationship was just about once

the songwriting went dry and the band had to go, he was going to resent it. And I don't blame

Levon either. That's the thing. I'm not anti-Levon. I'm not on anybody's team here. I think the memoir

is actually very touching about how that relationship formed and basically why it was

tubed. And I just think it's a thing about interpersonal dynamics that neither of them

could avoid really. Absolutely. I mean, I am 100% agree. And I know, like, we're kind of crossing

over what the outline of the podcast was going to take. But I mean, we keep saying the word like

relationship. And while again, like, this is not exactly the right metaphor, but it does feel like

a relationship, a marriage of a kind. And I think that I'm not a psychologist, but if we really

drill down on this end of the day, Levon wasn't mad about the money. I mean, obviously the problem

is with the industry, if he was destitute. It's not Robbie. She's mad at Robbie because Robbie

left the relationship. And I mean, like, again, you know, like

when you're in a partnership with somebody, you know, you

bring out the best in another person. And that's what Robbie

did for leave. And I said this earlier, you know, he was able

to interpret leave on he heard that story, and wrote the night

they drove old Dixie down. We don't think could do that. I

don't think he could parse writing great songs and animate

and articulate it in the way that Robbie could in that specific way that's so unbelievably beautiful. And they were so close. And like you said, you know, Levon took him under his wing. And then Robbie became the freaking straw that serves the drink and it's hanging out with Geffen. And but you know, like, and then they drifted apart because Robbie couldn't handle Levon's lifestyle. And he didn't want to be a part of what that was. And he decided to prioritize something else, whether it's his ambition, his family. Not being on the road, I think was really important for him too. And I think Levon interpreted that as like just kind of walking out the door with like a dear Levon note that was like, I'm gone, you know. And I think he took that as being the ultimate betrayal, even more than like the songwriting, even more than the publishing. And I think all all Lee Van knew was just being on the road and playing every night and being a touring musician and Robbie couldn't do that anymore.

And so he fucked off to Hollywood and started hanging out with David Gaffin.

But to Robbie's credit too, like this comes up in the movie a little bit like, the next thing you want to do is work with Ingmar Bergman.

I don't know if the man could pick Ingmar Bergman out of a police lineup.

So he had this enormous curiosity that was beyond just road dogging.

My husband Tim compared it to the replacements in Bob Stinson being like,

"We're the biggest band in Minneapolis.

We get free pizza wherever we go.

Why would we wanna do anything else?"

And I think it's maybe an unfair comparison,

But I think it might be a little bit of a decent analog that like, you don't want to

just be the biggest band, you know, in Arkansas, you want to, you know, I think Robbie's ambitions

were just larger.

If that's a discredit to him, obviously, you know, that's up to your opinion.

And it's just a matter of preservation and sorry, but that's, you know, I mean, and again,

it's just so much of the discourse, the last walls is just in denial about especially what was happening to Richard Manuel.

And it's horrible because, you know, Manuel generally was like a mul-- you know, he was a songwriter, you know, he was, you know, if not as gifted as songwriters, Robbie certainly upped, you know, and on the first two records, you know, he did make songwriting contributions.

Amazing, distinctive singer, phenomenal, and he could play anything too, you know, it's like, that's, you know, just, you know, but, you know, just, you know, you just need a horrible addiction and that's just, there's a certain point in which you can't, you know, I mean,

Robbie, not only was the band done, which it was, that was a lifestyle.

That was a matter of just self-preservation.

It's hard to hear and I understand why the rest, especially Levon Sada's betrayal, but that at some point, and he's very candid about that in the last walls. I couldn't even discuss it.

It was not a lifestyle that was conducive to not only doing the things you wanted to do artistically, but just basic survival.

Bob Stinson is an even more extreme example of that.

Again, it's weird to single out any substance abuser in the replacements, but it really was true.

Back in that brief period when Dennis Miller was funny, he has that line about how like, what do you have to do to get fired from Guns N' Roses about Steve Adler?

"Hey Izzy, quit shooting heroin into your clock, we have to fire a receiver."

But in a way, that's still true, that there's still a limit, right?

- Steven Adler literally could not play his instrument while high, whereas Slash could play his, right?

And that was fundamentally the difference.

By the way, I'm seeing Guns N' Roses in two weeks with the girls.

- So it was that now with Slash, but not Izzy, is that the idea?

- Slash and Duff, Slash Excellent.

- Oh, Duff, okay, that's...

- So you have the Seattle component, so that's good.

That's three and a five.

I think that's acceptable.

I think if you have, I think that's, you know, as much as I miss Izzy, that's acceptable.

- Well, the last time they were in the area, actually, Steven Adler, who apparently lives in Cincinnati, he came out and he played like four songs with them.

- Wow, good. - So, yeah.

- I would not necessarily bet on him being alive today.

That's not, you know, it's good, good.

Yeah, that's actually bad, but yeah, everybody has survived.

That's, you know, that's actually kind of,

that's, I would not necessarily have won that bet.

So there you go.

Shows you that not being on the road constantly

can have its advantages.

But yeah.

And I think we should also talk about the, you know,

that, and again, despite this idea that Robbie had to be

front and center and everything,

his biggest second career was being like, you know,

Scorsese's behind the scene music guy

and really playing a critical role.

You know, movies like Casino and Goodfellas,

the King of Comedy in which, you know,

the color of money, the soundtrack plays a huge role.

and he was a major part of that,

often barely credited,

but that's, any Scorsese fan knows that that's,

the music is a hugely important part of those films

and Robbie is his main music guy.

By the way, we should put on the record here

that Farley, despite being a Scorsese fan,

that I think a fan of the band

has never seen "The Last Waltz,"

which is just, it is Sean,

that needs to be, I mean, Van Morrison

in a purple jumpsuit, Farley.

(laughing)

You know, and you know from a goddamn impossible way of life,

my favorite Elizabeth song, you know,

the "Coke Under Neel's Nose,"

which you can't see in the remastered versions,

but no, it's fun to picture it there anyway.

And anyway, and it's not, you know,

the evidence that Neel was coked out is,

it was superfluous, let me put it that way.

But he sounds great on "Help us Anyway,"

But yeah, it's really spectacular.

Ronnie Hawkins sounds great.

Yeah, it's yeah.

- It's such a good movie, Robert.

You're giving yourself a disservice, not watching it.

It's a Thanksgiving tradition in my house,

I think, probably.

I mean, it's just worth watching for Joni Mitchell.

Ronnie Hawkins, as Scott mentioned,

is amazing.

The Clapton Straps situation is a lot of,

and Dylan's incredible.

And I know that there's a huge critique

that it's just Scorsese doing his Scorsese gaze

on Robbie the whole time.

But I would like actually, and maybe this already exists,

but I would like some content analysts

to go through the whole movie and actually give me

the amount of seconds that Robbie gets versus everybody else.

because I think end of the day,

it's not going to be as bad as we think.

And not only that, but I feel like in,

and again, Robertson's memoir

might be not the best testimonial to go by with this,

but I feel like just setting up the Winterland Ballroom

with cameras was a real challenge.

So they couldn't necessarily always get the right angle

to be focused on the right performer at the right time.

But I feel like this critique that it's like,

Oh, you know, it's basically just, you know,

two hours worth of Robbie and I don't know,

like evidently Ronnie Hawkins was at the screening of it

and said some kind of snarky thing about,

oh, it's really nice to see Robbie in this movie.

But I mean, like, yeah, it's a lot of Robbie,

but Robbie is freaking center stage.

'Cause again, he's the band leader,

but there is all this stuff happening.

And Van Morrison's Kicks alone, just watch it for the kicks.

I mean, just watch Caravan.

and you'll want to watch it.

I can't believe you haven't watched the movie.

>> We should also mention that one of

the absolute highlights is it makes no difference.

Robbie's got a last great song,

but Rick Danko is going up against

Muddy Waters and Joni Mitchell and Van Morrison, Staples Sisters,

some of the most titanic vocalists

in the history of American pop music,

and stands right alongside them.

Phenomenal, just gorgeous vocal performance.

and Rick is actually all over it.

And again, he's not, like people miss it.

He's not a particularly articulate person,

even when sober, but a gorgeous singer.

And that's really what it is.

And again, he can stand up next to anybody.

And that's really the showcase that was provided.

And as can Levon, of course,

starting with Up on Cripple Creek sounds incredible.

And Levon is all over that movie and all of the soundtracks.

And I just think that people are basically,

and again, Levon's memoir is great, it's a lot of fun,

but people are letting his like,

obviously extremely non-partial view of the documentary,

just cause them to ignore what's on the screen.

I'm sorry, it's just not.

And in any, I understand why Levon resented that project.

It was about the band breaking up, he was not going to,

and it was about basically Robbie breaking up with him
for Martin Scronney.

I completely, I don't expect Levon to like it,
But people just have to like, you know,
people have to stop treating Levon as an impartial critic
and like watch what's on the screen
because they're really depriving themselves
of a wonderful movie that is again,
a phenomenal showcase for Levon and Rick Danko.

You know, and again, it's not a showcase for Richard
just because he was in, you know,
you know, if you've heard the Jason Isbell song,
you know, that's it, you know, sorry.

You know, and it's too bad,
But it really is for the band members who are still performing in peak shape.
It's a phenomenal showcase.

I do get the sense that the tide is turning a little bit on that,
that everything's giving.

I think people are no longer adhering to that old narrative about the last wall.
But anyway, Robbie, you'll be able to look at it fresh,
so you can decide who's right.

On the list.

Yeah, absolutely.

I also, Rob, just want to talk about this.

Elizabeth has said it, and I really stopped following his solo work after when the New World and the Storyville came out.

I tried to listen to that.

It got really good reviews, like kind of eh.

As a Canadian, I have to have a certain amount of affection for the Brown, Deaf and Album from, is it '87?

- I remember that, whatever, 87.

I should say that that's one of my parents'

favorite albums ever,

like just one that they always listen to.

And it's one of those, you know, for people who don't know,

Canadian radio has fairly strict rules about Canadian,

you know, that 40% of the music has to be Canadian content.

So the Canadian coolant of MTV,

like just had those like Neil Young videos

in the mid 80s where it was like incredible acne scars

like 1910s sideburns,

like Touch the Night and the videos from the rockabilly album,

like all caught, flow rotation.

Yeah, it's awesome.

But also like that,

that Robbie album was just a staple of Canadian radio.

So I listened to it and can Robbie sing?

Absolutely not. That is a problem.

But the songs on the first half that like,

"Fallen Angels" to Richard Manley was a great song,

showed on a big side,

and "Broken Arrows" got to become a standard.

And I'm actually an apologist for the cringy

"Somewhere Down the Crazy River,"

which I still got like, "No."

♪ Somewhere down the crazy river ♪

- Yeah, yeah.

And I know Mary McKee, who started the famous video,

who was, I believe in a romantic relationship

with Robbie at the time,

had some really lovely tributes on Instagram.

But I have an affection for that album that really,

I can't really defend it as any kind of major work aesthetically or that it

stands up with any non-outtakes band album. But I kind of lie,

I have to admit that affection for it did come back a little bit.

- There was a period in the 90s and this extended into graduate school.

So probably when I knew you, Scott,
where I just happened to have a cassette of that album and I listened to it at
least once a week. Right. So it was a and then you know, I had
not listened to it since 2000. And I you know, I put it on
while I walked to work. And, you know, on the on the one hand,
right, they're just sort of reading about it. I did not
though the danko was on the album. I did not know that
Garth was on the obviously it's impossible to hide you to on the
album. Yeah, but you know, I mean, I think my feelings about
it. We're just wow. I mean, this really is awfully 1987. Right.

It's also awfully ambitious, right?

And I think that that's something that can be said.

Ambition is a strange thing to have, right?

Because when you don't produce something
that's quite timeless, and this is not a time,
this may have a couple timeless songs.

I mean, Broken Arrow is my favorite, right?

But it's not a timeless album, right?

And so, like, it's an interesting thing
where especially with the sort of the separation of decades,
a lot of it is very hard to listen to, right?
especially on the second half,

it can be very cringy and very hard to listen to.

But I still enjoy not only the memory

of having listened to it back then,

but also some of the better songs on the first half.

>> Are you familiar with the album at all or is that,

are you too tasteful to have ever been there?

>> Yeah. I haven't dipped into Robbie's solo work,

and I will after this podcast because now I feel

bad that I don't have that knowledge.

I mean, like, it's interesting to me, Robert, that you said that it's not a timeless record,

because I, again, I think that was a word I invoked earlier on about Robbie himself just

feeling timeless. And there's something about those band records. And I think that this comes

up in the movie too, where Robbie says that, like, Dylan heard, I can't remember which sign out,

It's like the weight I think and he's like who wrote that, you know as if to say like this is a song that has existed

Always like and I feel to be public domain arranged by like yeah

We can put it on the on the website and we wouldn't

charge the copyright rules. Yes, exactly a totally another conversation that nobody wants

Seriously like it's like so many of like and I think this was part of the man's appeal you like look at those photos

I mean, they look like, you know, old-timey, you know, war veterans or minors or something

like, and like, I'm curious to know about like, how your guys' experiences are of either

just the iconic band records, which I would assume are the first two, maybe Basement Tapes

you can throw in there or something, and their work with Dylan or whatever, like, the timelessness

of the band, I think is a very important thing is to their longevity. And I mean, obviously, it has to do a lot with the songwriting skills, but also the musicianship. But I think this, and I don't mean to keep on saying like, I saw this in a movie, but like, I feel like this came up in the movie as well, where like, Springsteen was kind of like, we're at the height of the height of psychedelia. And there's this record now that comes out in 1969. It doesn't sound like

any of this. It's totally just this kind of different experience of more old-timey stuff.

The records endure, I think, because of their timelessness. The idea that Roddy's 1987 solo output doesn't sound timeless, probably as a production decision. Again, I'll listen to it and have thoughts. But how do you guys experience these records? When you first heard them, do you remember like were you like wow when did this record come out like or were you already so

like music savvy that you knew like oh this was Dylan's band and so I'm gonna go listen to their initial output and see how I feel. Well yeah I mean I was I was not I came I came to the to the main two band records pretty late and so you know I was familiar with a lot of the songs on them I was familiar with the story of them. But that timelessness very clearly comes through, right? And the influence that it sort of later has on Americana and on different directions that some country music is going, but then also some things in the rock world. When I finally started listening to their import was evident, right? It was self-evident, right? It didn't have to say, it didn't have to explain. I actually know exactly the first, I don't know why I still remember this, But I went to, I believe, Sam the Record Man in Montreal when I was a freshman, and I bought that

double CD with the blue cover, that Best Of, I forget it was a musical history, something like that, but a pretty well-selected double Best Of CD, and they have millions of them.

So actually, before I listened to Big Pink or the band, I actually had that and just played it obsessively. And yeah, it's just like, and really all the

records, they did sound like, you know, and again, towards,

you know, the, you know, the last couple albums definitely

have more synth flourishes a little more. But the interesting

thing is that the first two records, they're traditionalist,

but they're not trying to ape any tradition, they just sound

like themselves. And I think that's why the album transcends

time. And the comparison with the 1987 record is good. I mean,

obviously, the songs aren't as good,

they don't have as distinctive a band or they have some distinctive musicians,

but it's also that there's a lot of that 80s stuff that just has that extremely 80s feel.

When I'm trying to defend something like the Rolling Stones dirty work,

the first thing you have to get through is, yeah,

the drum mix is very annoying.

It's like gathering, it's like it's like that's just,

you have to learn to hear past that.

As that was, the first two albums, but it's just that fine line where they're traditionalist

without trying to imitate anything.

That's what makes them hold up, but also are very well produced too, that they're not

deliberately lo-fi either.

They are what they are.

It just must have been just, I can't even imagine how that would have sounded in 1969.

And obviously the influence that, the sort of mutual influence with Dylan is really obvious in terms of people who had a great respect for musical tradition but didn't necessarily want to sound like their influences.

I think that's sort of really what comes.

And it's just, it's miraculous.

those, you know, I have my wife bought me this gorgeous vinyl remaster of music from Big Pink, which is actually mastered at 45. So it's like four sides. That's one album. And it just yeah, I mean, just sounds absolutely incredible. Like,

it's just it's amazing that that album was recorded when it was.

And that really is what is going to cause that music to endure is just that it's, it's just it's always been its own thing. And it It just sounds wonderful and it just sounds fresh.

And again, I do hope and again, I think,

I don't deny the consensus that the first two albums

are the best, I'm not perverse, I'm not going to be contrarian,

but I do think that people who dip into the other albums are going to be rewarded too.

Starting with Stage Fright, but the,

Kahootz especially in terms of the band.

And again, I should, I'm going to do a post

and I should find Darcy's Thread,

but you know, sort of an, I don't know how you feel

about this, Elizabeth, or if you've visited the album,

But Cahoots is a real, this Robbie songwriting

started to dip a little of those good songs on it,

but man, it's some of his best guitar playing

and the entire band sounds phenomenal.

Like that's a record if you just really wanted

to hear them as music and as musicians.

That's a really fun album to revisit.

- For sure, I mean, yeah, definitely,

you feel the gears grinding with lyrics.

But yeah, I mean, these are all great sonic records

and anybody who wants to dip a toe in,

obviously go with the classics, go with the albums.

But you know, like, I mean, yeah,

you can't deny that listening to stage fright isn't fun.

And it sounds like they're having fun.

And that's always really important.

You can read the room and sometimes you can feel tension

and sometimes you can just feel that, you know,
they're still having fun.

And I mean, you know, that was one of the things
that appealed to me so much about Stage Right
was that that was like the last moment where it was like,
they're having fun, like this is important
and it's joyful and you know, like they're in our BQ
or whatever, you know, it's like, it's peak in our BQ.

Like, and that's something that I really appreciate.

And, but I mean, I think that this is something
that where I know that since we're doing a Robertson podcast
center us again. So something that's really important about Robbie that I don't think he
gets enough credit for because I think it's equally weird and off-putting about him is that
end of the day he's like actually good at marketing and like there's no reason for the
band to succeed in 1969 with the music they were making. Like this is not popular music, like it's
trad, but it's not what was the spirit of this zeitgeist or however you all want to put it, but
he clearly knew how to talk about it in a way that made it compelling and made it succeed.
And I think this is something that it's so cynical maybe, but I think it's really important
to acknowledge that as a band leader, he knew exactly how to talk about the music that they
they were making in a way that made it compelling,
in a way that made everybody want to listen to.
They were so fetishized.

They became beloved in the UK and everything else
because I think he knew how to talk about it.

And I think that that's, and again,
we dislike it about him as well.

So it's sort of this tension of the two sides of Robbie
where it's like, he's arrogant for sure,
but I definitely think he just knew how to say,
like, this is really great.

And like, you guys, you know, like you're totally,
your mind's getting full of this.

Like, I just think that he knew how to market it.

And I don't necessarily know that the other members
of the band would have been able to pull that off.

- The Jagger comparison again comes off.

We're like, you know, almost everybody likes Keith Moore,
but, you know, and it's not a perfect comparison

'cause there are Stones albums on which Keith is sort
of the dominant, you know, compositional force
and the dominant, although not on, you know,

There are also albums where Jagger was,
including Sticky Fingers.

But, you know, and by the way,

Mick Taylor is somebody who was genuinely screwed
by songwriting credits.

Like, we're going to like a lecture.

That's somebody who got like, yeah, no,
there was somebody who has a legitimate complaint, I think.

But, you know, I think that, yeah, like in some ways,
it's just not very rock and roll to sort of be the mom,
to be the person who can talk to the press,

who can say, okay, boys, like, you know, maybe,

Let's limit the smack today and try to record something.

But it's neat that that's ultimately, again,
what helps to make a band successful,
and that's just the way it is.

I think people are in denial about that.

To bring our threads together,

we should also mention you had one of

the greatest Twitter moments of all time when someone was like,

"Well, I could listen to the band or I could just listen to
some of the people in old suits sit on an accordion."

Then Robbie responded, "Oh, I'd much rather be

writer for the Cleveland show, just like perfect Robbie, but it's like, yeah, sort of arrogant,

but not wrong. Again, it's like, so I kind of, you know. And again, it's just, it's very interesting

because he has that where he's, yeah, he's definitely, you know, he could be arrogant and self-putting and somebody who kind of likes to hang out with celebrities. But again, that arrogance

does not come through in his music and in his soundtrack work.

I think that's the really crucial thing is that he was definitely the unofficial leader of the band and became more so over time, but that's-- he knew the talent he was working with too.

And that's the crucial thing is that he was always modest enough and tuneful enough to know that he didn't need to be the dominant musical presence and he certainly shouldn't be the dominant vocal presence on those records. He's willing to let other people. I'm reminded one time of, I read an interview with Paul Simon when he really was zen it when Art would sing "Bridge Over Troubled Water." That was my song. I should have sang it. I've heard Paul sing it on

flight albums. Paul, no, you shouldn't have. Sorry if your audience can't figure out songwriting and

and say, but you know what, your instincts when you gave that art to Singh were correct.

And that's part of it.

And that part of it is that even an arrogant, talented person also has to realize how to work with other talented people.

And for many years, Roddy was able to do that.

And again, I don't blame anyone who can find him annoying and off-putting it.

Again, that memoir, again, I strongly recommend it.

It is, you know, the name dropping is great.

It's all the way around.

It's still a question.

But, you know, you just have to, once you make your piece,
you know, if you don't make your piece with that,
you're denying yourself a lot of great music as well.

So as, and a great film as well as a great memoir.

- I 100% agree with you, Scott.

I mean, like, and I'm going to let you in
on a little music industry insider.

But musicians have tremendous insecurity and huge ego.

So the fact that he was able to abandon giving the lead vocal
over to not one but three very capable vocalists is amazing.

Like this is a huge thing that he should be credited for.

Like he wrote these songs and he's like, I'm not going to sing this.

This is a leave on one.

This is a rich one.

Like, you know.

And obviously that was the right choice.

That was the service of the material.

Like, and that's a big fucking deal.

Like, I wouldn't do that.

I mean, even, you know, like if I had Caruso
in the studio, like, no, no, I got it.

- I have to do some lines.

- Yeah, yeah. - Yeah.

- All right, we'll give you a temporary.

That's huge.

But I mean.

Aretha Franklin's gonna play piano with this one.

- Yeah, I'm just, you know, she's really good.

No, I'm fine.

No, really, no, I don't really talk outside at all.

I mean, like, so that's like a really, really big deal.

And I, yeah, I mean, like, I, as a day,

I haven't experienced the solo material,

so maybe he totally sucks,

but I'm sure he can carry it, too.

And so he could have done that,

but that would have not made those records

be as great as they are.

And so he was able to step aside.

And again, I know this is gonna be the least

favorited podcast in LGM history

because we're just sitting here

talking about how great Robbie is.

But I definitely think that was to his credit

that he was able to say,

"I'm just happy to play the guitar

and act in the service of the song."

Which I think is just super duper important.

And yeah, I mean, we should just do

like three minutes on all of the things

that suck about the memoir, name-jopping definitely

was amazing and could be alienating

my face name-jopping.

But the fact is like,

he was able to get access to rooms.

Like the reason why, you know, he met with Dylan,

again, like I think he said it really well, Scott,

when it was like, this isn't an accident.

Like it wasn't just like, hey, you know,

like I see you have a guitar case,

which is like the Scarlett Rivera story.

- Oh, right.

Roland Konderer is like,

this woman walking by the violin.

- Yeah.

- You know, like what?

No, no, I mean, he wasn't like,

like is that a gun or a guitar?

Like, I mean, you know,

Robbie is really, really good at his job.

So, but there are annoying things in the memoir

and I don't know if we want to touch on those or not,

but it's such a good memoir

and the annoying pieces just make it even more delectable

because it's easy to kind of just, you know,

absorb those and be like, man, what an asshole.

- Yeah, I didn't even say it's all right.

It's good because it does-- he's awesome enough to sort of-- he can't keep that out.

And so, yeah, it's important to know why people find him annoying.

Even if you're a big fan, you have to feel that sometimes.

And I think that that's-- and yeah, it's all there.

But again, I hope people who are interested aren't put off by that because it's a great story to tell and he tells it really well.

It's a fascinating book, but today we'll also give you a hint of why he rubs a lot of people the wrong way.

That says, yeah, but I mean, that's like our artist has huge ego is not, I wouldn't say that's exactly breaking news either.

By the way, since I have a hard time limit here, I literally have a plane to catch.

We're going to have a full podcast about this, but we do want Elizabeth to talk about it.

has a great new album, which we've had the privilege of listening to.

And I was the second, and my favorite so far, on the album is called I Love the Sound of

Structured Class, which first of all takes me back to we were in a group up in San Diego.

And there's this really mediocre music on and then this kind of tattoo bartender comes

in, plugs in her phone, and immediately Jesus of Cool comes on and like, okay, we're putting

away the Honda Civic and we're taking out the Maserati.

Like this is this is this is the stuff.

So I knew that Elizabeth was a big Nick Lowe fan,

but I also love the way the references to the song,

obviously the song and the band don't sound like Jesus of Cool,

it's a great, it's again, like just what we're talking about,

sort of influenced without imitation.

And I know you also have a special guest guitarist

who really makes these songs cook.

So if you could just tell us a little,

and I'm gonna be writing up the first single,

I believe on Monday I have that.

So I'll be writing that for the balcony.

But yeah, if you just wanted, before we go,

I want you to tell us about it to Wet People's Appetite

and then we'll do a full pod when it's released in February.

- Oh, absolutely.

And thank you so much for this opportunity

to dance on "Dead Man's Grave" with my own achievements.

Yes, no, no, no.

We do have our new record coming out in February, 2024.

It's called "The Interrogator."

And our first single is called,

I love the sound of structure class, which was based off of Nick Lowe's amazing.

I love the sound of broken glass.

But any who, yes, actually, and if you hate 80s production,

then you might not be a candidate for this because it's actually inspired

by ZZ Top's Eliminator, which is basically Billy Gibbons

going deep into his Depeche mode and orchestral maneuvers in the dark mode.

That record whips ass, I'm sorry.

Like, give me all your love and can come on any time.

I don't care if the drum is a sequence or whatever.

Sorry, so sounds good.

And so, yes, so there's a lot of like 80s touches

and Fairlight synthesizers

and definitely that was the inspiration for it.

But it's very, very much like an affectionate tribute

to all of that stuff.

And then just being a great record

And we have Peter Holzappel, who is one of the founding members of the DBs.

And if you're not into the DBs, he also played in REM and also in Hootie's band.

I think just so there, Srakar.

But maybe he also played in Hootie.

I can't remember.

But whatever.

He's an amazing guitarist.

And he is playing lead on this.

And it's so great.

And I'm very, very proud of it.

I'm really excited about it.

And it's definitely a big sonic palette that we get to play with.

And so, yes, it doesn't sound like the band.

And I don't know what sounds like 1987 solo Robbie.

Maybe I have no idea, but I'm super duper proud of it.

And it's nice just to get to plug it a little bit.

So I'm hoping the podcast that you guys can check it out

or not.

That's why as last time I checked, we're still in America

and it's free country.

So you do or do not have to listen to it.

So yes, thank you for that opportunity.

- Well, I'm excited that, you know, John.

- No, it's absolutely not okay.

It's not okay if people don't listen to it.

I don't tell people something is okay when it's not okay.

Right, you have to listen to it.

And frankly, I found that,

I mean, you're obviously coming from different directions

and you're borrowing what you want and what you don't want.

Right, I mean, when you listen to 1987,

you'll be like, wow, everything about this

is just like, you know, booming.

But no, I loved, I loved the new record

and I loved how the sound is so much more expansive

and the new guitar is absolutely fantastic and I love it.

It has all of the good things that have been in all of your albums,

but it also has these wonderful new things which as you say,

just really open up the-

>> Robert, just really quickly,

you got to experience the whole thing live.

So you actually got to see Peter Hall's Apple on action,

which I hope was a rewarding experience rather than a punishment.

>> I really regret that I have not.

If Robert regrets not having seen the last Waltz,

I've not gotten the paranoid style live experience.

So we need to, if the West Coast is on the cards,

I will need to find a way to get out there

and find a show to see, Roman.

- Lexington, essentially.

Lexington is-

- I always like how I'm in Lexington.

- Right, and you know, we can pull something out.

- So when I, to go, what I need is our next podcast is going to, or one of our next two podcasts is going to be about the college alignment, which affects both of our teams.

So I want Elizabeth to listen to the Robbie 1987 album, and then write a song called Showdown at Big 12.

I think that would be the,

no time, I don't know what the other, that's what we,

I think that's what we did.

That's my free idea there.

- Oh yes, okay, good to know.

Write it down and absolutely,

I'll listen to the Robbie record,

then I'll write the song,

and then we'll meet back in a year.

- Awesome, yeah, cool.

Well, anyway, I'm sorry I have to go,

Elizabeth, this was wonderful.

I'm so happy you could join us and add to the canon of Robby apologies.

I'll have to get a post up when this comes out.

Congratulations, the new record is phenomenal.

I'm really looking forward to being able to listen to it more and talk about it more.

It must be really fun for Tim to be able to play that additional guitar dynamic.

It sounds great and I think it's going to get a lot of attention,

but thanks for this discussion. I really enjoyed it.

Thanks, Rob, for coming along and as always,

adding your technical expertise and showing that it's not just

Canadians who have an affection for the Brown/Gaffin album.

Thanks to all our listeners.

I hope you enjoyed this as much as we did.

Keep in mind, these podcasts are very
difficult and expensive to produce and time-consuming.

I'm not the one who does that,
but Dr. Farley does.

And, you know, Elizabeth should be very rich and famous.

And she's definitely not rich, you know, for reasons, you know, that the distribution of
publishing is moot when there are no publishing royalties anymore.

So Elizabeth is one of the people who benefits if you donate to our Patreon.

And we hope that you will consider dropping a few dollars into the tip jar because that
all of us and helps us to bring in this content. So have a great weekend, everybody. Thank
you so much. And we will talk to you again soon.

Thank you again for listening to the Lawyer's Guns and Money podcast. We would like to thank
Elizabeth Nelson of the Paranoid Style for supplying as our intro and outro music, I'd
bet my lands and titles, a track on the album for executive meeting. If you would like to
support the Lawyer's Guns and Money podcast or any other aspect of the Lawyer's Guns and
Money Project, please visit us at www.patreon.com/lawyersgunsandmoney or donate at the
PayPal link on the website.

Thank you.

[MUSIC]

(static buzzing)