

# THE BAND



IN CONCERT  
1969

I'll be down to get you in a taxi honey  
Better be ready by half past eight  
Now, honey don't be late  
I want to be there  
When **THE BAND** starts playing...

1969-04-17 Winterland, San Francisco, CA  
 1969-04-18 Winterland, San Francisco, CA  
 1969-04-19 Winterland, San Francisco, CA  
 1969-05-03 Gymnasium, Stony Brook, NY  
 1969-05-09 Fillmore East, New York, NY  
 1969-05-10 Fillmore East, New York, NY  
 1969-05-28 Electric Factory, Philadelphia, PA  
 1969-06-21 Toronto Pop Festival, Varsity Stadium, Toronto, ON  
 1969-07-14 Mississippi River Festival, Edwardsville, IL  
 1969-08-17 Woodstock Music and Art Fair, Bethel, NY  
 1969-08-31 The Isle of Wight Festival of Music, Woodside Bay, Isle of Wight, England  
 1969-10-11 Howard Gilman Opera House, Brooklyn Academy of Music, Brooklyn, NY  
 1969-10-26 Academy of Music, Philadelphia, PA  
 1969-10-27 Constitution Hall, Washington, DC  
 1969-10-31 Symphony Hall, Boston, MA  
 1969-11-02 The Ed Sullivan Show, New York, NY  
 1969-11-14 Grande Riviera, Detroit, MI  
 1969-11-15 Grande Riviera, Detroit, MI  
 1969-11-16 Salle Wilfrid-Pelletier, Place Des Arts, Montreal, QC  
 1969-11-21 Auditorium, Chicago, IL  
 1969-12-02 Brookhaven Gym, Suffolk County Community College, Long Island, NY  
 1969-12-06 Mount Holyoke College, South Hadley, MA  
 1969-12-14 Kleinhans Music Hall, Buffalo, NY  
 1969-12-26 Felt Forum, Madison Square Garden, New York, NY  
 1969-12-27 Felt Forum, Madison Square Garden, New York, NY  
 1969-12-29 Miami Rock Festival, Miami-Hollywood Speedway Park, Pembroke Pines, FL

*Cancelled:*

1969-09-07 Thunderbird Peace Festival, Capilano Indian Reserve, North Vancouver, BC

*The Rumor:*

1969-11-00 Elting Gym, New Paltz, NY

Compiled by DB  
 November 2018  
 (Revised December 2018)

ROLLING STONE/NOVEMBER 1, 1969

**The Band Goes  
 On the Road**

NEW YORK—With a second album and two memorable performances with Bob Dylan behind them, the Band has moved into their first extended concert tour.

Last weekend, the group appeared in Brooklyn at the Academy of Music, and their next stops, most of them at large concert halls, include the Philadelphia Academy of Music (October 26th), Constitution Hall in Washington, D.C. (27th), and the Symphony Hall in Boston (31st.) In November, the Band will be at the Riviera Theater in Detroit for dates on the 14th and 15th.

Dylan, meanwhile, has moved out of his Woodstock compound and back into the city—into the Village, in fact, in a house at one of Greenwich Village's busiest intersections. When not with his wife and kids, the singer may often be seen playing basketball with neighborhood children. There are currently no plans for a Dylan concert tour.

ROLLING STONE/FEBRUARY 7, 1970

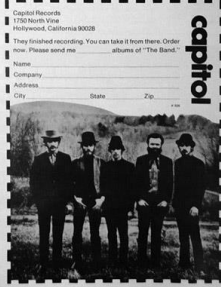
The Band could hardly have had a better year. They rode into San Francisco for their live debut, played a disastrous set opening night, and then for two nights and four sets running gave

some of the most brilliant and moving performances of the last few years. They continued a tour of the country, hosting Bob Dylan in Edwardsville, Mo., at one point. In the Fall they released their second album. proof that

Robbie Robertson was perhaps the most adventurous songwriter in the country. "King Harvest" is a song for the ages. The Band is the only rock and roll group that could have warmed up the crowd for Abraham Lincoln.



**The Band  
is ready  
to  
take off.**



# THE BAND

**fulfilling the  
promise of "Big Pink!"**

**THE MOST-AWAITED ALBUM  
OF THE YEAR IS HERE**



**THE BAND**  
Featuring  
GARTH HUDSON  
RICHARD MANUEL  
LEVON HELM  
RICK DANKO  
JAIME ROBBIE ROBERTSON  
JOHN SIMON

Contains  
Across The Great Divide, Rag Mama  
Rag, The Night They Drove Old Dixie  
Down, When You Awake, Up On Cripple  
Creek, Whispering Pines, Jemima Sur-  
render, Rockin' Chair, Look Out Cleve-  
land, Jawbone, The Unfaithful Servant,  
King Harvest (Has Surely Come).



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ONLY

**\$3<sup>69</sup>**  
IN STEREO

**THE BAND  
IS UP A CREEK**

**UP ON  
CRIPPLE CREEK**



**THE BAND**

The Single  
No. 2635

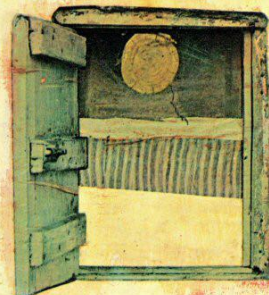
The Album  
STAO-132

The Music



**THE BAND**

**Rag Mama Rag**  
The Unfaithful Servant



2705



# Rhythm



THE BAND: RICK DANKO, LEVON HELM, RICHARD MANUEL, GARTH HUDSON, ROBBIE ROBERTSON

## Twelve More Hymns From Big Pink

By Ralph J. Gleason

ONE OF THE BEST albums of last year was Music from Big Pink, the album by the group of musicians who formerly backed up Bob Dylan on his concerts.

Now fully established on their own as The Band, they have their second Capitol album out. It is called "The Band" (Capitol STAO 132) and it contains 12 songs, eight of them written by Jaime "Robbie" Robertson, the band lead guitarist. Robertson collaborated with the band's drummer, Levon Helm, on one other song and with pianist Richard Manuel on three others.

Just as all the material on the album (in contrast to their first one) is by The Band itself, so is all the music—with the exception of the fact that John Simon is used on various horns to flesh out the horn sections and on tuba on one song.

The Band's musicians double on violin, mandolin, trombone, accordion, soprano, tenor and baritone sax, and even switch instruments around from time to time. Drummer Levon Helm, for instance doesn't play drums on all the tracks and there is one on which there are no drums at all.

The songs are more of the same kind of deeply allegorical contemporary American hymns that the group contributed to the first album. On this one, Levon Helm emerges as one of the best singers in the group, with a remarkable lead vocal on four songs. Richard Manuel, who was so effective on the first album, is equally so on five of the 12 numbers this time and bassist Rick Danko sings lead on three of them.

"The Night They Drove Old Dixie Down" and "Up on Cripple Creek" are both sung by Helm in a deeply moving, full throated style. Utterly different kinds of song (the variety on the album is really impressive), they are both stand-out numbers with strong melodic lines and magnificent imagery as well as, in "Cripple Creek," a great deal of humor. "Dixie" is the best song written about the Civil War in my memory.

### Tribal Memories

"King Harvest Has Surely Come," which Robertson says is the "song of the day" for The Band, is a hymn to rural America, an artfully constructed three part song with a fine instrumental chorus at the end. Like "Dixie," it evokes all the tribal memories and feelings of American history, as well as making contemporary comment.

"Rag Mama Rag" is a surprisingly dixielandish number with a lively fiddle motif played by Rick Danko. Garth Hudson gets a delightfully ragtime sound to his piano and the vocal is, again, full of humor.

"Whispering Pines" is a complete change of pace. For one thing, it has a vocal blend reminiscent of the Four Freshmen and the same kind of harmonic construction as "It's a Blue World." It is smooth and romantic and Richard Manuel, a most effective singer, is the leading voice.

The band uses voices in a way utterly unlike that of any other contemporary group. The lead singer is almost always either echoed by another singer or joined by one or more voices in a repeated phrase or verse throughout the song. At times the lead voice and the

other voices interweave in a way that sets up a rhythmic pattern. Since The Band's rhythm section itself conducts a continual duet between the drums and bass, a strong rhythmic pulse, which is also a complicated pulse (though superficially simple), is set up.

This is the kind of album to which you rapidly become addicted and which, the more you listen to it, the more your favorite songs shift around. They are all



strong songs and each of them has its turn at being the strongest.

Somehow I suspect that The Band does not think of itself as being especially heavy instrumentalists. They rarely allow themselves to stretch out instrumentally. There's an excellent acoustical guitar solo on one track and there is that fine instrumental ensemble passage at the end of "King Harvest." However, Robbie Robertson, who is certainly one of the best of the modern guitarists, is heard rarely in a solo role and never for more than a

moment. However when you do hear him, the crackling sound of his guitar makes a very vivid impression. Bob Neuwirth once referred to it as snapping around the walls of a San Diego auditorium like a whip.

Bassist Rick Danko and drummer Levon Helm (and Manuel, who doubles on drums when Helm is busy elsewhere) work out a lean but sinuous rhythm for all the songs. The other instruments, especially the organ and the clavichord, are rarely featured as solo instruments but are used to provide very tasty and almost delicately designed body to the string and drums sound.

Unlike the first album, this one features horn sections on several numbers. They are not startlingly arranged passages but, like the use of the organ and the piano, they are simply designed and used with taste and care to provide what is obviously a well defined sound in a specified place in the song.

### Intuitive Religion

With this album, The Band clinches its place among the very top groups in all of contemporary popular music. They supply something absolutely unique, which no other band encroaches on. They have an individual and a group sound which is completely their own, and the content of their songs speaks to something very deep inside us, a combination of folk memory, intuitive religion and mature expression of life.

You can have fun with this album. Many of the songs are delightfully salty and humorous. It can also give you delight and pleasure in other ways. For instance, it offers a mystical vision in "King

Harvest" and in "Look Out Cleveland" and "When You Awake." And it has schmaltz in "Whispering Pines" and a raunchy goody humor in "Jemima Surrender," "Cripple Creek" and "Rag Mama Rag."

In short, it's as satisfying an album as one could have wanted; a glorious sequel to their first and one of the best albums of this year, just as the Big Pink album was one of the best of last year. You can't ask for more than that.

### 'Mother Earth'

"Mother Earth" is the band that matured here when Tracy Nelson became its leading voice and is now headquartered in Nashville. The group's second album, "Make a Joyful Noise" (Mercury SR 61226) is now out and it is divided into "City Side" and "Country Side" and the reason is obvious. On one side the blues is urban on the other rural. And so is the sound. It is a curious album to audit and in the process I finally realized what has bothered me about this group all along; everything they do sounds reminiscent of something else, the vocals, the songs, the whole thing.

They do it very well; Tracy Nelson is a good singer especially when she does gospel style songs or songs to which she can lend a gospel interpretation.

Bob Arthur sings a tune nicely, and Rev. Stallings, who gets two to sing, is excellent. Powell St. John, who writes and sings, is an odd musician. His songs are quite unusual and introspective. He also plays harmonica. The album is well produced and is a good idea here, as in person, for various artists to be featured vocally since Tracy Nelson's sound tends toward monotony.



Photo by Robert Landau

ROBERT HILBURN

## Strategy Selling New 'Band' Album

Anyone driving down the Sunset Strip in recent weeks or walking on any one of the nation's 50 largest college campuses may well have come into contact with a series of oversized billboards that heralded the arrival of "The Band" album.

The billboards, which consisted only of a picture of the group and the words "THE BAND playing THE MUSIC," were just one phase of a \$120,000 merchandising campaign surrounding the album by the five rock musicians who have backed Bob Dylan on his rather infrequent appearances.

The album, which features a haunting, original blend of country, soul and other southern musical influences, is not only one of the best rock albums in years but one of the most successful.

Thanks to the strength of the music and the tasteful advertising campaign, "The Band" has sold more than 445,000 copies since its release last September. The current Christmas record boom is expected to push sales over the \$2 million mark.

Though the record industry is often guilty of exaggerated claims and other forms of commercial hype, the campaign surrounding "The Band" is a model of sensitivity.

In his 8th Floor office in the Capitol Tower in Hollywood, Rocco Catena, Capitol's merchandising vice president, explained the strategy used in the campaign for "The Band."

"After 'Music From Big Pink,' we knew we had a remarkable group on our hands," Catena said. "Sometimes you get one or two good cuts in a debut album, but 'Big Pink' had 11 superb cuts."

Though "Big Pink," the Band's first album, received some of the most enthusiastic reviews of any 1968 album, sales totaled only 125,000. While this is high for a debut album, it is not overwhelming in today's huge record market.

Los Angeles Times

Mon., Dec. 15, 1969—Part IV 27

### Advertising Was Wrong

Looking back, Catena admits the advertising campaign on "Big Pink" was wrong. "Like other record companies, we were just getting involved in the underground music scene when 'Big Pink' came out," he said. "We made exaggerated claims in the ads, we used words like 'dig' and 'blow your mind.' We were using the old-fashioned mass merchandising techniques and they didn't work. We soon found we were dealing with a very sophisticated market, a very aware market. We started planning the new campaign a year ago."

Named to head the campaign for "The Band" was 23-year-old Howard Goldman, a Temple University graduate who has been a free-lance rock photographer before joining Capitol last spring as one of Catena's four merchandising project managers.

"I talked to Robbie (Robertson, lead writer for the Band) about the merchandising campaign," Goldman said. "I told him I wanted the advertising to reflect the same taste and quality as the music itself. He was helpful in explaining the background of the group and the message it was trying to convey in its music."

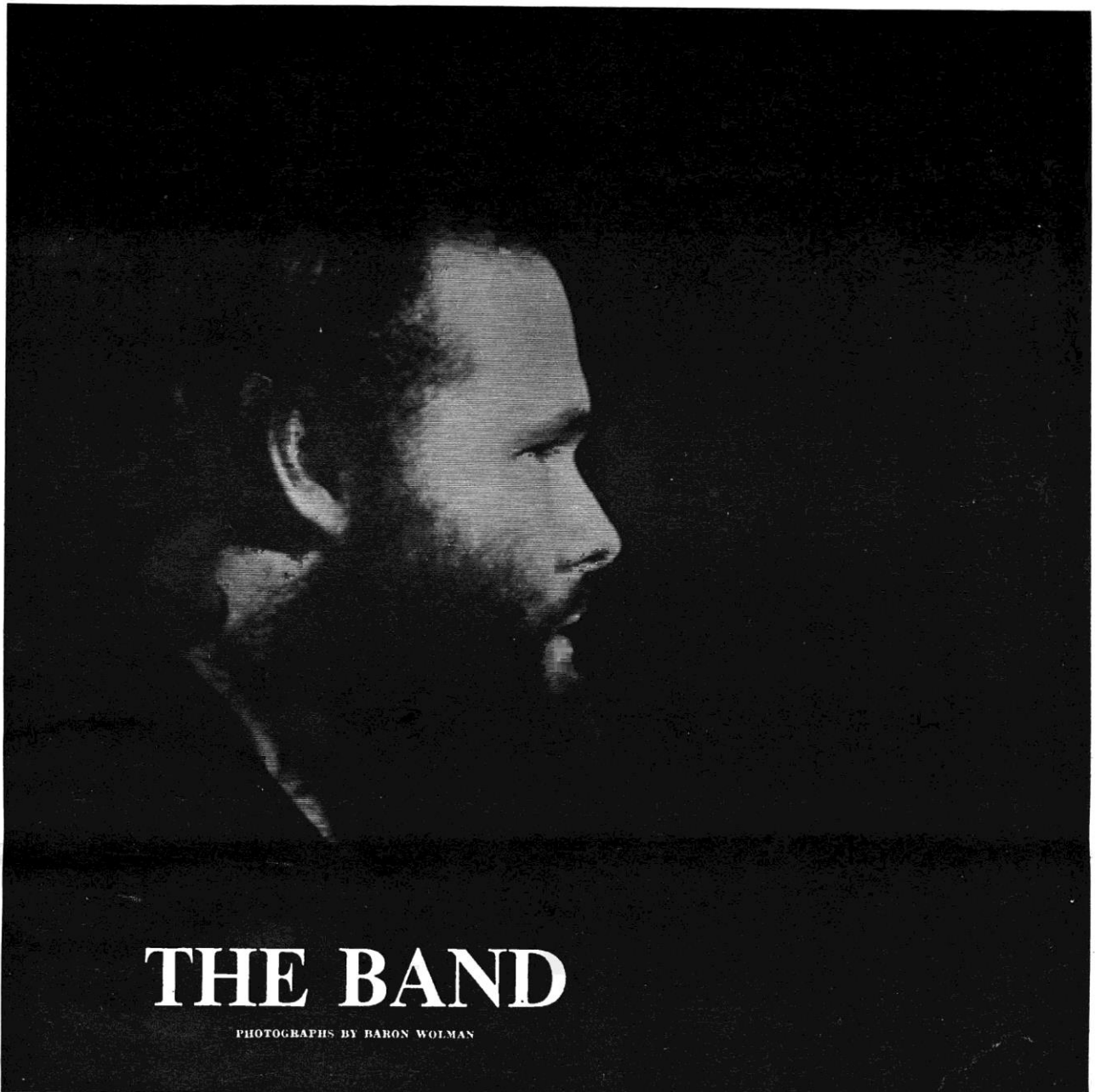
The campaign, all very low key, included radio plugs, ads in record publications, shipment of albums to record stores in special boxes (all black except for white "The Band" lettering) that opened into self-contained display cases to attract a buyer's eye, and the billboards (including the \$2,400-a-month one on Sunset that has now been changed to a picture of the Beatles' "Abbey Road").

### 1,000 Press Kits

The final area of the campaign involved 1,000 press kits (two long stories about the group and the album, a copy of the album and a picture of the Band). Jackson Sellers, Capitol's national publicity director, said the kit, which went to both regular reviewers and some editors, helped create more coverage for "The Band" than any other Capitol product of the year except "Abbey Road."

Despite all their work, Catena, Goldman and Sellers agree that the campaign would not have succeeded if the album itself had not been a first-rate product. "All we can do," Catena said, "is create an interest in an album."

It is nice that an album as good as "The Band" can receive a merchandising campaign that exposes the album to the widest possible audience and does it in a way that maintains the integrity of the music itself.



# THE BAND

PHOTOGRAPHS BY BARON WOLMAN

Garth Hudson

BY RALPH J. GLEASON

"I like mountain music, played by a real hill billy band"  
—1933 hit song

They pulled into Winterland looking about half past dead on the night of their debut before the New Audience. The band from Big Pink, complete with a retinue of chicks, wives, managers, sound men and a hypnotist.

Robbie Robertson was ill. You didn't need a weatherman to tell you which way *that* wind blew. He looked sick and he was. He hadn't been able to eat for two days and an hour before he got to Winterland he had had a fever of 103. "I wouldn't have believed it," Levon Helm said later, "but that hypnotist waved his hands at him and brought that fever down five points in an hour."

Nevertheless, the opening night was as close to disaster as any night in San Francisco has ever been. The fault line runs right through the city and it touched everybody that night.

Opening night was Thursday. The band had flown up from Hollywood on Tuesday and Robbie had gotten off the plane thinking he was merely airsick. But it was a lot more than that and probably Thursday should have been cancelled.

But nobody really wanted to cancel. Bill Graham's doctor came up with the hypnotist and to the extent that it got Robbie's mind off his stomach and him onto the stage it worked.

But it sure looked weird with the spell caster standing on-stage in a blue suit, white shirt and tie waving his hands at Robbie as the band played.

There had been a terrible hour and fifteen minute wait. The Ace of Cups, the all girl band, and the Sons of Champlin had done their sets and stretched them out as far as they could go and then, at 11 PM, Graham's assistant came on and announced there would be a delay. Robbie was sick, he started to explain and a voice in the balcony, raspy from irrita-

tion, yelled out "Fuuuuuuuck you!" and the crowd, a fine, fat 5,000, screamed approval.

But then they sat there while the sound system played Grateful Dead records until 12:15 when the band went on, the hypnotist conducting, and did seven numbers. 35 minutes, before they split to the sound of a thin blonde in the immediate area of the bandstand who stood up and yelled "Play the other side!"

"Robbie is very important," Rick Danko, the assistant, had said the previous afternoon in explaining why they couldn't rehearse certain numbers without him. And it was clear that Robertson's illness not only put the band very uptight but inhibited the way they played. Everybody onstage watched him like he was a china jar teetering on the edge of the kitchen table. They looked ready to catch him if he fell.

It was obvious to everyone there that the evening should have been cancelled. The people who drove up from Big Sur, flew up from L.A., drove down from Montana and from Seattle and Portland, deserved a little better than that and the band itself deserved not to be treated quite so much like a product.

Graham wanted to cancel and bring everyone back for Sunday night but Albert Grossman, who is managing the band, declined. Wives were having babies. Reservations and plans had been made. It couldn't be done and it wasn't.

The vibes in the hall were terrible. The audience hooted and stomped and whistled when the seven numbers were over, but that really was all, and they filed sullenly into the cold dark night.

A lot of care had been put into that show. The Little Princess 101 Liteshow had sat patiently through the Wednesday night rehearsal ("if you play that figure, play it with the sticks, we can't hear it with the brushes" John Simon, who directed their sound told Richard Manuel) to discuss what they would project on the wall behind the band. And the band itself, without Robbie, rehearsed in the huge empty hall,

the sound of Levon's bass drum booming off the concrete walls.

It took a long while to get the sound right. Simon in the booth in the balcony and Richard Manuel and Rick Danko on stage discussed levels and positions of microphones and moved amplifiers around and set up special speakers to be able to hear themselves.

After they did as much as they could, including a couple of run throughs of Levon's mandolin and his vocal in two numbers I hadn't heard before (one of them, "Little Birdies," was written by his father) and Rick Danko had explained why they couldn't do any more, they left for dinner at a Chinese restaurant.

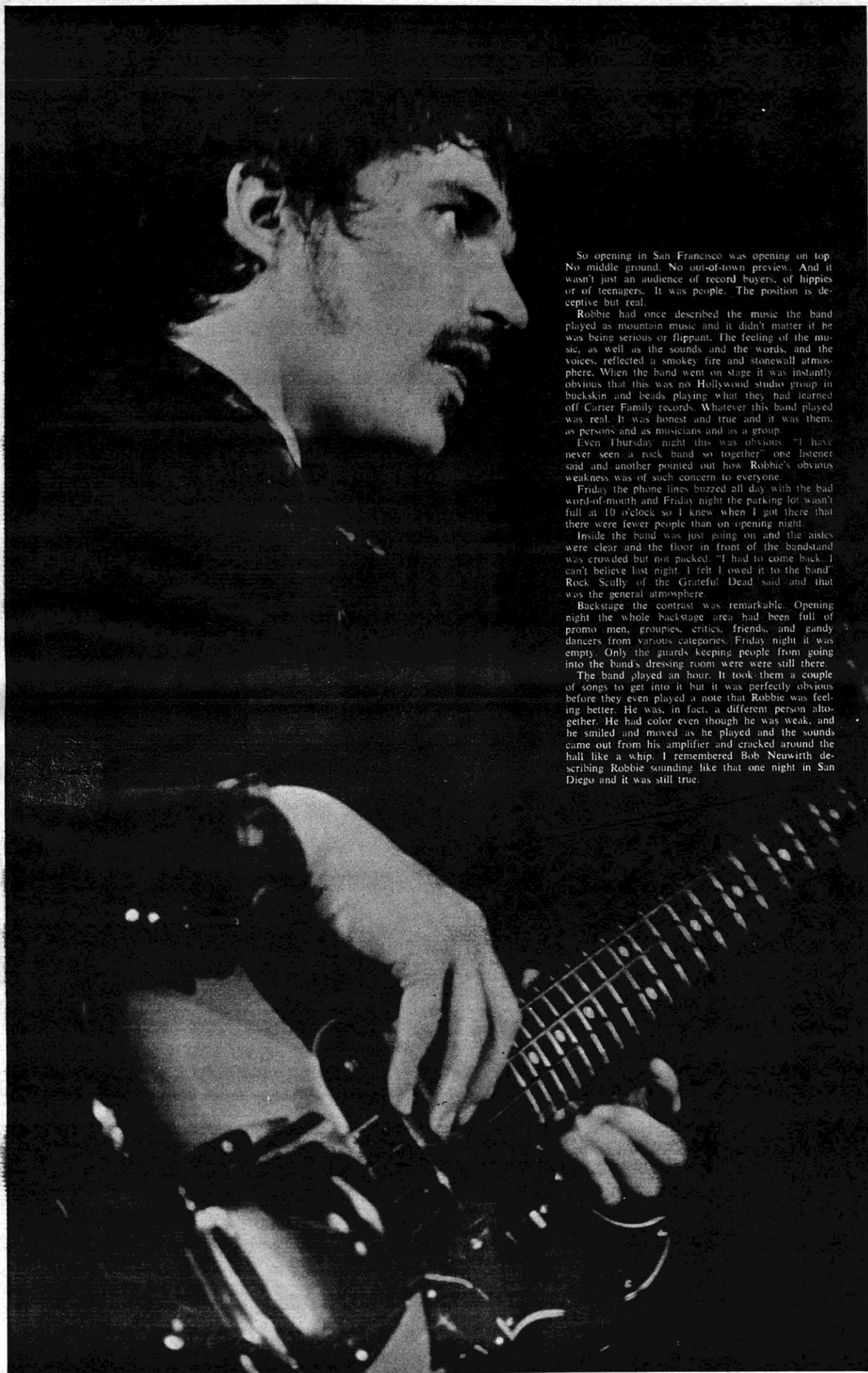
It had been a short rehearsal but they had sounded beautiful to me. Better, I think now, than they sounded opening night, but then Robbie wasn't there and they weren't worried because they knew he wasn't there and didn't try anything they couldn't do without him.

The band's debut would have been news anywhere. Time, Look, the New York Times and dozens of other publications were all up for it. But in San Francisco there was a special quality.

San Francisco is a Western town. People forget that. There are cattle round-ups closer to San Francisco than to Tulsa. Stockton and Salinas are only a few hours drive away and they have rodeos. Third Street stockyards stores have sold Western clothes for decades and there were Stetson hats at the Saturday night flicks long before Haight Street became the street of dreams.

Sure, it's a cosmopolitan city. But it's rough and rural sometimes, too, and for decades now it has had the most polygot mixture of music of any city in the nation. San Francisco audiences *know*. They've heard it all and they psyche out the phoney in a hot minute. Not the Nob Hill cafe society audiences at the Black and White Ball or the Symphony Pops Series. But the people.

—Continued on Page 3



So opening in San Francisco was opening on top. No middle ground. No out-of-town preview. And it wasn't just an audience of record buyers, of hippies or of teenagers. It was people. The position is deceptive but real.

Robbie had once described the music the band played as mountain music and it didn't matter if he was being serious or flippant. The feeling of the music, as well as the sounds and the words, and the voices, reflected a smokey fire and stonewall atmosphere. When the band went on stage it was instantly obvious that this was no Hollywood studio group in buckskin and beads playing what they had learned off Carter Family records. Whatever this band played was real. It was honest and true and it was them, as persons and as musicians and as a group.

Even Thursday night this was obvious. "I have never seen a rock band so together" one listener said and another pointed out how Robbie's obvious weakness was of such concern to everyone.

Friday the phone lines buzzed all day with the bad word-of-mouth and Friday night the parking lot wasn't full at 10 o'clock so I knew when I got there that there were fewer people than on opening night.

Inside the band was just going on and the aisles were clear and the floor in front of the bandstand was crowded but not packed. "I had to come back. I can't believe last night. I felt I owed it to the band" Rock Scully of the Grateful Dead said and that was the general atmosphere.

Backstage the contrast was remarkable. Opening night the whole backstage area had been full of promo men, groupies, critics, friends, and gandy dancers from various categories. Friday night it was empty. Only the guards keeping people from going into the band's dressing room were still there.

The band played an hour. It took them a couple of songs to get into it but it was perfectly obvious before they even played a note that Robbie was feeling better. He was, in fact, a different person altogether. He had color even though he was weak, and he smiled and moved as he played and the sounds came out from his amplifier and cracked around the hall like a whip. I remembered Bob Neuwirth describing Robbie sounding like that one night in San Diego and it was still true.

Rick Danko



Levon Helm

Rick Danko

The surprises were there, too. Of course, they played the album. Those songs are part of the American heritage now as much as any others and the audience, even on Thursday night, knew them so well they sang along with "The Weight" and this was a Fillmore audience and not a collection of musical virgins, so the compliment was real as well as deserved.

The first thing that flashed into my mind was "this is Levon's band!" I had never thought of that. But there he was, bushy beard, swinging shoulders and his Mephistophelian visage pushed up to the mike on one side of him as he drummed. "He's got a great voice!" I thought next, and then Rick Danko took over the lead and I thought, "There's another one!"

I don't know why, but even the impact of the album had not really sunk into me the real feeling of admiration I got when I saw them do it. They were together, like a team, like a family, like a band. They passed the responsibilities around one to the other and each took them in turn. Richard Manuel set a rhythmic pattern and a tone on the piano and Levon joined in with Rick and they were off again. After the concert that night I read the brief bio Capitol had sent out again and Levon was quoted as saying Richard Manuel was his favorite drummer. I had forgotten that but now I see why. And his drumming and piano playing fit together; rhythmic on the piano and melodic on the drums.

They went through all the album tunes in two sets and played four songs the audience had not heard them do before. "Little Birdies" (Levon's father's song), which is a purely country ditty (that's the right word, too) with a lovely light feeling to it; "Don't Tell Henry" which is another that Levon and Rick sing and which is like a distant cousin, with a family resemblance, to "Last Night When I Came Home to Bed as Drunk as I Could Be" in lyric line and in structure; and an achingly beautiful song about "no more cane," I don't know the title; and then Little Richard's "Slippin' and Slidin'."

That one they used as an encore for the first set Friday night. They were all the way backstage, Levon half way up the ramp to the dressing room, when it became obvious that the audience simply would not permit the show to continue without an encore. You read about how they screamed. Believe me, they did. They stomped and shouted and whistled and clapped and the band had to go back on.

They started a beat, the audience fell right into it, clapping along with them, and suddenly it was the Little Richard classic. In a way, it was the best thing they did all weekend. It was looser and it was down home dance music and the people leaped with it

and spun around and kicked and shouted. My God it was great! That's all to say about it.

Hours later, sitting in the kitchen and thinking about the band, I flashed to the fact that they must have been playing that song together damn near as long as there has been a Bob Dylan! They were entertainers!

And that, of course, brought up the great unanswered questions. What did they play, as Levon and the Hawks, when they were in New Jersey before they joined Dylan? The records with Ronnie Hawkins don't give much clue (although they do disclose Levon as a songwriter with talent) and the Johnny Hammond album didn't offer much either. My guess is "Slippin' and Slidin'" and "Little Birdies" and all kinds of mixtures of current songs and things heard as children or taught or sung to them by friends or relatives.

"Long Black Veil," for instance, sounds like a Kentucky murder ballad straight out of "Dark of the Moon" or a collection of mountain folklore. No wonder it has been common at the folk festivals in versions by Joan Baez and other singers. But it is also common on the country and western stations playing soft as Lefty Frizzell sang it or Johnny Cash or, surprise, the Kingston Trio. That's country music, even if Marijohn Wilkin, who wrote it, wrote "P.T.109" as well.

The band had put in those years playing with Ronnie Hawkins and on its own before Dylan telephoned them in New Jersey and asked them if they wanted to play the Hollywood Bowl. He'd heard them in Canada, too. And those years paid off, as they had to, in the kind of patina of experience only actual work will provide.

They went on the road with Dylan that summer of 1965 and after a few months Levon split to go back to Arkansas. No one ever said why but it seemed possible, when the band appeared backing Dylan, that the situation might have made it necessary for him to leave. The band was anonymous behind Dylan. Not a mention. They went to Scandinavia and England, and Australia, too, and they are in the second Pennabaker film on Dylan, the one nobody has seen yet, and they are in *You Are What You Eat* with Tiny Tim, too. And of course they played that now legendary set at Carnegie Hall on the Guthrie Memorial concert when the stage was packed with folksingers dripping envy of Dylan and the careers they might have had.

Then came that album with its undiminishing delights, the stark imagery of the songs and the beautiful, clean, economical playing so tightly interwoven that it emerged as more exciting the leaner it became. Levon was back, had been back for over a

year, and Dylan was writing and playing with them and they were all up there in that barn.

To think of their music without thinking of *John Wesley Harding* and *Nashville Skyline* is insane. The band and Dylan met and merged and then went their separate though equal ways, Dylan more country than before they met and the band now fruitful with poetry, imagery, metaphor and sound all molding together into a remarkable music making association.

They have four voices as lead singers. I may be neglecting Garth Hudson but he seems to sing only in the ensembles, on the basis of what I observed. I can't think of any other contemporary group which can offer four such voices, each of equal but separate power. Robbie was less impressive singing than the others but that was to be expected. He was weak from sickness and the album shows it is there. The four are also songwriters of high calibre and again, who can offer that?

The point is not comparison at all, but a search for some way to talk about the weight of the group. The band stands alone, not by its own declaration in those words but by what it does. It is complete unto itself, all of its music is of the same body of work in a true sense and while it is related on the one hand to Dylan, on the other to that country music mainstream to which Johnny Cash is also linked, it is by sound and style and feeling waist deep in the big muddy stream of contemporary American electronic music.

All the sounds they produce are their own. They do it all. Robbie was quick to point out that John Simon was not a producer in the accepted sense of the term and it is clear that they run the thing themselves. What was not clear before, and what became clear immediately on seeing them, was how musical they actually are. They all double. Levon doubles from drums to mandolin (a 1930 product he found in L.A.), Richard Manuel doubles on drums; Garth Hudson doubles on piano; Rick Danko doubles on guitar and Robbie doubles on bass and on acoustic guitar. There is more. Clavichord. Tuba. Other instruments I expect we will hear on the Capitol album they have completed.

We've been impressed with the young bands, just as the amazing virtuosity of this new generation has been manifested in all fields. But these are not teenagers, nor post teens. These are men and they are musicians and they have been both for a long time so it is no wonder that their music is mature.

"It took me twenty years to learn what to leave out," Dizzy Gillespie told an astonished audience at a seminar once. Economy and utility are the words for this music. They did not play an unnecessary note. On no other single body of music that I have ever heard is the link between the drum parts and the ar-





Richard Manuel

rangement of the whole production so tight. The band moves on the axis of drums and bass. It snaps on drums and guitar and it swells, grows richer and fuller on the organ and the piano. And the voices.

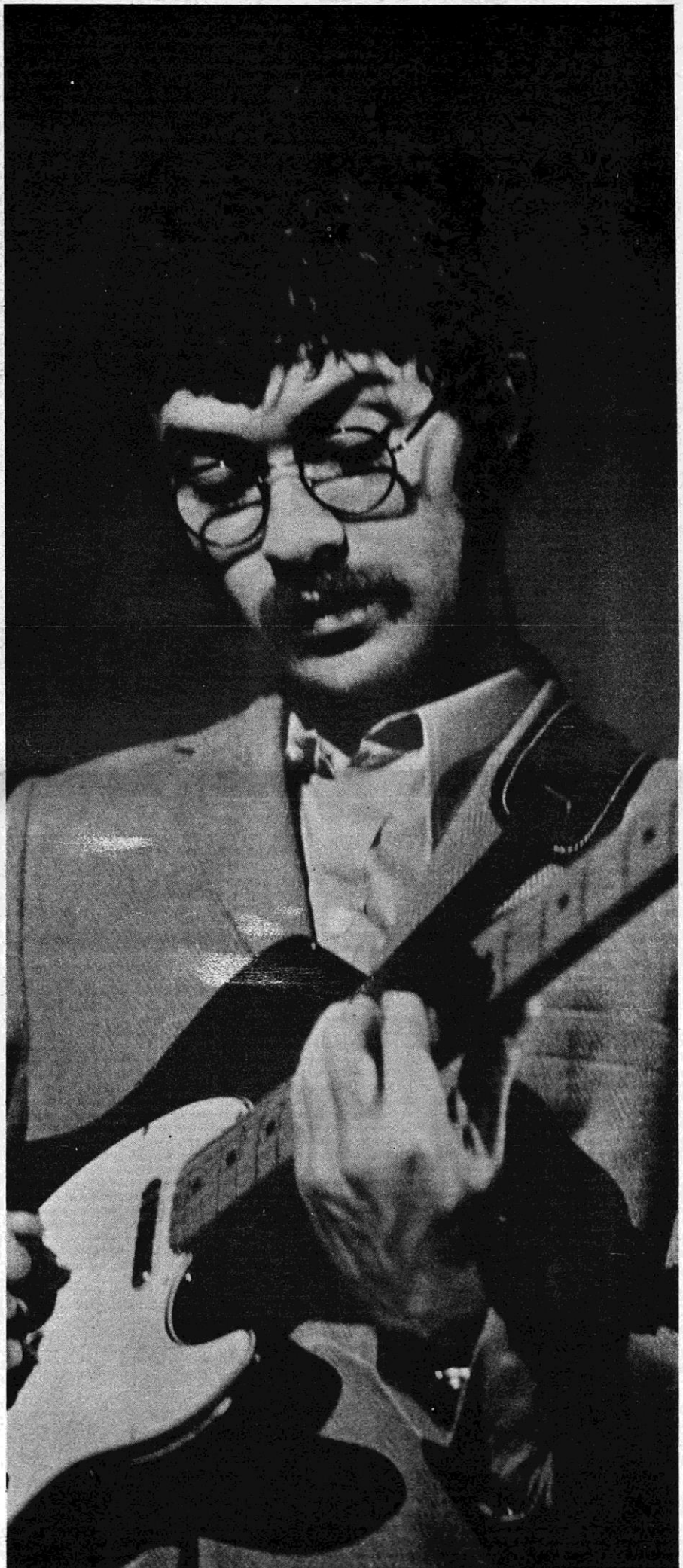
The average man is paranoid today and he has reason to be. The band was worried and nervous about playing in public again, about bringing out this music for the first time before an audience like this. But they were determined to do it right and they worked at it and they sweat and it is a kind of ironic tribute that they first had to survive the psychic earthquake of that opening night in order to come back stronger than ever and turn everybody on.

"We can do better than that," Rick said after the first Friday night set, the one which concluded with "Slippin' and Slidin'." And later Robbie remarked that he had felt so weak he couldn't really be sociable with the audience. In fact he couldn't even remember having been on stage while hypnotized, except vaguely.

On Saturday, after the Friday night triumph, the phones buzzed again as everybody called up everybody else and passed the word that we can talk about it now and even though false witness spread the news, time did, indeed, tell you well and the truth truly fell.

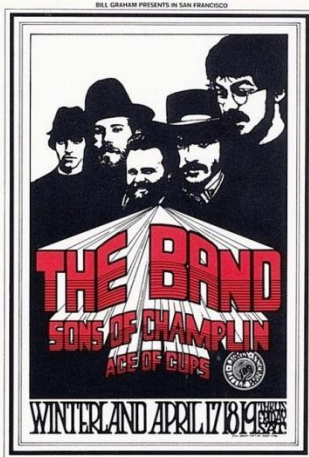
And the truth is that this is a remarkable, deeply important group of artists whose music is now firmly imbedded in the American consciousness, the fruits of which are yet to be seen. Somehow, four Canadians and an Arkansas country boy ("Give us a song, Levon," I can hear them saying at some Sunday West Helena picnic) found it in themselves to express part of where all of us are at now while expressing where they are at themselves in language and metaphor that can ignite explosive trains of thought inside your head. Out of all the idle scheming, they gave us something to feel. For days afterwards lines from the songs flew through my head, and I suspect the heads of all the others who were there, like leaves blowing down the street on an autumn day.

It was peaceful after they had gone, the music and the words left their mark and drew out all the paranoia, at least for a while. It had been the weekend of the big earthquake prediction which had not happened, except inside Winterland. It had not been what it might have been; what is, after all? But it had been magical and it had been moving. Sometime they will return when the world is different, or maybe when they are different, and they will walk with people in this city, human beings like all the rest, and they won't be pawns in anyone's game and the power struggles and ego ploys will be meaningless because we are all one even if we say it and do it in different ways. Why don't we get together, after all what else can we do?

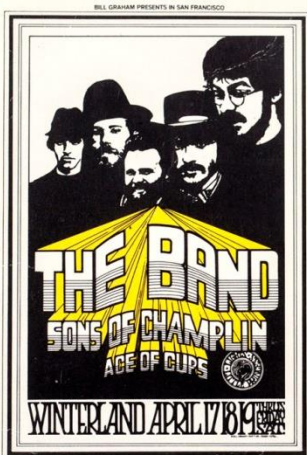


Robbie Robertson

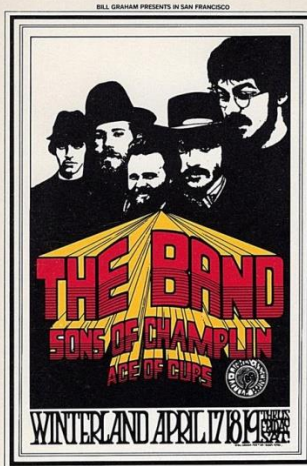
April 17, 1969  
 April 18, 1969  
 April 19, 1969  
 San Francisco, California  
 Winterland  
 Also on the bill:  
 Sons of Champlin  
 Ace of Cups



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 AT WINTERLAND — THUR.-SAT., APRIL 17-18-19

THE BAND  
 "Music from Big Pink" Reg. 4.98 \$3.19 ea

SONS OF CHAMPLIN  
 "Loosen Up Naturally" Reg. 7.98 2 Discs \$3.99 ea

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WINTERLAND APRIL 17-19 1969

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### A Winterland Kickoff

Fremont - Newark, California

## 'The Band' Planning U.S. Tour

SAN FRANCISCO — "The Band," whose album, "Music From Big Pink," (Capitol) has been on the best-selling record charts since August, 1968, will make their second public appearance anywhere in over two years at a Bill Graham Winterland production April 17-18-19. Appearing with the band will be two San Francisco groups, Sons of Champlin and the all-girl band, The Ace of Cups.

The Band, presently recording its second album in Los Angeles, last appeared with Bob Dylan at a Woody Guthrie concert in Carnegie Hall. The Winterland appearance marks the beginning of a U.S. tour, second stop of which will be Fillmore East, New York.

the tour will end two years of seclusion in Woodstock, New York, which contains both Big Pink (the Band's home) and Bob Dylan, with whom the Band

used to appear. The Band's second album is expected to be completed just prior to the April 17 gig.

Members of the band are Robbie Robertson, Garth Hudson, Levon Helm, Richard Manuel and Rick Danko.

The Sons of Champlin, a six-man group from Marin County, has been playing in the Bay Area since the beginning of the San Francisco rock scene. In December, 1968, the group produced a single record, "Jesus Is Coming" (written by tenor saxophonist, Tim Cain) which was paid for by Capitol Records and given away free by the group to anyone who requested a copy.

More than 5000 requests were received and the record received heavy play on both FM and religious stations. Their first commercial record, just released on the Capitol label, is a double LP featuring all original compositions.

The Sons of Champlin have appeared at Fillmore West several times, most recently in February of this year.

The Ace of Cups appeared at one of Fillmore West's recent Tuesday evening auditions and will be making their first regular appearance at a Graham weekend production.

Tickets are \$3 Thursday; \$3.50 Friday and Saturday.

This Wheel's on Fire  
Tears of Rage  
Long Black Veil  
Chest Fever  
In a Station  
Little Birds  
To Kingdom Come  
The Weight

**On the Town**

**Band From Big Pink Set for Winterland**

**Ralph J. Gleason**

Notes:  
Audience recording of the 19<sup>th</sup>.

**THE BAND FROM BIG PINK** will make its first appearance in public at Winterland in a three night stand April 17, 18 and 19.

Bill Graham finalized the deal this week with Albert Grossman, who manages the band. An appearance on May 9 and 10 has been set for Fillmore East as well.

The Band from Big Pink has been in Hollywood recording for Capitol for the past two weeks. Their first album has been one of the most impressive underground hits in the past year and an album of immense impact within the whole field of pop music.

★ ★ ★

**THE BAND FROM BIG PINK** is the group which accompanied Bob Dylan on his last tour and consists of lead guitarist Robbie Robertson, organist Garth Hudson, pianist Richard Manuel, bassist Rick Danko and drummer Levon Helm. They last played here in December of 1965 at Dylan's concerts in Berkeley and San Francisco. Since the release of their first Capitol album, they have been writing and rehearsing at Woodstock N. Y. and considering an avalanche of offers for public appearances. The two dates at Winterland and Fillmore East are the only ones set yet.

Dylan, meanwhile, has just completed an album in Nashville produced by Bob Johnston. In an exclusive interview with Dylan in the new issue of Rolling Stone just published, Dylan discusses the album and the new songs and also reveals that he recorded with Johnny Cash (who appears tonight at the Oakland Coliseum along with Marty Robbins, Carl Perkins, The Statler Brothers and the Carter Family). Cash and Dylan did Dylan songs and Cash songs and one of them will be on Dylan's new album. "Wanted Man," a new song written by Dylan and Cash, is being featured by Cash on his current tour.



Photo by Elliott Landy

**On the Town**

**The Band Soars to Artistic Triumph**

**Ralph J. Gleason**

**THE** clean truth of the songs and the controlled fire of the musicians brought The Band, in its opening engagement at Fillmore West this weekend, from the brink of disaster to an artistic triumph.

The disaster was Thursday night when the real earthquake manifested itself in an unexpected way. J. R. Robertson, the Band's lead guitarist, had been ill for two days, had a fever of 103 and it was questionable if he could appear.

After an unfortunate stage wait of an hour and a quarter during which the audience became increasingly skeptical of explanations. The Band finally appeared, did a short set of seven tunes (two new to the audience) and split. Robertson was led on and off the stage. He was actually hypnotized and the hypnotist was on-stage during the performance casting his spells.

The audience hooted, screamed and demanded more. Bill Graham came onstage to explain and was booed, to express it euphemistically.

★ ★ ★

**THE** result was a horrible feeling of frustration and despair. But what the Band had played, while obviously not as good as it could have been, was still fascinating.

And the audience had paid them the ultimate compliment. With the exception of the two new songs, everything the band did the audience knew by heart and they sang along with Robertson's classic, "The Weight," as I have not heard them do for any other group.

Then Friday night I went back thinking, this had to be the night. And it was. The Band played two long sets. Robertson, though still weak, was like another person, and the music was just simply magnificent. It was one of the high points in the entire history of these events in this city, right on a par with The Cream's best nights and those magical times the Grateful Dead and the Airplane have produced.

★ ★ ★

**WHEN** The Band played "Slippin' and Slidin'" as an encore Friday night, it created a hurricane of excitement. Levon Helm, the drummer, emerges as the dominant stage personality, with a great voice and the definitive drumming style. His mandolin playing was fascinating and his double with Rick Danko, the bassist, on the new songs was joyful. Danko has a fine voice, too, and Richard Manuel, the organist, who has written a good deal of the material, is a singer with a great personal sound and a surprisingly high degree of communication through his poetic lyrics.

The Band's music is quite different from anything else to be heard today. Their repertoire is poetic and their musicianship is really exceptional. They double all over the place. The drummer plays mandolin, the pianist plays drums, the organist plays piano, the guitarist plays bass and the bassist plays guitar. They share the singing duties, switching lead even within the pieces. Their arrangements, are absolute marvels of economy which reflect, I think, the clarity and pureness of their musical conception. The drummer for instance, simply does not make an unnecessary sound.

During the two long sets I heard Friday (and the short one Thursday), they sang all the songs from their Capitol album plus four new ones. The word "new" is possibly wrong. This band has been together at least seven years and may have been doing a lot of this music earlier than we encountered it.

The familiar songs and the new ones are all of a piece. They are remarkably sophisticated country music of a style and individuality that ranks with anything in contemporary music. As singers, Levon Helm, Rick Danko and Richard Manuel are utterly devastating in their ability to move the listener emotionally.

As to the quality of what they do, their lyrics and their playing, this band came out from behind Bob Dylan, where it was anonymous, and became, through one album, one of the most important American music units in every possible way.

That is an achievement of high order and their performances this weekend reflect the calibre of their art. I, personally, can only wish for their speedy return.

# The Band--Too Little, Too Late

By Philip Elwood

Last night's Winterland "dream show" for rock fans became a nightmare for producer Bill Graham and generated a barrage of hostile audience catcalling.

The long anticipated West Coast debut of The Band, Bob Dylan's friends from the Big Pink barn in West Saugerties, N.Y., was a disappointingly short six-tune performance which began at midnight and ended abruptly 35 minutes later.

Five thousand enthusiastic customers had waited out an hour long delay (staring at an empty stage) after being told that "Robbie Robertson (lead guitarist) has been very ill but things seem to be o.k. now and The Band will be on in about 20 minutes."

Actually, Robertson was still quite ill (obviously) and neither The Band's late arrival nor short set could be entirely blamed on his health.

Nor could Graham be blamed. He had been tense all day wondering whether the group would play. Late yesterday a hypnotist (one Pierre Clement) was called in, presumably to assure Robertson that his flu needn't keep him from performing.

So, along with The Band, in the spotlights, was hypnotist Clement, who tried (with a lot of hand waving) to keep Robertson's mind on his guitar and not on his stomach.

The audience loved everything The Band played. All the selections, from "We Can Talk" through "The Weight" were from the group's highly praised single LP, issued a year ago.

They showed fine musicianship and artistic homogeneity, especially on the three-part "Tears of Rage."

But it was too little, too late, for the crowd, and when Graham tried to explain The Band's sudden departure, he was hooted



**THE BAND—GUITARIST ROBBIE ROBERTSON AT RIGHT**  
"Tears of Rage" from them—hoots of rage from the audience

down. Why the illness was not treated earlier in the week, why more numbers couldn't be played (without Robertson), why The Band's sound engineer insisted on fouling up the splendid system already

prepared by Graham's crew, and a good many other "whys" were still not answered by 1 a.m.

Suffice to say we didn't hear enough of The Band, and Sons of Champlin and Ace of Cups, who began the long evening, were in top form.

And as for tonight? Graham says the show will repeat, on time.



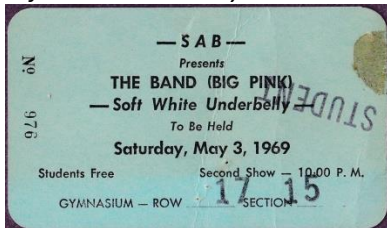
"The Band," known for its "Music From Big Pink," makes its second public appearance anywhere in two years at Winterland Thursday through Saturday. On the same bill are two San Francisco groups—Sons of Champlin and the Ace of Cups.

**SELF-HYPNOSIS**  
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Pierre Clement (27 yrs. exper.)



Photos by Henri Robideau

May 3, 1969  
 Stony Brook University, Long Island, New York  
 Gymnasium  
 Spring Weekend Carnival  
 Also on the bill:  
 Soft White Underbelly



Page 10      Statesman      Tuesday, April 29, 1969

**SAB Presents**  
**CARNIVAL CONCERTS**

**Fri.:**  
**May 2nd**  
**7:00 & 10:00**

**JAMES COTTON BLUES BAND      SLIM HARPO      Chuck Berry**

*In Case Of Inclement Weather, The Concert Will Be Held In The Gym*

**Sat.:**  
**May 3rd**  
**7:00 & 10:00**

**The Band**  
 The Underbelly

**The Band**

*Tickets on sale for students Wed.-Tues.*  
*Outside tickets Tues.-Friday*

**STUDENTS FREE**



# Band And Underbelly Fit Opposite Ends Of Spectrum

By ARTHUR BROMBERG  
Spring Weekend and damn if it didn't want to rain again. Therefore, lots of people without tickets, and no time to "hang the horns" (set up the sound system properly). Needless to say, two hours were taken mid-concert to set the sound system anyway, and for the first time since I've been here, the extra-special expensive sound equipment was utilized properly. To those of you at the first show: my condolences; The Band was fantastic the second show.

The concert was a game of errors, but somehow those who stayed for both concerts (an exercise in fortitude) came out ahead. The Band and The Soft White Underbelly stand at opposite ends of every spectrum I can think of. The Band are cool, long-time musicians (country, not electric, I fear); the Underbelly are young aspirants to fame. The Underbelly have an, as yet, unreleased album on Elektra Records, and The Band have

an outstanding hit in their Columbia album, Big Pink. The Band are big and clear, smooth and good listening. The Underbelly are small and cluttered, choppy and much too loud.

The Band have the power in their restraint on volume, and clear, sharp bluegrass-arranged harmonies. The vocals are meaningless in the work of the Underbelly and the arrangements are hokey and unfulfilling. I may be proved wrong with respect to record sales or with respect to their upcoming album but I fear that, in their present motif, the Underbelly will forever be a "second group." Perhaps it is like Les, the mandible and Morrison imitative vocalist for the Underbelly said in "Stony Brook." Something has changed, but not just with Stony Brook. The Underbelly, too, has changed and they are no longer the great sit-and-listen band they used to be. Perhaps this is good; there's no money here in Stony Brook. As much

as they get from Elektra, however, they will not make super-group status for long time. The Underbelly's forte is the last section of their second set, playing to a small group of people in a friendly atmosphere. For perhaps the last time, the Underbelly were with their audience.

Humanistically, the Underbelly are superior to The Band whose private life is almost as sheltered as that of their mentor Bob Dylan. The Band is out in the world, and I hope experience makes them less likely to lay claimers like the one the organist Garth Hudson put down in the intro to "Wheel and Fire." The new material they played was fine, but certainly not great country or rock; just good. The guitarist is basically an excellent guitarist and luckily didn't try to do anything beyond himself or too loud. The drummer sings better than he plays drums, they did sell butterscotch brownies at three for a nickel.

they put down a smooth and full sound more than the elements of the band simply added together.

It would be unfair to judge in terms of the size of audience for the second (best) show. Most people had come to see The Band and then left because of the late hour caused by the bumper sound system. The

Underbelly were perfect for the hundred or so devotees left after The Band split.

When faced with a choice of what to play after the concert, the Big Pink Band album seemed the obvious and smooth choice. You just can't get enough of their prophetic country prose (Dylanesque). I had plenty of the Underbelly to last for a long time.



Africa Dance Group, the Afro-American Ensemble, performs as part of a program called "The Black Experience at Stony Brook," sponsored by the past weekend by the included art exhibits, poetry readings, lectures on Black history, and an outdoor fashion show. Photo by Robert Callender



## Creating A Realistic Carnival

By MICHAEL COVINO

I'm still wiping the sawdust from my sweater. I'm still a bit mad about the shoving and pushing and the fact that the ten o'clock concert began past midnight. I'm even a little angry that the bakery stand didn't reopen for the Sunday installment of the carnival. After all, they did sell butterscotch brownies at three for a nickel.

Oh, but The Band was so good. Despite a faulty sound system during the first show, one really couldn't grumble about them. And after hearing them at the second concert, one really must have been glad that he didn't go into the city for at least that particular weekend.

I had to feel sorry for them, however. The only standing ovations they got were at the end of the show. That wasn't their fault, though. Sitting on a sawdusted, bubblegummed, cigarette-butted floor with enough room to blink in, one wasn't really going to jump up enthusiastically after each number. One could only sit quietly and clap.

But the carnival. Oh, we really could have done so much better. Stony Brook stu-

dents are much cleverer than they revealed themselves to be. Here are some possible improvements that could have made the carnival a fantastically brighter event. The water-dumping booth could have had so much more life injected into it had the pail been filled with acid rather than water. With water falling on the person's head, the kiddies (even the students) were gleeful enough. Imagine the wild laughter had acid been released, burning the victim's skin to the bone. God, would that have been beautiful! (It would have made a fine picture for the front page of Statesman, too.)

Then there was the William Tell tale. Why have Tell wear a mask? Why have the arrows rubber tipped? Eliminate precautions and I bet the booth would have made a hundred times the amount it did make. Oh, we would have loved it: we would have just jumped on

it. "Hey, Dad! Can I have a shot? It's only a quarter and I could win a jelly apple." "Step right up, folks. What ever you hit is yours! We are not responsible for cadavers."

Let's not forget the "Pie in the Face" stand. Straight out of The Three Stooges. But imagine having had the pan filled with horse manure rather than shaving cream. The double attraction of mud pies and sadism could have been gratified in one stupendous spectacle. Certainly a fine scene.

Go, fellows. If you hadn't been in such a damn rush to get back up to that Big Pink house of yours, you really could have had some fun out here at Stony Brook. There wouldn't have been butterscotch brownies, though, at three for a nickel. Like your music, they were too soft and honest. Things like that don't last too long.

SAB presents  
THE

### Concert

To the Editor:

I would like to make a few remarks about the "bummer" sound system that caused a delay in Saturday's concert, according to Mr. Bromberg's review.

This is not intended as a defense, but rather as an explanation of what actually happened. To set up "extra-special expensive sound equipment," quoting Mr. Bromberg again, or any other system that is worth listening to, it takes time, a great deal of time, if it is to be done properly. As a rule, this time is available, but due to extraordinary circumstances, this time it was not.

The concert was scheduled to start at 9:00 at the Earth and Space Science building, where all the equipment was left from the night before. According to the contract, the system was to be set up three hours before the show to get a proper sound balance, meaning 6:00. This was fine until 2:30, when, fearing rain, it was decided to move indoors. This meant being set up at 4:00 for the 7:00

show. To move all of the equipment from the Earth and Space Sciences building and set it up properly in one and one-half hours was physically impossible, which meant omitting the sound balance time. The time gained from this was still inadequate, but it had to do.

Before doing a second show, the Band insisted on their two hour sound balance, and in this time the "horns were hung," the only change made to the system.

Matters were complicated further by the few students who decided there was no reason to listen to the student security personnel who tried to keep the gym clear to let the work continue.

I would like to express my apologies and thanks to those who waited, and my disgust to those who thought they were too extra special to wait like everybody else.

Fred Salz, Supervisor  
Campus Center Audio-Visual

May 9, 1969  
 May 10, 1969  
 New York, New York  
 Fillmore East  
 Also on the bill:  
 Cat Mother and The All-Night Newsboys

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 JULIE BRYAN  
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 STE TRINITY  
 JOHN HAMMOND  
 LIGHT BY PABLO

JONI MITCHELL  
 JAMES COTTON  
 BLUES COTTON  
 TAJ MAHAL  
 THE GREAT BAND

CHAMBERS BROTHERS  
 HELLO PEOPLE  
 LEPRIANT'S REMEMORY  
 THE BAND  
 THE WHO  
 SLY/FAMILY STONE  
 ROTARY CONNECTION

BLOOD, SWEAT & TEARS  
 JETWARD-BELL  
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FILLMORE EAST  
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**FILLMORE EAST**

BILL GRAHAM PRESENTS IN NEW YORK

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 JOSHUA LIGHT SHOW

CAT MOTHER  
 AND THE ALL-NIGHT NEWSBOYS  
 LIGHT BY PABLO

May 9-10, 1969

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MAY 10, 1969

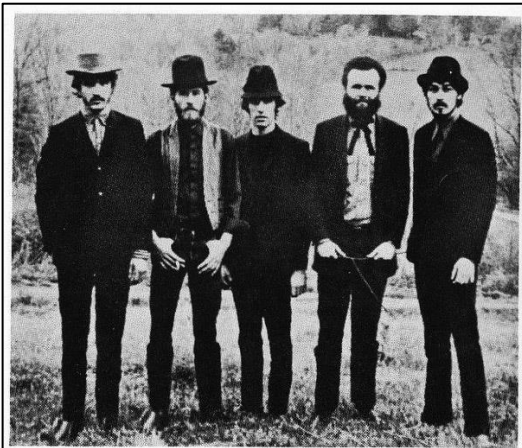
\$4.00  
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AND  
 SHOW

Good Only  
 SAT 11:30 P.M.  
 MAY 10 1969

FILLMORE EAST  
 1st BALCONY \$4.00  
 INTERNATIONAL TICKET CO.

P 110



THE BAND

They've been together for almost nine years, from the days when they worked behind the Arkansas-born Canadian rock hero, Rompin' Ronnie Hawkins. For the last two years they have lived in the Woodstock area, their time spent playing music, some of which is represented in *Music From Big Pink*, an album they released last summer. They call themselves The Band, and The Band is: Robbie Robertson, lead guitar and vocals; Levon Helm, drums and vocals; Richard Manuel, piano and vocals; Rick Danko, bass and vocals, and Garth Hudson, organ and vocals.

Canadian-born with the exception of Levon Helm, who hails from Arkansas, the members of The Band have similar histories — early exposure to music, rock bands in high school, and from practically there on a group existence. As teenagers they found themselves backing Hawkins, but after several years took off as Levon and the Hawks, touring the back-town club circuit of the southern United States. While playing in Atlantic City a few years ago, they met Bob Dylan, with whom they toured in America and abroad.

The Band is making its debut at Fillmore East this weekend after a successful national debut at Fillmore West in San Francisco last month. Their second Capitol album will be released shortly.

THE NEW YORK TIMES,  
 MONDAY, MAY 12, 1969

**The Band Breathes  
 Fresh Country Air  
 Over Fillmore East**

By MIKE JAHN

The Band, which was first known as Bob Dylan's back-up group, spent Friday and Saturday coolly circulating mountain air through the Fillmore East, 105 Second Avenue.

The Band rose on Dylan's coattails and made a respectable dent in the pop music world last summer with the release of "Music From Big Pink," its first album.

"Big Pink" refers to The Band's house in West Saugerties, N.Y., and the album composed there was a huge success. It was a lean, crisp bearer of what one member of the group calls "mountain music, half country, half rock 'n' roll."

The Band comprises Jaime Robbie Robertson, guitar; Rick Danko, bass; Richard Manuel, piano; Garth Hudson, organ, and Levon Helm, drums. All of them contribute vocals, and it is this vocal style that makes them unusual. Their voices blend in the nasal harmony that marks the hillbilly musician; tight, rusty and mournful, like an old banjo string.

The Band takes cryptic, hip thoughts and filters them through their mountain air. In this way Dylan's thoughts on "I Shall Be Released," the song he contributed to their album, comes off as a backwoods plea: "I see my life come shining/ from the west down to the east/ any day now, any day now I shall be released."

In their first set Friday it took them two or three songs to really warm up, but when they did they played with great freshness and ease. The members of The Band are coolly professional. They appeared on stage wearing suits (of all things) and worked into a rocking fever of an intensity seen only occasionally.

Notes:  
 2 shows per evening

## THE SOUND

Robb Breathless  
Over The Band

By Robb Baker

New York

Imagine driving for twenty-two and a half hours, from Chicago to New York City, thru Canada [it's cheaper and more fun than all those turnpikes], unloading a carload of bicycle, stereo, clothes, records, and collected writings ... and then [almost without catching your breath] going to the first New York concert of The Band.

Imagine, in other words, being so tired you can barely keep your eyes open thru the first set—good as it was—by Cat Mother and the All-Night Newsboys—whom Chicagoans remember from the group's appearance in the Coliseum with Jimi Hendrix about six months ago.

And finally, imagine snapping wide awake when The Band enters, then hearing one of the most exciting concerts of your listening career.

The Band is the group that made the Capitol album, "Music from Big Pink," one of the best and most influential of last or any year.

The Band had been together for about eight years at that time [appearing first behind Canadian rocker Ronnie Hawkins, then on their own as Levon and The Hawks, and later as Bob Dylan's back-up band in his Electric-Guitar period.

Then, about the time Dylan disappeared from the concert scene, The Band did likewise, retiring to the New England woods.

So, at the time of their move, the group's music had already experienced several influences and changes: early rock 'n' roll, Dylan's poetic imagery, and Canadian country [four of the five are Canada-born, and I find several touches of Ian and Sylvia in their hard-to-define sound]. To these bases was added an assimilation of New England culture and personality [and last week we mentioned Ralph Waldo Emerson in this context; it's an apt association here as well—as are Thoreau and even Hawthorne].

After a year of seclusion,

the five came up with the "Big Pink" album. When it began to catch on [with little aid from Capitol, which seemed rather unaware of the records' values or potential], they planned a tour—which was immediately abandoned after one member of the group suffered a serious neck injury in a motorcycle accident [ironically similar to that of Dylan himself].

Now the appearances have begun. The first public concert was in San Francisco last month; the second, the date at the Fillmore East last week-end.

Perhaps part of the excitement was due to the fact that a public had waited so long to see and hear The Band in person. But mostly, I think, it was because they are so overwhelmingly good, so perfect together, so obviously one of the most important groups on the pop music scene today.

The first number they played Friday was about A Guy Named Jake. It was a song that wasn't on the "Big Pink" album—but that would have fit there perfectly. It even had a character named Annabelle in it, who is on the album [in "The Weight." I think; Railway Express still has my copy of "Big Pink"].

There was a heavy country instrumental, and, beyond that, all of the selections were from the first album. A second is due sometime in June, and reportedly it will take the group in several new directions. But the audience last Friday was begging for "Chest Fever," "Wheels on Fire," "Tears of Rage," and "Lonesome Susie." No one asked for more.

The five, by the way, are identified here by the instrument they started out on, the musical chairs was played thruout the evening. Richard Manuel, piano; Rick Danko, bass; Robbie Robertson, guitar; Garth Hudson, Organ; and Levon Helms, drums. All five sing as well. I



The Band

particularly like Manuel's vocal style; he does lead on "Tears of Rage" and "I Shall Be Released." [The latter comes alive in this original version like no other, and I still think it's the best song Dylan has ever written].

The music the group plays defies categories, but in general it's that "Get Back" or "People" brand of music we've been discussing in the last few Sunday columns. The Band week-end, in fact, seemed to hold that everywhere we turned:

— Listening on Sunday in Washington Square to a group of oldsters who sang and played fiddle, guitars, harmonica, Glockenspiel and Sandblock, making some of the happiest music I've heard in ages ["Let Me Call You Sweetheart" variety], as interested youngsters and oldsters listened ...

— Listening to one of the best of the new albums out, "The Original Bonnie and Delaney" [Elektra Eks 74039], over and over again; hearing it as a little like Mother Earth, only even more gossypily [sounding, actually, for all the world like the Flying Burrito Bros. with Jan's Joplin—or better yet, Mavis Staples—singing lead]; especially liking "Do Right Woman" and "Ghetto," and flipping out over "Soldiers of the Cross"; thinking how well Bonnie's and Delaney's voices go together, whether they harmonize or do the gospel-response kind of thing ...

— Thinking how closely this ties in to "Oh Happy Day," the single by the Erick Hawkins singers which we kept hearing on the car radio

all the way here; and how "Up Above My Head," a gospel single of two years ago by a Chicago group [I think] called The Haven of Rest Choir should be released because it's even better; and [most of all] how somebody ought to record an album live of The Rev. Jesse Jackson's Breadbasket choir, because they're better than anything anywhere ...

— And finally, closing the week-end out on Sunday night by seeing The Chitrons in The UNLTD, a new club in the village that features early rock 'n' roll and rhythm and blues stars.

The girls put on quite a show. There are four of them, and two alternate as lead singer. They did their own songs [like "He's So Fine"]

and those of other artists [Aretha Franklin's "Respect" and "If I Lose This Dream," and Gladys Knight's "I Heard It Through the Grapevine"] while looking both old [gold lame dresses] and new [Afro hairdos].

UNLTD opened just two weeks ago with The Coasters, and promises the likes of Ruby and The Romantics and the Shirelles [which someone, perhaps our columnist Suzy, says is Truman Capote's favorite group] in the near future.

It's a great idea tho the club really needs a dance floor for a full appreciation of the oldies. And maybe the booking will even "get back" to Laverne Baker, wherever you are, great lady of "Jim Dandyn to The Rescue!"

[Chicago Tribune Press Service]



May 28, 1969

Philadelphia, Pennsylvania

Electric Factory

THE PHILADELPHIA INQUIRER.  
SUNDAY MORNING, MAY 25, 1969

## The Band in concert At Convention Hall

The Band will give a concert at Convention Hall, Civic Center, Wednesday at 8 P. M., featuring "Music From Big Pink." Last July a quiet sort of bombshell exploded on the rock music scene. It was "Music From Big Pink," an unpretentious record done by a five-man rock group calling itself The Band. It became a smash hit despite no promotional effort of The Band.

**BAND  
CONCERT**  
AT  
**ELECTRIC FACTORY**  
INSTEAD OF  
**CONVENTION HALL**  
**TONIGHT AT 9 P.M.**  
**ALL TICKETS \$4.00**

PHILADELPHIA DAILY NEWS  
WEDNESDAY, MAY 28, 1969

## The Band Shifts Concert To Electric Factory

A concert featuring The Band, originally scheduled for 8 P. M. tonight at Civic Center Convention Hall, has been moved to the Electric Factory, 22d and Arch sts. The time has been changed to 9 P. M.

Persons who purchased \$5 tickets for the Convention Hall appearance of the rock group will receive a \$1 refund at the box office of the Electric Factory, it was announced.

## Larry Magid Presents **THE BAND IN CONCERT**



featuring  
**Music From Big Pink**  
Convention Hall, Phila., Pa.  
Wednesday, May 28 • 8 PM  
**\$3 \$4 \$5**

Tickets: Electric Factory, 2201 Arch St.; Herb Auritt, Castor & Cottman; Glassman's, 13th & Locust; U. of P., Houston Hall; Gimbels; Wanamakers; Mads, Ardmore.  
Mail Orders: Electric Factory, 2201 Arch St., Philadelphia, Pa. 19103. Enclose self-addressed, stamped envelope.

June 21, 1969  
 Toronto, Ontario  
 Varsity Stadium  
 Toronto Pop Festival 69



# Toronto Pop Festival 69

Varsity Stadium  
 June 21/22  
 1.30 p.m. - 11.30 p.m.

**SATURDAY, JUNE 21/AFTERNOON**  
 Modern Rock Quartet, Kensington Market, Man, Eric Andersen, Carla Thomas & The Barkays, Al Kooper (15 piece orch.), The Band "Music from Big Pink"

**SATURDAY, JUNE 21/EVENING**  
 S.R.C., Bonzo Dog Band, Elephant's Memory, Rotary Connection, Johnny Winter, Velvet Underground, Sly and the Family Stone

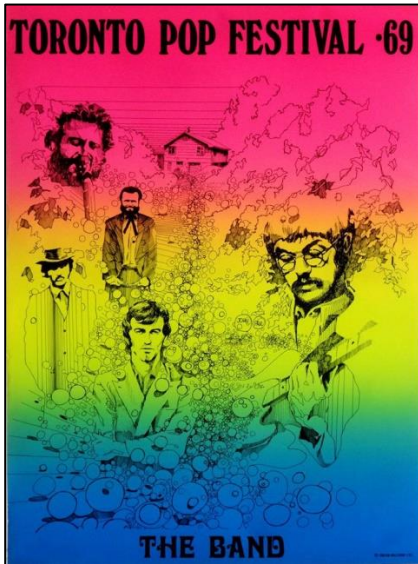
**SUNDAY, JUNE 22/AFTERNOON**  
 Mother Lode, Stone Soul Children, Procol Harum, Edwin Starr, Slim Harpo, Ronnie Hawkins, Chuck Berry, Tiny Tim

**SUNDAY, JUNE 22/EVENING**  
 Nucleus, Man, Dr. John "The Night Tripper", Blood Sweat and Tears (9:00 p.m.), Charlebois, Steppenwolf

ADVANCE TICKETS \$6 PER DAY - \$10 FOR WEEKEND

ENJOY Coca-Cola

Toronto Pop Festival 1969 Suite 902, 62 Richmond St. West, Toronto 110, Ontario  
 OR Attraction Ticket Office, 7th Floor, Eaton's College Street (364-6487) Use your charge.



# TORONTO POP FESTIVAL '69

THE BAND

# LIBERATION DAYS

**Saturday**  
 ERIC ANDERSEN  
 CARLA THOMAS & THE BARKAYS  
 MAN  
 AL KOOPER (15 piece band)  
 THE BAND (from BIG PINK)  
 BONZO DOG BAND  
 ROTARY CONNECTION  
 JOHNNY WINTER  
 VELVET UNDERGROUND  
 SLY & THE FAMILY STONE

**Sunday**  
 MOTHER LODGE  
 PROCOL HARUM  
 EDWIN STARR  
 CHUCK BERRY  
 SLIM HARPO  
 TINY TIM  
 DR. JOHN THE NIGHT TRIPPER  
 BLOOD SWEAT & TEARS  
 NUCLEUS  
 ROBERT CHARLEBOIS  
 STEPPENWOLF

## TORONTO POP FESTIVAL

Varsity Stadium, June 21/22

Tickets \$6 per day/Weekend tickets \$10  
 (At door \$7 per day, weekend tickets \$12.)

Mail orders to: Suite 902, 62 Richmond St. W., Toronto 110  
 (Make cheques payable to Toronto Pop Festival 1969)

OR TICKETS FROM:  
 SAM THE RECORD MAN APPLESTONE CLOTHING THEATRE  
 NO NAME RECORD STORE  
 Attraction Ticket Office EATON'S COLLEGE STREET, 7th Floor (364-6487)



# Toronto Pop Festival 69

Varsity Stadium  
 June 21/22 1.30 p.m. - 11.30 p.m.

**Saturday (Afternoon)**  
 The Kensington Market  
 Man  
 Eric Andersen  
 Carla Thomas & the Bar Kays  
 Al Kooper & 15 piece orchestra  
 The Band  
 "Music from Big Pink"

**(Evening)**  
 Bonzo Dog Band  
 The Elephant's Memory  
 Rotary Connection  
 Johnny Winter  
 Velvet Underground  
 Sly & Family Stone

**Sunday (Afternoon)**  
 M. R. Q.  
 Edwin Starr  
 Slim Harpo  
 Ronnie Hawkins  
 Chuck Berry  
 Tiny Tim

**(Evening)**  
 Nucleus  
 Man  
 Dr. John the Night Tripper  
 Blood Sweat & Tears (9 p.m.)  
 Charlebois  
 Steppenwolf

and many many more!

Tickets: \$6 per day / Weekend tickets: \$10.  
 (At door \$7 per day, weekend tickets \$12.)

Mail orders to: Suite 902, 62 Richmond St. W., Toronto 110.  
 (Make cheques payable to Toronto Pop Festival 1969.)

ROLLING STONE/AUGUST 9, 1969

## Toronto: Nothing But a Groove

BY RITCHIE YORKE

TORONTO—Toronto's first pop festival was a spectacular success—big crowds, much' dope, no violence, and excellent music and performances. Held at Varsity Stadium and Arena, the two-day festival (June 21st and 22nd) drew more than 50,000 persons, including an estimated 15,000 out-of-towners, most of them from New York and Michigan (some cars and bikes carried tags from as far away as Kentucky and Missouri).

A total of 55 cops were engaged to control the crowds, which at peak times numbered around 30,000, and there were no incidents, outside or in.

It was a festive affair, a kind of homecoming for former Canadian acts such as the Band, Steppenwolf, and Blood Sweat and Tears, whose fiery lead singer David Clayton-Thomas is from Toronto.

Highlights of the festival included appearances by Johnny Winter (who, some said, played one of his finest sets since leaving Houston), Sly and the Family Stone, Chuck Berry (who had the crowd screaming for more), Procol Harum, and Rotary Connection.

A bit of voodoo magic was performed by night tripper Dr. John. He did a rain dance, and the heavens opened up a shower; when he ended his set, the shower stopped.

The Band, making only their third appearance anywhere, didn't quite get off the ground, seemingly stuck with two difficulties—bad sound (one of their amps blew early in the set) and the challenge of communicating their soft, tight sound in the wide open spaces. It seemed that the group would have been better off in a more enclosed place. As Grossman grumbled, "The sound system's terrible for them. Someone should apologize."

Near the end, however, the Band warmed up with "The Weight," flew through "I Shall Be Released," and ended with a screaming rendition of "Slippin' and Slidin'," giving the audience the Levon and the Hawks sound they knew from eight years ago.

The VANCOUVER SUN: Mon., June 23, 1969

## Toronto Pop Turns on 27,000

TORONTO (CP) — The Toronto Pop Festival, a two-day, \$200,000 spectacular featuring the largest collection of top-name rock bands ever assembled in Canada, ended Sunday with the organizers promising another next year.

Ken Walker, 23, and John Brower, 22, who brought more than 30 groups to the stage at Varsity Stadium during the weekend, said they were delighted with the festival's success.

The Saturday crowd was estimated at more than 22,000 and the Sunday attendance at more than 27,000. The Sunday session, more than 12 hours of continuous music, featured Canadian talent.

The Band, a group of southern Ontario musicians who played with Bob Dylan two years ago before branching out on their own, was well received.

Included were Blood Sweat and Tears, a band headed by Torontonian David Clayton Thomas; French-Canadian star Robert Charlebois and Steppenwolf, a group with four Oshawa musicians as its nucleus.

Earlier in the day Tiny Tim sang Tiptoe Through the Tulips, waving his ukelele as the crowd cheered.

Highlight of Saturday's session was Texan Johnny Winter, whose blues guitar is listed among the best on the continent. The audience brought him back with four standing ovations.



July 14, 1969  
 Edwardsville, Illinois  
 Southern Illinois University  
 Mississippi River Festival



America's Newest Music Festival...  
 Edwardsville Campus, Southern Illinois University... Good Reserved Seats For All Performances... Lawn Seating For 10,000 at \$1.50... Acres Of Free Parking... Weekday, Friday and Saturday Concerts—8:30 PM... Sunday Concerts 7:30 PM... For Information on Festival Busses Call Bi-State 771-1414.

MONDAY, JULY 14  
**THE BAND FROM BIG PINK**

Light Show by Galactic Vision

THURSDAY, JULY 17

IAN & SYLVIA

Light Show by Galactic Vision

FRIDAY, JULY 18

ST. LOUIS SYMPHONY ORCHESTRA

ALTER SESSKIND, Conductor

ELICA DE LARROCHA, Pianist

MOVESZKO—Overture to "Halka"

CHOPIN—Piano Concerto No. 2

STRAVINSKY—Scherzo a la Russe

STRAVINSKY—"The Firebird" Suite

SATURDAY, JULY 12

ST. LOUIS SYMPHONY ORCHESTRA

ALTER SESSKIND, Conductor

ELICA DE LARROCHA, Pianist

MOZART—"Marriage of Figaro" Overture

BEETHOVEN—Piano Concerto No. 4

STRAVINSKY—Scherzo a la Russe

STRAVINSKY—"The Firebird" Suite

SUNDAY, JULY 13

ST. LOUIS SYMPHONY ORCHESTRA

ALTER SESSKIND, Conductor

TECHNOLOGY PROGRAM

JOHANNA ROGERS, Soprano

Prelude, Polonaise, Waltz and Letter

Scene from "Eugen Onegin"

Symphony No. 5

TICKET PRICES: Boxes \$5.50, \$4.50, \$3.50, \$2.50, Lawn \$1.50. Coupon Books containing \$25.00 worth of coupons may be purchased for \$20.00.

TICKET OFFICES: Famous Barr—Clayton, Northwest, Northland, Downtown, South County, West County; Home Creators Shoppe—St. Charles, Mo.; 5th—Crestwood, Westroads; St. Louis Symphony—718 N. Grand; Southern Illinois University; Sears, Roebuck & Co.—East St. Louis, Alton, Centralia; Home Federal Savings & Loan, Collinsville; Union Clothing, Belleville; Hutter Clothing, Centralia; Farmer's and Merchants Bank, Highland; First National Bank, Highland; Collinsville Chamber of Commerce, Collinsville; Reese Pharmacy, Granite City; Illinois National Bank, Springfield.

FRIDAY, JUNE 6, 1969

ALTON EVENING TELEGRAPH

# Festival Pop Music Program

- Monday, June 23  
Buffy Sainte-Marie
- Tuesday, June 24  
Modern Jazz Quartet
- Thursday, June 26  
Butterfield Blues Band
- Monday, June 30  
King Family Show
- Tuesday, July 1  
Janis Joplin Review
- Monday, July 7  
Joni Mitchell & Arlo Guthrie
- Thursday, July 10  
The Iron Butterfly
- Monday, July 14  
The Band (from Big Pink)
- Thursday, July 17  
Ian & Sylvia
- Monday, July 21  
The New Christy Minstrels
- Tuesday, July 22  
Ritchie Havens
- Wednesday, July 23  
Joan Baez



The Band (from Big Pink)

Section B  
 Pages 1 to 10

# ALTON EVENING TELEGRAPH

Sports  
 Classified

Established Jan. 15, 1886

ALTON, ILL., MONDAY, JULY 14, 1969

Price 10c

Member Associated Press

## Jacoby on Bridge

By DONALD A. JAMES  
 Jacoby

NORTH		SOUTH	
♠	AKQJ	♠	AKQJ
♥	AKQJ	♥	AKQJ
♦	AKQJ	♦	AKQJ
♣	AKQJ	♣	AKQJ
WEST		EAST	
♠	AKQJ	♠	AKQJ
♥	AKQJ	♥	AKQJ
♦	AKQJ	♦	AKQJ
♣	AKQJ	♣	AKQJ
SOUTH		WEST	
♠	AKQJ	♠	AKQJ
♥	AKQJ	♥	AKQJ
♦	AKQJ	♦	AKQJ
♣	AKQJ	♣	AKQJ



THE BAND—Here they are, five musicians who are 'like a fresh breeze.'

## ICC Orders Hearing on Rural Phone Complaints

The Illinois Commerce Commission has ordered 14 rural telephone companies including three in the Telegraph area, to appear before the commission on Aug. 31, and 12 in defense of their telephone service.

David H. Armstrong, commission chairman, said that complaints and petitions received by the commission about companies including Central Telephone Company of Illinois, Granite Telephone Co. and Madison Telephone Co., which services Hannibal, Princeton and Tipton, as well as public hearings throughout the state have indicated that customers are dissatisfied.

At an ICC hearing in Harrisburg on July 13, a student representative from SIU, Carbondale told the examiners that students are treated as a second-class citizen. General Armstrong said that the Commission Chairman David of them get service that ranges party line is archaic. "There are from far to poor. They are not serving the rural (rural) customers in Illinois, and many modern telephone service. A 1961 plan of several rural telephone companies," Armstrong continued. "Because of our disatisfaction with the present multi-party service at an earlier date than they have proposed."

Other companies affected by the order are: Central Telephone Company of Illinois, Eastern Illinois Telephone Corp., Grigg Telephone Co., Hurrville Telephone Co., Illinois Telephone Co., Illinois Consolidated Telephone Co., Illinois Telephone Co., Montrose Mutual Telephone Co., Northwestern Telephone Co., Olin Telephone Exchange, Inc., Waltham Telephone Corp.

In other actions, the request was approved for a 25-cent increase in rates for a 1969-70 fiscal year. The rate would bring the rate from 11.00 to 11.25 by 1970.

— Granted permission to register complaints at the hearing, which will be held in Room 202 of the State Office Building, Springfield.

## 'The Band' Will Be Feature At River Festival Tonight

Mississippi River Festival  
**POP, ROCK AND FOLK MUSIC**

Top celebrities from television, motion pictures and the recording field will be featured throughout the festival. Several of these recording stars will be making their first appearances in this area on the festival stage. Galactic Vision will produce light and spectacular effects for selected attractions on 8:30 P.M.



MONDAY, JUNE 23	BUFFY SAINTE-MARIE	FRIDAY, JULY 18	COMPOSUIT MARY DOVE
TUESDAY, JUNE 24	MODERN JAZZ QUARTET	SATURDAY, JULY 19	COMPOSUIT MARY DOVE
THURSDAY, JUNE 26	BUTTERFIELD BLUES BAND	SUNDAY, JULY 20	COMPOSUIT MARY DOVE
MONDAY, JUNE 30	KING FAMILY SHOW	MONDAY, JULY 14	THE BAND
TUESDAY, JULY 1	JANIS JOPLIN REVIEW	THURSDAY, JULY 17	IAN & SYLVIA
MONDAY, JULY 7	JONI MITCHELL & ARLO GUTHRIE	MONDAY, JULY 21	THE NEW CHRISTY MINSTRELS
THURSDAY, JULY 10	IRON BUTTERFLY	TUESDAY, JULY 22	RITCHIE HAVENS
MONDAY, JULY 14	THE BAND	WEDNESDAY, JULY 23	JOAN BAEZ



THE MISSISSIPPI RIVER FESTIVAL  
 AMERICA'S NEWEST SUMMER  
 A NEW CONCEPT IN MUSIC



## Bob Dylan Is Surprise Guest At Edwardsville Festival

By HARPER BARNES  
Of the Post-Dispatch Staff

Since August 1966, when he was in a serious motorcycle accident, Bob Dylan has performed in concert only twice. He performed last fall, at a memorial concert in Carnegie Hall for his idol, Woody Guthrie, and last night at the Mississippi River Festival in Edwardsville.

The 27-year-old singer, songwriter and poet was not on the bill. If he had been, the grassy slopes on the campus of Southern Illinois University probably would not have held the crowds.

As it was, the 4500 persons who turned out to hear the Band, an excellent five-piece group that backed Dylan in his last appearance here in 1965, were given a bonus. It was clear from their reaction that they were glad to get it.

The Band had concluded its performance with "The Weight," its most popular number. The audience clapped and cheered. When the Band returned for an encore, Dylan came with it.

He was recognized immediately and many of the persons seated on the grass rushed into the tent to stand in the aisles. Dylan and his friends launched into a spiritual, "I Ain't Got No

Home in This World Anymore," but they were half way through it before the singing could be heard above the cheering and shouting.

They performed four numbers, closing with Little Richard's freewheeling rhythm and blues hit, "Slipping and Sliding," with Dylan singing lead.

The sound system was not set

up for the extra voice, and it was difficult to hear the music much of the time. It did not seem to matter much. The excitement generated by Dylan's presence was enough to keep the crowd applauding for more.

After the performance, it was

TURN TO PAGE 3, COLUMN 2



TUESDAY, JULY 15, 1969

ST. LOUIS POST-DISPATCH

Bob Dylan was an unexpected guest performer at last night's concert by the Band at the Mississippi River Festival. Dylan's rare public appearance brought the audience to its feet and kept it there, clapping, cheering and shouting for more throughout much of the remainder of the evening. (Photograph by Bruce Aronson)

## Bob Dylan Drops In At SIU

■ FROM PAGE ONE

learned backstage that Dylan had been traveling with the Band. The members are among his closest friends and he had accompanied them on their first Midwestern trip to encourage them and perhaps to perform.

He was so pleased with the tent, the outdoor setting and the

predominately college-age audience that he decided to sit in.

It perhaps was unfortunate that Dylan's appearance overshadowed the performance of the Band, which is the most interesting rock group in America. It has released only one record, "Music From Big Pink," although a second reportedly will be released in a few weeks.

The members of the Band

have played together for almost 10 years. Their experience shows in the easy way they sing and play together. The roots of their music are country and western and Negro spirituals. Their rough-edged harmonies have a vitality that communicates without massive amplification.

At 8:30 p.m. Thursday, the folk-singing duo of Ian and Sylvia will appear at the festival.



ALTON EVENING TELEGRAPH

TUESDAY, JULY 15, 1969

## With 'The Band' at Festival

# Bob Dylan in Surprise Encore

By LARRY WEAVER  
Telegraph Music Critic

The audience at the Mississippi River Festival received quite an astonishing surprise Monday night at SIU when, after a superb performance by The Band, Bob Dylan walked onstage for the encore. Dylan, recently having been in Nashville, came forth from seclusion long enough to do four songs with his old concert accompanists, The Band.

As might be expected, the styles of The Band and Dylan blended well together, since each has influenced the other greatly from the time that they once worked in such close harmony. Dylan has assumed definite country-western style since appearing with The Band, and just how well The Band

incorporated a Dylan lyric influence into their country rock-blues was demonstrated last night—with and without Dylan himself.

The Band—Robbie Robertson, guitar; Dick Manuel, Piano; Garth Hudson, organ; Rick Danko, bass; and Levon Helm, drums—have managed to get where they are today by merit of their music and their music alone. Their Capitol album, "Music from Big Pink", released at a time when country-western rock was on the rise, is the most influential album of that category to establish this type of music.

Perhaps the main reason that The Band's music has made such a grand impression on the American contemporary music scene is the fact that their sound is so delightfully simple

on the individual basis, yet blending so well (as a whole) as to make any large-scale, individual melodic adornment an overstatement. Through their experience, The Band has acquired what the Mississippi River Festival's program has termed "the wisdom of economy"; that is, knowing as well when not to be individually outstanding as when to be so.

Having a basically simple overall style does not keep the individuals in The Band from displaying their own degrees of talent, however.

The most prominent musician of the bunch, by nature of his function, is Garth Hudson, the organist. Hudson provides the greatest part of the instrumental melodic adornment rather than holding together the rhythm section. Dick Manuel on piano sees to the rhythm, at the same time leaving Rick Danko free to use his bass as a timing solidification device rather than a filler. Drummer Levon Helm, playing with such a metered bass, is able to superimpose a more off-beat bass drum, utilizing patterns with one bass drum which most drummers cannot duplicate without a double set.

Economy in instrumentation also provides an excellent situation for the vocalist. Rick Manuel, who does most of the singing, is able to display his lyrics and melody without competing with the instrumental portion of the music.

It is only natural that Bob Dylan should have had a group of this type accompany him on tour: simple background meant greater freedom of style on Dylan's part.

It is a little beyond natural, though, and certainly indicative of The Band's capabilities that Dylan should appear at the end of their concert, and not detract from the attention given the group. Certainly this proves something as to the stature of a collective talent like The Band.

## Dylan Sings At Festival

EDWARDSVILLE, Ill. (AP)—Folk singer Bob Dylan made a surprise performance Monday night at the Mississippi River Festival in Edwardsville.

The 27-year-old singer had appeared in concert only once since a motorcycle accident in August, 1966. That was at a memorial concert at Carnegie Hall for singer Woody Guthrie.

About 4,500 persons gave Dylan a long ovation, drowning out much of a spiritual "I Ain't Got No Home in This World Anymore."

As the five-piece group called the band returned for an encore Dylan came with them, surprising the audience.



## Bob Dylan Springs Surprise, Sings at Festival at SIU

By JOHN BROD PETERS  
Globe-Democrat Staff Writer

"Elmer Johnson" sang at the Mississippi River Festival at SIU-Edwardsville Monday night.

Only it wasn't Elmer Johnson—it was singer Bob Dylan in an unexpected and unannounced appearance with the Band from the Big Pink, a group Dylan has toured and recorded with before.

Since 1965 Dylan has made only one public appearance, a memorial concert for Woody Guthrie last fall at Carnegie Hall. Much of the rest of the time has been spent in seclusion at a series of undisclosed locations.

DYLAN'S appearance Monday night was a surprise not only to the audience of 4,500 who had come to hear The Band but also to the festival sponsors themselves.

Sunday night, Dylan had been spirited into an Edwardsville motel under the unassuming pseudonym of Elmer Johnson.

Dylan's wayward mane had been reduced to a head of respectably curly hair and his disguise included a new beard and mustache.

It was Dylan's intention to travel incognito with The Band to give them encouragement on their first Midwest tour.

Dylan's association with The Band has been a close one. After the singer's much publicized motorcycle accident some years ago, Dylan stopped making public appearances. Instead, he and The Band holed up in the Big Pink, made music, and developed the contemporary country folk style now characteristic of the singer's latest recordings.

THE BIG PINK is a large undistinguished pink cement-block house at West Saugerties near Woodstock, N.Y. Thus the name of The Band, whose first recording is entitled "Music from Big Pink."

"This was an historic concert—we're very excited about it," commented a symphony spokesman. "Dylan turned down an engagement for \$150,000 at the Newport Jazz Festival and he appeared here for nothing. He is the one person we really wanted but we didn't dare even ask him."

"He is apparently anxious to perform with the band, but he has been away from public appearances for a while and didn't want to appear with them in New York and San Francisco—the only places where they've played so far," the spokesman continued.



Sporting a new beard and mustache, singer Bob Dylan came out of seclusion Monday night to perform at the Mississippi River Festival.

—Photo by Tom Ebenhoj

"He came here for rehearsal Monday afternoon, apparently liked the setup, and decided that this would be the place to try out the beginning of a stage comeback."

Even at the rehearsal, Dylan hadn't come out from under wraps, and at first went unrecognized by stageworkers and festival staff members.

THE PRETENSE was dropped, however, when a girl working with the Galactic Vision, a St. Louis light show performing with many of the groups, was asked to stop listing slides for the evening's performance because Dylan had spotted her notebook and feared the presence of reporters.

Dylan dropped into the lap of symphony managing director Peter Pastreich when a member of Pastreich's dinner party recognized Dylan at a nearby table and refused to buy the Elmer Johnson introduction from members of The Band.

At this point, security precautions were mobilized and the backstage area was cleared of all but necessary personnel. Even the corps of semi-official hangers-on who had been basking in the company of previous festival stars and poking their heads out on stage during the performance were sent packing.

By the time Dylan was installed in the now antiseptic stage area, he decided he would join the audience for the first half of the concert.

THIS WORKED well enough until a few members of the audience proved more perceptive than the afternoon's rehearsal workers and the singer had to flee backstage, where he watched from the wings.

At intermission time, rumors

spreed that Dylan might appear, but many fans were incredulous even when listeners on the lawn were invited to come forward and fill empty seats in the tent.

Dylan did not in fact appear until the end of the program when The Band left stage before a series of encore numbers.

Even so, he appeared unannounced; instead of five, six Bandmen came running back on stage.

At first, the audience didn't seem to notice. But when the music began and recognition dawned, the crowd went wild, jumping to their feet and jamming the aisles.

INSTEAD OF a simple encore, The Band accompanied Dylan in a four-song mini-concert, the last an encore to the encore.

After the third song, Dylan reached forward to touch hands with the crowd, but there was such a surge forward that he started back.

After one more song, the group took off at a run for a waiting car at the edge of the backstage exit.

Then, with a flashing police escort leading the way, Bob Dylan took off into the night and into a memorable chapter of the Mississippi River Festival.

**August 17, 1969**  
**Bethel, New York**  
**Woodstock Music and Art Fair**

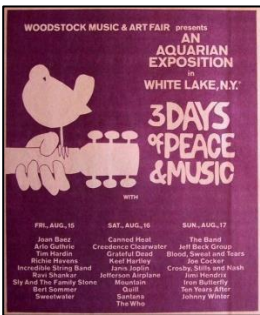
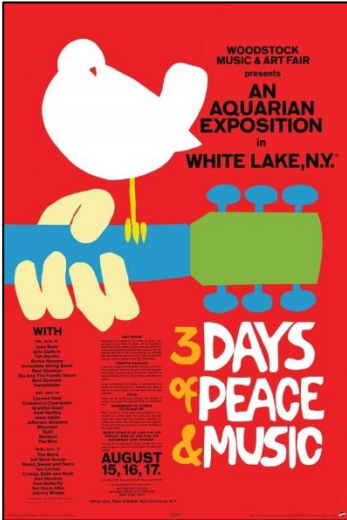


Photo by Henry Diltz



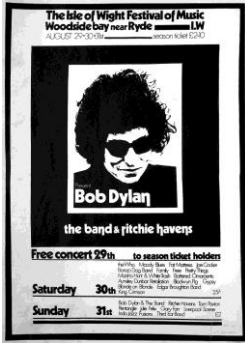
Albert Grossman, Robbie, Rick, Richard, Jonathan Taplin, Bob Neuwirth, unidentified guy.

Photo by Lisa Law

- Chest Fever*
- Don't Do It*
- Tears of Rage*
- We Can Talk*
- Long Black Veil*
- Don't Ya Tell Henry*
- Ain't No More Cane*
- This Wheel's on Fire*
- I Shall Be Released*
- The Weight*
- Loving You Is Sweeter Than Ever*

Notes:  
 Soundboard recording.  
 Partial film recording.

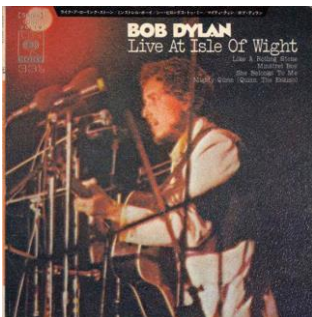
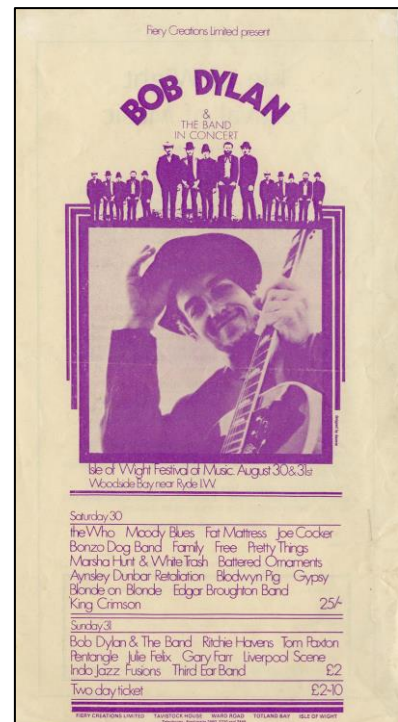
**August 31, 1969**  
**Isle of Wight, England**  
 Woodside Bay  
*Isle of Wight Festival of Music*



**The Band:**  
*We Can Talk*  
*Long Black Veil*  
*To Kingdom Come*  
*Ain't No More Cane*  
*Don't Ya Tell Henry*  
*Chest Fever*  
*I Shall Be Released*  
*The Weight*  
*Loving You is Sweeter Than Ever*

**Bob Dylan & The Band:**  
*She Belongs To Me*  
*I Threw It All Away*  
*Maggie's Farm*  
*Wild Mountain Thyme (Dylan only)*  
*It Ain't Me, Babe (Dylan only)*  
*To Ramona (Dylan only)*  
*Mr. Tambourine Man (Dylan only)*  
*I Dreamed I Saw St. Augustine*  
*Lay Lady Lay*  
*Highway 61 Revisited*  
*One Too Many Mornings*  
*I Pity The Poor Immigrant*  
*Like A Rolling Stone*  
*I'll Be Your Baby Tonight*  
*Quinn The Eskimo (The Mighty Quinn)*  
*Minstrel Boy*  
*Rainy Day Women #12 & 35*

**Notes:**  
 Audience recording of The Band set.  
 Four songs from the Dylan set released on *Self Portrait* in 1970. The full set released on the deluxe edition of *Another Self Portrait - The Bootleg Series Vol. 10 (1969-1971)* in 2013.  
 Partial film recordings.



Japan EP, 1970





# DYLAN TALKS TO NME

By RICHARD GREEN

"I WANT to see the home of Alfred, Lord Tennyson." That is the reason Bob Dylan gave at his Isle of Wight Press conference on Wednesday for coming to Britain.

Beyond that, he would not elaborate, but he did say that the songs he will perform at the festival on Sunday might well be "things you'll have heard before, but with new arrangements."

Sitting in the middle of a line of ten chairs, Dylan, looking a lot like Fidel Castro with his short beard and hair style, and continual tapping his sunglasses on his right knee, told me he had last appeared in St. Louis a month ago.

Asked what he felt about a report that the Beatles, the Rolling Stones, Blind Faith and the Bee Gees wanted to jam with him, he smiled and replied: "Great, great!"

Did he think, I asked, he had changed a lot since we last saw him at the Royal Albert Hall? "I believe there's a conscious thing since the accident."

I haven't really changed. It had more to do with the show I was doing than anything else. It really had nothing to do with me personally."

Does he feel that his days of "protesting" are over? "I don't want to protest any more. I never said I am an angry young man."

Then I asked him why the acetates he made with the Band had never been released. At this point, road manager Tom Black took in and said: "From songs were for the publishing company. Dylan and the Band record for different companies."

Because of his lack of public appearances I wondered if he lives doing shows.

He replied: "The more the better!" That was all I could ask him in the fifteen minutes I had with him on Wednesday afternoon in the house-ware Halling hotel, Sea View, Isle of Wight, where the Stones are staying during the festival. The saying, "I bet, so I should have lots of news for you next week."

How did I find Bob Dylan? About the same as in 1965 when I last saw him. He's still shy and inclined to be cryptic, but if one could get him alone he might relax. But surrounded by his helpers, it was difficult to communicate freely with him. But I was very happy to have spoken to him on behalf of the NME.



BOB DYLAN arriving on Monday evening.



## NME PREDICTED DYLAN VISIT IN JANUARY

BACK in January, I reported from Cannes, France, that Bob Dylan hoped to visit Britain during 1969 (writes Editor Andy Gray). I met Al Grossman, manager of Dylan, at the Midem Festival and he predicted that Bob would like to hear around again, despite his strenuous family and wanted to revisit Britain. Now he has fulfilled that prediction by arriving on Monday evening, with his wife, Sarah, who is expecting her fourth child and also on his way to the Isle of Wight. However, Bob didn't seem to mind and NME got these two good pictures of him.

## YOU'LL HEAR BOB'S BAND, TOO



If Bob Dylan can be considered as the spiritual leader of the Band, then some of his mystique has certainly rubbed off on the group. Little is really known about them, mainly due to their lack of appearances. Their new album "Music From Big Pink", which had a startling effect on many British groups, is shortly to be followed by another recorded in

after three years, went on their own as Levon and the Hawks. LEVON HELM, the drummer and only American in the Band, recalls: "We swung and grooved at first we could but it got to be a drag after a time. If you just play rhythm and blues like anyone wants to hear you end up being just a house band." Dylan actually asked the Band to go along and jam with him, though, because of their style of music, they hadn't heard much of his work. The two forces found they were influencing one another and they became Dylan's band. They've since had two more recordings, but it is free from much of the psychedelia that still pervades a lot of American groups' efforts. It's fresh and original and still basically rock. "Music From Big Pink" was voted album of the year in an American magazine. What, isn't generally known is that it was cut in only two weeks. The five members of the Band live in Woodstock, scene of the recent festival disaster, near Bob Dylan and Tim Hardin. The lead guitarist is ROBBIE ROBERTSON, who says: "I was listening to music when I was very

young and I can't remember when I began playing, it was so long ago. I remember listening to country music a lot. "FANNIS RICHARD MANUEL started (about when he was nine but fell out with his teacher because "she didn't want me to play by ear"). So he gave up and later formed his own group which one night played opposite the Hawks. He left and joined them. "My father had a lot of instruments around the house and my uncles all played in bands." He played piano when he was five and accordion with a group seven years later. He joined the Hawks in 1962. The organist is GARY HODSON. He organizes to CARTER OGDON, a Sunny Ray Williamson and has a strong early blues influence. He says, like TV you can end up listening and not playing which is all he wants to do. Bassist RICK DANCO can also play mandolin and violin. He joined the Hawks when he was 17 though, he had always had a hankering to be a country singer. His debut record was made and only featured to Bob from rhythm guitar when he joined the Hawks. Besides backing Dylan at the festival, the Band have their own spot which is bound to attract a huge crowd. In brief, their act should be a big event. — RICHARD GREEN.



October 11, 1969

Brooklyn, New York

Howard Gilman Opera House, Brooklyn Academy of Music

Also on the bill:

Allen Ginsberg

Joy of Cooking

Come early or stay late: See both a film and a concert.  
**AT THE BROOKLYN ACADEMY OF MUSIC**  
 For Directions: See below or ask one of the 29,000 who packed it for the Living Theater last year.

<b>MC-5</b> FROM THE <b>FLOCK</b> FROM THE <b>JOY OF COOKING</b> MC'ed by <b>ED SANDERS</b> plus <b>SUN-RA</b> AND HIS ASTRO-SOLAR-INFINITY- ARKESTRA	<b>ALIVE AT THE OPERA HOUSE</b> <b>LEROI JONES</b> FROM NETWORK spirit house movers concept-cast poetry plus <b>ALLEN GINSBERG</b> plus <b>JOY OF COOKING</b>	<b>THE BAND</b> plus <b>JOY OF COOKING</b>
<b>PICTURE</b> of PROTÉGÉ & PLEASER weekend <b>Dutchman</b>	<b>PICTURE</b> of PROTÉGÉ & PLEASER weekend <b>Dutchman</b>	<b>PICTURE</b> of PROTÉGÉ & PLEASER weekend <b>Dutchman</b>

MONDAY WAS THE DEADLINE FOR THIS AD  
 At that time, there were still some orchestra seats (5.75)  
 and a few private boxes remaining for both performances  
 of THE BAND this Saturday.

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MONDAY WAS THE DEADLINE FOR THIS AD  
 At that time, there were still some orchestra seats (5.75)  
 and a few private boxes remaining for both performances  
 of THE BAND this Saturday.

Notes:  
2 shows

the village VOICE, October 16, 1969

The Band remain for me one of the most significant groups in rock and a sure antidote to revivalism. Their high level of musical expertise and tight-knit group consciousness signal a major artery streaming out of rock. Good time music like theirs used to be slipshod in execution. With polish, proficiency, and rock criticism came a (sometimes) deadly seriousness. The Band prove that you can have fun, kid around in your music, and still play rings around nearly everyone else.

They did the same set at both the 8 and 11.30 shows, right down to the two encores. "King Harvest" started them off to cheers and "Slippin' and Slidin'" finished it off to thunderous applause. The last set's audience kept that up after the second encore for a solid, unwavering 10 minutes of cheering, stomping, and egging for more. The Band had gone right out to their car and were half-way to Manhattan by that time.

The program was mostly material from "Big Pink": "Wheel's On Fire," "Caledonia Mission," "Chest Fever," "The Weight," "Tears of Rage," and "I Shall Be Released." From the new album there was also "Cripple Creek," "Unfaithful Servant," and "The Night They Drove Old Dixie Down." The first line of each song was cheered. Practically everything got a standing ovation second set, and the nice guitar work from Robbie was punctuated by ohs and ahs.

As a performance group the Band was quite bashful. Since I saw them last May at their first appearance, they've loosened up noticeably. When someone yelled "Play All Night!", Manuel joked back "Send out for sandwiches." But they're still shy and formal for a rock group; however, endearingly so. Most retiring of all is Garth Hudson, who is just beginning to emerge for me as the genius he really is: Listen for example to the accordeon sound of the organ at the back of "Tears Of Rage." He hides out behind his fortress of Leslie speakers, Hammond organ and Clavinette on top, coloring the music with brilliant madness.

Although they have avoided personal charisma publicity, they have the individual appeal and group magic that makes stars. Judging from the quantity and the fanatical quality of the response to them that night, the cult of worship is already well-advanced. There is that of the spell of the enchanter in their performances. They have a way of making everything come into sharp focus, realer than real, especially themselves.

—Johanna Schier

Cash Box — October 25, 1969

THE BAND

BROOKLYN ACADEMY OF MUSIC, N.Y. — The Band pulled into the Brooklyn Academy Of Music on Saturday night and when they finally let up after delivering a wonderfully cogent set, it's doubtful that a single soul in the packed hall could be "feeling 'bout half past ten."

Most visitors to this summer's highly successful and much publicized Isle of Wight festival agreed that the Band's performance there was one of the two high points, the other being the appearance of Bob Dylan, for whom the Band played back up.

In the ornate setting of the Academy of Music, more than a few of the current rock groups would seem out of place and even a trifle absurd. But the Band is something more than a rock group and they seem to be timeless rather than current. Their rich songs, peopled by a host of characters reminiscent of the poetry of Edwin Arlington Robinson, were strangely beautiful.

At a time when country music is riding high, it is convenient to say that the Band's sound fits into that classification. However, as a group they are unique, and what they are putting out, on records and especially in concert, cannot be categorized. One can only observe that theirs is a music of emotion, of the ground and the air. It is a music of the people.

The group put on an impressive dis-

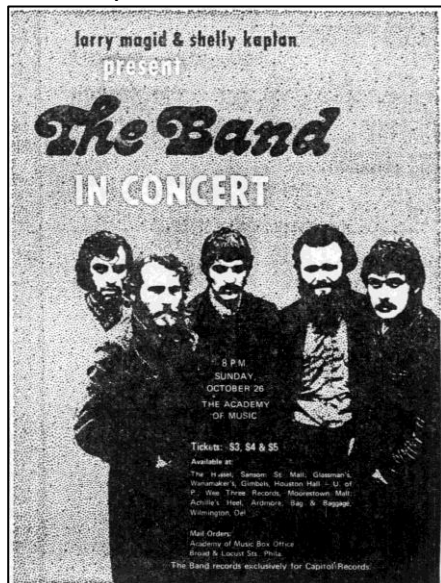
play of musical virtuosity. Indeed each member of the Band switched gleefully—even joyfully—from one instrument to another as the set progressed. And they were marvelously adept at all of them—with Levon Helm's tight drum work and Robbie Robertson's masterful guitar bridges providing the keystones for many of the numbers.

They glided through their "Music From Big Pink" album, doing "Caledonia Mission," "Tears Of Rage," "Chest Fever." Richard Manuel, with his haunting voice and piano, gave his magnificent version of Dylan's "I Shall Be Released." Levon moved in on "The Weight," reminding us again that theirs is still the definitive rendering, and Rick Danko contributed "This Wheel's On Fire."

From their second album, recently released, came "Unfaithful Servant," "King Harvest (Has Surely Come)," their current single "Up On Cripple Creek" and, if a set like this can be said to have a highlight, the intense "Night They Drove Old Dixie Down," on which Levon was especially superb.

One member of the audience pretty well summed up the mood in the Academy of Music that evening. "Play all night," he shouted and the Band members smiled. "Would someone send out for sandwiches?" asked Manuel.

e.k.



- This Wheel's on Fire*
- We Can Talk*
- Don't Ya Tell Henry*
- Caledonia Mission*
- Chest Fever*
- I Shall Be Released*
- Loving You is Sweeter Than Ever*
- The Weight*
- Long Black Veil*
- Tears of Rage*
- Don't Do It*
- The Unfaithful Servant*
- Up On Cripple Creek*
- Slippin' and Slidin'*
- Look Out Cleveland*
- The Night They Drove Old Dixie Down*

Notes:  
Audience recording.

**At the Academy**

# Band Sings of Folk Heroes

By PAT McKEOWN  
*Of The Inquirer Staff*

When The Band sings blue, it pulls the words from the soles of the feet until your toes curl. Then, just when you're rolled into a tight ball, the tempo speeds—zap—and you're unwound—brrpt—like a broken watch spring. Just in time to be sucked into the next verse.

The talented Band poured out its feeling at the Academy of Music Sunday night in a performance sold out in advance. It produced a gut sound best described in the popular "The Weight" as "feeling half past dead."

**JUST GETTING WARM**

The Band includes Jaime (Robbie) Robertson, guitar; Rick Danko, bass; Richard Manuel, piano; Garth Hudson, organ, and Levon Helm, drums. It opened the show under a red light with "Wheels of Wire" in high, squeaky voices. There was a good riff on bass guitar by Danko but the boys in The band were only getting warm.

The quintet writes all its music, sometimes with a little help from friend Bob Dylan. The Band used to do backup for Dylan but its style is far removed, except for the occasional nasal intonations.

**LOUD AND COUNTRY**

They were loud and country, but the music didn't move mountains until "Rockin' Chain," the tale of an old man going home again. Hudson brought in an accordion that really meant business in the almost-spiritual "Old Folks at Home" type country music. The chorus was the closest thing to beautiful that rock can reach.

After that it was easy. The stage was blacked out and "boo." There was a spotlight on Hudson back at his organ playing a cross between the late, late horror show theme song and funeral music. A quick change of pace and it's toe-tapping music with "Tar and Feathers."

Robertson, the most prolific writer, sings like an arrogant 8-year-old who knows he's going to get his way. Helm's voice is more evocative of a truck driver making the long haul from coast to coast.

The songs Sunday night were mostly stories: "Long Black Veil," about a murder, or "King Harvest," about a hard-luck farmer. The music's dedicated to the new American folk heroes — the day laborer, the sharecropper, the upstairs maid.

"Down to the River" brought in the sound of the clavichord that brought out the heart of the crowd. And "Up on Cripple Creek" was backed by Hudson's organ sounding strangely like a jew's harp. Anyone who might complain that most of The

Band's music sounds the same just hasn't been listening.

In a wild finale, they broke into boogie-woogie and let it drive up to the stucco ceiling, around the gilt chandeliers. The crowd needed more to settle down. Breaking the silence between numbers for the first time,

Robertson announced appreciatively, "We'll have to come back to Philadelphia."

To a standing ovation, they ended with "Lookout Cleveland" and "The Night They Drive Old Dixie Down." . . . "and the people were singing." And they were.

**At Moorestown Church**

# Two Choral Works, Saturen Open Festival

By SAMUEL L. SINGER  
*Of The Inquirer Staff*

The premiere of an organ concerto by a promising young composer and two 20th-century choral masterworks provided an auspicious opening to the Moorestown First Presbyterian Church's music festival Sunday afternoon.

"Reconciliation" is the theme of this church's fourth annual arts festival, one of the most important in South Jersey. The theme was carried through in Robert Elmore's "Three Psalms" and the Vaughan Williams "Dona nobis pacem," which features words from Walt Whitman and the Bible. One of the Whitman poems is entitled, "Reconciliation."

The new instrumental work was David Saturen's "Ternaria" for organ, strings and tympani. As the title implies, the work is in three parts. The three parts themselves are informally divided into three also.

**MUSICAL WORTH**

More important than the technical outline of the work is its musical worth. This piece has a lot to say in its 10 minutes. It is packed with good material, used in contrasting ways both as a melodic content and instrumentally.

The first section is jazzy, earthy. The second builds to a climax, then dies away, in the process achieving sustained power that all but bursts at the seams. The third, entitled "And the House Will Rock!," maintains a clear melody above increasing rhythmic strength.

Saturen obviously as a composer to watch. His work was conducted by Marc Mostovoy, the players including Robert Plimpton, organist, and members of the 16 Concerto Soloists. Mostovoy and the 16 Concerto Soloists will present five Saturen works at their Art Museum concert series beginning Nov. 13.

CONTRASTING SECTIONS  
The Vaughan Williams "choral symphony," whose title in English means "Give us peace," is an episodic composition proceeding from mourning for war dead (in Whitman's words) to the Biblical prophecy of peace. It is a deeply moving work, both as

to words and music, while including some martial strains and a full-throated paean to the glory of God.

Elmore's Psalms (Nos. 22-23-24) also contain strikingly contrasting sections. The first, "My God, why hast thou forsaken me?," is both a supplicant entreaty and a passionate cry. The second is a gentle setting of Psalm 23 sung by mezzo-soprano with a male chorus intoning an interpolated hymn. The third, that includes the passage "Lift up your heads, O ye gates, and the King of Glory shall come in," builds up orchestrally from a whisper to a mighty outburst before the words are welded to the music.

The music for the Vaughn Williams and Elmore works is of more than average difficulty for both chorus and orchestra.

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1114 Walnut St. Phone: WA 3-1515

Mats. (This Week) Wed. & Sat. 2 P.M.

"... A JOLT WITH EVERY LAFF"  
ERNIE SCHIER, BULLETIN

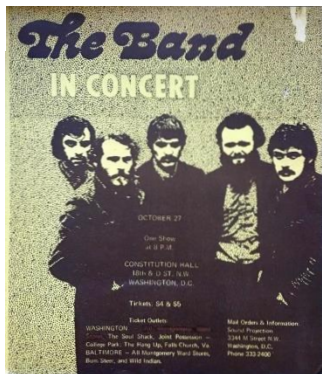
**THE BOYS  
IN THE BAND**

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Directed by ROBERT MOORE  
Production Designed by PETER HARVEY

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Theatre of the Living Arts

October 27, 1969  
Washington, District of Columbia  
DAR Constitution Hall



THE EVENING STAR  
Washington, D. C., Tuesday, October 28, 1969

## THE BAND PLAYS VARIOUS STYLES

By DONALD SMITH  
Star Staff Writer

Certain things may be expected of a band with a name like The Band, as Bob Dylan's former back-up group is called. It may be expected to play a variety of styles of music; it does this, with a vengeance. So honestly named, it should play honestly, boldly and without hedging. It does this, too.

The Band is a brash, gutsy, lusty, good-time collection of four rural Canadians and a Arkansan that is attracting a profound following on both sides of the Atlantic. Last night the group settled on DAR Constitution Hall and left a near sell-out audience, many from New York and Boston, begging for more.

The backbone of their music is freaked-out country: A solid core of twangy blue-grass harmonies and country blues phrasings with instrumentation ranging from Jerry Lee Lewis-barroom pumping piano to pychedelic iridescence in an electric guitar.

Their combination of styles is a result of almost 10 years of work. The group formed in the Canadian north and swept down across the American South and midland, playing for tobacco farming families and miners, wheat-growers and

truckers. In 1965 they were noticed by Dylan and became his band. They toured Europe with him and separated a short time later.

Dylan has appeared twice with them since: Once at the recent Mississippi River Festival and again at the Isle of Wight Festival.

Heavy exposure to grass-roots America is their hallmark. Lead guitarist Jaime (Robbie) Robertson, from Toronto, composes most of their material, which deals with working people, their dreams and vices.

Last night, as they worked through the songs on their two record albums ("Music from Big Pink" and "The Band"), they covered an amazing range of folk, blues, rock and acid rock styles—sometimes all in the same song, as in "Jawbone."

They happily acknowledged the Joe Turner era of rock and roll in "Slippin' and Slidin'." "Unfaithful Servant" was a modern ballad with the haunting resonance of a Child number.

The charisma that attaches to The Band cannot be explained only by its association with Dylan. The Band is authentic. It is a uniquely American voice that must be heard.

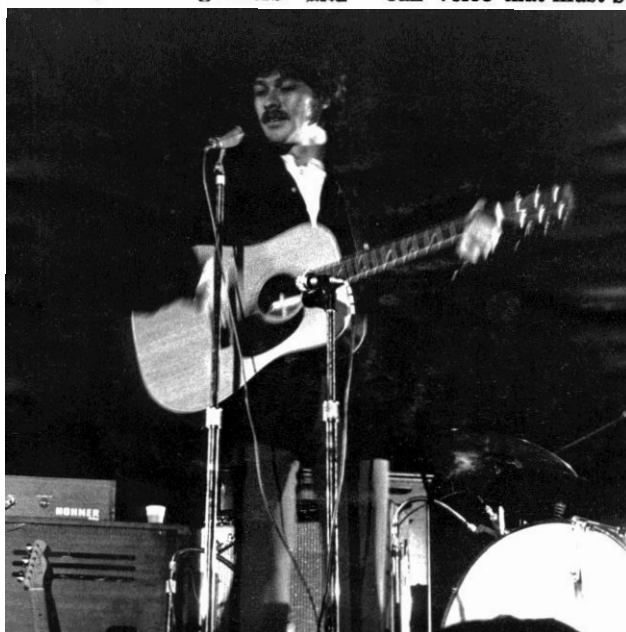


Photo by Michael Carrico

October 31, 1969  
 Boston, Massachusetts  
 Symphony Hall  
 Also on the bill:  
 Van Morrison

# The Band

+

**In Concert**  
**October 31**  
**Symphony Hall**  
**Boston**  
**3.50, 4.50, 5.50**

The Boston Globe Friday, October 31, 1969

## Weekend

*This guide to week-end entertainment, concerts, and clubs, plays and musicals, reviews and recitals, movies and dining out, is a feature every Friday in The Boston Globe.*



THE BAND, Bob Dylan's former back-up group, now nationally acclaimed for its "Music From Big Pink" and its latest LP entitled "The Band," will perform tonight at 7:30 and 10 at Symphony Hall.

Notes:  
 2 shows

See also the page for the show at Mount Holyoke College on December 6, 1969 for another review.

BOSTON HERALD TRAVELER, MONDAY, NOVEMBER 3, 1969

## Fans Scream for More from The Band

# Country-Rock Wows City

By TIMOTHY CROUSE  
*Herald Music Critic*

Five country boys (all over 30, but boys nevertheless) invaded Symphony Hall Friday night and left an audience of aficionados on its feet screaming and stomping for more.

You could tell that the house was packed with connoisseurs from the ahs, yeses and wows of recognition that went up after the first bar of every song.

You could tell that the band was The Band because no other group could have laid down such firm and subtle rhythms; no other five players could have blended so much virtuosity into such a thoroughly communal production.

The Band belied its reputation for giving stingy, withdrawn performances.

From the first preparatory footbeat, they gave their all. Dick Manuel swung his shoulders as he pounded on the Steinway; Robbie Robertson leaned back and caressed his guitar strings; Rick Danko leaned forward and squeezed his strange, pent-up voice into the mike; Levon Helm hunched himself over while working his mandolin, and sang in that wonderful, lecherous, country-nasal voice of his. Garth Hudson's huge head would pop up from time-to-time like a jack-o-lantern from behind the organ.

There were riffs galore. Robertson drew the first collective gasp of the evening with his two plangent guitar flights in the opening number, "Tears of Rage." Helm did incredible drum-pedal flourishes and Hudson's work on the organ was superb.

The most staggering moments, however, came in the ensemble work. The spooky togetherness of the rallentandos and the dead accuracy of the sudden attacks after a rest gave evidence of a maturity which few other groups can boast. The band has played together for 10 years and their togetherness is nearly telepathic. They watch each other like hawks (the name they went by before they rechristened themselves The Band).

The Band steered away from their lighter, earthier fare and seemed to concentrate on songs that their audience might not really have listened to on the album.

However, they did perform such standards as Dylan's "I Shall Be Released" (to fervent applause) and the two encores, "Up on Cripple Creek" and "The Night They Drove Old Dixie Down" caused pandemonium.

It being Halloween, "King Harvest" became almost an occasional piece. The lyrics go, "Scarecrow and a yellow moon. Pretty soon a carnival on the edge of town." That same scene is drawn on Leon Helm's drumhead. To have it drawn also on the minds of a city audience was a wonderfully rich gift from this country band.

THE HEIGHTS      Tuesday, November 4, 1969

## The Band comes to Boston

BY TOM SHEEHAN

In the rock music world the highest of audience expectations are more often than not disappointed. People wait anxiously for Blind Faith or Led Zeppelin II only to be rudely shocked. It is simply a rule of the game: no super-hyped group can hope to reward the expectations of the mature listener.

Halloween night two capacity audiences, arrived at Symphony Hall with a collection of unreal expectations. For once, though, they were not to be disappointed. The Band by any standards, was stunning.

The evening, too, demonstrated perfectly the state of pop music today. Van Morrison's band appeared out of nowhere as an unbilled "warm-up" group. Van Morrison is one of those innumerable "artists" who deal with a type of music that has never "made it big." Van Morrison is also one of those artists whose very existence depends on that fact, for any extended public exposure would destroy him.

Perhaps it would be kinder to say that Halloween 1969 was a bad day for Van; perhaps it would be kinder to say that he was stoned out of his mind. In both concerts Friday night he came across as a performer who was miles distant from his audience and who simply didn't care. For someone whose only appeal lies in a voice that connotes, rather than denotes, emotions, it was an illusion-destroying show. Van Morrison appeared nervous, distant, and singularly unemotional. The show was so bad that he ended his second set lying flat on the stage in frustration. End warmup activity.

With the appearance of the Band the place came to life. It became immediately obvious that an audience that had seemed totally lifeless was merely waiting for what they came to see. After the rambling, pointless style employed by Van Morrison, the Band's pure country honesty had to sound more refreshing than usual.

There were no real surprises Friday night. The music the Band played was precisely the same music they recorded on their albums. Note for note, sound for sound, they were essentially identical. Garth Hudson did a lengthy, teasing organ introduction to "Chest Fever," Jaime Robertson had the freedom to do a few more guitar riffs, and there were three or four new and unrecorded songs. Other than that, there were no changes.

The beauty of Friday's concert lay precisely in that fact: The Boston audience was hit with the realization that the Band's concert is just as perfect as the Band's record. The technical precision of that music has been discussed before, but the feelings behind the music have not.

In isolated, sparsely furnished rooms dotting the city of Boston, rooms that breathe out the odor of an animal called The Student, a communion takes place between people and plastic. Alone and in groups, people are temporarily jolted out of their sleepiness as amplifiers hurl out human sounds. "King Harvest has surely come," says the amplifier, or perhaps it says, "Take a load off Fanny," and sometimes, even more blatantly, it moans: "Out of all this idle scheming, can't we have something to feel?"

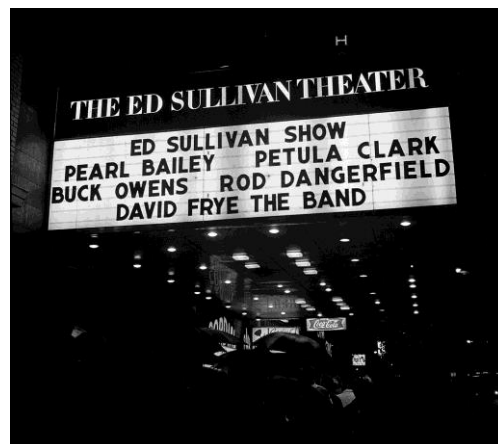
Halloween night the Band brought their human sounds to Boston and sent little groups of people out into the streets in various states of emotional awakening. What happened at Symphony Hall was simply a larger version of what happens when people listen to each of the Band's records. It is a human, down-to-earth thing that Van Morrison can never approach, either musically or lyrically.

There can only be one measure, when we get past the confines of critical analysis for the Band's success Friday night. Granting a measure of musical awareness to the people who packed the hall, and granting the vacuum of truly human feeling in today's pop music, we come face to face with the strange fact of the results produced by the Band's Boston concert . . .

People smiled.

**November 2, 1969**  
**New York, New York**  
**CBS-TV Studio 50**  
*The Ed Sullivan Show*

Also on the bill:  
 Petula Clark  
 Buck Owens  
 Pearl Bailey  
 Rodney Dangerfield  
 David Frye  
 Les Feux-Follets



### Ed Sullivan Show Losing In Ratings

By CYNTHIA LOWRY  
 AP Television-Radio Writer  
 NEW YORK (AP) — "The Ed Sullivan Show," after more than 20 years, seems to be running into some heavy flak. Since the new season started, the CBS vaudeville hour has been losing the ratings race.

The success of NBC's "Bill Cosby Show," preceded by "The Wonderful World of Disney," has been a principal factor, complicated by the continuing popularity of ABC's "The FBI."

Sullivan and company, however, are uniquely equipped to handle emergencies. Most variety series are taped far in advance—often months—and it is almost impossible to make repairs if things don't go well. The Sullivan hour is almost always live and therefore flexible.

There already are signs that the show is being beefed up, with more stars and fewer animal acts and acrobats.

Sunday night's bill had Pearl Bailey, Petula Clark, country singer Buck Owens and a new rock group called "The Band," so there was something for just about every variety of music lover. There was also David Frye, probably the most skillful impressionist around today, a very short stand-up comedy monologue by Rodney Dangerfield and some young French-Canadian folk dancers.

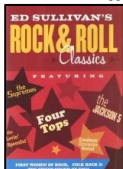
It was a star-studded and lively hour. But there are so many variety hours on the three networks, there is a question whether the supply is not larger than the demand.



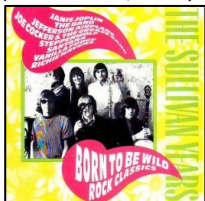
Up on Cripple Creek



Notes:  
 Video officially released on  
 "Ed Sullivan's Rock & Roll Classics"  
 — several different editions available.



Audio officially released on  
 "Born To Be Wild – Rock Classics"  
 (TVT Records, 1991)



November 14, 1969

November 15, 1969

Detroit, Michigan

Grande Riviera

Also on the bill:

King Crimson

### Friday

Raven Gallery, 29101 Greenfield, Southfield—Michael Cooney

Grande Riviera, Grand River—The Band, King Crimson, Magic Veil Light Show

Chessmate, Livernois at McNichols—Cedric Smith, Rodriguez

Ithchus Coffee House, 960 E. Jefferson—Film Festival.

Something Different, Northwestern Highway—Plain Brown Wrapper, Stuart Avery Assemblage

Palladium, Birmingham—Jagged Edge, The Sons, Promise

### Saturday

Raven Gallery—Michael Cooney

Grande Riviera—The Band, King Crimson, Magic Veil Light Show

Chessmate—Cedric Smith

Silverbell, Bald Mt. Rd.—The Stooges, Chip Stevens Blues Band, Promise

Something Different—The Woolies, Bhang

Palladium—Jagged Edge, The Sons, Plain Brown Wrapper  
Green Pavilian, Devil's Lake—Featherstone, Dhoobie's  
- Itch

The Borderline, 14921 S. Telegraph, 4 miles south of Monroe—Underground Wall, The Maxx

Friday, Nov. 14, '69

DETROIT FREE PRESS



*The Band, Ronnie Hawkins' and Dylan's old back-up group, will visit the Grande Riviera Nov. 14 and 15.*

November 16, 1969

Montreal, Quebec

Salle Wilfrid-Pelletier, Place des Arts

Also on the bill:

Jesse Winchester

THE MUSIC FROM BIG PINK!  
and Jesse Winchester

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The Band (from Big Pink) plays two shows Sunday night Nov. 16, at Place des Arts.

The GAZETTE, Montreal, Mon., Nov. 17, 1969

# There's a lot of music in The Band

By HERBERT ARONOFF

There are times when words fall short. And when time won't wait either, the task is especially difficult. Nearly 7,000 people saw and heard The Band at Place des Arts last night. For them, reviews such as this are of little consequence. For those who — by cruel chance or misguided design — didn't attend, the following is an inadequate description.

There are concerts where all the little pieces remain little pieces and then you can pick each one up, examine it, make a comment, and put it down again. Last night wasn't like that. It was one big piece of sunshine, a golden patch of cloth, a musical river, a mysterious mist that filtered down and enveloped the Salle Wilfrid-Pelletier. The Band and Jesse Winchester played and sang through two hours of pure joy.

It would be pointless to list The Band's songs. All but one are on their two albums and you can hear the authorized

versions of I Shall Be Released, Cripple Creek or Across the Great Divide any time you want to. What The Band do to those same songs in concert is something else.

The Band alive is like a gathering of the clan. So obviously related, they have much in common. But there are separate personalities and when the family sits down to play, everyone gets a chance to speak their piece.

Robbie Robertson, guitarist and chief songwriter for the group, was once a very shy man. Since the Toronto Pop Festival, where I first saw him, he has opened up. He plays little solos — each a well-picked, well-timed gem — and sings in the chorus with greater abandon. And the songs from the albums cease to be the note-perfect, word-perfect holy music the records tend to make them. They become fresh, ever-changing pieces, always open to new interpretation — just as they must have been before they were taped.

And the other four men seem to feel the same. There is still the fine communication and quality of a chamber group about The Band, but not so much that Garth can't invent new solos and incredible sounds on organ — or so that Richard can't bend the rhythm of a song and tack on

a few new flourishes at the piano. And Levon and Rick, guardians of The Band's country-music sound, loosen up and put a little more twang to their tunes.

There was one new tune in the first-show set last night — really a very old thing called Don't Tell Henry — and Robbie described it as being from the "basement tape" that didn't get away. But the songs didn't really make much difference. If you recognized the number and sat back waiting for all the sounds you remembered from

the record it just didn't work. The Band has a lot more music in it than we have yet heard on plastic. I hope we'll have many more opportunities to hear that music live.

Jesse Winchester who has been on the local scene for quite a while, opened both shows last night with a handful of his own material — mature, poetic, sometimes

whimsical lyrics and light-hearted music — that perfectly set the mood. There is no artifice in his art and when he was nervous it showed. But, along with his electric string together a fine thirty minutes or so of good music that made a good argument for the bass player, Jesse put to prompt release of his first album.

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"FAR FROM THE MADDING CROWD"  
PARAVISION · METROCOLOR  
APR-69  
TIMES: 12:30, 3:30, 6:30, 9:15.



November 21, 1969

Chicago, Illinois

Auditorium

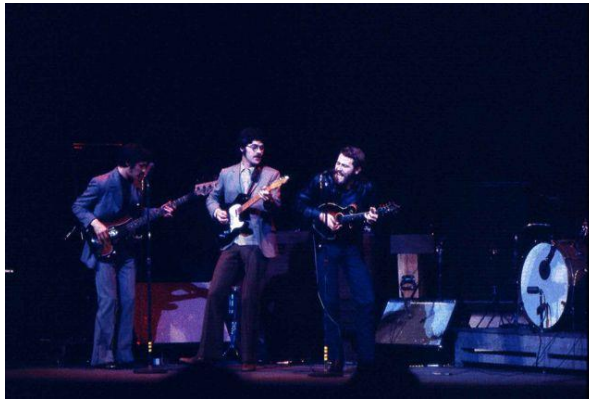


Photo by Art Thieme

CHICAGO TRIBUNE, SUNDAY, NOVEMBER 23, 1969

## MUSIC

# *The Band triumphs*

● A foot-stomping, standing-ovation crowd brought the five members of the Band back twice for encores in the group's Chicago debut Friday night in the Auditorium, greeting them with such warm enthusiasm that bass player Rick Danko smiled and said, "I guess we'll have to move to Chciago."

Tho there's not much chance of that, the evening was quite a celebration.

Watching the Band perform has much the same elusive quality about it that listening to their records does: the simplicity slips up on you slowly and quietly, and you don't realize just how completely caught up in the web of beautifully flexible sound you are until it slips away—always much, much too soon.

It's like trying to put one of the two Band albums between some other rock records on your automatic changer. You never get to the following album. You turn the Band over instead. And listen to it again and again, while it gets better and better and you get deeper and deeper "into it." It happens every time.

The same magic ruled the Friday concert. The first few numbers seemed almost not quite "together." The amplifiers, tho modest in number, sounded a bit too loud.

Then, as "King Harvest" followed the softly-lighted "I Shall Be Released," or Levon Helm introduced a rollicking new song, "Don't You Tell Henry" [on which he sings and plays electric mandolin]. A number or so later, Garth Hudson, looking for all the world like a country revivalist in red socks, went into a soaring church-organ introduction to "Chest Fever"—there was no question of tightness. You might even say perfection.

The five members of the group play musical chairs skillfully, having worked together for over seven years, with Danko on bass; Jaime Robbie Robertson on lead guitar; Levon Helm on guitar, drums, and mandolin; Richard Manuel on piano, organ, and drums; and Garth Hudson on organ, piano, accordion, soprano sax, and a somehow-electronically-synthesized mouth bow.

It was an unassuming triumph, surely the kind that would please them most. Happy music was back in the big city, a peculiar blend of nonsense and no nonsense that, on first listening, doesn't seem to have much to do with the city at all.

But then it starts creeping up on you. Again. "Jemima surrender. I'm gonna give it to you. Ain't no pretender. Want to ride in my canoe?"

*Robb Baker*

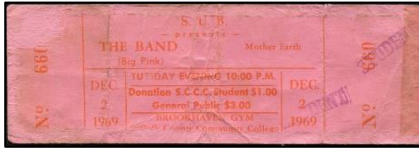
December 2, 1969

Suffolk County Community College, Long Island, New York

Brookhaven Gym

Also on the bill:

*Mother Earth*



Notes:

2 shows

**Student Union Board**  
**Presents**

**THE BAND**

**With**  
**Mother Earth**

**Brookhaven Gym - Suffolk Comm. College**

**Tuesday - Dec. 2 1969 2 Shows 7 & 10 PM**

**Stony Brook Students \$2.00**

Tickets available in the Stony Brook Ticket Office — Gym

Notes:  
2 shows.

6 CHORAGOS, THURSDAY, NOVEMBER 6, 1969

# Music From Big Pink — Here

by Sue Philipson

"I'll be down to get you in a taxi honey  
Better be ready by half past eight  
Now, honey don't be late  
I want to be there  
When THE BAND starts playing."

Two years ago The Band, a group of 5 musicians, rented a pink ranch house near Woodstock and cut their record, "Music from Big Pink." The Band, as they were casually known at first and officially named now, has been playing together for almost 10 years. They have roots in rural life: a woodcutter's son, an Arkansas sharecropper, and son of farmers. On "Music from Big Pink" they are pictured with their "Next of Kin" and their music unmistakably reflects their genuine country roots.

As Wordsworth wrote of poetry, literature and thus lyrics, in 1800, "The principle object... was to choose incidents and situations from common life and to relate or describe them, throughout, in a language really used by men... Humble and rustic life was generally chosen because, in that condition, the essential passions of the heart find a better soil in which they can attain their maturity... and speak a plainer and more emphatic language." This ability to capture the genuine feeling of today's life is being lost to a great extent by today's music. Does Abbey Road really speak to you? As "Boston After Dark" put it "Once a Beatle Album was more than any event; it was an experience." "Rubber Soul," "Sgt. Pepper" were sacramental expressions of a world we and the Beatles shared. They captured what we felt, thought, hoped, or feared. They were so true. And they were true because of the language. But we've changed and the Beatles have changed. They're no longer men speaking to men, they are geniuses in a world of their own making. It's an immaculate and awe-inspiring world, but it's not ours.

The Band's music is the complete antithesis of our culture of neon and psychedelic feedback. They talk of truckers, farmers, robbers, seducers, and sailors dreaming of life on shore. "The Band has a genuineness to it which little else in rock can match. It isn't even rock, its folk/country/gospel, unintentionally archaic because only the old words still ring true. And such truth is never out-dated." Rather, as seen in the Woodstock-phenomenon, such earthiness seems to be more and more the impetus for youth to quit the cities in search of the American countryside.

Knowing all this, the audience at Symphony Hall in Boston exploded when The Band came out. Obviously overcome by profound respect for and unmistakably in great awe of the performers. The audience gave The Band the first of many standing ovations even before they had begun to play! Such a reception could only be attributed to the fact that each individual knew "The Band" and had entered Symphony Hall knowing what to expect.

THE CONCERT WAS EXTRAORDINARY: it included three of Dylan's songs "Tears of Rage," "I Shall Be Released," and "This Wheel's on Fire" all from "Music from Big Pink." This Dylan music is reminiscent of their years of backing Dylan in concert. Dylan has occasionally appeared with The Band since they split. He surprised them at the Mississippi River Festival and they backed him at the Isle of Wight Festival. But The Band has mainly gone its own way. "Don't forget," says lead guitarist and songwriter Jamie (Robbie) Robertson "we were a group before Bob was Bob!" And so, the rest of the concert was made up of songs from their 1 albums, as well as 3 new unrecorded songs.

The 2 most striking aspects of their concert style were 1) their versatility (together they play 15 instruments) and 2) their "close vocal harmonies and rich shifting instrumental textures of their music" (Newsweek) due primarily to their long association. Newsweek said The Band "looks as if it has stepped out of a Civil War daguerreotype," but for their Boston concert they wore formal Education suits. There was no dialogue from stage. The only verbal contact was the shouting of song titles from the audience. Yet, the rapport was strongly established as the audience roared with hand-clapping and sing-along in 1 or 2 songs.

Those who know The Band, just can't believe that they're really coming to Mount Holyoke on Dec. 6. To those who have never heard of the Band, I hope that my article will convince you to borrow their records and most certainly take advantage of the amazing opportunity to see them right here.

Review of the Boston, October 31, 1969 with a mention of this show at the end.

December 14, 1969  
 Buffalo, New York  
 Kleinhans Music Hall

**THE BAND  
 IN CONCERT**



**Sunday, Dec. 14 at 9 P.M.**  
**Kleinhans Music Hall**  
*All Seats Reserved*  
**MAIN FLOOR \$5.50-\$4.50**  
**BALCONY \$4.50-\$3.50**  
 Tickets on sale at Buffalo Festival Office, Hotel Statler Hilton Lobby (mail orders accepted); U.B. Norton Hall; Brundo's, Niagara Falls.



Rock concert

The Band, a five-man rock music group, will appear in concert at Kleinhans Music Hall at 9 p.m. on Sunday, Dec. 14.

## Band unites honesty and talent in music

Jackie DeShannon pulled into Nazareth and managed a comeback from her sinking career with the hit record "The Weight" written by Jamie Robbie Robertson of The Band.

This didn't do anything to help The Band get on A.M. radio, but then again, they aren't the type of group that would tend to care about A.M. anyway.

Sunday at 9 p.m. in Kleinhans Music Hall, The Band, that dares to be known by good music alone, brings to Buffalo the experiences of a five-man music group that has been playing together for many years.

In this era of splits and breakups due to too much fame (i.e. Cream), The Band remains aloof. They've been through it all.

The Band consists of Rick Danko on bass and violin; Levon Helm on drums, mandolin, and guitar; Garth (the bearded wanderer) Hudson on organ, piano and saxophone; Richard Manuel on piano, drums and harp; and the above mentioned Robertson on lead guitar.

**Pure country talent**

You can clearly see by the wide range of instruments the diversity of The Band's talent. Their music can best be described in one word, honest. They play mountain music mainly because they're mountain people.

Rick Danko's family didn't have electricity until he was ten and Levon Helm's father was a sharecropper in the South. Because of this rural background, The Band does not have to go back for roots.

The Band first came into national attention in this country in 1965 when they became Bob Dylan's back-up band when he went electric. They toured with Dylan all over the globe. Before this break, The Band had only made a small name for themselves in Canada, though they had played many times in the states without much recognition.

**Big Bob helped**

In 1968, The Band decided to

go their own way. They retired to a house in Woodstock (Big Pink) and shut themselves off from the world for about a year.

The result was their album *Music From Big Pink* which turned alot of heads around. The album jacket made no mention of their association with Dylan and since the group's name had gone through changes from the Hawks, to the Crackers, etc, to finally The Band (that's what the townspeople of Woodstock called them), not many people were familiar with them.

The album became a hit, without the use of Dylan as a crutch, which shows that, in this age of 10 million groups being formed everyday, a group with talent still has a chance to make it. God Bless America.

### Intricate but accessible

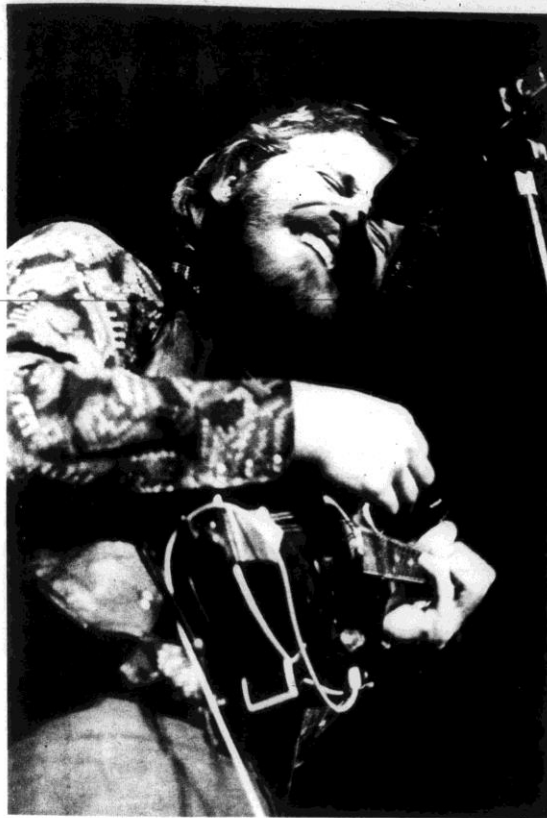
The Band recently released their second album which isn't as good as the first one, but better (this is the kind of problem you have when two people collaborate on anything. Ah, the beauty of dissent! In fact, it took us five hours to write this sentence).

"Up on Cripple Creek," a song from the album, was released as a single and has become a substantial hit. The Band's music is intricate but accessible to the average listener. A striving for perfection in vocal and instrumental balance make The Band a truly unique group.

We urge you all to run down to Saul's ticket window on the main floor of Norton Hall for an investment in listening pleasure well worth the money spent.

—Woody Graber  
 Billy Altman

The Spectrum  
 December 10, 1969



Hillman, courtesy of the Buffalonian

# The Band: coming across as one

A few years ago, a group of young men used to come down from Canada to Kleinhans Music Hall to hear the top groups at that time. Sunday night these same young men made it to the stage and many came to see them.

The Band is the only group in the world that can overwhelm an individual or audience without overpowering them. They enter the stage looking calm and wearing suits (not the most common thing for a 60's rock and roll band), pick up their instruments and play.

They enjoy playing their music and the people at Kleinhans certainly enjoyed listening to them.

Starting the first set off with Dylan's "Wheels of Fire," the Band reached out and pulled the audience in. Robbie Robertson's treble-boosted telecaster guitar

licks bit into the song and set the mood for the rest of the night.

### Each as one

The Band has the ability to create a sort of laxed frenzy. They all just stand there and let their music do the work for them and anytime you can't separate a man from his art you know you've got something special.

Perhaps this is why the Band doesn't talk much during their performances. Rather than being an extension of their personality, their music is their personality. The five of them are all different, but together they come across as one.

They are totally unlike any other group as shown by the way they approach their singing and playing together (hang on gang, it's coming and it ain't easy).

For example, most bass players will watch their drummer to make sure they're keeping the rhythm tight. However, Danko played to the organist Hudson most of the evening. Vocally, the Band's harmonies are so tight they don't have to watch each other as they sing, and boy can they sing.

### Far-away accordion

Each member was contributing so much to each song that it was hard to focus on one individual. Certain images stick in the mind. Robbie Robertson moving around, picking brilliantly and using his volume control to great advantage.

Richard Manuel, grinning from ear to ear, whether playing piano, organ or drums. Rick Danko, working almost instinctively on

his bass, concentrating on what kind of harmony to add to the lead vocals.

Garth Hudson, sneaking out from behind his organ, virtually unnoticed, to add just the right touch of weirdness with a very far-away accordion on "Rockin' Chair" or a sentimental soprano saxophone solo on "Unfaithful Servant."

Also, Leon Helm looking and sounding like a much gravelled Arkansas man who has known himself for a long time.

### Heavy organ

The concert had no low points, but there were some songs that were more impressive than others. A new song called "Don't Tell Henry" contained some of the wry humor the Band shows every

once in awhile. Levon sang of finding his best gal in a whore house and having her plead with him not to tell Henry.

"Chest Fever," one of the Band's most popular songs, was definitely the high point of the concert instrumentally. Hudson's a amazingly heavy organ introduction to the song had us in total awe. Rarely has any musician shown as much command over an instrument in one solo.

Vocally, "The Weight" remained a very powerful song and the three-and-four-part harmonies were flawless. They also did the Four Tops' "Loving You Has Made My Life Sweeter Than Ever" in their own country soul style.

### Band is beautiful

The two exciting encore numbers were a fitting climax to the evening. The Band played a 50's rock song, "Slippin' and Slidin'" and a new original, "Wake Up Jake." Manuel did some fine Little Richard piano playing and the whole band was really swinging.

Visions came to us of the Band in their less prosperous days, putting over spectacular music to unresponsive audiences all over the U.S. and Canada.

It was really beautiful to see them digging themselves and being dug after nine long years.

Woody Graber, Billy Altman

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December 26, 1969  
 December 27, 1969  
 New York, New York  
 Felt Forum, Madison Square Garden

Also on the bill:

Tom Rush



Photo by Michael Friedman

THE NEW YORK TIMES, MONDAY, DECEMBER 29, 1969

## 'The Band' Rocks With Hillbilly Ease

By MIKE JAHN

The Band, firmly on its own as a leading rock-country music group, played Friday and Saturday at the Felt Forum of Madison Square Garden.

The group was first widely known as Bob Dylan's back-up band, but for the last year and a half it has been making an increasingly important mark on popular music.

It is not strictly a rock band, as it blends country and western with hillbilly music into a rock format. The nasal vocal style and lyrical musings about rocking chairs, creeks and "The Night They Drove Old Dixie Down" (the title of one song) make The Band at once rocking, refreshing and sentimental.

The Band had not been performing actively from the time of Dylan's motorcycle accident in 1966 until last spring. After seven or eight months of public appearances, the group seems to have acquired much more confidence than it showed in its first appearance here in May.

The bandsmen pursued their songs aggressively Saturday at the Felt Forum, playing a long set. What is most amazing about The Band is that, despite the packed house, the amplification and the praise that has been thrown at them, the musicians still play like five friendly old coots picking away in the back of some Kentucky barroom. Their songs, even when cryptic and wordy, after the style of Bob Dylan, sound like old family favorites.

The members of The Band

are Robbie Robertson, guitar; Garth Hudson, organ; Levon Helm, drums; Rick Danko, bass, and Richard Manuel, piano. Mr. Manuel is from Arkansas. The others are Canadian.

### New York Rock Ensemble

Last night, the New York Rock and Roll Ensemble gave a very good performance of serious and pop music at Carnegie Hall.

The Ensemble boasts three Juilliard-trained musicians and has made valid attempts to blend classical and contemporary. The players would show up in tails, and between their dress and their title would allow the feeling that they were playing rock only to be cute. Last night the tails were gone; they dressed in casual hip clothes, and played the wits out of several good rock songs. They seemed greatly improved in the past year — like The Band —

more forceful, but also more involved in the excitement of what can be exciting music.

The group is composed of Dorian Rudnytsky, bass guitar and cello; Brian Corrigan, rhythm guitar; Clifton Nivison, lead guitar; Martin Fulterman drums and oboe, and Michael Kamen, piano. For this performance they were joined by Romuald Tecco, violin; Marcus Thompson, viola; Fred Sherry, cello, and Hank DeVito, steel guitar.

The Ensemble's best moment during the half of the concert that deadlines allowed one to hear, was a series of four original compositions: Mr. Fulterman's "Thibadoux" for oboe, violin, viola and cello, which led into one country and two rock songs. The Ensemble finished this long series in a blazing display of tight, practiced hard rock that saw an usher chase two people who were dancing in an aisle.



Notes:

2 shows per evening  
 Incomplete audience recording  
 of one of the shows.

## The Music Scene

# The Band Provides Fresh Quiet Sound

BY MARJORIE FOOTE  
Bernardsville News Staff

NEW YORK — There are very few rock groups that can hold an audience so captive that there is not a movement or whisper throughout an entire performance.

The Band can and did. To a spoiled New York audience, the group delivered such a fresh and exciting concert Saturday that they brought the 1200 persons in the Madison Square Garden Felt Forum to their feet in an unusually spontaneous standing ovation.

Only after three encores and a quiet but firm refusal from The Band to do more, did the applause taper off and, even then, people were crowding to the stage to commend them for their performance.

It is no wonder. Voted in a recent magazine poll by critics, professionals, and fans, as the best rock group of 1969, they proved themselves again as versatile, precise, and professional performers, as they progressed from "Wheels of Fire" to "Cripple Creek" with the perfection of a recording.

Perhaps the secret of such precision is their versatility. Garth Hudson sings and plays organ, clarinet, piano, and accordion; Richard Manuel, another vocalist, performs on piano, drums, baritone saxophone, and mouth harp. Leon Helm, a third vocalist, plays drums, mandolin, and

guitar; Rich Danko, again vocal, wields bass violin and trombone, and a fifth member, Jamie Robbie Robertson is a guitarist and engineer.

With such versatility, the group often switched instruments, added complex vocal and instrumental harmonies to a simple song, and could fit the lead voice to the mood of a song.

The musical background also served to tighten the group, as each member was very aware of what the rest of the group was doing and could adjust his music accordingly.

Their music is hard rock tinged with a slight country harmony and a hint of folk on occasion. What is most distinctive about them, especially in "King Harvest" and "The Weight", is their frequent shift in beat and thus, mood, within a song, which gives the tune sides and depth seldom heard in rock.

Compared with other musical groups, The Band is a quiet group, perhaps because they have no defects to hide under massive amplification. And they depend only upon their music for audience appeal, eliminating Jaeger-like dancing across the stage, and rapping with the audience, often they launched, without a pause, into a new piece.

Because they are that good, that they need no selling point. Watch for them.

## The Band--too perfect?



The Band: From left to right, Richard Manuel, Leon Helm, Rick Danko, Garth Hudson, and Robbie Robertson.

by Timothy Crouse  
NY Post Music Critic

I was anxious to see the Band when they played at New York's huge, handsome Felt Forum on December 26. Since I last saw the five man group on Halloween at Symphony Hall, more and more rock connoisseurs have begun to grumble that the Band's concentration on perfect musicianship chokes the life out of their performances. When the Rolling Stone's Keith Richards stepped on the Band in a "Rolling Stone" magazine interview, the grumblers nodded with approval and rested their case. A Stone's pronouncement had settled the argument.

Richards described the Band's set at last summer's Isle of Wight festival in these words: "The Band were just too strict. They've been playing together for a long, long time, and what I couldn't understand was their lack of spontaneity. They sounded note for note like their records."

"It was like they were just playing the records on stage and at fairly low volume, with very clear sound. I personally

like some distortion, especially if something starts happening on stage. But they just didn't seem to come alive by themselves. I think that they're essentially an accompanying band. When they were accompanying Dylan, there was a couple of times they did get off. But they were just a little too perfect for me."

Now please note that Richards described and disparaged a band whose strengths are not the strengths of the Rolling Stones. The Stones' arrangements, for all their power, have never been particularly intricate and their excitement is the excitement of testing time at Yucca Flats.

On the other hand, the Band's spontaneity emerges as they bring off nuance after nuance. Towards the end of "Rockin' Chair," for instance, they pull off a coup by weaving the verse and the chorus together — an operation which requires a good deal of attention. They have no time for pantomime, but the drama of their songs comes across without it. They perform "The Night They Burned Old Dixie Down," a lament for a Civil War tragedy, and Leon

Helm sets the whole scene with funeral rolls on the drum and his despairing voice.

The Band don't give a theatrical performance. But you become thoroughly absorbed in the spectacle of five skilled people playing their trade. You catch their excitement. You try and match Leon Helm's peddle work with your own foot. You can't. He is too tricky. You become hypnotized by Rick Danko's long, curvy wrist as it leaps up and down the frets of his bass guitar.

They are chafing to play. Leon Helm impatiently beats out the rhythm of the next song on his thighs while the three guitarists tune. Striking the first notes of a new song, a grin of relief and satisfaction breaks out on Robbie Robertson's face. He leans back, points his guitar neck at the sky, and just crows. Sometimes the urge to sing almost chokes him and he backsteps out of microphone range so as not to mar the ensemble.

After last week's New York concert you could dismiss the charge that the Band duplicate their records on stage. For one thing, the vocals came across

more forcefully than they do on the LP's. Along with Creedence Clearwater's John Fogerty, Robbie Robertson is the best American rock lyricist to come down the pike since Dylan. Danko sells the lyrics in an urgent, tight, sweating voice and Helm shouts out "Jemima Surrender" with the relish of a bad boy who doesn't want anyone to miss a single naughty phrase.

There were other surprises for people who had heard only the records. Garth Hudson has devised an incredible five-minute introduction to "Chest Fever." Using a synthesizer, he whirred from stop to stop (flute, horn, violin and then wham—full organ). He started out with what sounded like an imitation Bach bournee moved into some brittle jazz and then plunged into a straight-out melodic pronouncement that set up the song.

The whole set was full of new riffs and tempos.

There were even two new songs. Helm sang the first, imploring "Baby Doncha Do It, Doncha Break My Heart." The second new number, the Band's only encore, recalled early

Beatles songs, and Danko even sounded like Ringo. Not all the changes from record to stage were well advised. "King Harvest," with its tempo speeded up lost most of its tension; so did "Long Black Veil."

The Band played with fierce concentration; you could almost trace the commands they were shooting at one another. Their music broke forth with a springiness that recordings can't capture.

As for the charge that a group of artists is too perfect to be good, it is a new entry in the canon of criticism — one that might never occur to the unaided, unexploded mind. Granted that rock has always appealed to people for its Do-It-Yourself qualities; a good song often comes in kit form; the listener has to assemble it, making out the lyrics as best he can and assigning a personal meaning to the song.

There is still no reason to sneer at the Band because they achieve clarity and precision; their music also happens to be complex. A Japanese vase isn't necessarily second rate for lack of a crack.

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FORT LAUDERDALE NEWS, Tues., Dec. 30, 1969

B. B. King was the first after-dark entertainer and after his first few songs, the crowd of about 7,000 began to move.

When he finished his second encore, King was replaced by The Band—even before the audience had finished clapping.

So the crowd grooved with The Band—some danced and some kept time by clapping their hands and nearly everyone was smiling.

The Band swung into folk-rock variations and the ground vibrated with waves that could be felt through a twice-folded wool blanket. The muck was cold and damp, but the vibrations were warm.

When The Band finished, the crowd wouldn't let them go, either. So they played again and were replaced almost immediately by Santana.



*Photo by David Gahr*