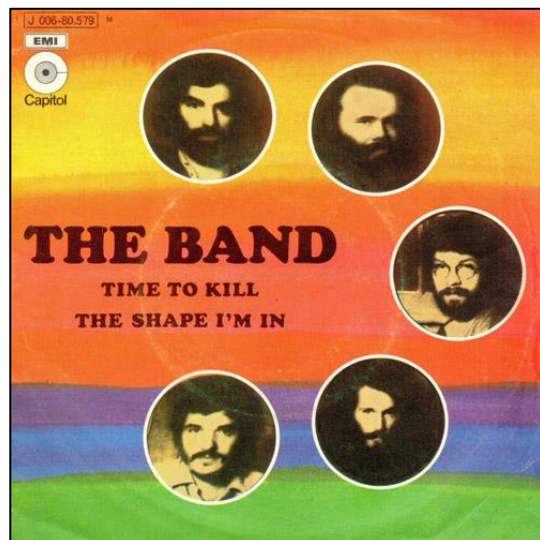
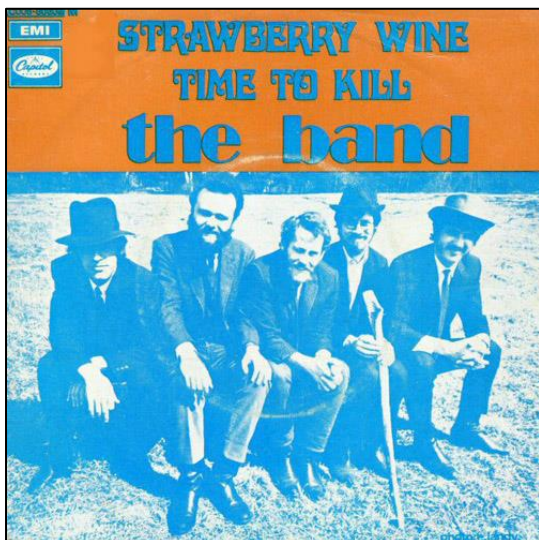


THE BAND



IN CONCERT
1970

1970-01-09 Colden Auditorium, Queens College, Flushing, NY
 1970-01-16 Physical Education Gym, University of Guelph, Guelph, ON
 1970-01-17 Massey Hall, Toronto, ON
 1970-01-18 McMaster University, Hamilton, ON
 1970-01-23 Convention Hall, Community Concourse, San Diego, CA
 1970-01-24 Civic Auditorium, Pasadena, CA
 1970-01-31 Community Theater, Berkeley, CA
 1970-02-01 Robertson Gymnasium, Santa Barbara, CA
 1970-02-06 Auditorium, Long Beach, CA
 1970-02-14 Men's Gymnasium, State University, Binghamton, NY
 1970-02-15 Lowell Technological Institute, Costello Gymnasium, Lowell, MA
 1970-02-21 Roberts Center, Boston College, Boston, MA
 1970-02-22 Grace Hall, Lehigh University, Bethlehem, PA
 1970-03-06 Ferris Auditorium, Trinity College, Hartford, CT
 1970-03-07 Viking Hall, Upsala College, East Orange, NJ
 1970-03-08 Keaney Gym, Kingston, RI
 1970-03-13 Opera House, Chicago, IL
 1970-03-14 Music Hall, Cleveland, OH
 1970-03-20 Kiel Opera House, St. Louis, MO
 1970-03-21 Crisler Arena, Ann Arbor, MI
 1970-03-22 Walker Art Center, Minneapolis, MN
 1970-06-14 Merriweather Post Pavillion, Columbia, MD
 1970-06-22 Harvard Stadium, Cambridge, MA
 1970-06-27 CNE Grandstand, Toronto, ON
 1970-06-28 CNE Grandstand, Toronto, ON
 1970-06-29 Wollman Skating Rink Theater, Central Park, New York, NY
 1970-07-01 Winnipeg Stadium, Winnipeg, MB
 1970-07-04 McMahon Stadium, Calgary, AB
 1970-07-05 McMahon Stadium, Calgary, AB
 1970-07-10 Hollywood Bowl, Los Angeles, CA
 1970-07-20 Saratoga Performing Arts Center, Saratoga Springs, NY
 1970-08-11 Mississippi River Festival, Edwardsville, IL
 1970-08-13 Garden State Arts Center, Holmdel, NJ
 1970-08-15 Forest Hills Tennis Stadium, Forest Hills, New York, NY
 1970-10-30 Memorial Coliseum, Tuscaloosa, AL
 1970-11-05 Cousens Gym, Tufts University, Medford, MA
 1970-11-06 C.W. Post College, Brookville, NY
 1970-11-07 Harrington Auditorium, Polytechnic Institute, Worcester, MA
 1970-11-08 Spectrum, Philadelphia, PA
 1970-11-13 Dane County Memorial Coliseum, Madison, WI
 1970-11-14 Indiana University Auditorium, Bloomington, IN
 1970-11-15 Syria Mosque, Pittsburgh, PA
 1970-11-21 Onondaga War Memorial, Syracuse, NY
 1970-11-22 Davis Gym, Bucknell University, Lewisburg, PA
 1970-12-02 Municipal Auditorium, Austin, TX
 1970-12-04 Memorial Auditorium, Dallas, TX
 1970-12-05 Sam Houston Coliseum, Houston, TX
 1970-12-06 The Warehouse, New Orleans, LA
 1970-12-10 Municipal Auditorium, Atlanta, GA
 1970-12-12 Convention Hall, Miami Beach, FL



Cancelled:

- 1970-01-25 Cal Expo, Sacramento, CA
- 1970-04-24 Brown University, Providence, RI
- 1970-06-24 Montreal, QC
- 1970-07-11 Mountaintdale, NY
- 1970-11-20 New Haven Arena, New Haven, CT

THE HARTFORD COURANT: Saturday, November 21, 1970

Rock Group Walks Out On Concert

By HENRY McNULTY
The Band, the talented and reportedly temperamental rock music group, did not give a concert scheduled for 8 p.m. Friday at the New Haven Arena.

Signs on the box office window cited "Band Difficulties." A policeman, one of 25 assigned to the performance, said The Band visited the arena about 5 p.m., decided the stage did not suit them, and walked out. A spokesman at New Haven's Park Plaza Hotel said The Band checked out about 6 p.m. There were reportedly \$15,000 in advance ticket sales. Police turned away hundreds of youngsters who arrived at the arena

There were reportedly \$15,000 in advance ticket sales. Police turned away hundreds of youngsters who arrived at the arena only to find the marquee unlit and the doors locked. Police boarded several buses which arrived filled with concert-goers and advised them that the show was canceled.

The five-man group backed Bob Dylan on several records and achieved national fame in 1968 with their album, "Music From Big Pink." After the release of their second album in 1969, "The Band," the group was on the cover of Time magazine and were called "the closest thing to a perfect rock group" by Vogue.

The Band appeared at Trinity College earlier this year. At that time, a college student who handled the concert said the group's contract was a detailed four-page document listing, among other things, the exact

The Band appeared at Trinity College earlier this year. At that time, a college student who handled the concert said the group's contract was a detailed four-page document listing, among other things, the exact size of the stage and the colors of spotlights the group allowed to be used at the concert.

A policeman at the arena Friday night said he had talked to a young man who had driven 100 miles to see The Band.

Nathan Podoloff, owner of the arena, said he was told The Band has refused to appear because they thought the stage wouldn't be ready by concert time.

"Any tickets that were sold from the arena box office will have the money refunded," Podoloff said. Tickets were also sold at the Yale Co-op, and Podoloff said he could not say whether those tickets would be refunded.

THE SACRAMENTO BEE Sunday, January 25, 1970

Rock Group Will Not Appear For Show

A program by The Band, popular rock group, scheduled for tonight at 8 o'clock in the Cal Expo's Counties Building, has been canceled. Tower Productions, booking the show, made the announcement.

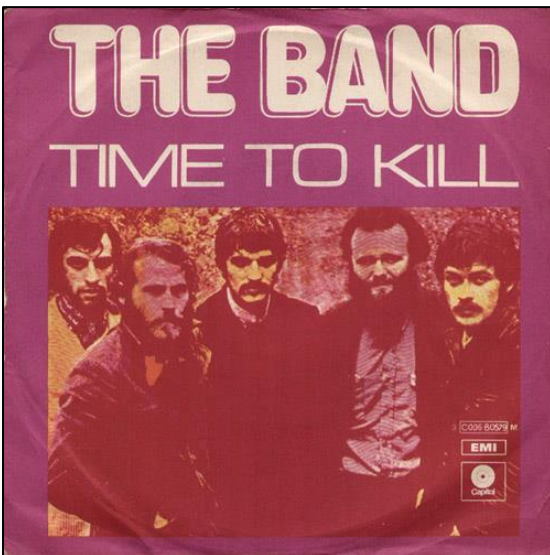
The news came too late for inclusion in today's edition of the Lively Arts section of The Bee's Valley Leisure. A story there stating the concert will be held is not valid.

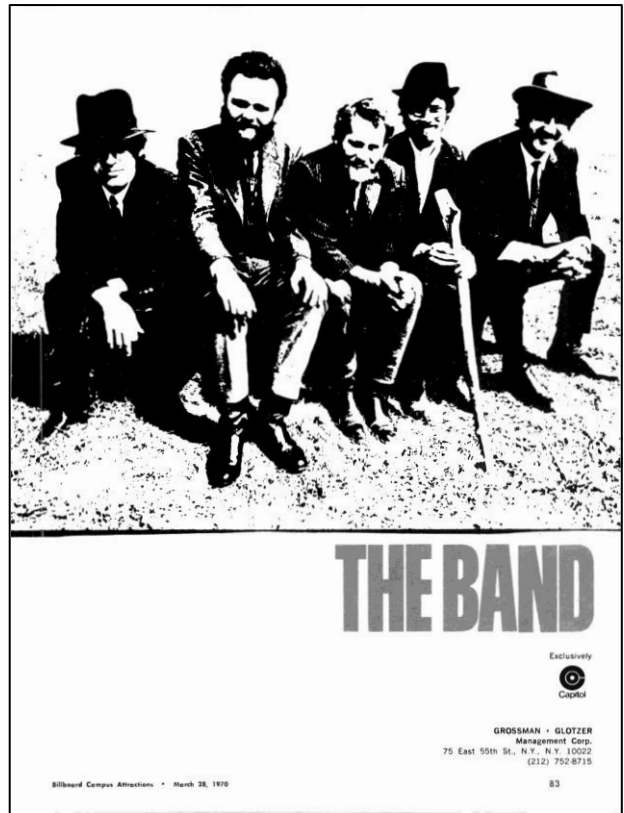
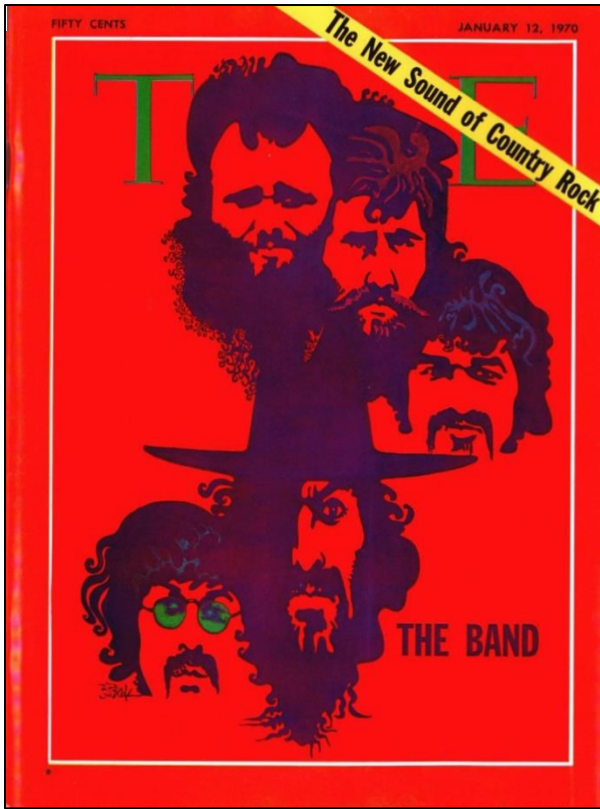


The Rumor:

- 1970-07-00 California – can't find any evidence of any July 1970 California dates other than Hollywood Bowl
- 1970-08-07 Strawberry Fields Festival, Bowmanville, ON – The Band did not appear
- 1970-11-28 Civic Auditorium, San Francisco, CA
- 1970-12-00 Jacksonville, FL

Compiled by DB
December 2018





12 Part IV—Mon., Jan. 12, 1970 **Los Angeles Times** ★

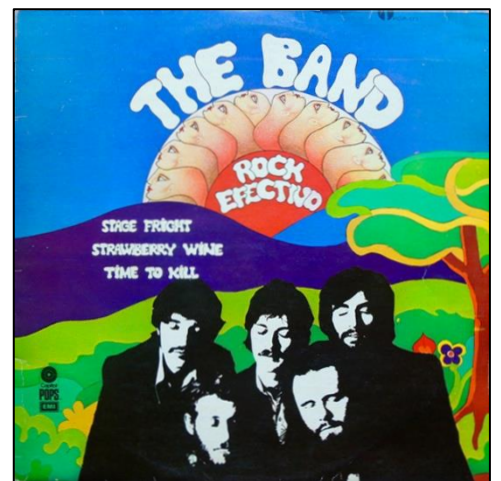
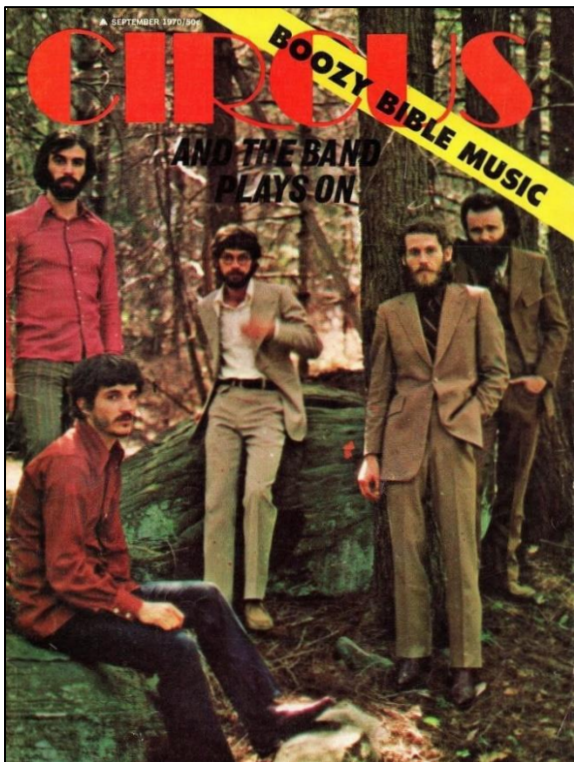
THE BAND, at long last, is coming to Southern California. The five musicians, whose new album was the best of 1969 and perhaps the best rock album ever recorded by a non-English group, begins a five-city California tour on Jan. 23 in San Diego at the Community Concourse. The tour then moves to the Pasadena Civic Auditorium Jan. 24; Sacramento, Jan. 25; Berkeley, Jan. 30, and Santa Barbara, Feb. 1.

In setting up the tour, Mike Goodwin of Strongwinds Productions of San Diego said smaller, traditional concert halls were chosen over larger, basketball arenas at the insistence of the Band.

Tuesday, March 24, 1970 **TECHNICAL NEWS** Tech News

THE BAND — in concert

has cancelled in twelve schools in New England for medical reasons. They will be re-scheduled for some time next fall. David Frye will appear Friday night of Junior Weekend. Saturday night's entertainment will be announced later this week.



Stage Fright, Mexico, 1972



The Band / Stage Fright

capitol SW425



Capitol **NEW POP RELEASES** **AUG. 1970**

Reg. 5.98 **\$3.69**

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THE BAND • STAGE FRIGHT
Strawberry Wine; Sleeping; Time To Kill; Just Another Whistle Stop; All La Glory; The Shape I'm In; The W. S. Walcott Medicine Show; Daniel And The Sacred Harp; Stage Fright; The Rumor. 8XT/4XT/SW-425

JOE SOUTH • JOE SOUTH'S GREATEST HITS, VOL. 1/

QUICKSILVER MESSENGER SERVICE • JUST FOR LOVE

The Band

Time To Kill... From the Mother Album!

Stage Fright
THE BAND

RICHARD MARCEL
 JANE BROSIE ROBERTSON
 RICK HARRIS
 GARY HILL
 GARY HUGHES

PART I
 STRAWBERRY WINE
 SLEEPING
 TIME TO KILL
 JUST ANOTHER WHISTLE STOP
 ALL LA GLORY

PART II
 THE SHAPE I'M IN
 THE W. S. WALCOTT MEDICINE SHOW
 DANIEL AND THE SACRED HARP
 STAGE FRIGHT
 THE RUMOR

PRODUCED BY
 ALEX JONES AND BOB
 ROSS
 ENGINEER
 BOB PATRICK
 MASTERED BY BOB PATRICK

Released by the Washington Phonograph Co., Inc., Washington, D.C., by Capitol Records, Inc., New York, N.Y.

On Capitol

Flipped!

Time To Kill #2870

The Shape I'm In #2870

The Band. The Single. The Shape I'm In.

Capitol
 A Division of Capitol Records

New Band Album Moves It Closer to Top of Rock

BY ROBERT HILBURN

• The Band, whose first two albums established the group as one of the chief contenders to fill the void left at the top of the rock music world by the breakup of the Beatles, moves a convincing step closer to that lofty position in its new album, "Stage Fright."

The album, which will be released Aug. 17, contains 10 more original compositions by the musicians who first gained national attention as the band behind Bob Dylan. Like the first two albums, the new one features a staggering display of musical prowess—superb instrumentation, precise vocals and rich, timeless lyrics.

At least five of the songs, including "The Rumor," "Daniel and the Sacred Harp," "The Shape I'm In" and "Time to Kill" rank comfortably alongside "The Weight," "The Night They Drove Old Dixie Down" and a few others as the best things the group has ever done.

Since, however, there has not been any serious question about the Band's musical creativity or ability since the release of "Music From Big Pink," the most important thing about the new album may well prove to be its enormous commercial potential.

Though the group's first two albums both exceeded \$1 million in sales, they did not really penetrate the vast Top 40 AM radio market. Only "Up on Cripple Creek," from the second album, got any extensive radio exposure.

Thus, despite the Band's musical abilities, the group has remained short of the final requirement to fill the Beatles void. It has not, in short, achieved multi-level popularity.

Audience Sophisticated

Since the Beatles were a sociological as well as musical phenomenon, no group will probably match its degree of popularity for another generation. But any discussion about the Beatles' replacement as the most important rock group must consider the point of popularity because popularity is so tied to such matters as the eventual influence and impact of a group.

Until now, the Band's audience has been a rather sophisticated, largely FM radio audience. It has not, then, made a sizable impact on the general (AM radio) public.

In "Stage Fright" (Capitol SW 425), however, the Band, without sacrificing artistic quality, moves deeply into that commercial market by (a) becoming more involved lyrically with the current socio-political scene and (b) featuring more lively and varied instrumentation.

As was "Music From Big Pink," the new album was recorded in Woodstock, N.Y., where each of the members of the Band—Robbie Robertson, Rick Danko, Levon Helm, Garth Hudson and Richard Manuel—live.

"It was recorded over a period of 12 days in the Woodstock Playhouse, a wooden, barrel-shaped building with marvelous natural sound," said John

Please Turn to Page 16

Album Moves the Band Higher

Continued from First Page

Taplin, the group's road manager and constant companion.

"We recorded the album on the Playhouse stage. On some songs, we opened the curtain and put a microphone out in the audience area to capture a natural echo. You can hear the echo on Rick's 'Stage Fright' vocal if you listen closely."

Taplin said the Band had originally planned to record both the album and a live concert in the Playhouse, but word of the concert, which was originally intended just for the Woodstock residents, leaked out and they began getting rumbles of thousands of people coming to town. Since the Playhouse seats only a few hundred, the plans for the concert were postponed.

Album in Hurry

"The first album went fairly quickly. The second one took three or four weeks to record and a whole summer to mix. This one came out fast. All the songs were written in about three weeks' time. Everyone is delighted with the results. It is less restrained than the others. Everyone was allowed to stretch out a little more."

Similar to the first two albums, the music in "Stage Fright" is an original blend of country soul that incorporates many of the richest influences—from rhythm and blues to country and from Stephen Foster to early American church music—of the rock era and earlier eras.

The album extends the Band's ability to match instrumentation and vocal work with lyrical theme. On "Daniel and the Sacred Harp," for instance, the fiddle-guitar-organ exchange reminds one of the small town, rural church services of a century ago, while the vocal exchange between Danko, Helm and Manuel on "The Rumor" is so precise that one can feel the rumor going through a town, causing anguish and destruction.

Despite the increased amount of social comment, it is largely subtle, sophisticated comment as opposed to the typical sledge hammer blows most rock groups utilize.

The most obvious comment is contained in "The Shape I'm In," one of the selections that could easily become a Top 40 hit. In the song, built around one of the Band's strongest rock beats, Robertson comments on the shape of various aspects of American life, from the cities to the generation gap.

As in much of the Band's work, the song contains much humor and irony via such lines as:

*I just spent 60 days in the jailhouse
For the crime of having no dough.
Now, here I am back on the street
For the crime of having no where to go.*

But tucked inside the humor and steady rock beat are a few gentle points of view: "Now, two young kids might start a ruckus/You know they feel you're trying to shuck us" and "Save your neck/Or save your brother Looks like/it's one of the other." No preaching, but to the point.

In "Daniel and the Sacred Harp," Robertson deals with the ageless theme of someone willing to sell his soul for what he wants. The final confrontation between Daniel and the supplier is related by Daniel:

*He said: "There is one more thing I must ask, but not of personal greed.
But I wouldn't listen. I just grabbed the harp and said: "Take what you may need."*

In "The Rumor," perhaps the album's best song, Robertson talks about rumor spreading, the sometimes prankish purpose behind it ("maybe it was all in fun, didn't mean to ruin no one") and the fact that it can't be erased: "... whether the rumor proves true or false/ You can forgive or you can regret/ But he will never, ever forget." The song is reminiscent of "The Night They Drove Old Dixie Down" in its sense of urgency and understanding.

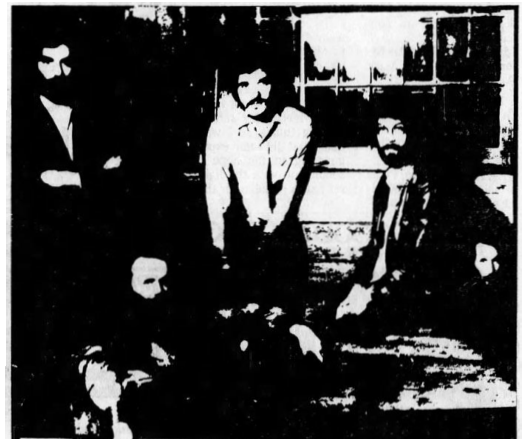
Other selections deserving special attention include "Time to Kill," a light, infectious rocker that may be the album's best Top 40 candidate; "Stage Fright," featuring a fine, haunting vocal by Danko, and "Just Another Whistle Stop," an optimistic statement about a better day ahead.

The album also contains "Strawberry Wine" (a song somewhat akin to the spirit of "Up on Cripple Creek"), a lullaby titled "All the Glory" and "W.S. Walcott Medicine Show" (a reminiscence about the old medicine shows down South).

When "Music From Big Pink" was released in 1968, it was named the best American rock album of the year by Rolling Stone, rock's most influential journal.

Last year "The Band" album earned the group even wider praise and attention. While "Stage Fright" may not match the song-for-song consistency of the second album, it is so far ahead of anything else being done in rock these days that the ranking of the Band's three albums becomes unimportant.

The Band is out in front in the competition to replace the Beatles as rock's most important group. If this album brings the group the expected popularity, it may be out in front to stay.



IT'S HERE!!

"STAGE FRIGHT" The Band



THE BAND • STAGE FRIGHT
Strawberry Wine; Sleeping;
Time to Kill; Just Another
Whistle Stop; All the Glory;
The Shape I'm In; The W. S.
Walcott Medicine Show; Daniel
And The Sacred Harp; Stage
Fright; The Rumor.

ALL NEW!



\$3.97
GOOD ONLY
AUG. 23-30, 1970



Capitol

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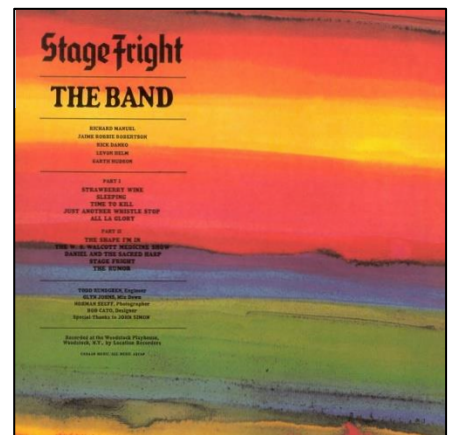
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- 12 SO. 7TH ST.
- KNOLLWOOD PLAZA
- APACHE PLAZA
- SOUTHTOWN CENTER

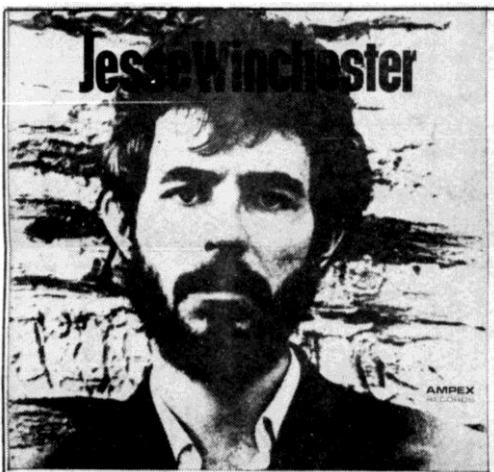
BUDGET STORE

- 7th & HENNEPIN
- ST. PAUL
- 7th & WARASHA
- HAR-MAR MALL



Photo by Norman Seeff





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Record Production
produced by
Robbie Robertson
for Ampex
Records & Tapes**

"...his songs transcend all barriers
with the exception of one:
art."

(ED WARD)
ROLLING STONE

Available now at all record stores



555 Madison Avenue, New York, New York

Varied Mood, Consistent Quality in Debut Album

By Robert Hilburn

© The Los Angeles Times

Of the dozens of debut albums released every month, few deserve a second listening. But Jesse Winchester's first album is an exception. It is one of the best albums of this young year.

With the help of such friends as The Band's Robbie Robertson and Levon Helm, Winchester, a 25-year-old native of Shreveport, La., has established himself with one album as one of the most promising artists on the contemporary scene.

Like The Band, his music is authentic southern country-soil, featuring a variety of moods.

Produced by Robertson, the album (Ampex A-10104) features songs about a wide range of places ("Biloxi"), people ("Yankee Lady"), good times ("Payday") and bad times ("Black Dog").

Except for "Snow," all of the songs are Winchester's compositions. They range from the humorous to the sentimental, from the thoughtful to the rollicking.

In "Snow," which was written with Robertson, Winchester sings about those cold northern winters in a style much like The Band's lighthearted "Up on Cripple Creek":

*I was tunin' in the six
O'clock newscast
And the weatherman
Mentioned the snow.
As soon as I heard that
Four-letter word,
I was making my plans to go.*

Winchester speaks about the

lingering effects of past romances in "The Brand New Tennessee Waltz":

*... Love is mainly just
Memories
And everyone's got a
Few.*

*So, when I've gone, I'll
Be glad
To love you.*

Winchester was raised in Memphis, Tenn., and spent some time in New England before moving to Canada in 1967 and running into Robertson and

MUSIC

the other members of The Band. He appeared on the same bill with the group last winter in Montreal.

Like most of the members of The Band, Winchester was raised on equal parts country, blues, rock, gospel and everything else played on southern radio stations.

His voice, which has a tinge of Roy Orbison on "Yankee Lady" and phrasing like some of the members of The Band on other songs, is surrounded throughout by instrumentation and arrangements that match his moods expertly.

The Ottawa Journal
Friday, October 30, 1970

Band's Manuel Stars in New Movie Drama

NEW YORK — Richard Manuel, of the internationally acclaimed musical group, The Band, will make his movie debut in a dramatic role in "Eliza's Horoscope," now being filmed in Montreal for Warner Bros.

Manuel plays the key role of Quine, one of the mysterious men the teenage heroine meets in her quest for an astrologically predicted mate, in the film, which Gordon Sheppard is producing and directing from his own screenplay.

Elizabeth Moorman makes her film debut in the title role of the sensitive girl who seeks love in the midst of three divergent cultures — English, French and Indian. Also co-starring are Lila Kedrova, and Tom Lee Jones, among others.

Manuel, along with the rest of The Band (Rick Danko, Levon Helm, Jaime "Robbie" Robertson and Garth Hudson), has been setting new musical standards on tour throughout Canada and the United States, as well as through such world-wide hit record albums as "Music from Big Pink," "The Band" and "Stage Fright."

All are native Canadians, except Helm, an Arkansan.

EDMONTON JOURNAL, Friday, March 18, 1977

A MYSTICAL GIRL DARES TO LOOK INTO THE UNKNOWN



"Masterpiece"
— Vancouver Sun

SEX
INTRIGUE
and
ASTROLOGY

Eliza's Horoscope

Produced, Written and Directed by

GORDON SHEPPARD

Starring ELIZABETH MOORMAN - TOM LEE JONES
and LILA KEDROVA - Guest star RICHARD MANUEL of THE BAND

"THIS MOVIE IS A DEEP EXPERIENCE, AND FOR ONE
WITH ASTROLOGICAL INSIGHT, A BOUNDLESS TREASURE"

—ASTROLOGERS NEWSLETTER—

varscona

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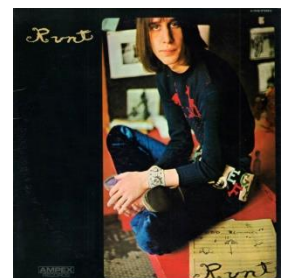
SHOWTIMES
7:00 — 9:00 p.m.

—RESTRICTED ADULT—

Cash Box — May 16, 1970

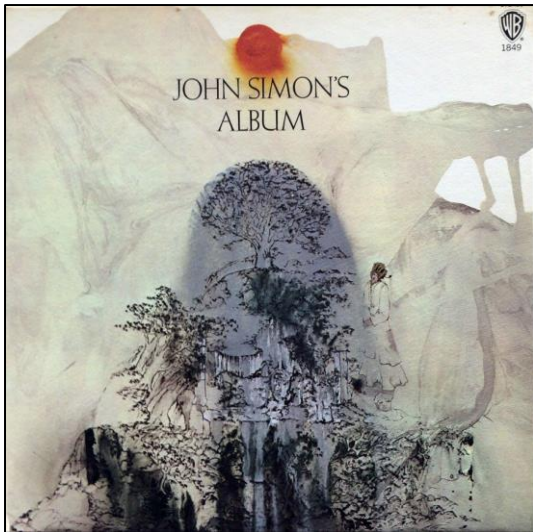
STORMBRINGER — John And Beverley Martyn — Warner Bros 1854

Each of these artists has made a few records on their own, but their coming together has given birth to one of the more beautiful acoustic-style albums of the season. Possessed of rich and expressive voices, John and Beverley are heard on ten new songs, with the title tune giving the former a spotlight. Distaff member of the team shines most brightly on an extended track titled "Sweet Honesty" (incidentally, this cut features Band drummer Levon Helm, too). Deck could really establish this duo.



RECORD WORLD—July 4, 1970

... An album on Ampex by Runt has two strong cuts: "Once Burned" and "Believe In Me." Rick Danko and Levon Helm of the Band are on the session ...



JOHN SIMON



John Simon's Album (WS 1849) Known near and far as the producer of such luminaries as Simon & Garfunkel, Janis Joplin, the Band, Electric Flag, Leonard Cohen and even Marshal McLuhan (not to mention Polka King Frankie Yankovic), John Simon has at last produced himself...his own voice and songs, instrumentally assisted by Rick Danko, Richard Manuel, Harvey Brooks, Paul Harris.

SIDE ONE
The Song of the Elves
Nobody Knows Tannenbaum
Davey's on the Road Again
Motorcycle Man
Rain Song

SIDE TWO
Don't Forget What I Told You
The Fool Dressed in Velvet
Annie Looks Down
Did You See?
Railroad Train Runnin' up My Back

THE SONG OF THE ELVES
Alice deBohr, drums
Jean Millington, bass
Leon Russell, guitar
Cyrus Faryar, singing
engineer: Lee Hirshberg

NOBODY KNOWS
engineer: Tony May

TANNENBAUM
Harvey Brooks, bass
John Hall, guitar
Paul Harris, organ
Wells Kelly, drums
Garth Hudson, soprano sax
Marvin Stamm, trumpet
engineer: Don Hahn

DAVEY'S ON THE ROAD AGAIN
Barry Beckett, organ
Roger Hawkins, drums
David Hood, bass
Eddie Hinton, guitar
Paul Prestopino, dobro
Merry Clayton, Sherlie Matthews & Vanetta Fields, singers
engineer: Marlin Greene

MOTORCYCLE MAN
Rick Danko, bass
John Hall, guitar
Bob Keys, tenor
Richard Manuel, drums
engineer: Shelly Yakus

RAIN SONG
Carl Radle, bass
engineer: Tony May

DON'T FORGET WHAT I TOLD YOU
Harvey Brooks, bass
John Hall, guitar
Paul Harris, organ
Wells Kelly, drums
Bob Keys, tenor sax
Jim Price, trumpet
engineer: Don Hahn

THE FOOL DRESSED IN VELVET
Harvey Brooks, bass
John Hall, guitar
Paul Harris, organ
Wells Kelly, drums
engineer: Roy Cicala

ANNIE LOOKS DOWN
Richard Davis, bass
John Hall, guitar
Paul Harris, organ
Grady Tate, drums
engineer: Tony May

DID YOU SEE?
Eddie Hinton, guitar
Peter Pilafian, violins
engineer: Marlin Greene

RAILROAD TRAIN RUNNIN' UP MY BACK
Delany Bramlett (tambourine), Rita Coolidge & Bobby Whitlock, singers
Jim Gordon, drums
Carl Radle, bass
Gary Coleman, percussion
engineer: Bill Halverson

John Simon, piano, mandola & horns
Bob Kovach, remix engineer
Bob Cato, designer
Eugene Gregan, painter
Irene Harris, photographer

THANKS
Thanks to everyone who played. Thanks to all those who even knew I was making a record: that alone was a help. Special thanks to Joe Smith & very special thanks to Brooke, for whom this album is.

All songs written by John Simon and published by Limitless Songs Ltd. (ASCAP), 75 East 55th Street, N.Y.C. except "Davey's on the Road Again," which was written by John Simon and J. R. Robertson and published by Limitless Songs Ltd. and Canaan Music (ASCAP) at the same address.

Simon sings solo



Records/Rick Norcross

John Simon's Album. John Simon. Warner Brothers Records.

This is the first solo album by one of the finest and most respected record producers in the business.

John Simon has in the past four years, produced such hits as "Red Rubber Ball" and "Turn Down Day" by the Cyrkle and lately has been the guiding light behind "The Band," Bob Dylan's old back-

up gang. Both of their albums, "Music From Big Pink" and "The Band" have pushed well over the million seller mark under Simon's direction.

ALL THE songs on this album were penned by Simon and on one tune, "Davey's on the Road Again," band member Robbie Robertson added a helping hand.

The list of back-up musicians helping out Simon reads like a Who's Who of the rock

scene: Paul Harris on organ and Harvey Brooks on bass have backed literally hundreds of stars from Ritchie Havens to Dylan and back; Paul Prestopino who handled the music for years behind The Chad Mitchell Trio; Delaney Bramlett of Delaney and Bonnie; Roger Hawkins, sometimes drummer with the Byrds; and Band members Rick Danko, Garth Hudson, and Richard Manuel.

Simon himself deftly handles the piano, mandola and horns on the disc.

THE ALBUM took over a year and a half to make and it is obvious that perfectionist Simon spent the time well, shaping and molding his first with uncanny sensitivity.

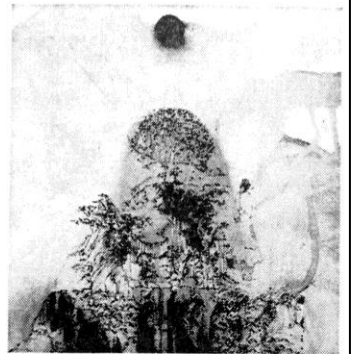
It is easy to hear just how much influence he has had over the sound of his previous groups and a joy to hear this "sound" undiluted.

"Tannenbaum" on side one must be heard. "Motorcycle Man" is another standout. Over on side two, "Annie Looks Down" and "Railroad Train Runnin' up My Back" are excellent.

Simon's vocals are surprisingly strong making frequent excursions into falsetto.

A beautiful album!

THE TAMPA TIMES, Friday, June 26, 1970



John Simon's Album

... featuring who else?



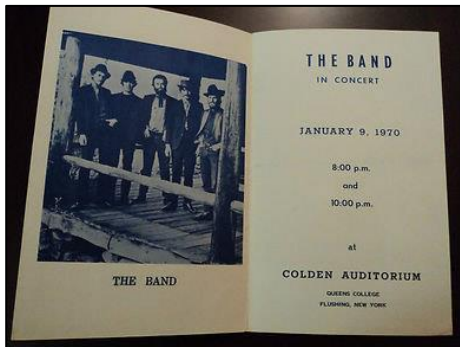
January 9, 1970

Flushing, New York

Colden Auditorium, Queens College

The Band at Queens

The Band will appear in two shows at Queens College's Colden Auditorium, Long Island Expressway and Kissena Boulevard, Flushing, on Friday, January 9 at 8 and 10 p. m. Tickets are \$3 and \$3.50. For information call GH 5-7676.



Jemima Surrender
Caledonia Mission
Rockin' Chair
The Genetic Method
Chest Fever
Unfaithful Servant
The Weight
King Harvest (Has Surely Come)
I Shall Be Released
Loving You Is Sweeter Than Ever
The Night They Drove Old Dixie Down
Across The Great Divide
This Wheel's on Fire
Up On Cripple Creek
Don't Do It

Notes:

2 shows.

Audience audio recording of one of the shows.



January 16, 1970
Guelph, Ontario
 Physical Education Gym, University of Guelph

Notes:
 2 shows.

NEXT WEEK AT GUELPH

FRIDAY, JANUARY 16

Art FINE ART FACULTY 1970 EXHIBITION. Paintings, prints, drawings and sculptures by twelve faculty members from the Department of Fine Art. Exhibition Corridor, Arts. Continues until January 27.

Party GRAD STUDENTS' ASSOCIATION. Wine and Cheese Party. 8th and 9th floor lounges. Arts. 4:30 - 7:00 p.m. Grads, friends and faculty welcome.

Faculty Club Concert LOBSTER NIGHT. 6:30 p.m. Tickets available at Faculty Club
 THE BAND. Physical Education Gym 7 p.m. & 9:30 p.m. Tickets: \$3.50, \$4.00 and \$4.50. Available Bursar Hall. Presented in conjunction with Winter Weekend and sponsored by The Factory and Gold Link Society.

Winter Carnival

Wednesday, January 14
 - Snow for snow sculptures will be ready.

Thursday, January 15
 6:30 p.m. to 12:00
 - Petit Carnival at Corwin Ski Slopes
 - a \$2.00 ticket makes available all the facilities at Corwin ski slopes south of Guelph
 - ski equipment (no extra charge but a deposit will be asked) and toboggans.
 - 2 ski tows this year
 - skating, horse-drawn sleigh rides
 - food
 - torchlight parade down the ski slopes by the University ski team
 - buses to Corwin will be leaving at 1/2 hr. intervals from Complex B after 6:30 p.m.

Friday, January 16
 - Snow sculptures
 - Concert with *The Band*. This group has been heard singing *The Weight* on the Easy Rider sound track. They are all

Bob Dylan's old back-up group and have had two smash albums: *Music from Big Pink* and *The Band*.

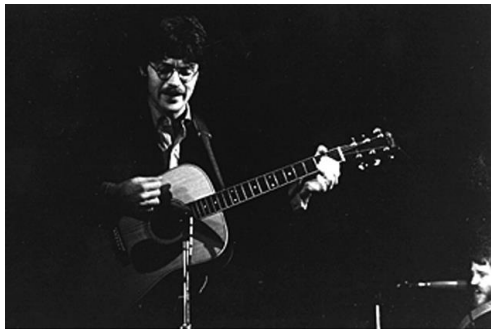
Saturday, January 17
 8:00 a.m. - 11:00 a.m.
 - Pancake breakfast put on by Mac S.A.C.
 9:00 a.m.
 - Snow sculpture judging
 9:00 a.m.
 - Pancake race
 9:15 a.m.
 - Tug of War
 - Pillow Fight
 - Ski Obstacle
 - Log Sawing
 - Bed pushing
 11:30 a.m.
 - Ring Road Relay - a race featuring teams of runners from various universities - organized by Phys.Ed. phone 824-9911 if interested in entering.
 1:00 p.m.
 - Cross country ski race - anybody can

enter - on the golf course behind Lambton Hall
 8:00 p.m. - 12:00 midnight
 - Mardi Gras (\$2.50 per couple) - semi formal or costumes - prizes for costumes
 - bar - dancing to *The Carnival* and *The Poor Souls* - fireworks at midnight.

Sunday, January 18
 Afternoon
 - Car Rally - for information come to the Library.

Tickets for Corwin and Mardi Gras will be available at the library stoa.
 For further information phone 821-1552 or 824-1187.

THE BAND is featured on the front cover of the January 12 issue of *Time*.
 A five page story on this Canadian group is featured in the music section.



January 17, 1970

Toronto, Ontario

Massey Hall

★ ★ ★

[Reviews](#) 

The Band, probably Capitol's hottest group since The Beatles, will be touring Canada during the next few weeks. They perform at Massey Hall in Toronto Jan. 17.

The group started out in Canada as The Hawks, then became Levon and The Hawks before joining Bob Dylan as his back-up unit.

Since then they have adopted the name of The Band and had two million-selling albums to their credit.

★ ★ ★

This Wheel's on Fire

Don't Do It

I Shall Be Released

King Harvest (Has Surely Come)

Long Black veil

Jemima Surrender

When You Awake

Rockin' Chair

The Weight

Chest Fever

Unfaithful Servant

We Can Talk

Notes:

2 shows.

Audience audio recording of one of the shows.

January 18, 1970
Hamilton, Ontario
McMaster University

January 23, 1970
 San Diego, California
 Convention Hall, Community Concourse



8:30 p.m. Friday in the Convention Hall.

Triton Times January 16, 1970

Standing Alone

Friday, January 23, is the date of the most significant rock music event of the new year: The Band, appearing at the Community Concourse in a special concert presented by Strongwinds Productions.

After backing Dylan in many albums, the group released "Music From Big Pink," demonstrating in their own right their great range of talent. Both "The Weight," used subsequently in the film "Easy Rider," and "I Shall Be Released," became important standards on radio. For The Band, music is an expression of their experiences, and their commitment to their craft.

Next Friday at 8 p.m. Strongwinds will present The Band in concert at the Community Concourse. The Band chose the intimacy of the Concourse for their only San Diego appearance. At their request, The Band will present the entire show, bringing their own sound from Woodstock.

THE SAN DIEGO UNION
 Saturday, January 24, 1970

The Band Gets A Warm Hand For Fine Show

By CAROL OLTEN

The Band didn't hit anyone with super-whammies last night in its concert at Convention Hall.

The members were quietly shy in a dusty country tradition and appeared surprised to be called back for encores after a two-hour set of beautiful, solid music. The good guys don't only win in the movies and the Band seems a bit awed just to be finding this out now in pop music.

There were rumors last night that Bob Dylan, who has served somewhat as the group's impresario, and Beatle George Harrison were going to show up at the concert to jam for a while. But they didn't and the show hardly needed superluminaries. It was intensely wonderful just as it was.

GOSPEL STYLE

The Band began its set with an old Dylan tune, "Wheel of Fire," in which the instrumentals were energetic. But the fine thing about this outfit is that nobody in the group takes kineticism too seriously. The riffs are craggy and the vocals free and loose with everybody joining in, gospel-style. In the end, the Band leaves an audience at peace and therein lies its excellence.

Last night after "Wheel of Fire" we heard a kind of scatty tune called "Baby Don't Do It" followed by "I Shall Be Released," and invocation for tranquility written by Robbie Robertson who composes much of the material for the Band.

Other high points — and they were very high points — of the performance included "Don't You Tell Henry," "Old Jambone" and "Up On Cripple Creek." Everybody traded instruments a lot and played them with exceptional ability. But a church-y organ solo and a moody saxophone bit by Robertson were outstanding.

SONG CATALOG

Before things concluded at about 10:30 p.m. the Band had sung about old rocking chairs, the Flying Dutchman, magnolia blossoms, sin and salvation.

With its eloquent lyrical statements about the hope that arises out of despair that Band isn't notable for brightness. But in the end it recognizes mornings — and that's important.

LOS ANGELES TIMES MARCH 1, 1970

The Band Grows Up to Maturity, Success

BY ROBERT HILBURN

● The five young musicians who comprise the Band, widely hailed as the best rock group in America, sat around a long, unceremonious table in the high-ceilinged dressing room of San Diego's new Community Concourse.

Except for their road manager, they were alone. There were none of the horde of writers, photographers, groupies, agents, record company representatives, disc jockeys or assorted hangers-on that normally crowd backstage to be with rock's biggest stars.

The isolation is of the Band's own choosing. It is part of an individuality and maturity that sets both the group and its music apart from most of the current rock scene. It is a maturity that results from almost 10 years of experiencing the best and worst of life as a rock musician.

Until recently the Band was virtually unknown. It had spent some hard, but anonymous years with Ronnie Hawkins (a one-time country rock star), several years traveling through the South playing in the toughest dives imaginable, some months as Bob Dylan's backup band and a couple of years away from public concerts.

During this 10-year period, the group went through the various "stages" normally associated with young rock musicians. Its personal behavior included some wild times and its music reflected many of the trends of the past decade.

"We went through all the fads," said Robbie Robertson, the 26-year-old writer and lead guitarist. "We played so loud at times you couldn't stand it. We went through the funny clothes. We went through the funny names. I like to think we are past all that now. That's why we wear our own clothes. It's why we didn't want any special name."

This is why the Band prefers to devote its attention to its music and leave the frills of the rock stardom scene to others. Thus, it normally shuns interviews, closes stage door to everyone except a few close friends,

Please Turn to Page 57

The Band: Soul Center of Rock

Continued from First Page

insists on playing small concert halls (as opposed to large arenas) and refuses to engage in special theatrics on stage or off.

In the past 12 months, the plaudits awarded the Band have been almost unprecedented in pop music. With only two albums released, the group is considered by some to be the most serious challengers to the Beatles' rock-music supremacy.

The group's first album, "Music From Big Pink," was named best American rock album of 1968 by Rolling Stone, the nation's most influential rock publication. One of the songs in the album, "The Weight," was featured in "Easy Rider."

The Band's second album, titled simply "The Band," received the praise

of an even wider group of critics and publications in 1969. The album also achieved enormous popular success, passing the \$2 million mark in sales.

In January, the Band became one of the few pop music groups ever featured on the cover of Time magazine. The accompanying article said the Band "has now emerged as the one group whose sheer fascination and musical skill may match the excellence . . . of the Beatles."

But it wasn't always so pleasant. When the Band made its post-"Big Pink" return to concerts last year, Robertson told an interviewer: "It's a great thrill to play in front of people again. We're able to travel and live well and we don't have to scrounge around like we used to."

"You know this is the first time in four and a half years we've played and

we haven't been booed. We used to play very hard and fast with Bob (Dylan) and people didn't understand us. The hostility was directed at us. Get the band out of there," the audiences yelled. People have forgotten about that with 'Big Pink,' but we remember."

But those boos, caused by Dylan fans who objected to his transition from folk to folk-rock, seemed quite distant as the Band prepared to launch its California tour in San Diego. Except for an appearance in Los Angeles with Dylan in 1965, the tour would be the group's Southern California debut. Other stops included Pasadena, Santa Barbara, Berkeley and Long Beach.

When they walked on stage, the applause seemed motivated more by admiration than by the almost mechanical frenzy that often greets top rock acts.

Besides Robertson, the Band consists of Rick Danko (bass and lead vocals), Levon Helm (drums, mandolin, gui-

tar and lead vocals), Garth Hudson (organ, piano, saxophone and accordion) and Richard Manuel (piano, drums, organ and lead vocals).

They play a wholly original Southern country soul that incorporates influences (from classical to Stephen Foster, from church music to blues) far beyond the normal confines of rock.

The Band's songs reflect a variety of moods, themes and times, all of which are served with flawless instrumental accompaniment. They pass the vocal leads from Danko to Helm to Manuel effortlessly, often changing lead vocalists in the same lyric line. On various songs, they will switch from two to three to four part harmony.

By the end of the San Diego concert, the audience was roaring its approval. It was a good start for the California tour. At the end of the tour—two weeks later in Long Beach's ancient Municipal Auditorium—the Band members looked tired as they tuned

Please Turn to Next Page



Robbie Robertson, left, is writer, lead guitarist; Levon Helm is drummer for the Band. Times photo by Kathleen Ballard

The Band: Soul Center of Rock

Continued from Page 57

their instruments, and Robertson was the last to finish tuning.

The Band's members met each other through Ronnie Hawkins, who moved from Arkansas to Canada in 1960. Except for Helm, the members of Hawkins' band (the Hawks) gradually went back to the United States. The other four members of the Band were hired individually as replacements for the Hawks.

"Levon was responsible for the music at that time," Robertson said. "Hawkins was mainly interested in the way people looked on stage and things like that. I was the next to join the group. Levon and I spotted Rick in another band and asked him to join us. We spotted Garth and Richard the same way."

In 1963, the Band began to tire of Hawkins' rather limited rockabilly sound and decided to go on its own. "We learned a lot from Hawkins but we wanted to get into some different kinds of music," Robertson said. "We went through everything. We picked up things from all sources—Indian music, Junior Parker, Otis Rush, Charlie Rich, jazz, Emory James."

In 1965, Dylan asked the five musicians to be his backup band. Since their own efforts were barely keeping them fed, there was little doubt in their minds about accepting the offer.

"We used to think of lyrics as just another sound, like another instrument in the band," Robertson said. "Bob showed us that lyrics could play a greater part in your music. When I write a song now, I try to write something that will last more than just a few weeks. I like to write the songs so that they sound as if they were written in the year zero, rather than tie them to the year 1969 or 1970. I try to put a timelessness in them."

"After a motorcycle accident in 1966, Dylan moved to Woodstock, N.Y., to rest. The Band soon followed, first to help him complete a film that had been started in Europe and then to play music with him. One of the results was a basement tape with Dylan that has been bootlegged into record stores recently. Another result was "Music From Big Pink."

The songs on "Music From Big Pink" and "The Band" sound like they are part of an American heritage. As San Francisco Chronicle music critic Ralph Gleason has noted, "The Night They Drove Old Dixie Down," a song from

the second album, sounds so authentic that one would suspect it had been handed down from generation to generation. The song expresses the sorrow of a nation in defeat:

*Virgil Cane is the name
and I served on the Danville
train
Till Stoneman's cavalry came
and tore up the tracks again.
In the winter of '65, we were
hungry
and barely alive.*

Similarly, the opening lyrics to several of the Band's other songs have a timelessness that gives them a ring of historical truth. The songs range from the lighthearted "Up on Cripple Creek" to the thoughtful "Across the Great Divide."

But the Band's most acclaimed song is "The Weight" which captures better than any other, perhaps, the range of influences—from Biblical to the common language of Southern literature—in the Band's music. It opens:

*I pulled into Nazareth,
Was feeling 'bout half past dead,
I just need some place where I
can lay my head.
Hey mister can you tell me
Where a man might find a bed?
He just grinned and shook my
hand,
"No," was all he said.*

These lyrics, all written by Robertson, are packaged in a music that brings a mood and message to the listener without an ounce of excess. The songs are neither too loud nor too cute. There isn't an unnecessary note in either album.

When the Band left the stage in Long Beach, the audience was on its feet applauding and cheering. Without gimmicks or theatrics, the Band had beaten its competition. "Play all night," someone yelled from the balcony.

But the concert was over. Backstage, the members of the Band were already beginning to put their instruments away. They were ready to head home. The California tour was over. Within 24 hours, they would be back home in Woodstock, far from the rest of the rock scene.

"We wanted to do this tour," Robertson said. "It is important to play before an audience. But it is also important to have that silence. If you don't retreat once in a while, you get caught and it's hard to come up for air. We're going home now."

January 24, 1970
Pasadena, California
Civic Auditorium
Also on the bill:
Paul Siebel



strongwinds productions

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IN CONCERT
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PASADENA CIVIC AUD.

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Notes:
2 shows.
Audience audio recording
of one of the shows,
bootlegged many times.



Popular Discs

See What You Missed?

By KATHY ORLOFF
The Press—Chicago Sun-Times

Los Angeles—It was the most unusual concert I have ever been to—and possibly the best. It was held at the Pasadena Civic Auditorium, one not on the usual Los Angeles-area concert circuit. But then The Band is purposely playing smaller houses.

There were two shows because the demand for tickets was so high. The second show was scheduled to begin at 11 p. m. It did.

We arrived in Pasadena about an hour before the second show. We scouted the area. There were no unruly, noisy throngs pounding at the doors. There was no traffic jam. We went and had ice cream and missed the beginning of the show, it had started so close to the hour. There were many waiting who hadn't been able to get tickets. An usher announced that at 11:30 twenty tickets would go on sale—there were murmurs from the crowd, and given hope, they stayed.

Outside, I looked for the "rent-a-cops," those little men in powder blue who look so ludicrous at all of the arena concerts (their shoulder patches say "Pacific Plant Protection," and I am always tempted to ask if they would protect my plants). I saw two Pasadena policemen who looked more amused than worried. Their helmets were casually askew and they didn't seem to have seen much action.

Inside the Civic, there were still a few empty seats, and above, the balcony reached out over our heads. The Civic is a theater in the true sense. Its chairs are theater seats, padded and comfortable, its ceiling almost as ornately pattern-painted as its walls; velvet curtains

stopped back to make room for amplifiers and instruments and people. The orchestra pit was down, establishing a bit of distance between the audience and performers, but the distance was soon overcome and the whole scene seemed to become more intimate as the night wore on.

When Elektra artist Paul Siebel completed his excellent opening set, there was about a four-minute wait before The Band came on. No delays, no interminable acoustic gymnastics, no fumbling around for appearances. The group walked on stage and jumped into "This Wheel's on Fire" and played for over an hour—it seemed like about 20 minutes.

Robbie Robertson was wearing a tan suit with a dark pink shirt. The collar stayed buttoned to the last. Rick Danko played his bass behind the bridge, like he was flicking flies off the strings. Close by were Levon Helm on drums and Richard Manuel playing piano, jutting slender shoulders outward as he moved. Behind them Garth Hudson sat, his large frame partly hidden by the organ, and the styrofoam cups placed along its edge.

Once in a while I was conscious of Garth doing some extraordinary things back there. It was like that for the whole group. Few were prepared when Hudson moved to piano, Manuel to drums, and Helm picked up a guitar for "Jemima Surrender." There are few groups who could carry off an accordion—or a tenor sax—with such flair. But then, The Band can carry off anything.

The group was so tight and together it seemed as though they were reading from invisible charts. When they stopped, they all

The Band, one of the leading folk groups around, gave an unpublicized—and over-attended—concert at the State University at Binghamton two weeks ago. Some 3,500 persons made it into the gym for the concert, but 500 were left out in the cold. For those who didn't make it, here's a description of what it could have been like.

stopped at the same time. They counted out their downbeats almost as an afterthought. There was no competition for singular honors. No group leader. Four singers. No self-indulgent instrumental solos. They had it all down. They seemed to concentrate so hard they could have been the L. A. Philharmonic.

And yet there was an air of casual informality. Their quiet competence is really astonishing excellence. Their down-to-earth manner is so enjoyably unique, I now wonder what it will be like to sit through future concerts in the arenas. The show at the Pasadena Civic proved, among other things, that The Band is THE Band.

Outside, the man in the parking lot (to whom we had paid half the usual concert parking price for a spot directly across the street) smiled and said, "I wish I were full instead of the parking lot. Full of Geritol." He laughed with us and seemed a bit baffled at all the longhairs around, wondering who in the world had been worth two shows in the same night.

He smiled again, as though he were even more baffled at the laughter and kindness he had been shown from people whom he had thought to be from another world.

If The Band brings this kind of warm atmosphere to all of its dates, they will be doing more than their share to bring the ever-separating poles back into touching distance.

Mon., Jan. 26, 1970 Los Angeles Times

MUSIC REVIEW

The Band in Bid for Top Rock Position

BY ROBERT HILBURN
Times Pop Music Critic

Since their rise in 1964, the Beatles have reigned virtually unchallenged as the world's best rock group. No other group has shown their range, creativity or consistency. No one, that is, until the Band.

With only two albums and a handful of concerts behind it, the Band has leapfrogged all its competitors and emerged as the chief challenger to the Beatles' position of rock supremacy.

Though even the best of groups is likely to grow stale when seen three times in two days, the Band, in a Friday concert in San Diego and two concerts Saturday night in Pasadena, was more impressive with each viewing. The group is as brilliant in person as on record.

In last year's "Music From Big Pink" and this year's "The Band," the five musicians who once backed Bob Dylan have produced two of the finest rock albums ever made. They both reflect a wholly original South-



COUNTRY SOUL SOUND—Robbie Robertson, left, and Levon Helm of the Band perform at the Pasadena Civic Auditorium. Not shown are Rick Danko, Garth Hudson and Richard Manuel. Times photo by Kathleen Ballard

Please Turn to Page 14, Col. 3

Sat., Feb. 28, 1970, PRESS, Binghamton, N. Y.

BAND MAKES BID

Continued from First Page

ern country soul sound that incorporates influences (from classical to Stephen Foster, from country to blues) far beyond straight rock music.

The Band consists of Robbie Robertson (lead guitar and chief writer), Rick Danko (bass and vocals), Levon Helm (drums, mandolin, guitar and vocals), Garth Hudson (organ, piano, soprano saxophone and accordion) and Richard Manuel (drums, organ, piano and vocals).

Small Halls

Insisting on small concert halls (as opposed to large arena-stadiums), the Band has been playing weekends steadily since December. The reception, according to reports, has been excellent wherever they've gone. It was no different in San Diego or Pasadena, their Southern California debut.

In San Diego, they did 10 numbers, took a 20-minute intermission and returned for 10 more, including two which were encores in response to a standing ovation. Almost all the songs were from the two albums.

They pass the vocal leads from Danko to Helm to Manuel with ease and support the lead vocals with alternating two, three and four part harmony. On some songs, they will shift lead vocals in the same lyric line. The vocal balance and capabilities exceed any group I've seen. But it is the musical correctness of the group that is even more impressive.

The Band's songs—from the lighthearted "Up on

Cripple Creek" to the mournful "The Night They Drove Old Dixie Down" to the thoughtful "Across the Great Divide"—reflect a variety of moods, themes and times.

The Band's musical accompaniment captures the mood and themes of these songs expertly. On "Rock-in' Chair," Hudson is on accordion, an instrument that is strange on a rock stage but absolutely perfect for the song. Later Hudson plays a soprano saxophone on "Unfaithful Servant" and again the sound is perfect. Hudson's own organ work, of course, is the most impressive of all, clean and controlled. Robertson's guitar work also draws repeated applause.

Shorter Show

The Pasadena appearances had a better setting (the smaller Pasadena Civic Auditorium is more intimate than San Diego's Community Concourse) but a shorter show, 16 songs without an intermission.

But the result was equally effective. The audience greeted the group with a roar of applause when the five musicians made their entrance and continued the applause at the start of almost every song.

Whether it was the acoustics in the balcony or some changes in sound equipment between shows, the second show,

downstairs sounded better than the first one, upstairs. But both shows demonstrated that the Band is the best rock group in America and the first one, possibly, that has the range and ability to seriously challenge the Beatles. The Band will be back in the Los Angeles area Feb. 6 for a concert at Long Beach Civic Auditorium.

PACIFIC WALK-IN THEATRES

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January 31, 1970
 Berkeley, California
 Berkeley Community Theater

Also on the bill:
 Paul Siebel

This Wheels on Fire
 Don't Do It
 I Shall Be Released
 King Harvest (Has Surely Come)
 Long Black Veil
 Jemima Surrender
 When You Awake
 Rockin' Chair
 The Weight
 The Night They Drove Old Dixie Down
 Across the Great Divide
 Up On Cripple Creek
 Loving You Is Sweeter Than Ever

Notes:
 2 shows.
 Audience audio recording of
 one of the shows.

LAURA NYRO THE BAND

SAT. JANUARY 31
 ONE PERFORMANCE ONLY 7:30 PM

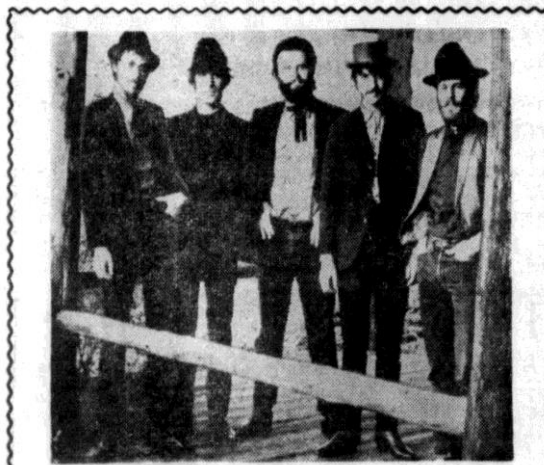
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BERKELEY COMMUNITY CENTER

TICKETS: 10-50-70-90-5.00 SAN FRANCISCO: JOHNSON CENTER BOX OFFICE BERKELEY: DISCOUNT RECORDS AKLASH: DESPAIN CLAY



THE BAND WILL BRING ITS 'NEW' SOUND TO BERKELEY SATURDAY
 Richard Manuel (left), Garth Hudson, Levon Helm, Jaime Robertson, Rick Danko



COUNTRY/ROCK GROUP, The Band, will appear Saturday at 7:30 and 10 p.m. at the Berkeley Community Theater. The group consists of Robbie Robertson, singer/guitarist; Rick Danko, bass; Garth Hudson, organ; Richard Manuel, piano and Levon Helm, drums.

On the Town

Deeply Moving Sound of the Band

Ralph J. Gleason

THE BAND is amazing. They do none of the things that seem to go with electric music these days. They use no theatrics, utter no four letter words. They hardly say a word at all in fact, aside from the lyrics of their songs, and they are supremely successful.

Their two concerts Saturday night at the Berkeley Community Theater were artistic, as well as financial successes from every point of view.

What I would love to see is this group working in a saloon for a week. Not just playing one or two shows a night at concerts. But since that will never come to pass, I'll settle for what they do on the concert stage.

And a considerable portion of the success of what they do is attributable to their musical relationships over and beyond the quality (superb) of their material.

★ ★ ★

WATCHING them perform, you get the impression that first one then another of the group is in charge. This is the clue, I think, to the reason why they can appear so loose, sometimes even raggedy and yet actually make the music come to life so vitally. I finally got down to deciding that the entire band was hinged on Levon Helm's bass drum punctuations — after deciding, in turn, that Garth Hudson's organ held it together, that Rick Danko's bass drove it, that Richard Manuel's piano and voice provided the cord that bound it and that Robbie Robertson's guitar, sparse and elusive, was the real catalyst.

In any case, the Band is one of the most rewarding musical groups we have today. Their songs are incredibly moving expressions of something very deep within us (kin to John Fogerty's, I believe) and the way they play is an illustration of technical competence and personal involvement.

The audience was pre-sold, of course, coming to the concert from the Band's two beautiful albums and knowing all the songs (except for two) beforehand. Thus there was both humor and drama in Garth Hudson's long, bravura organ solo which turned out to be the introduction to "Chest Fever." When he got to the four chords that signaled the tune, the audience burst into applause.

★ ★ ★

IN PERSON "King Harvest" and "Look Out Cleveland" have much greater impact than they did on record and the wonderful warm quality of Richard Manuel's voice, particularly the low tones such as the opening to "across the Great Divide," are very impressive.

Hudson, who looks like a combination of Beethoven and U.S. Grant, contributed a number of really beautiful sounds in both concerts, doubling on accordion and soprano saxophone. Levon Helm, who has the best sense of phrasing for delayed five and seven stroke rolls I have heard since Gus Johnson with Count Basie, is a remarkable singer with a fine voice. Rick Danko's bass playing is deceptively simple. He actually works in tandem with Helm to produce a deep, moving rhythm and he looks simply delightful as he plays. Manuel's singing and piano playing and Robertson's rare solo bits all fit together perfectly.

As a band — vocals and material aside — when they play ensembles, as they did on "King Harvest" and "Chest Fever," — they manage to create a hurricane of emotions and sound that is one of the most effective musical products I have heard. They ought to work out some instrumentals for their concerts and records.

Their program included seventeen songs in 80 minutes. It was thoroughly satisfying. The audience stood outside the hall for a long time. Nobody wanted to leave, it was that good.

A Sold-Out Night for Fine Pop

By Philip Elwood

The East Bay's biggest pop-music evening came to an end shortly after midnight Saturday as The Band (from the Big Pink) wound up the second of their pair of performances at Berkeley's jammed Community Theater.

Creedence Clearwater Revival had ended their sell-out show in the Oakland Coliseum Arena 45 minutes earlier, jamming on "Keep on Chooglin'" as a large proportion of the 14,000 kids in the crowd danced wherever there was space.

Total figures for the two locations are impressive: about 7000 customers (two shows) in Berkeley, and 14,000 at the Coliseum, with box office grosses of over \$100,000 for the two spots.

Both The Band's sets were identical in material and Creedence's 50 minute concert was a completely predictable resume of its string of big hits over the past year.

The Band was erratic and cold for the first half hour of their initial concert but then drummer-guitarist Levon Helm shouted out a vocal on "Jemima Surrender" and things gradually pulled together, including the audience.

The Band's second show, of which we heard the last half-hour (having spliced Creedence - at - the Coliseum in between) was much looser and more appealing, but a bit sloppy-tired.

It is questionable whether such an intense musical organization as The Band should perform two 75 minute sets within a four hour span.



THE BAND — COUNTRY ROCK FROM THE BIG PINK BARN M., leave more musical substance than Creedence

Creedence, on the other hand, always has everything worked out. Predictably perfect — each number, every nuance, each format. They played, on Saturday, for a young crowd who knew them from recordings. There were few of the S.F. rock-dance type audience in Oakland, just as there weren't many Top-40 radio fans in Berkeley listening to The Band.

John Fogerty, Creedence front-man, is a musical triple-threat, as composer, guitarist, vocalist, and sometime harpist (not Saturday). And behind him, drummer Doug Clifford is increasingly impressive. Clifford has learned to somehow "lift" Creedence to even higher levels of sensation than was the case only a few months back.

On "Down on the Corner," "Fortunate Son," the elegant "Stop the Rain," and "Don't Look Now," for instance, the generated

three-man power beneath Fogerty's singing is, I think, unattained by any band in the world.

Creedence may work itself, eventually, into an audiostyle rut but right now it's just a good groove. Their fans love it, and them. They played 14 numbers, had an ovation on each one, and were less distracted by the TV camera crews than many of us in the audience. Fogerty kept his cool throughout the show, in spite of lenses in his face and a near-riotous crowd out front.

In contrast to Creedence, The Band is not really a tight unit, but rather is a collection of quite different types of musicians playing a wide variety of instruments on considerably more involved compositions than Fogerty's.

Four of the five Bandsmen switch instruments, and they all sing. Mandolin, pocket sax, piano, organ and other acoustic and electric instruments are involved, and tonal patterns and stylistic mixing is fascinating and often quite profound.

Today's Highlights

Rock Club — Jam session with Elvin Bishop at the Matrix, tonight at 9:30.

Three Artists — Richard Miller, Joan Ridgway and Florence Gruber at Artists' Co-operative, 2224 Union, to March 1.

"Young Americans" — A show sponsored by American Crafts Council at Col-

lege of Marin gallery, Kentfield, to March 6.

Impressionists — Works of Lesieur, Godard, Muhl and Brasiler, at Knott Gallery, 173 Maiden Lane, through February.

Augustana Concert Band — From South Dakota, at Scottish Rite, 19th Avenue and Sloat Blvd., 8.

Jaime Robbie Robertson, with a thin, light guitar style, has the most ethereal and distinctive sound in pop music. Helm is a surprisingly strong catalyst for the group. Garth Hudson does everything well—switching from organ to piano to sax, singing . . . carrying on, and getting very involved.

The Band closed with a winsome line, "then you said you loved me," which was repeated in the song (a new one, to me) and kept running through my mind yesterday. The Band often does not quite accomplish what they set out to do, and they have some pretty abrupt shifts of mood, and taste.

Creedence has an instant-effect, a projection of unqualified competence. Over the long haul, however, The Band may leave more of permanent substance with us all.

Both groups are a tribute to American popular music of the last few years.

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FEBRUARY 2, 1970

THE STANFORD DAILY

'They Sure Can Play'

The Band Triumphs Again

By DAVID WEIL

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.

Saturday night and The Band was back. As they stode on stage at the Berkeley Community Theater the packed crowd gave them a louder ovation than most groups ever hear at the end of their sets. Christ. . .The Band! They were a success before ever playing a note.

Garth Hudson, burly and bearded, at the organ; dressed in pink and purple, Richard Manuel on Piano; Levon Helm behind the drums; Rich Danko up front on bass; and Robbie Robertson, songwriter and lead guitarist, looking about 35 in a light suit. The Band.

Robertson taps his foot - two, three, four - leads into a funky riff and Danko wails: "If your memory serves you well. . ." Dylan's classic "This Wheel On Fire" starts the show.

Note-for-note like their album, The Band's music can only be called perfect. Every sound each member makes fits flawlessly together to form the tightest music around today.

The down-home, country melodies were just what the audience was there to hear. Many were rocking in their seats or singing along. The applause after each song thundered on into the next number. People were yelling: "Play all night." And they almost did. After nearly two hours, The Band had played several cuts from their first LP, one new number and virtually their entire second album. For an encore they took the Four Tops' hit "Loving You Has Made My Life Sweeter Than Ever" and made it sound like it had been written for them. The standing ovation that followed lasted for a long time.

Rick Danko was the only one moving around, putting on a show, and he looked slightly incongruous. They didn't need to put on a show—their music was their show.

Part of The Band's brilliance is their versatility: Robertson writes almost all the songs for the others to sing and plays an exceptional lead guitar; Danko does much of the singing, while fingering a live bass; when Helm isn't pounding out rhythmic beats and singing, he's handling a guitar or a mandolin; Manuel's eerie voice and piano work barely outshine his drumming ability; and Hudson, who proved himself to be a great rock organist with his ten minute introduction to "Chest Fever," also sings and plays piano, accordion, sax, slide trumpet, and clavinet.

Nothing can accurately describe the music or the atmosphere that prevails when The Band gets going, but as one young kid hollered out: "These guys sure can play."



February 1, 1970
 Santa Barbara, California
 Robertson Gym

FRIDAY, JANUARY 23, 1970--EL GAUCHO--PAGE 15



The (one and only) Band comes to Robertson Gym

Sunday, February 1, 1970, is the date of the most significant rock music event of the new year: The Band, appearing at 7 p.m. at the University of California at Santa Barbara, Robertson Gym, in a special concert presented by the Associated Students Concerts Committee.

What marks an evolution? Is it significant when it occurs, or only when attention is focussed upon it? Consider The Band.

For years, they have developed, refined and expanded their musical range.

From their beginnings as The Hawks, playing behind Ronnie Hawkins throughout the South, The Band was exposed to two of the major forces in Contemporary American music: Soul and Country music.

Then, in 1965, the group became associated with Bob Dylan. Without peer, Dylan was then in the midst of his turning from folk music to electric rock, a journey on which The Band accompanied him.

After backing Dylan in many albums, the group released "Music from Big Pink," then demonstrating in their own right, their great range of talent. Both "The Weight," used subsequently in the film "Easy Rider," and "I Shall Be Released," became important standards on radio.

In cutting their second album, titled The Band, they eschewed the complications of a commercial sound studio, choosing instead to work in a

simple room, working the sound console themselves.

The result has been hailed as one of the very best of 1969 by the Los Angeles Times, Eye Magazine, Village Voice, and many others. A single, "Up on Cripple Creek," is on the top 10 throughout the country.

(Continued on p. 17, col. 2)

The Band

(Continued from p. 15)

Their integrity and ability (among them, they play 15 instruments) led Time Magazine to feature The Band on the cover of the January 12, 1970, issue as the new sound in country rock. To listen to The Band, however, is to realize that they defy any attempt at such categorization. They are quite simply, unique.

At their request, The Band will present the entire show and will bring their own sound from Woodstock. The concert is sponsored by the Associated Students Concerts Committee and is produced by Strongwinds Productions.

Tickets are \$3.75 in advance, and may be secured at Jim Salzer's Music Emporium—Oxnard and Thousand Oaks; Music Box and Burton's Music—Ventura; Cartunes in Stereo—Santa Barbara and Isla Vista; Record Rack—Goleta; Discount Records—Isla Vista; Coopers Clothes—Lompoc; Sousa's Music—Santa Maria; Brown's Music—San Luis Obispo, and at all Wallich's Music Stores in Los Angeles. For further information, please phone (805) 968-9674.

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strongwinds productions

Angry 'Band' fans vent their spleen

By HILARY KAYE
 Staff Writer

One hundred-fifty angry juveniles caused the Santa Barbara Sheriff's Department to send out reinforcements to aid the campus police in halting a small riot Sunday night.

Standing outside of Robertson Gym, which was filled with 3,700 persons attending "The Band" concert, the youths—police estimate their ages between 10 and

17—began to hassle the campus police on duty.

Rocks and bottles were thrown at the officers by angry persons, unable to attend the concert. At 8:50 p.m. the Santa Barbara Sheriff's Department received a call for help from the campus police at the Gym, according to Lt. Chickering of the Sheriff's Department.

"The 3,700 inside were very calm and peaceful," Chickering commented. "It was the

juveniles outside who caused all the trouble."

Three officers of the Sheriff's Department suffered minor injuries. None of the juveniles were reported as injured.

According to Chickering, it is uncertain how many officers were called to give aid to the campus police. The estimate was "about 10 officers." Reports from those present have slightly higher figures, however.

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February 14, 1970
 Binghamton, New York
 Men's Gymnasium, State University

Sat., Feb. 28, 1970, PRESS, Binghamton, N. Y.

The Band, one of the leading folk groups around, gave an unpublicized—and over-attended—concert at the State University at Binghamton two weeks ago. Some 3,500 persons made it into the gym for the concert, but 500 were left out in the cold. For those who didn't make it, here's a description of what it could have been like.

From a syndicated review of the Pasadena show.

PRESS, Binghamton, N. Y., Sat., Feb. 14, 1970 2

Calendar

WHERE TO GO, WHAT TO DO ALONG THE SOUTHERN TIER

Music

Feb. 14 — Concert, The Band, Men's Gymnasium, SUAB, 9 p. m. (Sold Out), Convocations Committee.

Feb. 15 — Pop Concert, Gary Puckett & the Union Gap, Gymnasium, Broome Tech, 8:15 p. m.

Feb. 15 — Pop Concert, Warren Covington (Tommy Dorsey trombonist) with Union-Endicott Band, U-E High School auditorium, Endicott, 2 p. m., benefit for U-E Band Boosters Club.

Feb. 18-19 — Two-Act Play, "The Happiest Millionaire," by Kyle Crichton, Footlights Society of Greene Central School, South Canal Street Auditorium, Greene, 8 p. m.

Feb. 20-21 — Comedy, "Don't Drink the Water," by Woody Allen, Walton Central School Auditorium, Walton 8 p. m.

Feb. 20-21 — Comedy, "The Odd Couple," Tri-Artists Players, Owego Free Academy, Owego, 8:15 p. m.

Feb. 19-22 — Play, "Antigone," SUAB Theater, Broome Tech, 8:15 p. m.

p. m., International Hall Foreign Film Festival.

Feb. 21 — Swedish Film, "The Hour of the Wolf," by Bergman, Lecture Hall No. 1, SUAB, 8:15 p. m., International Hall Foreign Film Festival.

Feb. 21 — Silent Western Film, "Sky High," with Tom Mix, Sears-Harkness Hall, Roberson Center, 8 p. m.

Also Entertaining

Feb. 14 — Dance, Queen of Hearts Valentine Ball, Jewish Community Center, 9 p. m. to 1 a. m., Kappa Delta Sorority benefit for the March of

Events for listing in Calendar must be received by TUESDAY NOON before the Saturday of publication. Send data, following the form of the accompanying listing to: Saturday Calendar, The Evening Press, Binghamton, N. Y., 13902.

p. m. Fridays at IBM Country Club, Johnson City.

THIS WEEK

Feb. 14-15 — North American Speed Skating Championships and First Annual

Series, Roberson Center, 8 p. m.

Feb. 20 — Basketball, Niagara Community College at Broome Tech, 8 p. m.

Feb. 21 — Ballet Master Class, Ben Stevenson, Broome Tech, 8 p. m.

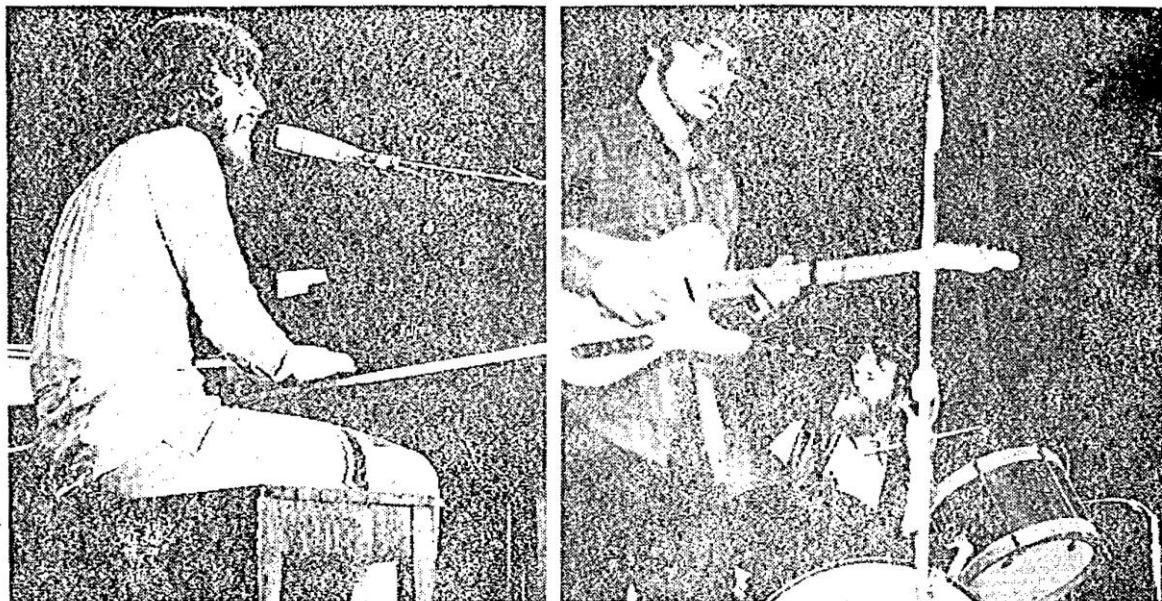


Photos by Burt Linnetz, probably from this show.

February 15, 1970

Lowell, Massachusetts

Costello Gym, Lowell Technological Institute



On stage at Costello Gym

Performing many of their most famous numbers, The Band arrived and took Lowell

by storm. Shown on stage at the Thomas F. Costello Gym are Richard Manuel on

piano, Robbie Robertson on guitar and Levon Helm on drums.

The Band scores a sellout at LTI

LOWELL—The Thomas F. Costello Gym of Lowell Technological Institute was filled to near capacity Sunday as hundreds of Greater-Lowell's young people gathered for a 4 p. m. concert by The Band.

Despite the driving snowstorm, the people turned out to hear The Band perform such songs as "This Wheel on Fire," "Rockin' Chair," "Chest Fever," "The Weight" and the Bob Dylan penned, "I Shall Be Released." Following a short intermission, the five members of the "country rock" group returned, and had the audience rocking and moving to the heat of their unique sound. Doing such tunes as "Jemima Surrender," "Jawbone," "Across the Great Divide" and "Up on Cripple Creek." The Band brought the audience to its feet at the end

of the set, and screaming for encores which the group happily did.

This sellout concert was the final attraction of the All-Tech Week-end which began Friday evening. A basketball rally and a game against Jersey City State opened Friday night's activities followed by a dance featuring The Beacon Street Union and The Orphans.

Saturday's event began with a couples' breakfast and then a hockey game against Con-

necticut. Tricycle races added a comical element to the afternoon's activities, and the sports fans were quite happy to view the basketball contest between LTI and Rutgers. Saturday was culminated by a nightclub night featuring orchestras and a comedian held in Cummock Hall.



Intense

Bass-guitarist Rick Danko was caught in this transfixed pose by Sun Photographer Jack Cheasty as Danko was appearing with The Band during All-Tech Weekend.

February 21, 1970
 Boston, Massachusetts
 Roberts Center, Boston College

NARRAGANSETT BREWING CO.
 IN COOPERATION WITH BOSTON COLLEGE
 Presents "THE BAND"



SAT. EVE., FEB. 21, 8 P.M.
 Roberts Center, Boston College
 Tickets \$5.00—\$4.00—\$3.00

The Boston Globe Tuesday, February 24, 1970

Overflow crowd hears 'The Band' at B.C. Center

The Band played at Boston College on Saturday night, and, hopefully, those responsible for the physical arrangement of the concert were taken out and drubbed on Sunday morning.

After standing in the cold for up to an hour, five or six thousand people were crammed through two doors to pass through two turnstiles (that's right, like in the subway . . .) into the aircraft hanger called Roberts Center. A gnat would have had trouble finding a seat.

Fury aside, the concert was excellent. The audience expected a great deal of The Band and got more. The sound system was reasonable under the circumstances, and the concert was well balanced in mood and material.

The Band consists of five very talented musicians, but evaluation of the group on the basis of individuals would, I think, miss the point entirely. There are many fine musicians around these days.

The success of The Band lies in the creation of a unity, a whole which is more than the sum of the parts. The musically tight result is rare indeed in today's ego market. To call them another rock group would be to overlook the

classical and jazz nuances permeating their work.

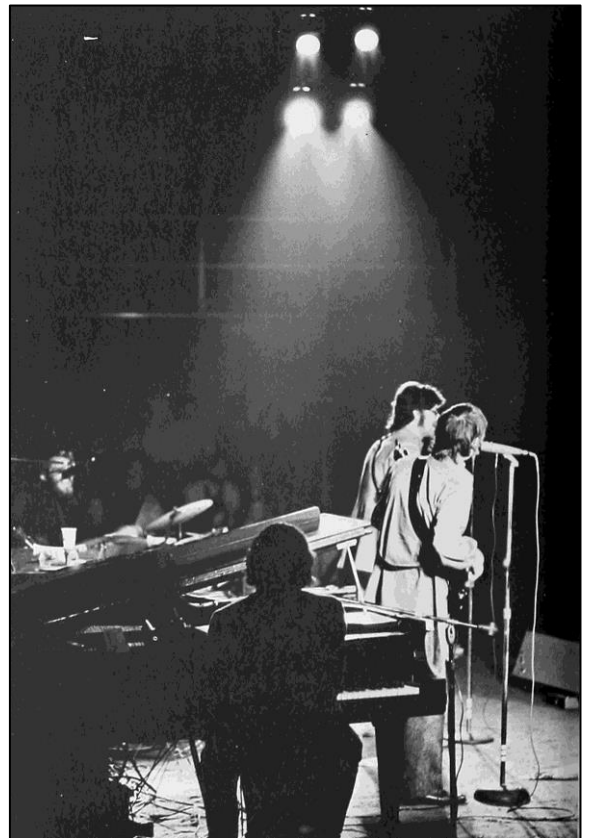
One exception in the concert to this was Garth Hudson's brilliant organ solo. Somehow, he managed to encapsulate musical forms ranging from what sounded like sixteenth century classical to modern jazz and rock in a spectrum that was mind-bending.

Very few performances would have been worth the aggravation of being at this concert, but The Band came through. Nonetheless, a pox on those who ran it.

JOHN SYNNOTT

"A LUSTY JOYOUS MUSICAL." —Brooks Atkinson
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 WED.



THE BAND AT BC! Richard Manuel two weeks ago at Roberts Center. The Social-Committee-run concert will stand out as the best evening of pop music on campus for a long time to come. Robertson and Helm, in particular, revealed a spontaneity that effectively destroyed reports of the Band's in-concert stiffness.

In a brief interview with the HEIGHTS Dan revealed that the group's third album will be recorded in concert. A full interview with the Band will appear shortly in the pages of the HEIGHTS REVIEW. Photo by Jack Bragan.

February 22, 1970
Bethlehem, Pennsylvania
Grace Hall, Lehigh University

ARCADIA OF LEHIGH UNIVERSITY PRESENTS
The Band
IN CONCERT
SUNDAY, FEBRUARY 22, 1970 GRACE HALL
5:00 p.m.
No. 1394 \$5.00 without
Student Activities Card

The Morning Call, Allentown, Pa., February 28, 1970

The Band Explores TOGETHERLAND

By JEFF COX

In March, 1968, at a little place called "Generation" in New York, I was present at a jam that began about 11 p.m. and lasted until 6 a.m.

Jammers included Janis Joplin and Big Brother, B.B. King, Jimi Hendrix, Buddy Miles, Joni Mitchell, Elvin Bishop, Paul Butterfield and his band, Sly and the Family Stone and Chuck Berry.

The concert by The Band on Sunday at Lehigh was better.

The Band is so together . . . and Jaime Robbi Robertson, Rick Danko, Levon Helm, Richard Manuel, Garth Hudson played for the people — gave them a pull on their bottle of wine.

You've Heard It

There's not much to say about the music. If you've heard their albums, you've heard them live.

Only in concert, there's the added virtue of seeing them play that stuff and hearing it through monstrous amps and laughing with them over their funky little mistakes.

The Stones come off as symbols — electric, exciting, challenging, erotic. The Band comes off as people — real, peaceful, human . . . laying out that music (writ by hand) for y'all to enjoy.

Like one of the fine Dixieland jazz bands of old, The Band jumps each others' musical lines; maybe Richard Manuel on the piano jaggging his shoulders takes a line to the top and Levon Helm on drums brings it halfway down before Rick Danko finishes it. There's a total awareness not only of the music each is playing but of what each other is playing, too. It's all one thing the way they do it.

Sounds Simple

It sounds simple — as all great music does.

The Band literally left that Sunday afternoon crowd incredulous. The concert seemed to have happened — but it was so good it's hard to believe it was real — that five men could just walk on a stage and pick up their instruments or sit down at their instruments and play that music.

The Band is at a place . . .

Oley walks back up to the house from the crick — a good shuffling man, his jeans dusty

Continued on Page 6, Column 2

The Band

Continued From Page 6
and his smile stained with tobacco juice.

He sits on the wooden steps of the porch and leans back on the railing. You can hear the flies buzzing and the smell of summer rises off the hot earth.

Oley wants to fix that rear axle on the truck but it's so comfortable on the porch. He watches a house dog rolling on the grass. Oley's thinking:

"Peaceful . . . as it should be . . . feel there's spirits over in that grove, under the leaves. Thanks for all this, Lord. I know you're with me. Flies doing a dance . . . little spirals in the dust . . . I can see behind it, Lord. I can feel you pouring through. Move me anyway you want to."

Oley stretches his legs and falls asleep.

Feelings Come Through

The Band's music is about death and how gentle it can be if you don't hassle it. And about life, and how wonderful it can be if you can dig it. And about the past, and how experience with "it" can sustain you. And the future, how like a storm the light rushes through cities and over the countryside . . .

The Band gives truth to Dylan's line about "Look out, the saints are comin' through." From their elevation on the stage they can watch the sea of good humor rising from their generation. They know that when the weight comes down, it will burn heaviest in places like Cleveland and Houston and Allentown.

They are convinced of the ultimate triumph of "it" . . . you know, everything is everything . . . they live in "it's" asylum.

To the man who sees the surface of The Band — you wouldn't believe what's inside. Look out America, your gods are alive.

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TRI-COLLEGE PRESENTS

STEPPENWOLF

Saturday, March 14

Agricultural Hall

— Allentown Fairgrounds —

8:00 P.M. — TICKETS (Advance) \$4.00

THE MORNING CALL

Allentown, Pa., Monday, Feb. 23, 1970

The Band Sends Them At Lehigh

The Band, one of rock's most popular groups with the college set thrilled nearly 3,500 students and their dates at Lehigh University yesterday.

The five-member group, which has become the hottest concert attraction across the country, played songs from its best-selling albums, "Music From Big Pink" and "The Band."

Formed in the early 1960s, The Band has attracted large crowds in the last two years from Woodstock to San Francisco to hear its spiritual lyrics and gentle music.

Among the numbers performed during the two-hour concert yesterday were "The Weight," "Up on Cripple Creek" and "Rockin' Chair."



Notes:
 2 shows.

THE HARTFORD COURANT: Saturde
 Saturday, March 7, 1970

The Band Makes It With Crowd

The Band—the name is simple, direct, and truthful; it fits the group perfectly.

Its music is solid rock, which from time to time is flavored with country, gospel or blues. They are five extremely talented musicians who, after having been together nearly 10 years, are as tight as a well-wound watch.

The Band performed twice at Trinity College Friday night, to the universal delight of packed halls. To ears blistered from years of listening to acid-rock, it is a pleasure to hear a group in which every instrument is audible and distinct.

If Friday night's performance lacked some excitement, it is because The Band seldom shouts, runs back and forth, or destroys its instruments. It talks on, Captivates its audience, then stalks off.

The group is Robbie Robertson, guitar; Rick Danko, bass; and Richard Manuel, Levon Helm and Garth Hudson, who can play drums, piano, organ, mandolin, woodwinds, and Moog synthesizer.

Versatile

Their constant shifting from instrument to instrument sometimes caused a snicker in the audience, but each time the resulting song proved they weren't just showing off. Each selection was carefully balanced, blended and suited to the instruments.

The selections which raised the most applause were, not surprisingly, familiar songs: "I Shall Be Released," "Up on Cripple Creek," and "The Weight."

The Band, which backed up Bob Dylan several years ago, has that Dylan blend of country and hard rock, yet shifts from ballads to up-tempo stompers are made easily. Their own compositions, which were executed flawlessly, are characterized by numerous chord and tempo changes.

Small wonder that Bob Dylan asked The Band to back him up; small wonder that the Trinity crowds gave The Band repeated standing ovations.

HENRY McNULTY



Music From Big Pink:

The Band, among the best of American rock groups, will appear Friday at 7:45 and 10:30 P.M. in Ferris Auditorium.

March 10, 1970

TRINITY TRIPOD

Page 3

Diddie-Wa-Diddie

The Band Improves Trinity's Rock n' Roll

by Raymond McKee



UNFAITHFUL SERVANT and many other popular tunes were sung by The Band Friday night in Ferris Auditorium. Rick Danko sings lead. (Markovitz Photo)

The state of rock and roll music at Trinity has improved significantly in the last year. This is due mainly to availability of a large modern facility and increased efforts on the part of Dave Knowlton and the MHBG. (And, it should be added, despite the efforts of the Hartford Fire Marshall, a man who insists upon protecting us not only against fire, but against any other form of energy that is even POTENTIALLY dangerous -- the energy manifested in such human activities as, say, dancing -- or in ripping him limb from limb should be actually ever call off a concert.) Almost overnight the campus' musical orientation shifted from stupid local high-school bands to some of the biggest acts in the country. The culmination of the metamorphosis came last Friday night when The Band performed at Ferris.

The Band is a true enigma on the modern musical scene. By all rights they are a super-group, yet with none of the silly super-group trimmings. They avoid long tours, yet they work regularly. They put out albums, but they don't crank them out as fast as they possibly can (a la Creedence Clearwater). They have been together for about eight years, so they are naturally excellent musicians who play together well. So on one hand there is the confidence that comes from being one of the most famous and accomplished groups of the last few years; yet on the other hand there is an element of caution about them which cannot be ignored. And it is this element of caution that will probably affect their future (and the future of music in general) more than any element besides their desire to keep on performing.

Before I continue I suppose it should be said that the performance Friday night was practically flawless. Everything was smooth and polished, there were no hassles, and the Band was really getting it on. The really nice thing about them was that they didn't take the attitude that so many other groups seem to; that they are really doing the audience a tremendous FAVOR

by coming here to play. They don't take any jobs that they don't want, so they WANT to play wherever they go, they're not simply WILLING to play there. This doesn't mean that they're going to do the audience any favors, though. All the clapping and stomping in the world won't keep them on the stage more than 75 minutes. They don't leave with great reluctance.

Perhaps this is all because the Band is not just another amateur band that happened to make it big, while retaining their amateur status (Steppenwolf, Vanilla Fudge). They were an amateur band that became a professional band and THEN made it big. These guys are pretty old; 27, 28, something like that. They have decided on music as a life's work, a commitment that few other bands have made (one even wonders about the Beatles at times). And this is where the elements of caution enter the picture.

One of the most common "compliments" paid the Band is that they sound just like their records. It seems that we are beginning to value the image over the artistry involved in producing the image. Did you notice that ALL of the sound came out of the speakers on the sides of the stage? Just like on the records. True, other groups do the same thing, but I have never seen a band that mixed all the sound before it was sent to the audience. Even the drums were coming out of the speakers. Just like on the records. There were three (count them, three) microphones on the drums and one on every other instrument. Then it was all sent through a big 15-channel mixer by a technician sitting at stage left, and finally out the speakers. Just like on the records. The Band gets it on, but they aren't taking any chances. Hell, they even brought a man along whose sole function was to call the light cues. Light cues!

None of this is to their detriment. I loved the concert, and I would willingly pay to see them again. But the beginnings are there for real trouble. If we get to the point where the standard of excellence is in "sounding just like the record," then what is the point of live music? Is it simply in being in the same room with a group while you watch them reproduce something you've heard 100 times in your own living room? Who knows, perhaps one day you'll be reading things like: "Last night's performance by the Philadelphia Orchestra was exquisite. Their rendition of Brahms' second was almost as good as on the record (Columbia MS 123), although the acoustics in the Academy of Music prevented the technicians from mixing the sound properly..."

Circus Hosts Vaudeville In Old Cave

The Portable Circus Review, a group of 10 college students, will present improvisational sketches at the Old Cave on Thursday, Friday and Saturday at 8:00 p.m. and 10:00 p.m. According to director Chip Keyes '71, the group combines "genuine improvisation and old-fashioned vaudeville."

The group gave one show in the Old Cave before Christmas vacation, and several members of the group have performed in such places as the Gaslight Cafe in New York, and the Bitter End Coffee House, also in New York. Admission is 50¢, and coffee, tea, bouillon and cookies will be offered GRATIS.

Eliet to Direct Weiss' 'The Investigation'

Tryouts for the Theater Arts Program's spring major production, originally scheduled for Wednesday and Thursday, will be held on Tuesday and Wednesday of this week, March 10 and 11, from 7-11 p.m.

The play to be cast is the investigation, by Peter Weiss, author of Marat/Sade, and will be directed by Mr. David F. Eliet. THE INVESTIGATION deals with the 1964 trial of 18 former officials of Auschwitz, the most notorious of the Nazi death camps, where more than 2 million people were put to death. Although Weiss shapes his dialogue from the actual testimony at the trial, the play is by no means an historical document. It is a study of "small men" (minor officials) who through their actions not only allowed the system to operate but who, through their "zeal", carried it further than its original intentions. The story also focuses in on the former prisoners, men and women who were deprived of all dignity.

Mr. Eliet will attempt to create a total theater experience out of the play, which will begin with Nazi guards dividing the audience by sex, like the prisoners were divided on the ramp at Auschwitz, as they enter the theater. Production will take place on May 8, 9, 10 and 11. Tryouts are open to all members of the Trinity community and nothing need be prepared in advance of tryouts.



The Most FANTASTIC SHOW of 1970!

The MOODY BLUES

and

China

Robert Knapp of Yale University will speak on "Centrifugal Tendencies in the Early Chinese Republic" 8 p.m. Wednesday in Wean Lounge.

Wilson Awards

Winston G. Davids '70 and Robert B. Pippin '70 have been designated by the Woodrow Wilson National Fellowship

March 7, 1970

East Orange, New Jersey

Viking Hall, Upsala College

THE BAND

SAT. MAR. 7
8 P.M.
Viking Hall
UPSALA
COLLEGE
East Orange, N.J.
All Tickets
\$5.50

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Viking Hall — Mon., Fri.,
S.S. Stevens



March 8, 1970
Kingston, Rhode Island
Keaney Gym

NARRAGANSETT BREWING COMPANY PROUDLY PRESENTS

THE GANSETT
TRIBAL ROCK FESTIVAL

March 8, in cooperation with
University of R.I.

THE BAND
Keaney Gym 8 p.m.

Produced by
Robert Chernov
for the
Narragansett
Brewing Company

"As much a part of
what's happening
as the music of today"

March 13, 1970

Chicago, Illinois

Opera House

**THE BAND
IN CONCERT**



OPERA HOUSE
FRI., MAR. 13, 8:30 P.M.
BOX OFFICE OPEN
Tickets: \$6.50, 5.50, 4.50, 3.50

THE BAND IN CONCERT



OPERA HOUSE
FRI. MAR. 13 — 8:30 P.M.

TICKETS AT BOX OFFICE
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CHICAGO TRIBUNE, MONDAY, MARCH 16, 1970

Richard's Rock

BY LEW HARRIS

● THE BAND ended its concert Friday night with a Little Richard song, "Slippin' and 'Slidin'." The audience stood up and cheered.

Little Richard Saturday night also ended his concert with a Little Richard song, "Long Tall Sally." But nobody had to stand up. They

moved back into The City, he and his group are not going to be left behind in the move. He does some fantastic guitar work that I would have thought totally out of his bag.

Most of the songs were that way: "Jawbone," "Unfaithful Servant," "Wheel's on Fire." Even "Long Black Veil." And, somehow, it works.

Before the show started, I wouldn't have believed The Band doing "Slippin' and Slidin'." But when they finally went into it, it seemed perfectly natural.

So what makes their Little Richard different from Little Richard's Little Richard? The Band is a group of serious musicians. When the audience starts to clap along, they say, "We'll keep time. You just sit there and groove."

Little Richard would rather everyone get up and have fun. He's having fun. When his backup group, the Crown Jewels, are playing in the bridge, he's smiling at the audience, and laughing, and going Woooo.

Everything he does is from the magic year 1956—"Rip It Up," "Lawdy Miss Clawdy," "Good Golly Miss Molly," "Ready Teddy."

"It's," he says, "the real rock 'n' roll." It's not as good as the music The Band plays, and he knows it. But he likes it the way it is. And the audience evidently does too.

"Are you having a good time?"

"Yeah!"

"Well, if you're having a good time, say Woooo."

"Woooo."

"Aw, shut up."

"Yeah!"

Yeah!!

Music

already were up — dancing, singing, screaming.

"Are you having a good time?" he asked.

"Yeah!"

"Then say Woooo."

"Wooooo."

"Say Wooooo Wooooo."

"Woooo Woooo."

"Aw, shut up."

And they screamed even more.

It was a crazy week-end. The Band doing its thing beautifully one night; Little Richard doing his beautifully the next. The one at the Opera house, with the audience sitting, listening, enjoying. The other at Five Stages, with the audience up dancing joining in, and enjoying.

All somehow indicative of how much there is in rock today for everybody.

The Band was at its best, and much more relaxed than last time it was here. There were the same songs, mostly from the second album, partially from the first album, and a couple of new ones. But there was something different.

They're getting heavier. "Up on Cripple Creek" has a much bigger beat than before. It's less country, more rock. And Robbie Robertson, especially, is showing that when music has completely

March 14, 1970

Cleveland, Ohio

Music Hall

THE BAND
IN CONCERT



MUSIC HALL
SAT. MAR. 14 8:30 P.M.
\$4 - \$5 - \$6
TICKETS ON SALE NOW
ALL BURROWS STORES AND CONVENTION
CENTER BOX OFFICE

BELKIN PRODUCTIONS PRESENT
AT MUSIC HALL

THE
BAND

FROM THE COVER OF TIME MAGAZINE TO CLEVELAND
SAT., MARCH 14, 8:30 P.M.
MAIL ORDERS ONLY TICKETS \$6⁰⁰-\$5⁰⁰-\$4⁰⁰
BURROWS—419 EUCLID AVE.
ENCLOSE SELF ADDRESSED STAMPED ENVELOPE

THE BAND IN CONCERT



SAT. MAR. 14th—8:30 P.M.—Music Hall
Tickets—\$4-\$5-\$6—All Seats Reserved
Tickets on Sale Now—All Burrows
Stores and Convention Center Box Office
Belkin Productions

THE BAND IN CONCERT



SAT., MARCH 14th — 8:30 P. M. — MUSIC HALL
Tickets \$4-\$5-\$6 — All Seats Reserved (Cleveland)
Tickets on Sale Now
Mayflower Travel Bureau — Phone 376-7117
and Halcyon Days Town House Hotel—Kent

THE PLAIN DEALER, MONDAY, MARCH 16, 1970.

Without Gimmicks 'The Band' Makes Great Music Together

By JANE SCOTT

They play music. No jumping up and down. No wiggling. No weird hairdos. Not even a wild warm-up band to precede them. They are "The Band."

A SELL-OUT crowd of young people was at Music Hall Saturday night when The Band started playing. An estimated 300 more tried to get in. They did not want the group to leave, cheering and stamping for an encore.

"It's too hard to jump around and play at the same time," said songwriter and guitarist Jamie Robertson, backstage.

Bob Dylan chose this Capitol recording quintet for his back-up band in 1965. He has good taste.

Bass player Rick Danko, organist Garth Hudson, drummer Levon Helm, pianist Richard Manuel and Robertson showed what it really means to be together in music.

THEY HAVE BEEN called "the new sound of country rock, half country — half gospel and good hard rock." They call it "music" and they have been in it 10 years.

The program ranged from the rhythmic rocker hit "Up in Cripple Creek" to Bob Dylan's poignant "I Shall Be Released." The Band sang of love, brotherhood and old Mississippi.

There was a superb organ solo by Hudson. And a guitar song, "Don't You Tell Henry" by drummer Helm, while pianist Manuel took over on the drums. One of the most popular songs was "Look Out Cleveland," written by Robertson.

Their road manager, a former Cleveland, is blue-book-born Jon Taplin, Hawken School and Princeton College alumnus.



March 20, 1970
 St. Louis, Missouri
 Kiel Opera House

KSHE / 95 Radio
 PRESENTS
THE BAND
IN CONCERT



MARCH 20—8:30 P.M.
KIEL OPERA HOUSE
\$3.50—\$4.50—\$5.50

On Sale Goldies Ticket Office, Arcade Bldg. Mail orders accepted, send self-addressed envelope with check or money order to Goldies, 812 Olive, St. Louis, Mo. 63101

Auspices Concert Productions



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KSHE / 95 RADIO
 PRESENT

KIEL OPERA HOUSE

Friday, March 20
8:30 P.M.

Tickets
\$3.50 - \$4.50 - \$5.50



THE BAND
IN CONCERT

On Sale Goldie's Ticket Agency, Arcade Bldg., and KSHE, Radio, 9434 Watson Rd. Mail Orders: Send check or money order with self-addressed stamped envelope to Goldie's Ticket Agency, Arcade Bldg., 812 Olive St., St. Louis, Missouri 63101.

ST. LOUIS POST-DISPATCH Fri., March 20, 1970

It's Happening Here

By **Bob Kuban**

THE BAND, a nationally known five-member group, will play in Kiel Opera House tonight, starting at 8:30.

The Band consists of Richard Manuel, piano, Garth Hudson, organ, Levon Helm, drums, Robbie Robertson, lead guitar, and Rick Danko, bass. All the men also do vocals.

Their special style is "country rock" and listeners will notice that the sound level is low.

SATURDAY, MARCH 21, 1970

ST. LOUIS POST-DISPATCH

The Band Played On; Crowd Liked It

By **HARPER BARNES**

The Band, in the midst of a grinding series of one-night stands, came into Kiel Opera House last night and put on a fine demonstration of knee-slapping, foot-stomping, hand-clapping rock and roll music.

Unlike many rock groups, the Band just comes out on stage, on time — or as close to it as you can get in the chaos of a rock concert — and plays its richly textured variety of good-time music.

The capacity audience of 3400 seemed quite happy to forgo theatrics and flights of temperament. It was content to just listen to the Band play and sing about country people — prisoners, murderers, soldiers, farmers and prophets.

It was the first rock concert in recent memory that delivered what it advertised and, thankfully, nothing more. The Band played two sets of 45 minutes each, and the audience was not asked to sit through any of those warm up groups that always spend more time tuning up than playing.

Solid, Professional

The first half of the concert was solid and professional. The quintet opened with Rick Danko's tight-throated vocal on Dylan's "Wheel's on Fire" and closed with a version of Jaime

Robbie Robertson's rock classic, "The Weight."

For the second half, the group seemed looser and caught up more in the music. They went into a series of their best songs and each was a triumph.

Barrelhouse Piano

The encore, with much of the audience standing, was Little Richard's rock warhorse, "Slipping and Sliding."

The last time they played that around here—last summer at pop festival in Edwardsville—Bob Dylan showed up to help them along. Dylan was not in town this time, but nobody in the audience seemed disappointed. The Band was just fine all by itself.

March 21, 1970
Ann Arbor, Michigan
Crisler Arena



Michigras
 presents
THE BAND
 Saturday, March 21, 8:30 p.m.
 Crisler Arena (Events Building)
 Tickets: \$3-\$4-\$5 On Sale now in
 Lobby of Mich. Union or call 763-1107

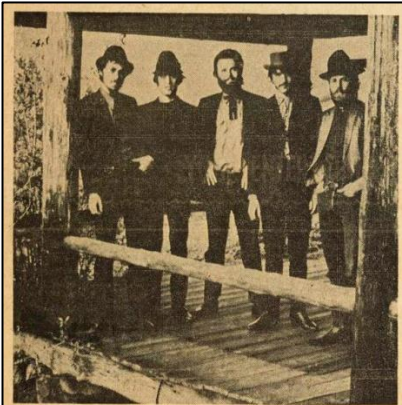
Michigras presents

THE BAND



chrysler arena saturday, march 21, 1970
 8:30 p.m.
 tickets: \$3-\$4-\$5 in the
 michigan union lobby

UCB



THE BAND
 IN CONCERT
Sat., March 21—8:30 P.M.
CRISLER ARENA
 (Events Building)
 TICKETS: \$3.00—\$4.00—\$5.00
 ON SALE Union Lobby 9:30—4:30



The Band
 —Associated Press
 Two members of the Band share the experience of country-rock music with an enthusiastic audience in the Events Bldg. last night. See Review, Page 2.

THE MICHIGAN DAILY Sunday, March 22, 1970

music

'The Band': Rockin' a Southern exposure

By ANN L. MATTES

Last summer I spent some time in Lone Mountain, Tenn. Located 1½ hours from the nearest linking of a city, the town offered a second rate drive-in and Frosty Freeze as regular entertainment. The only other pleasure I discovered was a \$12 radio.

Since the mountain blocked all radio signals except for the local farm station, I soon developed an avid interest in the country sound. Broadcasting from 8-5 the station usually offered about six hours of recorded music, and the rest of the time was devoted to music originated in the local churches.

During this time I learned the importance of country music in the South. Multiply this experience by about three hundred, and you may have some idea of what it means to The Band.

From the moment the group approached the mikes, it was love at first sound for the audience. Seidm did more than several chords begin a new song before members of the audience started clapping in recognition. At times people were so excited to hear a favorite that they seemed incapable of calming down to enjoy it.

Southern singers seldom participate emotionally in their songs, although the great majority of the lyrics are heart rendering. Likewise, the members of The Band offer no dramatic performances as they work through their music. But every once in a while, they do get carried away by their rhythm, especially pianist Richard Manuel and drummer Levon Helm.

That they do not capitalize on showmanship does not mean their music leaves something to be desired. They have been working together for ten years, and craftsmanship shows.

Keith Hudson, whom a Time reviewer recently called the "most brilliant organist in the rock world," adds a meshwork of improvisation stemming from Bach, Anglican hymns and funeral music. His lengthy opening of "Christ Fever" drew an occasional whoop from the audience. His agility was so unbelievable that at moments his

music sounded more like a tape running backwards.

"Robbie" Robertson, guitarist and composer of most of the group's songs and lyrics, paired up with bass player Rick Danko to give their music strong melodic structure. Among them, the group plays 15 different instruments.


Although four of the five members grew up in various parts of Ontario, they first encountered each other in the South. In 1965 Dylan asked them to join him as he began a country-wide tour. This was at the time he made his infamous switch from folk music to rock rock.

Since then The Band has been inextricably linked with Dylan. This is unfortunate because as a group they deserve to stand on their own ten legs. While the Great Wonder had definite influences in promoting their popularity and changing their lyrics from the sentimental to the seemingly absurd, their music reflects other traditions as well. Namely, that of the King Elvis Presley. Almost in memory of the hip-swinging rhythm, peals of agitated screams ripped the air. By the time The Band worked through the highlights of the Big Pink album and were nearly finished

with their second album, the rest of the audience surrendered to the vibrations.

A dull rumble of clapping and thumping began to shake the building, and Zig Zag cigarette papers were passed around freely. And when The Band closed with "Up On Cripple Creek," the audience lifted up with a standing ovation.

Looking back on the concert, it seems strange that none of the group offered any dialogue during the course of the performance. In fact, they seemed to shy away from the mikes between songs and change their instruments with a nervous shuffle. But no one seemed to leave disappointed or lacking any definite ideas that The Band is something less than they expected.



—Daily—Dave Schindel



March 22, 1970

Minneapolis, Minnesota

Guthrie Theater, Walker Art Center

Also on the bill:

Rev. Robert Wilkins

Robert Pete Williams

Notes:

2 shows.

THE MINNEAPOLIS TRIBUNE 25
Mon., March 23, 1970

The Band Performs at Guthrie

By ALLAN HOLBERT

Minneapolis Tribune Staff Writer

After a delay of about an hour, which is just about average for rock groups, The Band marched onto the Guthrie Theater stage and put on one of the best rock concerts that's happened since Walker Art Center changed Jazz at the Guthrie to Rock at the Guthrie.

The Band is a relatively new group, but it seems to be well-enough known in this area. Two concerts, at about 1,400 persons apiece, were both sold out last night and about 200 persons were turned away from each concert.

The basic instrumentation of The Band is lead guitar, bass guitar, piano, electric organ and drums. It is a relatively quiet group and it does almost entirely vocal numbers, many of which are harmonized in a style that could be called West Virginia hillbilly.

Each member is highly qualified on his instrument. Each one is a good singer and both singing and playing the group works with a tight, fine ensemble feeling.

Perhaps because they were late, The Band seemed to be working harder to entertain than have many groups at the Guthrie and the Labor Temple.

Before The Band played there were brief appearances by two black guitarists, the Rev. Robert Wilkins and Robert Pete Williams, a couple of elderly Southerners. Mr. Wilkins did all his songs on the same chord, which makes the guitar sound a bit like a sitar. Williams played some gutsy blues. Neither was very impressive, but they were both funky. They might have come off better if they had gotten to play longer.



ROCK REVIEW

THE MINNEAPOLIS STAR
Mon., March 23, 1970 * 38

Audience agrees The Band is better late than never

Reviewed by

PETER VAUGHAN

Minneapolis Star Staff Writer

**Now, honey, don't be late,
I want to be there
When the band starts
playing."**

Like its namesake, The Band's concert didn't start until half past eight which brought astoundingly little recrimination from the capacity audience that was turned away from the doors when they arrived for the 7 p.m. show.

The Band did arrive late or at least its instruments did, which occasioned an hour-and-a-half delay during which the audience

The Band, a highly polished country rock group, brought its blend of hillbilly harmonies and instrumental genius to the Guthrie Theater Sunday and more than lived up to its advance billing as one of the nation's highflying pop combos.

The Band traces its name to that unnamed group in The Darktown Strutter's Ball:

**"I'll be down to get you
in a taxi, honey;**

**Better be ready by half
past eight.**

was barred from the theater while the electrical circuits were connected.

For the audience, however, it was obviously better late than never as the group was greeted with tumultuous applause when it finally appeared shortly after 9.

The Band stuck primarily to songs that are featured on its two albums and performed with professional teamwork etched with the individual brilliance of each of its members.

Outstanding were drummer and vocalist Levon Helm and pianist - vocalist Richard Manuel.

Manuel was at his best singing Bob Dylan's "I Shall Be Released," while Helm's best moments came in "The Weight."

At times, their songs seemed to be dragged down by a ponderous, almost monotonous beat, but the freshness of their approach to their music brought long and loud applause at the end of each number.

The Band's distinguishing quality is its reliance on Manuel's piano and Garth Hudson's organ for much of its rhythm.

Hudson amply demonstrated his instrument's supporting quality when he seemingly interrupted the concert with a shrill organ solo that sent many of the audience for their ear plugs.

The concert, the first of two sponsored by the Walker Art Center last night, also featured the Rev. Robert Wilkins, a 74-year-old guitar-picking Southern gospel singer, and Robert Pete Williams, a fine blues singer.

Unfortunately, these performers were limited to abbreviated stints due to The Band's late arrival.

The audience of young people gave each performer long ovations as if to save their disappointment at not being able to listen to their offerings for a longer time.

Merriweather POST PAVILLION
BEN SEGAL presents for the Columbia Theater Associates
SUN., JUNE 14 at 8 P.M.
The BAND
PRICES-\$7.50-6.50-5.50

The Band Loose and Easy On a Clear Summer Night

By WILLIAM HOLLAND
Star Staff Writer

There's little doubt in my mind that one of the best rock bands in the world played last night at the Merriweather Post Pavilion.

It was altogether marvelous to hear The Band live in concert outdoors on a beautiful summer evening—and about 7,000 and maybe several thousand more non-paying fans seemed to agree—maybe as marvelous as it was to see Bob Dylan (The Band was once the unknown group backing him up); or the Stones or the Beatles.

The Band is in that superior category of musical experience; as a group they are probably more important than all but the Beatles.

The Band's music is rare in rock and roll because it is relatively complicated and rich in texture, harmonic and melodic construction and lyric statement, and the songs are compositions in every sense—lyric, melody, "accompaniment" in the best sense, solos, every way—and crafted, as only excellent musicians can do, to appear simple in an oldtime way.

Their storehouse of musical knowledge, the effects they get, and how they achieve them, bar by bar, is astounding. That it comes off without seeming studied is to their credit.

Most of the credit for the concept of The Band's music belongs to Jaime Robbie Robertson, who writes all the songs and plays the lead instrument in the group, guitar. Only a few "popular" composers—Charlie Rich and Guthrie and a few others, have come even close to getting the "white soul" poetry of the North American continent into song—and even they have been labeled "country" or "folk."

The Band had evidently just returned to the road after putting together their third albums, and they weren't as tight—in a recording studio sense—as usual. But their unevenness in comparison to other rock bands was practically insignificant. They play and share their music, composed measure by measure, and to hear The Band loose and easy—and even straining a bit, something different from their perfect DAR concert last Oct.

26 — was just right. Outside, trees, good smells in the air, and The Band just back on the road. Yes!

Guitarist Robertson's piercing, single-plucked-note solos, always brief and all the more explosive, were sassy sour and tart. They played most of the songs from their first two albums, plus their usual concert extras—R. Pennaman's "Slippin and Slidin'" and "Lovin' You" and a few new songs from the new album.

They seemed more animated onstage this time, especially pianist Richard Manuel's wiggling, strawman shoulders, Robertson's stiff, tin-woodsman struts and bassist Rick Danko, with his emphasized stomach-cramp moves with the beat; drummer Levon Helm the perfect nasal Arkansian (the others are originally from Canada) and organist Garth Hudson buried in the Gothic shadows of his Hammond.

All members of The Band share the vocal leads, and several times they also switch instruments. They all can double competently, but it's too involved to describe here.

They, like Dylan, are so human on stage, they appear to be shy. It's as if you were up there. Would you do an egotrip number? Would you wear designer clothes and posture to get the microboppers screaming? Do weird things with the microphones? Short-change the fans by jiving a dozen blues licks into serious American music? Nah. Not you. Not The Band either. Ten years of dues, plus a lot of talent, shows. Brilliantly.

THE EVENING STAR
Washington, D. C.
Monday, June 15, 1970

ROLLING STONE

'All the
News that Fits'

No. 62
July 9, 1970

A RECENT ENCOUNTER WITH ROBBIE ROBERTSON

The Band has been doing a lot lately, first recording their third album up at Woodstock and then touring around selected places in this country and Canada, and we have a bit of a look at both those scenes. First, from Phil Levy on the far outskirts of the world at the open-air Merriweather Post Pavilion in Columbia, Maryland, we have this brief dive into Robbie Robertson's head.

COLUMBIA, MD.—After the concert, I went to the back of the stage and worked my way through the little maze of bureaucrats who were there to keep out the groupies. I finally talked my way into the dressing room, which was filled with groupies, gawkers and beautiful women.

When I first approached Robertson, he was reluctant. "I'm just not in that place," he said. But a few minutes later he pulled on my elbow and said he had a few minutes to talk. We went into an uncrowded room.

We talked first about some of the songs they did that night, and in the course of that Robertson mentioned that he had really liked Eddie Cochran. "How come you don't do 'Summertime Blues'?" I asked.

"Out of respect for his memory," said Robertson.

The conversation drifted to Woodstock—the movie and the event, not the town. I asked: Was it true that Albert Grossman had tried to negotiate a

package deal with them and Grossman and some of the other groups? "Not true at all," said Robertson. "Somebody from the movie, maybe Wadleigh, approached us with the proposition that if you want to be in the movie you have to give back half of what you get from the concert in return for a percentage of the profits from the movie. We turned them down. He still wanted to film us, and we said OK, but no fooling around on the stage and don't interfere with our performance.

"So, they filmed and taped it. Our tapes were the best of any of the groups. Atlantic asked us if we wanted to be on the album. We didn't like the setup, and the album seemed pretty shoddy. Crosby,

Stills, Nash and Young had to go back into the studio to dub over their voices to make it sound better. So we said no." Robertson said that Atlantic had threatened to release the tapes anyway, but they never did.

We talked about professionalism for a while. He mentioned that CSN&Y were professionals, but that they had gotten into making music for their audience and not for themselves. Young told him at the time that they had really played badly in New York City but that the audience really loved them.

"Young is out looking for a job," said Robertson with a smile. "He asked me if I ever leave the Band to recommend

—Continued on Page 6

The Band Turned Down 'Easy Rider'

—Continued from Page One
him for the job."

Robertson went on to talk about all the offers they had passed up in the last year or so. Besides Woodstock, they had been invited to do the score for three movies—*Zabriskie Point*, *Ned Kelly* and *Easy Rider*—as well as star in a fourth, *Zachariah*. Antonioni had heard the second Band album and had immediately wanted them for his movie. He went up to see them. Robertson described the scene with Antonioni sweeping into their home dressed in a silk scarf and a flowing cape and introducing himself. He spoke little English and missed a lot of their songs when they played for him, but he really got excited when they played "The Night They Drove Old Dixie Down." But they were never able to work anything out. Antonioni had told Robertson that the movie wasn't any good because he had no freedom, and that he would never make another movie in the United States.

Next, *Ned Kelly*. Tony Richardson, the director, had come to them and said they were the only group he had in mind to do this Jesse James movie starring Jagger. After they had seen the movie, the producer came up to them and asked them to do the score. Robertson said: "I just can't get next to it." The producer screamed, "What! What do you mean you can't get next to it? What didn't you like about it?" Robertson said that it wasn't up to him to tell Tony Richardson how to make a movie. Richardson himself understood a little better, and asked Robertson if he could suggest anybody else.

"I thought for ten minutes and finally came up with Van Morrison," said Robertson. "He's a hard rocker and perfect for the film." (Eventually, *Ned Kelly* made do with folk songs by Shel Silverstein.)

"The worst offer we had was to star in *Zachariah*," said Robertson. "It was a Western where we had to play bandits and go down into the town, rob the bank, then go back up into the hills, pull out our electric guitars and sing. We couldn't make a movie like that."

Robertson then touched on the short, sad saga of *Easy Rider*. "Somebody from the picture called up our manager and asked if we would like to do the score for a movie about a couple of guys who ride across the country, meet some people, end up with a couple of prostitutes and then get killed. Our manager said we weren't interested."

Before this concert, the Band had spent a week up in Woodstock (the town, not the event) recording the tracks for the third album. Robbie Robertson didn't happen to get around to talking about it, but the Band's producer, John Simon, chatted a bit about it over the phone.

"What happened was we recorded the album at the Woodstock Playhouse. It was the same arrangement we had before — Capitol Records provided the equipment. The control room was down in the prop room and the recording room was on the stage. Things always go slow in recording sessions, and instead of having to hang around and smoke cigarettes by the telephone booth the way you have to at a city studio, we had this big parking lot field out front and we played touch football and a couple of us learned how to ride motorcycles over the week.

"We were supposed to do a concert in the playhouse at the end of the week, but without any publicity there were 3000 demands for tickets and the place only holds 600, so we're probably going to have the concert some time when the population's down, like in the winter maybe."

The album is slated to come out in August, and Simon didn't anticipate any difficulty in meeting that deadline. "In the past, we've mixed the albums ourselves. There's been six of us there on the mixes and it's been hard on us all, you know. So this time we decided to go two paths. We decided to let Glynn Johns, who we all respect for his ears, mix it with completely fresh ears. We sent him sort of a rough mix of what we thought the album should sound like.

"We sent him the tapes, and Todd, who is our engineer, went over to London with the tapes, and he's going to mix it there in a completely different studio. And we'll have it. Neither of them cares which mix we use, it's not any kind of a competition thing at all. . . . When it comes back from London, the two of them will have decided what's best. There's not going to be any votes on what's the best. It will be self-evident."

Simon then ran down a list of the songs on the new album:

"Stage Fright"—Rick Danko sings the lead. "I think it's the best vocal performance Rick has done."

"Time To Kill"—Everyone sings on this one. "It's kind of a universal song. The kind that's going to pop up on the *Andy Williams Show* or the *Tom Jones Show*, specials and all that, dancers dancing around and whirling. But it'll be wonderful. The perfect song. Garth Hudson plays great piano on that one."

"Sleeping"—Richard Manuel and Robbie Robertson wrote it, and Richard sings. "It's the first waltz we've ever done."

"Strawberry Wine"—Levon (pronounced with the accent on the first syllable, incidentally) Helm sings it and plays guitar, with Richard on drums. "That was just take one. We went in and did it and they sang it live. It was terrific on take one and we didn't go any further."

"All The Glory"—"It's a song to a young person. I can't be sure, Robbie may have written it for his little girl, or

it may be more universal than that. Levon sings on that one too, and the contrast between 'Strawberry Wine,' which is one of those evil songs, and 'All The Glory,' which is a goody-goody song, is amazing. Levon carries them both off."

"The Rumor"—"It might be my favorite, I don't know. It's one of my favorites. Probably the longest song on the record. Richard, Rick and Levon sing it. It's dramatic, you know, but a real rocker."

"W. S. Walcott Medicine Show"—"It's about this medicine show that used to travel around down south. Levon and Robbie were reminiscing about it. That's the one with Garth's tenor solo in it. I play horn on that 'cause it was lying around."

"Daniel and the Sacred Heart"—"It's one that Garth and I have been working on for a long time. It's about shape note singing, which is Appalachian in origin. What shape note means is that in the original hymnals made out in this country, there weren't enough people who read music. So they would have a shape to designate a note on a scale. I really don't know what the correspondences were, but it may have been a circle for do, a triangle for re, a square for mi, a diamond for fa, you know. It's a very direct and deliberate kind of singing. That was the beginning of 'Daniel and the Sacred Heart.' It's gone a long ways since then."

The final two cuts are "The Shape I'm In," a rocker sung by Richard Manuel, and one that was only half written. "We haven't gotten it down yet," he said. "The title's floating out there with the lyrics."

Finally, Simon compared the new album to *Music From Big Pink* and *The Band*.

"The first album was a first album. Everybody just went into the studio and did their best. We put it out, and it was a hit. That made the second one a little harder to do. We were a little worried about the second album, not because we were worried whether we could do the first album again, it's just that we wanted it to be really special for all those people out there who liked the first album. I think it showed a little more workmanship, a little more toil. The third album is a lot more relaxed. We just whipped through it, and everybody was real relaxed."

June 22, 1970
 Boston, Massachusetts
 Harvard Stadium
 Schaefer Music Festival

Opening Night! Tomorrow, June 22, 8:00 PM.

THE BAND



Coming! Wednesday, June 24, 8:00 PM.
 RAY CHARLES & HIS ORCHESTRA / THE RAELETTES

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SCHAEFER—THE BEER TO HAVE WHEN YOU'RE HAVING MORE THAN ONE.

'THE BAND' strikes up at Harvard



THE BAND, CAPITOL RECORDS GROUP, OPENS SCHAEFER MUSIC FESTIVAL TOMORROW NIGHT AT HARVARD STADIUM.

The Boston Globe Tuesday, June 23, 1970

Harvard Stadium grooves to The Band

The Globe's pop music critic, Ernie Santosuosso, reviews The Harvard Stadium Band's concert on Page 19.

By Parker Donham
 Globe Staff

More than 15,000 paying customers, at least half again as many gate crashers, gave an ecstatic welcome to The Band last night in the year's first Summerthing concert at Harvard Stadium.

We're going to tell all our friends in Woodstock this has got to be one of the best places in the world to play music," lead guitarist Robbie Robertson told the cheering crowd of longhairs.

As in most events which attract young people these days, the audience was more than half the story.

Summerthing officials hoped to confine the crowd to 15 bleacher sections in the stadium's bowl end. But a few minutes before the scheduled 8 p.m. start of the concert, young patrons began eyeing the special press section and smilingly denouncing them as "ruling class seats."

Then a few persons hopped a concrete wall into the press seats and hundreds of others followed, sweeping onto the field past helpless ushers.

As quickly as the paying customers made it onto the field, crowds of gate

crashers poured in to claim seats left vacant in the bleachers. More than 20,000 were on hand as the The Band started playing.

Sandwiches, bottles of wine, and joints were passed freely among the college and high school-aged crowd. As the sunlight grew dimmer, thick clouds of smoke hung in the colored spotlights.

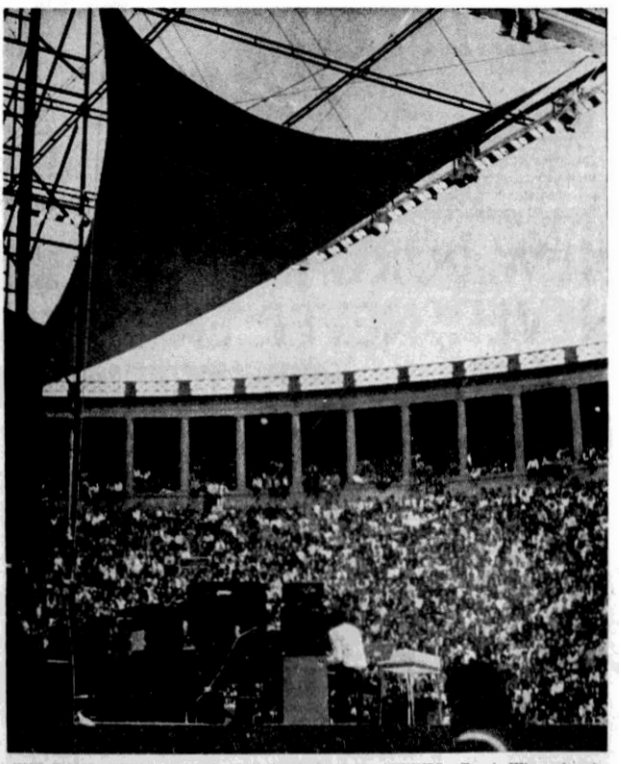
"There is not one policeman in Harvard Stadium tonight," Summerthing official George Davis told the crowd. "It took nine months to negotiate that one point and we need you to prove that we don't need any police here."

It was the first of 16 rock concerts to be held on Mondays and Wednesdays this Summer at Harvard Stadium, subsidized by the Schaefer Brewing Co.

The Band, a five-man group which once backed Bob Dylan, gave a professional display of the Dylanesque lyrics and brilliantly precise instrumentation which has made it one of America's few super-groups.

Again and again the crowd hollered for the group to play louder, but The Band stuck to its characteristic decibel level, well below the mind-piercing heights of some electronic music.

To shouted requests for particular songs, guitarist Robertson replied with a minute of it, dancing and



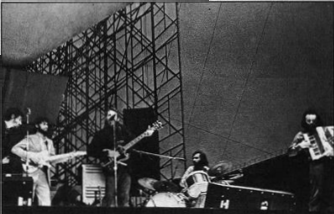

THE BAND PERFORMS AT HARVARD UNDER AWNING (Frank Wing photo)

your requests on a little piece of paper and give them to the waiter."


The crowd loved every minute of it, dancing and

clapping, singing familiar choruses, and filling the intermission with a display of Frisbee tossing in the bleachers.

Tomorrow, the second concert in the series will feature Ray Charles and the Raelettes.

PRESENTED IN COOPERATION WITH 'SUMMERTHING'



JUNE 22 THE BAND	JUNE 23 RAY CHARLES & HIS ORCHESTRA / THE RAELETTES	JUNE 24 B. B. KING / BUTTERFIELD BLUES BAND / JAMES COTTON BLUES BAND	JUNE 25 TEN YEARS AFTER / MOTT THE HOOPLE	JUNE 26 THE FOUR SEASONS	JUNE 27 MILES DAVIS / BUDDY MILES / BIG BAND / SEATRAIN	JUNE 28 THE GRATEFUL DEAD / JOHN HAMMOND	JUNE 29 IKE & TINA TURNER / VOICES OF EAST HARLEM	JULY 1 JOHN SEBASTIAN / DELANEY & BONNIE & FRIENDS / MANHATTAN TRANSFER	JULY 2 VAN MORRISON / GREAT SPECKLED BIRD / WITH DAN & SYLVIA TOM PAXTON with David Schwartz	JULY 3 RAKSAAN ROLAND KIRK / RAMSEY LEWIS / CARLA THOMAS / LEON THOMAS / PERCY MAYFIELD	JULY 4 JOSE FELICIANO	JULY 5 THE JOHNNY MATHEWS SHOW	JULY 6 THE SUPREMES	JULY 7 JANIS JOPLIN	JULY 8 TOM RUSH, MELANIE
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All tickets \$2.00. All shows 8:00 p.m. Mondays & Wednesdays. 14,000 seats available at the bowl end of the stadium. Boston Ticket Outlets: Headquarters, East Cambridge. Real Fun at Harvard, Northwood, Squamsette, Boston. Long Lines & Lines & Lines, Northwood, Northwood. Royal Grounds, Revere. A Northwood Home, Revere. All Tickets \$2.00. For ticket information and seat dates, call 452-5881.

Schaefer Brewing, New York and Albany, N.Y., Baltimore, Md.

The Band Opens Schaefer Festival

By TIMOTHY CROUSE
MT Pop Music Critic

The Schaefer Beer people opened their eight-week festival at Harvard Stadium on Monday night with the Band. The inaugural performance proved a resounding box office success. There were some 10,000 ticket holders on hand, plus a few hundred gate crashers, and (this is the management's triumph) there was not a single policeman in the stadium. The crowd was enthusiastic but quite ruly throughout; the festival's own unofficial police force of red-shirted kids had very few problems to handle.

THE BAND came on, undisturbed by any warm-up acts, just as the large, red ball of sun was going down somewhere behind Watertown. They no longer look like dustbowl refugees. Robbie Robertson, in an orange shirt and light summer suit and Rick Manuel, in striped hip-huggers and a flowery shirt, could have felt at home in any bar on Madison Avenue.

They flashed a handful of peace signs and, all business, set about playing "Rag Mama Rag." The P.A. system was wretched, which was surprising, for the Band have always shown an uncanny ability to reproduce all the subtleties of their records in live performances.

WORSE, they seemed to be only going through the motions. "The Weight" came off as an exciting number, but mainly because the audience stood, clapped, and did the harmonies. But the Band raced through "King Harvest," riding roughshod over all the little musical tensions which make the song so haunting. The most exciting event of the first half of the concert was Garth Hudson's weird, eclectic, John Cage-like introduction to "Chest Fever." Of the five members of the Band, Hudson has the greatest propensity for jazz, and both his piano and organ work were startling throughout the evening.

THE BAND opened the second half of the concert with their third "new" song of the evening. All three new songs were hard rockers, simple and visceral, and the third had the rolling, stirring quality of "Proud Mary."

From there they went into two Dylan numbers ("Wheels of Fire" and "I Shall Be Released"). At this point they began to resemble the tight group one hears on their albums; they squeezed out the sound carefully and feelingly. They did a rollicking "Look Out Cleveland," with Manuel banging out a magnificent

boogie on the piano. Levon Helm did his impersonation of a toothless Civil War veteran in "The Night They Burned Old Dixie Down," which was as moving as ever. They finished with a rousing "Cripple Creek," assisted by the crowd.

THE CROWD roared and stamped, and the Band acknowledged the acclaim by playing two encores, "Jemima Surrender" and Chuck Berry's "Slippin' and Slidin'." Perhaps they were relieved that the evening's labor was almost done. At any rate, they opened up on the encores and played them with real relish.

"Rolling Stone" magazine summed up the Band's singular magic when it said that the Band was the only group that could have warmed up a crowd for Abraham Lincoln.

On Monday night, their rough-hewn Lincolnesque charm and their Lincolnesque agony for a wounded America seemed diminished. They no longer appear to be a bunch of crackers sitting around a stove telling salty stories and spinning sad yarns. But when they feel like putting out, they are still one of the most compelling rock bands in America.

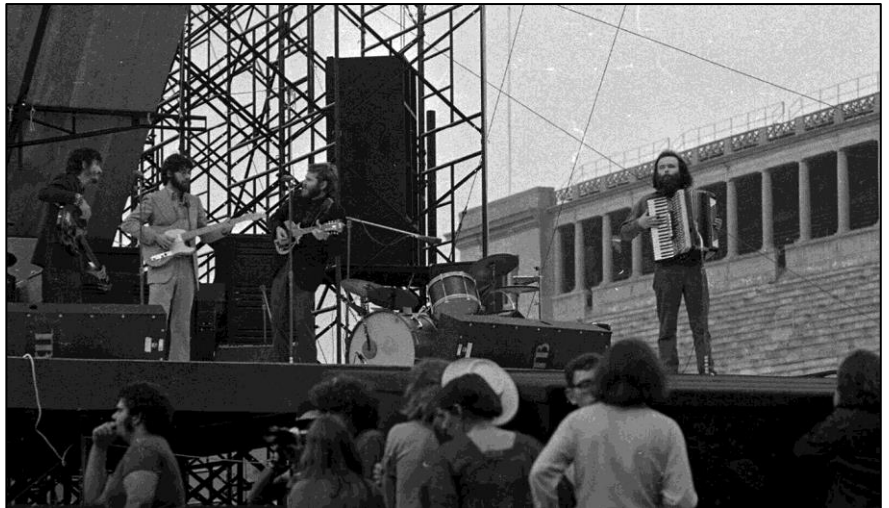
Magic Circle Opens Season July 16

The Magic Circle Theater for Children begins its 19th season July 16, with a performance of "Rags to Riches" in the Tufts Arena Theater in Medford. The Magic Circle, described as "a program of total theater involvement," is a participatory adventure which includes its young audience in such activities as the creation of costumes, scenery and props.

"Rags to Riches" is based on the stories of Horatio Alger, while the other scheduled production, "The Wonderful Tang," is a fairy story about ancient China. Information may be obtained by calling 623-3880.

South Shore Circus Adds Twilight Show

Due to the demand for greater selection of weekend seats, the South Shore Music Circus in Cohasset has announced that a "twilight" performance at 5 p. m. on Saturdays will be added to the regular performance schedule. Patrons will now have a choice of four weekend performances: Friday at 8:30 p. m. and Saturday at 2:30, 5 and 9 p. m. Other performances take place Monday through Thursday at 8:30 p. m.



The Boston Globe Tuesday, June 23, 1970

The Band kicks off Schaefer series

By Ernie Santosuosso
Globe Staff

The best seats were in the end zone at Harvard Stadium last night as The Band provided the down beat for the opener of the Schaefer Music Festival. The occasion was distinguished as much by the social precedent as it was by the swamp-rock music of the Capitol recording group.

Story, other photo Page 3

The performance by The Band, Bob Dylan's fellow alumni, was happy and near virtuosic. A strong reason why observers on the rock scene laugh at the talk of "trends."

Some point to the horns and insist the future is fusion. Other suspect the cellos and the flutes will carve the way for rock. The blues has its exponents, too — but, then, you have The Band.

Swamp-rock (many listeners find it difficult

not to regurgitate the many labels issuing from the rock era.) is The Band's style. It's more meticulously played than country but with significant dishes of the back-40 strokes so that the present catalogueing is appropriate.

Lead guitarist Jaime Robertson, who is also a writing fool, is an equal part of an entity that includes the versatile likes of Rich Danko, Richard Manuel, Garth Hudson and

Weston group staging 'Butterfly'

Puccini's opera "Madama Butterfly," staged and conducted by Attilio Poto, will be produced by the Weston Drama Workshop on July 14, 16, 18, 21, 23, and 25, at 8:45 p.m., in the courtyard of the Country School, School street at Alhabet lane, Weston.

There is lawn seating only, and the audience must provide its own chairs or blankets. Ticket information is available by phoning 893-7149.

Levon Helm. They have been together so long that, by now, their hearts must be in unison.

Close to 20,000 people at only \$2 per ticket clapped in tempo, swayed in delight and exulted in the freedom of a summer's night as The Band plucked the pearls from its two extant albums, "Music From Big Pink" and "The Band", and auditioned several more from its soon-to-be-released third LP.

From the lid-lifter, "Rag Mama Rag," which featured a vocal that droned like a rip saw to the piano coda with the '30s flourish, to "Clap Your Hands," The Band saw to it that this unique music show got on the road in grand style.

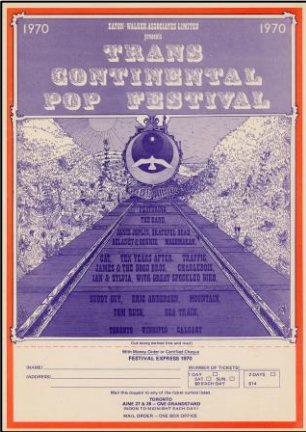
"The Weight" reached out in its churchiness as heavy octaves boomed from the piano. Garth Hudson had a stunner of an organ lead-in to the bluesy new song, "Born to Be Wise" and Dylan's "I Shall Be Released" was enriched by a delicate layer of falsetto. The message was there: this was music to be happy by.

Frisbees sailing through the night air and a random

sparkler twinkling in the stands helped underscore the fun at Harvard Stadium.

And The Band played on.

June 27, 1970
 June 28, 1970
 Toronto, Ontario
 CNE Grandstand
 Festival Express



Festival Express



Bootleg



Bootleg

Notes:

Filmed performance of 'Slippin' and Slidin'' from one of the shows released on 'Festival Express' (2004)*.

Filmed performances of 'Time To Kill', 'The Night They Drove Old Dixie Down', 'Across The Great Divide' and 'Jemima Surrender' from the first show, released on bootleg DVD.

*On the Festival Express DVD, three Band tracks are featured in segments for the different the stops on the tour, they might all be filmed at the same show, possibly Calgary.



Bootleg



Photos by Rick Fitz-Randolph



Jerry Garcia: New Riders of Purple Sage

Pictures and story by Joe Frenkel

"... and unrest was replaced by discontent."

TECHNOCRACY'S CHILDREN

There will never be another... WWI, WWII, WWIII, Wendell Wilkie, Al Smith, "Maine", etc. and even a bit more applicable to our present situation... there will never be another Woodstock. This is a reality which few people seem capable of accepting. It is a reality brought upon our counter-culture by its own technocratic children. In an age of frozen food, pre-prepared anything you might wish, and programmed individually, the counter-culture has failed to live up to itself and has sold out to pseudo-Woodstock nations presented by hip capitalists who know that the electric freak will

usually fork over 15 to 20 dollars to hear what "they think" is "their" music. A perfect example of pre-programmed Woodstock, hip commercialism, Express in Toronto. Generally, I have always enjoyed rock music when it is presented live and in great quantities. Having missed Woodstock I have been searching for my own individual "Canada" whereby all is togetherness, happiness and music.

A Capitalist affair
Being a bit quixotic, I have been searching for my windmills for a long time. So you can understand that when I began receiving rumors to the effect that this Festival Express thing up in Toronto was going

Also, almost as predictable as the constant shouts for more (an encore is generally always given by the group as a regular part of their act) you have the stigma known as the gate-crasher. Every festival has them, and every festival generally succeeds in deterring these people's attempts.

In Toronto, the practice of gate crashing had reached its organized best. An organization known as the May 4 Movement organized the international gate crash at the Toronto festival. As was to be expected, security and gate crashing didn't mix. About 27 people were arrested, many injured by the police who used horses and wrestling, they had no guns in their holsters, and very few seemed to have clubs.

Many people did get in, but the hassle that derived from the mess to make it a futile and needless waste of blood and energy.

Imitation festival

One really good thing that did result from this excess of people (about 2,000 to 4,000) in the stadium area on the outside was the organization by the Grateful Dead of free concerts over in Coronation park. At one point it was estimated that about 5,000 people were at this free festival.

After the continued hassle with security forces and whatnot, the promoters of the festival seemed to think that it would be cool to make this festival an imitation of the Woodstock nation festival created last year.

So what they did during the act changes was play through the huge sound speakers the Woodstock album. That really made everybody happy and gay. I mean here we were in the middle of a rock festival, so why not make believe that we have gone back in time and are at Woodstock. I mean what's the difference if we think we can dig ourselves and how cool we really are?

Anyway, after suffering through all this pretense and insane tripe, we had nothing left to really enjoy except the pure essence of anything like this—music.

So no matter what anybody tells you about how cool, and far out it was up on Toronto, it was about as far from Woodstock as anything could ever be.

At Woodstock the people were together, the



Bob Weir: Grateful Dead

each other, but nobody else; no togetherness whatsoever, music which cost plenty, security which was absurd, honchos from the horses used by the police in crowd control, plastic grass on the field and an asphalt track is you were lucky; and very few people seemed to care what was happening at Toronto, that is until violence occurred and we all know what violence freaks this country has for its respected citizenry.

The children of the technocracy had once again had a meeting, only this time they numbered only 20,000 and they blew it, negative charge from the people inhabiting the counter-culture and what ensued was sad but true. The only thing that keeps us together as a culture right now is our music and the only thing that kept Toronto from being a real waste of time and energy was the music.

MUSIC FROM THE TECHNOCRATIC STATE

Music is what they had all come to hear and music is what they heard. It flowed from the delicately balanced sound machines perched high atop towers entangled in a maze of electrical wire.

This high energy event had cost the promoters almost \$500,000 in talent fees, the array of talent that showed and played still in talent fees.

There were many moments in this two day montage of musical mania. Much of what happened musically is blurred after the passage of a couple of hours. Yet, those moments that do survive are ones

which will survive for a long time in ones memory, which will survive for a long time in one's memory, the "New Riders of the Purple Sage" made a rare and very successful appearance.

This group is composed of members of the Grateful Dead and some Garcia and Mickey Hart.

Garcia was an absolute joy playing his steel pedal guitar. Especially on the steel pedal version of Saint Stephen.

Images of the Dead
This group should prove to be a method of perpetuating one of the finest groups on the American scene. The Grateful Dead have been making faint noises of splitting up. At least it seems that Pigeon is no longer with the group. That distance which can be seen in such groups is appearing within the Dead and yet they play on, and will do so for a long time under the guise of the Grateful Dead or the New Riders of the Purple Sage.

As for the Dead, their moments in this concert will last for a long time. The images of Garcia flailing the notes from his guitar with Phil Lesh pumping away on his bass and all the other Dead mashing together for one final flurry of "Turn on Your Love Light" are burned on a brain already numbed with fatigue, dope and constant music.

After the furious conclusion of the Dead set we had the harsh folk/western/country sound of the Band. The high point of the Band set came when the group launched into a version of "The Weight".

Garth Hudson the mountain-organist preambled this song with a ten minute off key/on key organ solo. Robbie Robertson's guitar work improves with age and experience.

Musical success

The other memorable set came from the newly reformed Traffic. Long since the first demise of Traffic we have seen Steve Winwood in a number of roles. He has coupled with Blind Faith, and Ginger Baker's Air Force, but he has found his way home again with his way home again with his reaffirmation of faith in his old group, Traffic. Minus Dave Mason, Traffic as it stands now contains Chris Wood and Jim Capaldi.

The set started out on a rough note, mummy Wood playing the electric piano familiar to Mason. But then the group came together with Winwood's vocals bouncing off the people and walls of the stadium.

Of particular interest was the guitar work done so little by Winwood. Always an understated guitarist, Winwood ranks up there with the best, his guitar is gentle and his riffing calculated. His sounds are flowing, gentle and well-meaning and seemed to stop the fatigue worn crowd from snoring and make them just sort of sit back and let the music bathe them in a night purple glow of thought and sense.

As far as the music goes, the Festival Express was the success it had claimed it would be. If it hadn't been for the people the whole affair would have really put anyone's head in a fine, fine place.

Swinging rock music redeems festival's synthetic atmosphere

to turn out to be another Woodstock (and remembering the same type of rumors that had been circulating last year about Woodstock) with two or three hundred thousand kids absorbing music, sunshine and each other. Anyway, I contacted my Sancho and fled into the deep blue cotton filled horizons of Canada.

Well, what it turned out to be and what I had hoped it would be were two completely different things. And as a result of the ensuing event, I have firmly decided to hang up my well-worn stash bag and retire from the festival circuit for good.

It's really a shame that a good thing had to be spoiled by hip capitalism at its finest. Like an assembly line during the Industrial Revolution, rock "promoters" have set up a musical assembly line. It produces prefabricated Woodstock nations (on the minute scale, of course) which float themselves under the guise of the musical "evolution."

The gate-crasher

Assembly line-rock festivals have a number of highly similar characteristics. Like some poorly written epic drama, each festival contains (sort of like an army survival kit) two or three promoters who are Capitalistic pigs (to quote an old med phrase), a group of kids fucked up on drugs or trying to get fucked up drugs, security problems (like you were inside a prison camp trying to see the commandant, two light towers that are placed almost exactly like those at Woodstock, a sign that looks slightly like those at Woodstock, by Hensley, thousands of kids all trying to be on stage with the performers, and if you are in an upper class rock festival area, you get to have the pleasure of having road vultures work as your security men, etc., etc.

Now, if you put all this together, hyle it up through advertising, rumor, whatever, you will have what we had up in Toronto.

music was free and easy, the grass and woods were wet and soft, the pastures stank with cow shit, the peace officers actually kept the peace and the whole world was watching.

At the Festival Express in Toronto, we had thousands of small groups digging the shit out of



Robbie Robertson: The Band



Winwood "Traffic" has found his way home

June 29, 1970

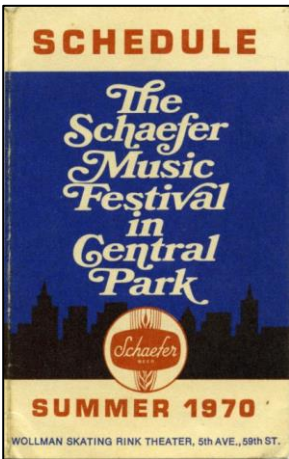
New York, New York

Wollman Skating Rink Theater, Central Park

Schaefer Music Festival

Also on the bill:

Seatrain



5

JUNE	
Thursday, June 25, 7:00 & 9:30 P.M.	Ray Charles & His Orchestra/The Rayletts (Raindate: Monday, August 10, 7:00 & 9:30 P.M.)
Saturday, June 27, 7:30 & 10:00 P.M.	Buddy Rich/Gene Krupa (Raindate: Sunday, June 28, 7:30 & 10:00 P.M.)
Monday, June 29, 7:00 & 9:30 P.M.	The Band (Raindate: Tuesday, June 30, 7:00 & 9:30 P.M.)
JULY	
Wednesday, July 1, 7:00 & 9:30 P.M.	Eddie Harris/Les McCann/Roberta Flack (Raindate: Thursday, July 2, 7:00 & 9:30 P.M.)
Friday, July 3, 7:30 & 10:00 P.M.	The Four Seasons (Raindate: Tuesday, July 7, 7:00 & 9:30 P.M.)
Monday, July 6, 7:00 & 9:30 P.M.	Miles Davis/Buddy Miles Big Band (Raindate: Tuesday, July 7, 7:00 & 9:30 P.M.)
Wednesday, July 8, 7:00 & 9:30 P.M.	Mongo Santamaría/Cal Tjader/Ray Barretto (Raindate: Thursday, July 9, 7:00 & 9:30 P.M.)
Friday, July 10, 7:30 & 10:00 P.M.	Tom Rush/Melanie (Raindate: Sunday, July 12, 2:00 & 4:30 P.M.)
Monday, July 13, 7:00 & 9:30 P.M.	Ike & Tina Turner/Voices of East Harlem (Raindate: Tuesday, July 14, 7:00 & 9:30 P.M.)
Wednesday, July 15, 7:00 & 9:30 P.M.	The Four Tops/Eddie Holman (Raindate: Thursday, July 16, 7:00 & 9:30 P.M.)
Schedule Subject to Change	

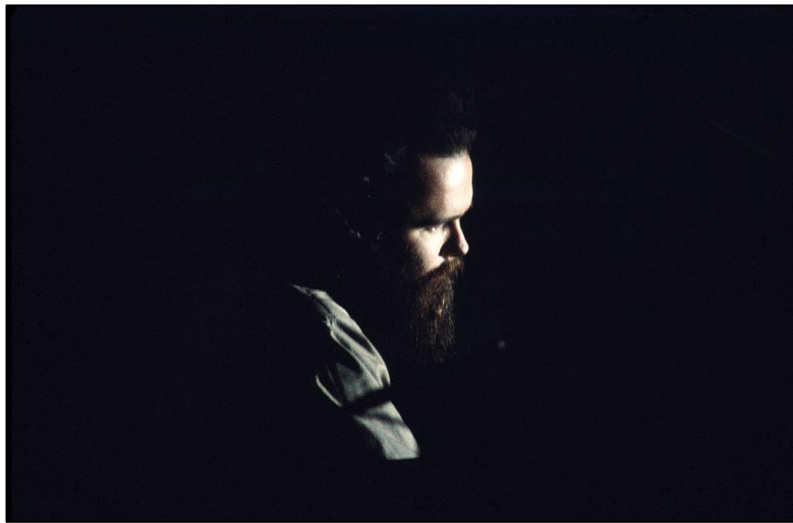
- The Shape I'm In
- The Weight
- This Wheel's on Fire
- Rockin' Chair
- Jemima Surrender
- Unfaithful Servant
- Strawberry Wine
- The Night They Drove Old Dixie Down
- Across The Great Divide
- Up On Cripple Creek
- Look Out Cleveland

Notes:

2 shows.

Audience recording of one of the shows.

An Evening with Buddy Rich/Saturday, June 27, 8:30 p.m.
SOLD OUT The Band/Monday, June 29, 7:00 & 9:30 p.m. **SOLD OUT**
 Eddie Harris/Les McCann/Roberta Flack/Wednesday, July 1, 7:00 & 9:30 p.m.
 Frankie Valli & The Four Seasons/Friday, July 3, 7:30 & 10:00 p.m.



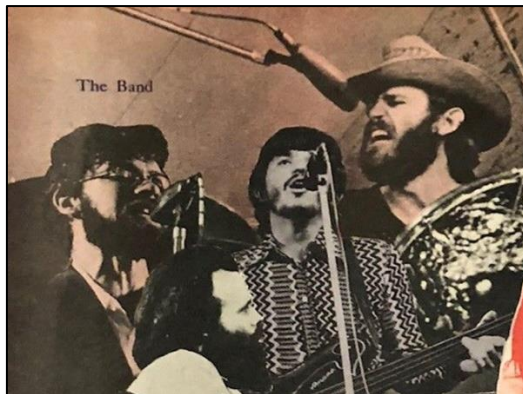
JULY 11, 1970, BILLBOARD

BAND

Central Park, New York

The Band's music, called at various times country rock, gospel blues or backwoods rock, is still the Band's music. At Central Park, June 29, the Band's music remained warm, open and compelling. Tight since 1959 (known then as Levon and the Hawks), the members weave in and out, exchanging lead position and instruments easily.

From their first Capitol's album, "Music From Big Pink," they played "The Weight," "Chest Fever," and "This Wheel's on Fire," the last song rolling right through the rink and into the green fields peppered with people. The Band's second album ("The Band") provided the driving, thumping sounds of "Look Out Cleveland" and "Up on Cripple Creek," as well as the deeply moving "The Night They Drove Old Dixie Down" and "Whispering Pines." Along in the program they held up a jewel of an offering from their forthcoming album in "Strawberry Wine," sung by Levon. **ALAN STOLOWITZ**



ZYGOTE | ZYGOTE

Van Morrison

Dylan Poster



The Band

Central Park was filled with young girls. There were guys there too, but the overwhelming presence was of liberated schoolgirls their first night away from home. The rocks outside Wollman Memorial Rink were patrolled by police—groups of three men in blue standing quite foolishly atop mini-cliffs (As protection? So we won't fall?)—eliminating quite purposefully the best free seats in the area.

The Band was playing, and both the early and late shows had been sold out for weeks. The line to the main gate wound hundreds of yards through the

park but moved quickly. Hard-faced mod kids hawked tickets. Not yet practiced enough to feel completely at ease burning even strangers, they could be bargained down a little before they started getting assertive. It was the usual ringleader-with-two-side-kicks organization, this time with sideburns. The tickets got sold and they counted their money a little too loudly. Father, no doubt, would be proud.

Inside, there was a rush for seats. A sprawling and focused hostility, broken only when the little people had successfully found a place to sit. Only

then would a smile fight through, though it fell at the corners as if guilty. To swivel in your seat and look backward for friends was the height of performance.

The Wollman Rink is great for ice skating. As an amphitheatre it leaves something to be desired. It's too damn small. Rows of bleachers at its rear imply (and at the same time block) the rising hills it sits before. There are colorful canvas screens making view from the side tenuous at best. No doubt this is meant to discourage free-loaders. It might have, if there hadn't

been 10,000 more people outside than the place could hold.

The hills around the rink were peopled without being packed. If you wanted good sound but no sight there were large alcoves to either side in which to throw down a blanket and relax if you could. For a good glimpse of the stage you had to get higher up and depend on the wind to blow you snatches of songs. If the music were indeed the primary focus.

People were waiting for people. Girls strolled self-consciously by in

July 1, 1970
 Winnipeg, Manitoba
 Winnipeg Stadium
 Festival Express

MANISPHERE PRESENTS
THE BIG ONE!
 SMASH SPECTACULAR ROCK FESTIVAL! LIVE AND IN PERSON
 ★ THE BAND ★ JANIS JOPLIN ★ GRATEFUL DEAD
 ★ DELANEY & BONNIE ★ MASHMAKHAN
 ★ JAMES & THE GOOD BROS.
 ★ CHARLEBOIS ★ IAN & SYLVIA ★ BUDDY GUY
 ★ TOM RUSH . . . AND MORE!
 WINNIPEG STADIUM . . . JULY 1st, 1970
 Noon to Midnight. Tickets at ATO Eaton's, CBO The Bay
 ADVANCE PRICE \$10, DOOR PRICE \$12
 AVOID DISAPPOINTMENT ORDER TODAY!
 ★ FESTIVAL EXPRESS 1970 ★
 12 SOLID HOURS OF SOUL-SPLITTING,
 MIND-BENDING GLAD VIBRATIONS AND
 HAPPY SCENES BY THE GREATEST
 COLLECTION OF ROCK, POP AND FOLK
 ARTISTS EVER TO APPEAR HERE.
 AN EATON-WALKER PRODUCTION

No violence but Festival Express a "disaster"

WINNIPEG (CP) — Festival Express, the cross-country touring rock music show, ran into little problems here Wednesday, but promoters of the event took a "financial beating."

Only about 4,600 people paid to attend the 12-hour show, well below the expected 20,000. The promoters, Eaton-Walker Associates of Toronto, estimated the cost of bringing the show to Winnipeg at nearly \$180,000. Estimated gate revenue was about \$55,000, of which \$7,000 goes to Manisphere.

Police reported no violence, no arrests and few bad trips during the show which ran to nearly 14 hours.

A planned gatecrash by the New Democratic Youth failed to materialize. About 100

demonstrators gathered outside the main gate and chanted, "Make it free, let us in," but after a couple of hours, the group broke up.

During the demonstration, a group calling itself the University of Winnipeg Libertarian Club distributed pamphlets urging young people to reject the demands for a free festival, saying the slogan "make it free" actually meant "make others pay for it."

Several arrests and injuries were reported in Toronto when a massive gatecrash resulted in violence.

The show, which included performers such as Janis Joplin, Ian and Sylvia, The Band and Bonnie and Delaney, left for Calgary today for performances July 4 and 5.

FESTIVAL EXPRESS 1970
 PERFORMER
 NAME _____
 WINNIPEG
 No 450 USE PASS GATE ONLY

Notes:
 Filmed performance of 'The Weight'
 released on 'Festival Express' (2004)*.

*On the Festival Express DVD, three Band tracks are featured in segments for the different stops on the tour, they might all be filmed at the same show, possibly Calgary.



'Festival Express'

July 4, 1970

July 5, 1970

Calgary, Alberta

McMahon Stadium

Festival Express



'Festival Express'

Notes:

Filmed performance of 'I Shall Be Released' from one of the shows released on 'Festival Express' (2004)*.

Filmed performances of Long Black Veil and Rockin' Chair from July 5 released on 'A Musical History' (2005)

Filmed performances of 'Time To Kill', 'The Genetic Method', 'Chest Fever', 'Don't Do It', 'Loving You Is Sweeter Than Ever' and 'Jemima Surrender' released on bootleg DVD.

*On the Festival Express DVD, three Band tracks are featured in segments for the different the stops on the tour, they might all be filmed at the same show, possibly Calgary.



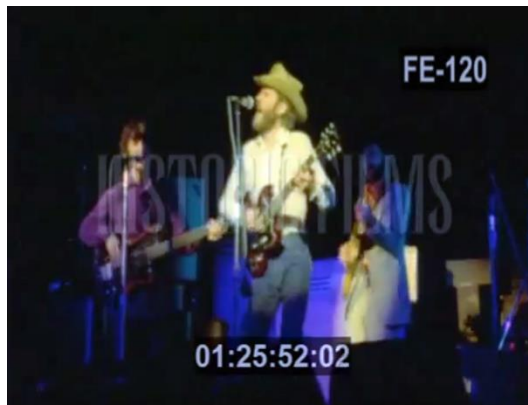
'A Musical History'



'A Musical History'



Bootleg



Bootleg

Pop festivals are becoming social events

By BOB HARVEY
Of The Journal

CALGARY — The pop music festival is finished.

This weekend's Festival Express happening here was not only the first but also probably the last major rock festival to hit Alberta.

It's the last because pop festivals no longer have much to do with music.

The 9-10,000 who gathered inside McMahon Stadium on Saturday and Sunday may have been attracted by a heavy collection of talent, and they may talk about Janis Joplin or The Band today, but they enjoyed the festival more for the occasion than the music.

The pop festival has become a social and political happening as much as a musical event.

From noon on Saturday until midnight Sunday, thousands of young people basked in the feeling of togetherness.

Most of them were happy to be greeted as "freaks" by the performers. For most of the weekend, the outside world consisted only of "the other people" as one of the Good Brothers said on stage.

The other people are the people who look down on long hair, draft-dodgers, drugs and loud music.

All weekend, thousands of girls went without their bras. Guys picked up girls, and girls picked up guys, and everyone just "hung around".

It's impossible to devote total concentration to heavy music for 12 hours at a stretch, so footballs and frisbees were brought out.

Less active members of the audience bathed in the sun, or played with dogs or children, or slept.

Because pop festivals have become a social event, they can attract audiences without the kind of talent line-up that distinguished the Festival Express. As long as there is constant music in the back-

ground, and perhaps one name group, festivals will attract audiences.

The Festival Express also proved that such festivals are economically impracticable. The Express lost money, although the promoters so far haven't admitted it.

Because there was so much music over the weekend, it becomes almost an impossible job to write any kind of meaningful review.

The artists that played included: The Band, Janis Joplin, Delaney and Bonnie, Buddy Guy, Eric Anderson, Ian and Sylvia, Grateful Dead, Tom Rush, Sha Na No, Smith Robert Charlebois, James and The Good Brothers, Mashmakhan, Ides of March, Gainsborough Gallery, Happy Feeling, Parallel, Done On Bradstreet, Yellowstone, and Canada.

Because of the size of the gathering and the outdoor conditions, all the performers had to try and concentrate on obvious crowd-pleasing tactics.

Those who depended on subtle songs and soft music, like Tom Rush, The Grateful Dead and Eric Anderson, got much less response than they deserved.

Also, the festival somehow didn't start heating up until the evening, so that the later a group performed, the more enthusiasm it aroused.

For me, Janis Joplin was the highlight of the entire weekend, and worth every penny of the admission price.

She came on stage late Saturday night full of the stoned, sexy good feeling that is her trademark, dressed in feathers, frills and see-through blouse, she started belting out the blues.

Half of the woman's appeal is her don't give-a-damn attitude. She drank straight liquor on stage, and told us all that she found out at the age of 14 what it is a woman needs, and that she's been looking for it ever since.

But it was her sheer force that set the audience to screaming and shouting. Loud and husky and full of sass, she screams and shakes and shouts. She explodes into song like there is no moment but this one, no song but the one she is singing.

Her power is unbelievable. From anyone else, you might expect one performance like that in a lifetime, but Janis does it night after night.

Janis knocked the audience over, but earlier Saturday Buddy Guy, Sha Na No, and Ian and Sylvia also kept the crowd on its feet.

Sha Na No did their superbly corny song and dance parodies of early rock and roll, while Buddy Guy trailed a long cord on his electric guitar into the crowd, and Ian and Sylvia did their country thing and ended it by jamming with Jerry Garcia and The Grateful Dead and Bonnie and Delaney and Bonnie.

Of all the so-called "lesser" groups, Gainsborough Gallery did perhaps the best job and got the most response with an excellent set. The festival concluded Sunday with three long sets by Robert Charlebois, Delaney and Bonnie and The Band that kept the audience standing from about 7:30 p.m. until about 11 p.m.

FESTIVAL EXPRESS '70

Canada's widest ranging rock festival will roll, by train, across four provinces from June 27 to July 5. The provinces are Ontario, Manitoba, Saskatchewan and Alberta.

The train is the Festival Express, a specially-chartered, 12-car CN train carrying the star performers from Toronto to Winnipeg and on to Calgary.

Aboard the train will be one of the greatest assemblies of rock talent this country has ever seen—or heard—including Janis Joplin, The Band, Delaney Bonnie and Friends, Buddy Guy, Eric Anderson, The Grateful Dead, Ian and Sylvia (The Great Speckled Bird), Tom Rush, Mountain, Charlebois, James and The Good Brothers, and Mashmakhan.

The Festival Express will roll into Calgary for a two-day concert in McMahon Stadium on July 4 and 5. Several local groups are included in the program. At the time of going to press, the following is the scheduled line up:

- THE BAND
- JANIS JOPLIN
- DELANEY AND BONNIE AND FRIENDS
- BUDDY GUY BLUES BAND
- ERIC ANDERSEN
- IAN & SYLVIA
- with THE GREAT SPECKLED BIRD
- GRATEFUL DEAD
- TOM RUSH
- MOUNTAIN
- SHA NA NA
- SMITH
- CHARLEBOIS
- JAMES & GOOD BROTHERS
- MASHMAKHAN
- IDES OF MARCH
- GALLERY
- HAPPY FEELING
- PARALLEL
- DONE ON BRADSTREET
- YELLOWSTONE



The Band gets it on on Capitol!



Along with these other Great Acts...

EDWARD BEAR
MOTHER TUCKERS YELLOW DUCH
PEPPER TREE



Capitol



MONDAY, JULY 6, 1970

THEATRE AND ENTERTAINMENT

PAGE 15

Everyone Became Involved As Rock Festival Grooved

By BILL MUSSELWHITE
(Herald Staff Writer)

You don't just attend a rock festival, you become involved, you either groove with a total sensory involvement or it doesn't work.

Festival Express, 1970, worked.

The music, all 23 hours of it, ranged from the mediocre to the fantastic, but hearing is only one of the senses. Mind you, it was the sense carrying the heaviest burden with tiers of amplifiers sending out solid layers of sound which could crash and crush your mind.

On stage, the strutting, leering musicians from Sha Na Na, the hair and feathers and abandoned motion of Janis Joplin combined to give your eyes a sense of perpetual movement. On stage or off, your sense of sight was wild with the confusion of not knowing where to look next.

And as for the music, I don't think anyone was disappointed.

JANIS JOPLIN

Janis Joplin was obviously the queen. She topped Saturday's bill, coming on in an explosion of sound and sight which set off a chain reaction in a turned-on crowd that wouldn't let her go. She sings bluesy rock in an almost un-human voice, low, earthy tones alternating with high, piercing notes which sounded like someone had keyed a chorus of sirens to an organ console. She never lost control either of her voice or her audience.

Janis was one kind of experience, Sha Na Na another. Sha Na Na does a parody of 1950s rock and roll, basing this caricature of what rock was on a sound knowledge of how rock and roll should be played. That this sneering, greasy-haired bunch succeed

is shown by the fact that while you laugh, you also tap your feet.

When Sha Na Na sing Rock And Roll Is Here To Stay, they may not be far wrong. Most of the groups threw in a rock and roll number and the audience lapped it up and called for more.

As well as a trend toward reviving basic rock and roll, the recent rush for Nashville was also in evidence. At times it was hard to tell whether the festival was devoted to rock or to country and Western music.

The Grateful Dead did the Nashville bit along with some heavy, free-form rock which had the ground trembling. Some of their stuff was so wild and so loud it left people near the speakers a little light-headed.

CANADIANS TOO

One of the best groups was Mashmakhan, a Canadian assembly which has a lyrical, contemporary sound that blurs the line between pop

and jazz. Sunday, they were at the top of their form.

The Band, also Canadian, was very much in evidence. The Band's set closed the show on Sunday and the crowd, I think, would have gladly kept them on until daybreak. They did very well, as did Delaney and Bonnie and Friends, a heavy group from the U.S.

The best local group was the Gainsborough Gallery, a hard-driving, talented bunch of musicians who hold their own in a top-flight international line-up.

Tom Rush, and James and Good Brothers turned in the best vocal performances. Both have acts which I would gladly watch any time and any place.

So much of the music was good and everybody joined in experiencing it. If some of it was bad, it didn't really matter. It was a two-day high in a different world, a remarkably good world.

That's what mattered.

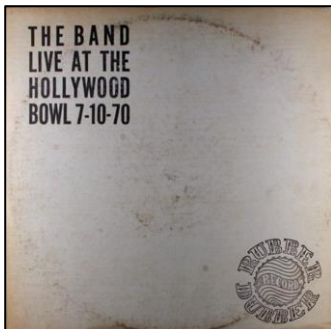
July 10, 1970
 Los Angeles, California
 Hollywood Bowl
 Also on the bill:
 Miles Davis

SIGHT & SOUND PRODUCTIONS PRESENTS
FRI. JULY 10
THE BAND
 SPECIAL GUEST STAR
MILES DAVIS
 TICKETS: Boxes: \$7.50, 6.50; Reserved: \$5.75, 4.75, 3.75, 2.75
 TICKETS ON SALE AT Bowl Box Office, So. Cal. Music Co., 437 S. Hill, All Mutual Ticket Agencies, Houston City Stores, Sight & Sound Stores, Auto Club of So. Cal., All Ticketmaster Outlets, including Sears, May Co., Harris & Frank Stores and The Broadway Mail Orders in the Bowl.
HOLLYWOOD BOWL

SIGHT & SOUND PRODUCTIONS presents
 ★ IN CONCERT ★
The Band
 SPECIAL GUEST STAR
MILES DAVIS
FRI., JULY 10 8:00
HOLLYWOOD BOWL
 TICKETS: \$7.50, 6.50; Reserved: \$5.75, 4.75, 3.75, 2.75
 On Sale at: Bowl Box Office, All Mutual Ticket Agencies, Sight & Sound Stores, Houston City Stores, May Co., Harris & Frank Stores, Mail Orders in Bowl Box Office
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- The Shape I'm In
- Look Out Cleveland
- The Weight
- King Harvest (Has Surely Come)
- Unfaithful Servant
- Jemima Surrender
- Rockin' Chair
- Time To Kill
- The Genetic Method
- Chest Fever
- The Night They Drove Old Dixie Down
- Across the Great Divide
- Up On Cripple Creek
- Strawberry Wine
- I Shall Be Released
- This Wheel's on Fire
- Don't Do It

Notes:
 Audience audio recording.



Los Angeles Times
 2★ PART IV
 MONDAY, JULY 13, 1970

MUSIC REVIEW
Problem With Sound Mars Band's Efforts
 BY ROBERT HILBURN
 Times Pop Music Critic

Since the Band may well be the best rock group in the world now that the Beatles have disbanded, it is a shame for both the group and its audience when it has to play under anything less than perfect conditions.

When the Band came to Southern California last July for four concerts, they appeared in small and medium-sized auditoriums (including the Pasadena Civic) that provided the sound systems and intimacy to give it the right showcase. The concerts were excellent.

But Friday night at the Hollywood Bowl, the conditions were far from perfect. Though the Band itself seemed restrained during the early numbers (perhaps tired from a heavy schedule recently), the chief problem was sound.

Not only was the volume too low to give the full impact of many of the group's liveliest numbers, but the sound balance was uneven, all but ruining many of the early selections. "It took us a while to adjust," the Band's Robbie Robertson said frankly after the concert. "We had trouble hearing ourselves on stage."

Please Turn to Page 17, Col. 1

SOUND PROBLEMS
 Continued from First Page

For example, Richard Manuel's lead vocal on the opening "The Shape I'm In" (one of three songs previewed from the Band's next album was smothered, the precise, haunting harmony on "The Weight" was all but destroyed and Robertson's sharply defined work was buried on several numbers.

Wide Range
 Even so, the Band drew a series of ovations at the end of the concert. There were numerous shouts of "more" and "play all night" as the group went through several encore numbers.

Toward the end of the concert, the Band did give evidence of its many strengths. The group passed the lead vocals around with ease (often during the same song) and supported the lead vocals with alternating two, three and four-part harmony. The musical accompaniment matched the mood and theme of the lyrics perfectly.

The Band's music, perhaps, is the only music in rock that can be compared favorably to literature. Like the best novels, it has a wide range of emotions, originality and a certain timelessness about it. It avoids the fads of the present.

While much of what is happening today in rock can be traced, at most to the fusion of country and rhythm and blues in the mid-50s, the Band's Southern country-soul sound carries a sense of tradition, much like the novels of William Faulkner, in such songs as "The Night They Drove Old Dixie Down," "Unfaithful Servant" and "Up On Cripple Creek."

The group, which first gained attention as the band for Bob Dylan, consists of Robertson (lead guitar and chief writer), Manuel (piano, drums, organ and vocals), Rick Danko (bass and vocals), Levon Helm (drums, guitar, mandolin and vocals) and bearded Garth Hudson (organ, piano, saxophone and accordion).

Audience Disappointing
 But the disappointing size of the audience Friday (the Bowl was little more than half full) shows the group, despite two \$1 million albums, has not reached the level of popularity here that one might have expected. Thus the Band, relatively new on the concert scene, will have to be content with merely being the best and will have to wait for the popularity to catch up with it.

Jazz trumpeter Miles Davis and his six-man group, who were reviewed here recently by Leonard Feather, opened the concert. The group played for 45 minutes without a break or apparent musical theme. The audience response was slight.

THE DAILY COURIER, CONNELLSVILLE, PA. THURSDAY, AUGUST 6, 1970

Topical News for Teens
Fans Rally 'Round the Band

By MICHAEL TAYLOR
 Copley News Service

HOLLYWOOD — At the end of their Hollywood Bowl Concert, the five members of The Band sort of nonchalantly left their instruments and wandered offstage, leaving some 12,000 screaming "More, more."

The guys came back and played an encore, which is not unusual, and then started to pack up. And this time they meant it; unplugging the guitars, slashing the drumsticks. As they started to leave, the audience rose to its sandaled and booted feet and started thundering for more music.

Jamie Robbie Robertson (he's shortened it now to "Robbie Robertson"), the lead guitarist, paused in front of a microphone, smiled a little shyly, and said, "It'll be a pleasure."

And so they played two more songs, "Wheels on Fire," from the Big Pink album and a new one from an album they recorded two weeks ago. (Capitol Records says it'll probably come out in the fall.)

After this extended, four-song encore, Robertson hit a last lick on the guitar, said "that's it," and the five of them just walked off into the wings, like so many workers punching out from an assembly line.

But The Band's music is about 180 degrees away from the production-line noise that often passes for music nowadays.

all the supposedly different "turn-on" stuff that after awhile sounds so much alike that you think that maybe if you take the drummer from one and trade him for the bass player in another flock it'll all sound the same anyway.

Unlike a great many groups that have hit instant success on the strength of a single song and then gone on to cut an album and get in on the market while the song is still popular, The Band has evolved its style over a 10-year period that included playing in just about the scrummiest, most out-of-the-way bars and honky-tonks this country and Canada have to offer.

They started playing together as the Hawks, four guys out of Canada and on (drummer Levon Helm) from Arkansas. In the beginning, while they were still trying to figure just exactly what strain of music they were going to concentrate on, they went through the entertaining education of amalgamating different styles of music.

The final product surfaced in 1968 in an album called "Music From Big Pink." Big Pink was a house in upstate New York where The Band wrote songs and a lot of neighboring Bob Dylan's influence found its way into the record.

(Dylan wrote "I Shall Be Released," an ingratiating blues number which is probably one of the best songs on the album.) The Band started getting some attention with the release of Big Pink and when one of its songs, "The Weight," was used in the movie, "Easy Rider," people started picking up on The Band's music.

It was mostly through word of mouth. ("Hey," have you heard Big Pink? No, I don't know what group it is, maybe 'The Band-from-Big-Pink.' I don't know, but it's good.")

Word of mouth also spread the fact that The Band had been backing Bob Dylan for several years and, indeed, he had had some influence on their music and, especially, on composer Robertson's deceptively simple lyrics.

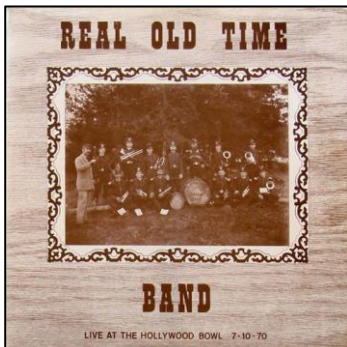
But if art is supposed to be an accurate, if subtle, mirror of our lives, our hopes and worries, the funny times and the tragedies, Robertson has done in a few songs what hundreds of writers have been striving for for years.

On stage Robertson seems to be merely an equal part of the group and that sort of integrity is precisely the effect they say they're hoping to get. Once in a while, usually between songs, he'll nod to Helm and the drummer will rattle out a few bars — such as the introduction to "Up On Cripple Creek."

But for the most part The Band members are interdependent: the sound they achieve is arrived at only through a complete knowledge by each musician of what the others are doing.

For example, in several of their songs, while Robertson is picking away on guitar and Rick Danko plucks his electric bass, the other three members of the group will move around from place to place.

Garth Hudson, as a case in point, spends most of his time plowing away at a multistop organ that is central, both physically as well as musically, to the group's arrangements. But sometimes he'll switch over to piano and Richard Manuel will try drums and Levon Helm picks up a guitar and . . .



Orloff

Rock, Jazz Combine For 'Heavy' Listening

By KATHY ORLOFF

LOS ANGELES — The Hollywood Bowl has been a landmark in Los Angeles for decades. The first show was held there in the 1920s and since then it has become the summer home of the Los Angeles Philharmonic Orchestra, as well as one of those places most suited to outdoor summer rock shows.

It holds upward of 17,000 which makes it potentially rather profitable, and there is relatively little hassle — as long as people stay in their seats and maintain a bit of decorum, they seem pretty free to do as they please.

In years past there has been a reflection pool in front of the stage that has been drained on occasion and left to look like a concrete chasm, and while filled has served as a swimming pool for those who felt like taking a plunge during a performance.

THIS YEAR the Bowl, tourist attraction for millions, has a new look. In the interests of better communication, or whatever it is the Bowl Association is hoping to promote, the pool has been filled in and the stage given a new look. The tiered arches of the stage ceiling have been covered with gargantuan cardboard tubing, which extends horizontally from the top of the stage to its rear, and vertically along its sides. Huge speakers stand atop the horizontal tubes in front and all this so-called temporary revision is supposed to produce some sort of dynamite sound system. Better luck next time, fellas.

The summer season opened with an extraordinary show: The Band and Miles Davis, and if the sound were any worse, they could have declared the place a disaster area. Fortunately the groups were so exceptional that the evening was not lost, but bands of less stature are setting themselves up for musical suicide if they don't import some good sound.

At first glance it might seem rather hapless to put the sophisticated jazz of Miles Davis on the same bill with the down-home rock of The Band, but the juxtaposition was a clever one, providing an exciting combination of elements which are closer musically than one might think.

MILES IS PLAYING with a six-man band—electric piano, organ, bass guitar, saxophone, drums and a percussionist working with an assortment of weird little things which make the most fascinating sounds. At times, especially during organ solos, the dissonance becomes almost unbearable. Screaming and screaming, the sounds are not only discomfiting but aggravating. But there is release. When Miles is playing, some of the music is sheer brilliance. He moves from the haunting beauty so artfully expressed in his "In A Silent Way" album, to the reaches of "Bitches Brew," his newest release.

It is difficult to establish a set of critical criteria for what has been known as avant-garde jazz, especially since it is so intensely personal, but if we can apply what I paraphrase as "Herbie's Law" (from Miles' former piano player Herbie Hancock)—"If it sounds good, it is good"—then Miles is really on to something. His acceptance by the predominantly rock-oriented audience at the Bowl seemed almost unanimous.

It appears that, if basic improvisations are built around steady bass or rhythm lines, the dissonance of the other instruments is more easily acceptable. With a reference point, there seems to be more freedom.

Complex music when played at odds with itself becomes cacophony. Complex music ordered often sounds like the ultimate simplicity, but is in reality delicately balanced, highly creative and totally musical.

AND IT IS here that The Band fits in, for their music is as complicated in its own way. From the intricate patterns of Garth Hudson's organ work to the precise guitar of Robbie Robertson, The Band is truly a supergroup in every sense of the word.

They have loosened up considerably since their last visit here (in February) and are visibly more at ease. They performed a dozen songs before a standing ovation brought them back for another three, after which another standing ovation brought them back again with Robertson's quiet "It'll Be A Pleasure" leading into song number 16 for the set.

The majority of their material was taken from their first two albums, but with a new record on the way, The Band did debut some new things. Most fun was Levon Helm's "Strawberry Wine," which Robertson said was "just about our only message song" ("Honey, you're just not as sweet as my strawberry wine. . ."). Helm's voice is getting raunchier and his drumming is getting cleaner.

Last year it was said that The Band was the best group around but lacking in personality. Now that they are easing into performing a little more, how much better can they get? The new album may be some indication.

July 20, 1970

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THE TIMES RECORD, TROY, N. Y.,
FRIDAY EVENING, JULY 17, 1970
'The Band' To Be Presented
In SPAC Debut Monday

The Band, the five-man country-rock group that cut the labeled album "Music From Big Pink" and before that backed Bob Dylan, makes its debut appearance at the Saratoga Performing Arts Center with a concert in the amphitheater at 8:30 p.m. Monday.

One of the few groups to remain "in" with rock cognoscenti, The Band has reaped praise for its recordings and personal appearances.

The Band, who cut "Music From Big Pink" in 1968, has appeared in places ranging from Fillmore East in New York City to Winter Wonderland in San Francisco. They were well received at the Woodstock Festival in Bethel.

Members of The Band are Robbie Robertson, lead guitar and vocals; Richard Manuel, piano and vocals; Levon Helm, drums and vocals; Rick Danko, bass and vocals, and Garth Hudson, organ and vocals.

Also slated for 8:30 p.m. Monday under sponsorship of the Saratoga Performing Arts Center is the third in a series of connoisseur concerts of chamber music at the Congress Park Casino in Saratoga Springs.

Featured will be an ensemble of eight soloists from the New York City Ballet Orchestra, including Cynthia Otis, harp; Paul Dunkel, flute; David Weber, clarinet; Alan Martin and Joseph Pepper, violins; Warren Laffredo, viola; Aaron Shapirski, violin-cello, and Robert Irving, piano.

The program consists of Mozart's Quartet for Flute and Strings in D Major; Vincent Persichetti's Serenade for Flute and Harp; Milhaud's Suite for Violin, Clarinet and Piano, and Ravel's Introduction and Allegro for Harp, Flute, Clarinet and Strings.

Mississippi River Festival
 presents

THE BAND IN CONCERT



TUESDAY, AUGUST 11, 8:30 PM

Ticket Prices: Reserved—\$2.50, \$3.50,
 \$4.50, \$5.50

Lawn Seating—\$2.00 adults, \$1.00 children

Tickets available at Festival site and all regular
 MRF ticket outlets on both sides of the River

Thursday, August 6, 1970

EDWARDSVILLE INTELLIGENCER

A Name? Who Needs It?

The Band to Return to Festival Tuesday

Some rock groups make it on energy, some on volume, some on charisma. Some make it on music, like the Band from Big Pink.

The former backup for Bob Dylan will return to the Mississippi River Festival at Southern Illinois University's Edwardsville campus Tuesday. Many of last year's listeners probably will be coming on the off chance that Dylan will make another unheralded appearance with the Band.

Abandoning the surface shock of abstract acid rock for the more enduring virtues of melody, harmony and feeling, the Band creates "a newer than new music which they take seriously, but not with do-or-die intensity."

They take it, as lead guitar Robbie Robertson puts it, ". . . seriously enough so that we can smile at one another when we're not playing."

In addition to Robertson, the Band includes Richard Manuel, piano; Levon Helm, drums; Rick Danko, bass; and Garth Hudson, organ. Everyone sings and instruments are freely interchanged.

The Band's first album, "Music from Big Pink" has been described as having "the fresh coolness of country rock rather than the heaviness of psychedelia."

In explaining the Band's lack of name, Robertson says, ". . . we just don't think a name means anything. It's gotten out of hand—the name thing. We don't want to get into a fixed bag like that."

Canadian-born with the exception of Helm, who comes from Arkansas, members of the band



The Band: final rock concert performers of 1970 MRF season

have similar histories—early exposure to music and rock bands in high school.

Home for the Band came with the beginning of its association with Dylan.

"I don't exactly remember how it happened," Robertson says, "I think we were playing in Atlantic City at the time. Dylan had heard about us, I guess. And we'd heard of him but we weren't into that kind of music and I didn't really know who he was or that he

was that famous. I didn't think we could play with each other at all."

"Then we jammed together and a lot of things happened. We've had a great effect on each other. Dylan brought us into a whole new thing and I guess he got something from us."

"Home" is the Big Pink, a house located near the upstate New York community of Woodstock.

The Band has been making

music described as "like a fresh breeze blowing through the blasting decibels, shattering feedback and frenetic rhythms that have characterized pop fare since the psychedelic bandwagon took off."

The Tuesday performance by the Band, which closes the second Mississippi River Festival season, will begin at 8:30 p.m.

Ticket prices range from \$2 for lawn seats to box seats at \$5.50. Children under 12 will be seated on the lawn for \$1.

WEDNESDAY, AUGUST 12, 1970

ST. LOUIS POST-DISPATCH

'The Band' Rocks Finale Of 1970 River Festival

By THOMAS B. NEWSOM

The Band, five musicians whose sounds date to the Elvis Presley era, rocked out the finale of the 1970 Mississippi River Festival with a bang, not a whimper, last night at Edwardsville.

The group lives in New York State near Woodstock and last night made music that ranged from electronic country and modified psychedelia to some of the earlier sounds when the Everly Brothers, Bill Haley and the Comets, and Elvis were rocking it around the juke box. You remember Elvis? "You ain't never caught a rabbit and you ain't no friend of mine. . . ." Much later, Elvis went "straight."

The Band has played together nine years and its members are on the dark side of 30, but the sounds turned on almost 16,000 at the festival finale on the campus of Southern Illinois University. One young woman, reported to be in labor, had to be rushed away early.

Bob Dylan didn't show. Perhaps there was disappointment among many of the Now Generation who remember that July night last year at the Mississippi River Festival when the Band came back for a curtain call and there with them was Dylan, in one of two concert performances he had made since his motorcycle accident in 1966. The Band used to back up Bob Dylan, in the mid-'60s.

Perhaps the Dylan identification haunts the group, but it has its own thing going now, and, besides, Dylan is wrapped up in a mystical experience that has taken him far beyond the simple-mindedness of the early 1960s when he was singing "Blowin' in the Wind" and "The Times They Are A-Changin'."

A sociologist wrote in the Saturday Review that Dylan, freed from identification with the civil rights struggle and other societal problems, is now alone, questing in his music for "a transcendent, omnipresent

godhead." Maybe it's not the God of Christianity, but it's a search for salvation on a personal, not societal level.

Nevertheless, a line from the early Dylan's "Ballad of a Thin Man" might set the scene for The Band last night. Dylan used to sing, "Something is happening here, but you don't know what it is, do you Mr. Jones?"

The Joneses of the St. Louis area might not have understood why The Band ignited their sons and daughters at the festival, but The Band did. Audience response was excellent: hand-clapping, dancing at the edge of the tent. The Band members are among the cultural heroes of youth.

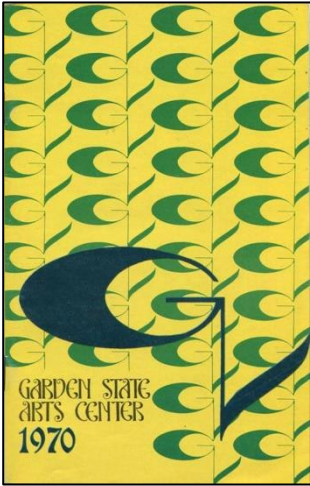
The group played and sang many of its recognizable songs like "Cripple Creek" and "Great Divide" plus three songs from an album to be released Monday. This album will be called "Stage Fright." Songs

from the album last night were "Time to Kill" and "Strawberry Wine" and "The Shape I'm In."

The roots of The Band are in country and spiritual music — just like Elvis. But there's a contemporary sophisticated touch to the music that makes it enjoyable and easier to comprehend than, say, Chicago, a seven-man band, that performed earlier at the festival, offering a sort of innovative fire. As opposed to Chicago, The Band operated on stock harmonic progression. They had a mellifluous sound that was pleasing to a person who remembers Elvis.

Lead guitarist Robbie Robertson performed most of the solo with assistance from Rick Danko and Levon Helm, Richard Manuel and Garth Hudson. The instruments were guitar, organ, piano, drums and bass, to which the group switched easily.

August 13, 1970
 Holmdel, New Jersey
 Garden State Arts Center



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THE BAND

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 Andra Keszlar, conductor
 Lora Hollander, pianist

THURSDAY EVE. AT 8:30
THE BAND

FRIDAY EVE. AT 9
ROD MCKUEN (in concert)

Prices: \$7.50, \$4.50, \$3.50, Box Seats \$7.50
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TONIGHT at 8:30
THE BAND

TOMORROW EVENING at 9
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 *Due to overwhelming Subscription Response 17 seats are completely sold out and 63.75 seats are sold out for all performances.
 FOR INFORMATION CALL: (201) 264-9200

ASBURY PARK EVENING PRESS, Fri., Aug. 14, 1970



The Band performing at the Garden State Arts Center, Holmdel Township, last night where they broke all attendance records. (Press Photos)

RECORD-BREAKING NIGHT
And the Band Played Right On

HOLMDEL TOWNSHIP — It was just about five years ago that Bob Dylan asked five musicians on a gig in New Jersey how they'd like to play the Hollywood Bowl with him.

The five said yes and for the next few months were hissed by more audiences than they ever had been as The Hawks, a rock and roll band paying dues in the roughest, toughest clubs in the U.S. and Canada while riding the circuit with rockabilly singer, Ronnie Hawkins.

They were behind Dylan when he plugged in and faced the hostile folk purists in '65 with electrified folk, soon to become known as folk-rock. They bore some of the brunt of that hostility. They also gleaned immeasurable benefits from the union with Dylan.

Now the five are on their own again, known simply as The Band, and they are taking the pop music scene by storm.

Last night they played a one-nighter at the Garden State Arts Center and broke every previous attendance record by drawing close to 10,000 paying fans — some of whom bought specially reduced tickets for side lawn space. (Peter, Paul and Mary broke Andy Williams' first-year record on Monday night and it was unofficially reported that Janis Joplin broke that record on Tuesday.)

All three concerts drew overflow crowds which remained outside the paid-admission area of the center, but last night was the topper. Hundreds of young people sat on blankets wherever they could find grass.



ROBBIE ROBERTSON



RICHARD MANUEL

They sprawled across the mall on the grassy squares near the administration building, up the hill toward the amphitheater, and out as far as the parking lot where many camped for the show.

They had come to hear The Band, five men who know how to make music. And it was music they made . . . no wild stage show, no ego trips, no put-ons . . . just good music.

At 8:30 the lights dimmed and five men walked quietly onto the stage. They walked to their instruments and, as the crowd roared a welcome, swung right into Richard Manuel's "We Can Talk,"

while he played guitar and Manuel took over the drums and Hudson the accordion; "Time to Kill," by Robertson, a bouncing song about nesting down with the simple things, and "The Shape I'm In," Robertson's "commentary on 10 years in rock 'n' roll," a song very strong on organ and moving a little closer to the problems of today's youngsters.

There is a lot in The Band that reflects Dylan: the language, the melancholy, the underplayed approach. But that's a natural thing.

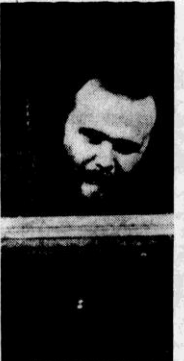
After Dylan had his bad motorcycle accident in 1966, he and the band went up to Woodstock, N.Y., where they withdrew completely from the public and worked on their music. They worked in the cellar of The Band's house, Big Pink, and, in 1968 they cut their first album, "Music From Big Pink." It was a success; so was their second album, "The Band," which came out last year.

The Band makes almost astoundingly good music. It's muted and spiritually lifting and real. And it makes you want to move . . . and hear a whole lot more.

—JOAN PIKULA



RICK DANKO



GARTH HUDSON



LEVON HELM

with Manuel on piano, Rick Danko on bass, Garth Hudson on organ, Levon Helm on drums, Robbie Robertson on guitar, and all five on vocals.

The music they made was the tight, deceptively simple country-rock sound on which they are building their fame. But the music played by The Band isn't simple. It's full of intricate patterns that create what has been called their "syncopated modal sound" and it captures your attention.

It's authentic music they play, made so because it comes from their experiences. You can hear the echoes of old folk, hillbilly, blues, and church music, blended together into a kind of electrified down-home sound.

What they write about is just as real. They fill their songs with simple things for the most part, things that happen to men that have nothing to do with the frustrations of the age of mechanization. They sing of enduring values, of friends, fights, love, and religion. They get back to the earth.

Though the setup for "We Can Talk" is the band's most constant one, they interchange instruments on various songs and alternate lead vocals so that each number takes on a different flavor.

At one point Hudson filled the air with the solo sound of an Anglican church organ, then rode the heavy solemnity with abstract runs and funky little passages until the whole thing became a one-man battle of style which melted into the slow, foot-tapping "Unfaithful Servant."

They did three songs from their third album, "Stage Fright," which goes on the market Monday: "Strawberry Wine," written by Helm and Robertson and sung by Helm in his raw, country voice

'The Band' in Total Command at Garden State Arts Center

By DOUGLAS SMART

The magic which urges rock music through time was caught and held and twisted in the fall of 1968. Even as Bob Dylan moved into near-retirement, his back-up group, calling themselves "The Band", released their first album. Pure dynamite, an explosion, a religious experience, they called it "Music From Big Pink." It was very good music, indeed.

The word spread, the Band was great, first try, hands down, they had blasted their way into the royalty of rock. That first album was supernaturally good, we were dazzled by a group which mingled the lyrical genius introduced by the likes of Dylan, the Beatles and the Stones with a pure intensity of musical control unmatched by any previous group.

The Band rivals jazz with their sheer flashing clarity and mocks at classical music with their technical knowledge and control. Best of all they have roots. They have released second and third albums and in their continuing development we hear echoes of Chuck Berry and Bo Diddly and the Mississippi delta, echoes of the spirits who were shaping my music while I was being born.

Last Thursday night I was kept on the edge of my modern plastic Garden State Arts Center seat while seeing, hearing and feeling the Band in concert for the second time. That very, very large amphitheater was literally filled to the brim and overflowing, the place was not only sold out but flocks of the faithful gathered on the surrounding hillsides on blankets with friends to drink in the music. Standing room only on the hillsides.

The steady excitement at a Band concert stems from their great talent, they don't rely on gimmicks when cutting an album, no echo chambers or Mormon Tabernacle Choirs, they are simply good. So in concert the beginning of each song hits



DETACHED BUT BEAUTIFUL — Richard Manuel, piano, Garth Hudson, organ, Rick Danko, bass, Robbie Robertson, lead guitar, Levon Helm, drums, together they are "The Band". Concentrating on their music, paying little attention to the audience, they enraptured a sell-out crowd at the Garden States Arts Center last Thursday.

the audience with a wave of sudden recognition which travels at the speed of sound, the quality, if different, is even better than on the albums, even fuller, even more precise.

The Band has ensnared that quality through hard work; although released only in 1968, the group has been together for a full decade, practicing at times

eight and ten hours each day.

Their serious approach shows up on stage, the Band seldom toys with the audience, they concentrate instead on the music and the music is better for it. In fact my only complaint when seeing them in concert two years ago was that the group seemed almost too perfect, a row of puppets re-recording their album

for the benefit of an audience.

This time, however, the group was more relaxed in a very special way. Each song was pure and familiar and beautiful, but re-worked, they improvised again and again, the result was devastating.

They were so good that the concert nearly ended in tragedy. When the Band suddenly put down their instruments, called it a night and walked off the stage, the entire audience sat still and quiet for one creepy moment.

Icy water might have been splashed square in the face of every person in that audience.

And then everyone leaped up, feet were stamping, we were howling and clapping, shaking the theater, shaking the hills. Ten minutes passed, fifteen, the people wanted more, the Band failed to return, a handful of nervous police surrounded the area, the crowd wouldn't disperse, it looked tense.

And then the Band returned and the heavens fell. They went through one more song and everyone sang and clapped and danced in the aisles. When the Band plays a concert they are not on trial, they are not on display. They are in command.

August 15, 1970
 Forest Hills, New York
 Forest Hills Tennis Stadium

SAT. EVG., AUG. 15 at 8:30

THE BAND

FOREST HILLS TENNIS STADIUM
 PRICES: \$8.00, \$5.00, \$3.50
TICKETS ON SALE AT FESTIVAL BOX OFFICE,
 11 STATION SQ., FOREST HILLS & ALL TICKETRON OUTLETS
 FOR INFORMATION (212) 261-9054

THE RECORD, WEDNESDAY, AUGUST 12, 1970

The Band Is At Forest Hills

NEW YORK —The Band, the rock group featuring Robbie Robertson, Richard Manuel, Levon Helm, Rick Danko, and Garth Hudson, will perform at Leonard Ruskin's Forest Hills Music Festival Saturday.

has been together for almost 10 years and recently released its third album.

Winding up the 10th annual season at the Forest Hills Music Festival is Fifth Dimension and Ramsey Lewis to appear Aug. 22.

Once known as the Hawks and then as the group which backed Bob Dylan, The Band

LEONARD RUSKIN
 presents the

1970 FOREST HILLS MUSIC FESTIVAL

FOREST HILLS TENNIS STADIUM

- SAT. EVG. JULY 11: SLY & THE FAMILY STONE and RARE EARTH
- FRI. & SAT. JULY 12: SIMON & GARFUNKEL
Only U.S.A. Appearance This Season!
- SAT. EVG. JULY 25: LEONARD COHEN
First New York Appearance!
- SAT. EVG. AUG. 1: JANIS JOPLIN
- SAT. EVG. AUG. 3: PETER, PAUL & MARY
- SAT. EVG. AUG. 15: THE BAND
- SAT. EVG. AUG. 22: THE 5th DIMENSION and RAMSEY LEWIS

FOR INFORMATION CALL (212) 261-0600

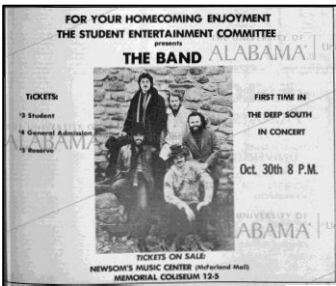
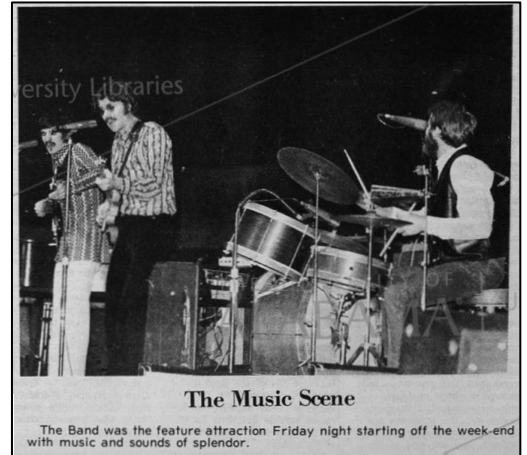
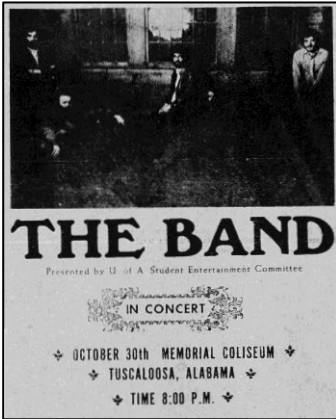
SEATS NOW ON SALE AT
 MUSIC FESTIVAL OFFICE, 11 Station Square, Forest Hills and ALL TICKETRON OUTLETS

TRAVEL EASY TO THE FESTIVAL ON THE N.Y. RAIL ROAD

LEONARD RUSKIN
 presents
 THE FOREST HILLS
 MUSIC FESTIVAL

SLY & THE FAMILY STONE / SIMON AND GARFUNKEL / PETER, PAUL & MARY / LEONARD COHEN / JANIS JOPLIN / THE BAND / THE 5TH DIMENSION / RAMSEY LEWIS

October 30, 1970
 Tuscaloosa, Alabama
 Memorial Coliseum



One of the highlights of Homecoming '70 was the appearance of The Band. Without introduction or preliminaries, The Band took the stage against a stark background and made pretty music that put all who heard it under their spell. While some groups make noise, The Band plays music. The lead guitarist, Robbie Robertson, said, "We always wanted to play in Alabama." we can only hope that they enjoyed playing half as much as the audience enjoyed listening.



**'The Band'
 'Making' Music
 Group Specialty**

By COURTNEY HAYDEN
 Special to the C-W

Of all the enigmas and mysteries surrounding The Band's concert, perhaps the most curious was Robbie Robertson's (lead guitarist) statement, "We always wanted to play in Alabama." He never did explain why. Do you suppose The Band enjoyed playing here as much as we enjoyed listening?

THE EVENING was what Asa would call a "hoot". One big stoned, excited audience of music lovers getting off on one another and the music (with the possible exception of the University's elite corps of boppers, this time yelling "Play 'Rag Mama Rag', which isn't even one of the Band's better songs.)

There is an inevitable comparison with Three Dog Night, for academia's sake, anyway. Yet it's not really fair to give point-by-point comparison because the Band is light-years ahead of the Three Dogs. The Band is playing grown-up rock music.

THEY USED to call themselves the Hawks, back when Jerry Lee and Elvis were still kings of the heap. Out on the road (they call it "scuffling"), the group learned all the riffs and got all the shafts a touring musical group could expect. These people were different, though: they didn't harden, didn't let their superior talents make them cynical toward their audience. They transformed, submerged their egos in the anonymity of simply the Band and focused, instead of on individual trips, on the merging of efforts into a cohesive, significant body of music.

Where Three Dog Night plays for a middle-class audience that likes to stomp to the rhythm, The Band makes music, and you have to listen carefully to catch all of it, and if you listen carefully, you cannot help being awed by the beauty and complexity of it.

STAGE PRESENCE? A debatable point. But note the admiring attention paid by the Band's audience to the performers. Three Dog Night shakes its collective ass at you for two hours, and some call that a rush. Garth Hudson materializes for one saxophone solo and I call that a trip in itself.

One thinks that the difference lies in the musicians' attitudes. The Band plays with the grace gained from self-possession, which Three Dog Night could never claim. The Band does not compromise and does not condescend, because it quite simply does not need to anymore.

There are stories of a mystical state of grace to be attained in rock music. Lennon and McCartney have reached it, they say, and Dylan manifests it in his latest music. I think The Band has reached such a state, in which rock rises above the cash-register and becomes a metaphor for all life and all times. Rock has become the mass-opiate for our generation: if we are going to create a religion, it's best we create a salvation to go along with it. The Band sings about how you can live in this life and, despite that, save your head. It sure is pretty music.

SO PRETTY, in fact, that I suspect it will even outlive our preferences and opinions. Who are we to explain it anyway? Some people will keep on liking Three Dog Nights while others continue to like The Band. Some will hate the opinionated, others will reserve their disgust for the ill-informed. It's an old vicious circle, but with any luck at all, King Harvest will surely come.

The Band: rock music as folk art

By BOB WIGGINS
Special to The Tiger

Went down to see The Band last week. The University of Alabama had the first concert of the group in the South. The concert was scheduled for 8-12, with The Band coming on at ten o'clock, but the group decided to do the entire show themselves, breaking it into forty-five minute sets with fifteen minutes between each.

There was a noticeable edge of anticipation throughout the crowd, and rumors flew around that Dylan was with them and would make an appearance.

Finally the lights were lowered and from a back corner The Band made a quiet walk toward the stage. Unlike most groups, they were halfway there before the crowd was even aware of their presence. Up onto the stage without any introduction, they were met with a standing ovation, and easily fell into "W. S. Walcott Medicine Show..."

With one song the crowd was quietly seduced into a relaxed but responsive mood. Robbie Robertson stepped up and made the only spoken remark of the evening. "We've always wanted to play in Alabama and we're happy to be here." Thus the dominant mood was set.

In the past three years The Band has risen to the level of superstar, with only three or four groups who can claim equal eminence. And yet the group is disconcertingly unpretentious and quietly unassuming. Image quickly fades into reality and one becomes conscious of a "presence" which gives rise to a dichotomy between the mere "staging" of an act the real "giving" of one's ART. The Band gives to you what their music has given to themselves — an immersion into our own folk act and culture.

It has been said on many levels that groups such as The Grateful Dead, CSNY and The Byrds are attempting to define the synthesis between rock and country music. For The Band, however, this is a question of simple technical proficiency which had been solved some time prior to their *Music From Big Pink*. Since then they have dug below the technical problem and questioned the underlying assumption of the synthesis itself. It is at



THE BAND AT HARVARD STADIUM, BOSTON

this point the work of The Band transcends the technical problem which has so involved groups such as The Byrds.

Unlike them, The Band's fusion of rock and country forms is not an end in itself but is a mere means toward establishing a mere basic and valuable synthesis between folk tradition and contemporary needs, and ultimately into a fusion of musical and cultural forms. The Band, through this synthesis has taken their music beyond the limits of rock or country, and even beyond the limits of music itself, and has immersed it into the universal language of folk art.

And indeed the "ground" of the technical syntheses of rock and country modes lies in the larger synthesis between music and culture which ultimately produces effective cultural expression. On their last album *The Grateful Dead* seemed to catch a glimpse of this larger synthesis, but other groups have yet to even achieve an adequate technical blend of the diverse modes.

But if the music is heightened by the cultural influence, the culture itself is heightened by the music. Because of old blends and divisions the fusion of rock and country music is much more than

just another clever blend of nearly similar forms (consider Joe Cocker's soul rock and BST's jazz rock). Unlike these blends country and rock is the wedding of mother to son.

We might say that rock is afflicted by the Oedipal complex and has returned to its mother not for nourishment but rather to give seed to a new form. Contemporary music seems to have moved in the Hegelian dialectic of these, antitheses, and synthesis, and it is difficult to say whether the synthesis itself will fall prey to its own vicious circle. Whatever the future, however, we find within this new synthesis a fresh totality of the American musical experience.

To see this dialectical movement one has only to remember the birth of rock music from the syntheses of black country and western forms with black rhythm and blues. By 1967 the synthesis had become a distinct antithesis of its original modes, and thus a wedding of the older forms with the new was inevitable if one were to attempt a music which could be considered an expression of one's total culture. Each element brings with it a history of dialectical progression, such that for the moment

the new synthesis is a timeless statement of our musical heritage.

Beyond this, however, folk art must be able to effectively communicate with its people. Each element stands as a direct counterpoint to the other so that it communicates old ideas, values, and images through a fresh media. It is for this reason The Band, whose ideology and values stand as a direct antithesis of the whole spirit of the new culture, is capable of effectively communicating with the new culture. Thus while the technical fusion of the two forms is not an end-in-itself, it is an essential mode to the total cultural expression of The Band's music.

But the music, however essential, is not the dominant element in The Band's work. It's true that the sounds and rhythms are so clear and effective that you can aesthetically experience the flow of the music even without the words, but even with such graphic power the music does not transcend into folk art until the poetry of song is injected. Like their musical form, The Band's songs arise from a synthesis of elements.

Folk expression is not a pure poetry, but is rather a blend of history, sociology, and psychology, all modified by a self-imposed simplicity of common sense which is heavy with reality. We find all of this in folk tales and stories. Folk poetry, however, transcends mere folk tales at the point that one desires to create a form of speech filled with more music than ordinary language can hold.

Out of the limits of folk poetry springs the song, and it is songs that The Band writes. But we must not confuse the ambiguity of the term folk. The Band is involved in folk art but is in no way concerned with folk music as the term has come to be used today. Contemporary folk music has become an urban media. It arises from a dominantly

urban setting and in many ways is a direct antithesis of The Band's music. One has only to consider the use of imagery to discern the distinction. Folk music speaks in universal images of a distinctly intellectual type.

Compare early Bob Dylan with The Band. Dylan sings of war, poverty, and universal suffering while Robbie Robertson sings of "The Night They Drove Old Dixie Down." The Band speaks of Virgil Kane while folk music speaks of mankind. The Band uses aesthetic imagery:

"Corn in the fields

Listen to the rice as the wind blows

cross the water

King Harvest has surely come"

While folk music principally speaks in the intellectual image of:

"How many deaths will it take till we know

That too many people have died

The answer my friend

is blowin in the wind"

And this points us towards an important element of The Band's art and indeed of all folk art. Rock music, like urban folk music, gains inspiration and insight from personal experience. Examine the work of Neil Young or Steve Stills and you find writing which is bound up in their personal situations. Perspectives, values, and ideas are locked into time and space spans peculiar to the particular artist.

The Band's writing, however, transcends personal experience and seems to spring from an expanded consciousness of a collective culture. It transcends the limits of the self and stands as a larger statement of one's total culture. And this seems to be the nature of all folk art in that it springs from a particular time, place, and person but runs beyond itself into a transcendental value of intrinsic worth. It stands timeless without author or locus and expands into a cultural expression of an entire people.

And even beyond this the differences between the two seem to go beyond even the synthetic powers of the Hegelian dialectic. Thus The Band's work

becomes intelligible only through the delicate synthesis of music and song, each of which have been born out of the synthesis of other diverse forms, and is each but an element of a larger synthesis of music as a cultural expression of folk art.

As I have already pointed out, their performance transcends the mere "staging" of an art (we have only to think back to Three Dog Night's appearance). The Band's performance itself becomes a part of their art. One experiences a genuine "giving", rather than mere staging, which seems to spring from the nature of their art itself. It is doubtful that their music could be performed without this relating on a personal level with the audience. You are in the atmosphere of the country fair with just a bunch of local guys giving you what the culture and life in general has already given to them.

After all, they are singing of our life, culture, and tradition and to effectively communicate these things they cannot merely "present" or "stage" an act but must rather set a mood in which the audience may experience that which they have never known but somehow remember through some type of cultural osmosis. And it is essential to their work that we experience these things as one who happens upon unknown ground with the full recognition of somehow having been there before. As one critic has said "their songs hit you like older memories from childhood, evoking rich sharp chunks of memory."

And John Poppy has said "they tap deep into feelings I didn't know I had, plucking a chord of earthy Americanness that takes me straight into some homeland of the heart where I sometimes chuckle into a jig, or sit intent musing, or am surprised by a tear of recognition."

Their art, like all true folk art, is a form of experiencing through remembering things which we have never known directly but have felt and experienced through the folkways and mores of our culture. And so when they sing:

"My barn burnt down and that's no joke

My horse Jethro, he went mad

Dry summer then fall

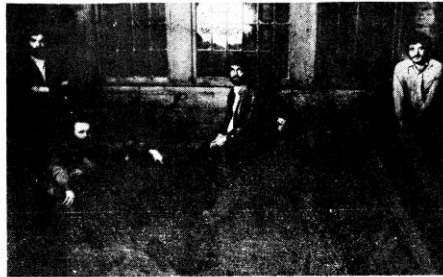
Hey rainmaker they take you straight back into the Americana which we have never seen nor felt but is somehow tied into our roots.

Technically their performance was flawless. Most groups claim that they intentionally vary their live performances from their recorded work so as to hide the fact that much of their music comes from mechanical and electronic sources. The Band, however, goes to great pains to give their music live just as they have given it to the recording studio.

There is not an instrument played on any album that is not played on stage, and they are accompanied by no extra musicians. Garth Hudson played six different instruments, many synchronized into the same song. Richard Manuel played four instruments, Levon Helm played four, and Rick Danko played two.

They all sing and no one man does an entire song alone. They have a complete no nonsense seriousness and yet you experience each member of the group as a real person, not as some plastic, coldly choreographed actor.

You can see in a thousand different ways that they are affected as deeply as you by the qualitative power of their art, and their involvement with it carries you even deeper into their gift, so that by the end one feels that the art transcends even its creators. As indeed all cultural expression must do if it is to pass beyond the limits of its media into mystical realm of folk art.



THE BAND

Presented by U. of A. Student Entertainment Committee

IN CONCERT

✦ OCTOBER 30th MEMORIAL COLISEUM ✦

✦ TUSCALOOSA, ALABAMA ✦

✦ TIME 8:00 P.M. ✦

November 5, 1970
 Medford, Massachusetts
 Cousens Gym, Tufts University

**BOSTON HERALD TRAVELER,
 TUESDAY, NOVEMBER 3, 1970**

**The Band to Play
 At Cozens Gym**

The pop group The Band, will make their only Fall Boston area appearance Thursday, Nov. 5 at the Cozens Gym at Tufts University. The Band is best known for their Capitol recordings and work with Bob Dylan.

- The W.S. Walcott Medicine Show
- This Wheels on Fire
- Rockin' Chair
- Strawberry Wine
- Long Black Veil
- Just Another Whistle Stop
- Unfaithful Servant
- The Weight
- We Can Talk
- Up On Cripple Creek
- The Shape I'm In
- Time To Kill
- All La Glory
- King Harvest (Has Surely Come)
- Look Out Cleveland
- The Rumor
- Stage Fright
- The Night They Drove Old Dixie Down
- Across the Great Divide
- The Genetic Method
- Chest Fever
- Rag Mama Rag

Notes:
Audience audio recording.

BOSTON HERALD TRAVELER, MONDAY, NOVEMBER 9, 1970

Pop Music

The Band Offers Concert at Tufts

By CHARLES GIULIANO

Yellow Crayon, a student entertainment group has been presenting outstanding concerts at Cousens Gym, Tufts University.

The recent concert by the Band was an absolute gem. The concert was well-handled with school monitors creating a friendly atmosphere and clear-as-a-bell sound engineering.

AFTER A BIT of a delay the Band came on and Robie Robertson said, "We apologize for being late but we had a bit of stage fright."

Stage fright is nothing new to the Band. Their third album is so titled and many have felt that it is the Band's most autobiographical work and also a thinly-disguised analysis of Dylan.

The paradox is that a long, long time ago, the Band got together as a hard-hitting rock band led by Canadian, Ronnie Hawkins.

Following years of one nighters and sleazy juke joints, they found Garth Hudson, who was largely responsible for their "serious" musical training.

HIDING OUT in Woodstock, N.Y., they became Dylan's backing group before emerging as a separate identity on Capitol records as the Band.

After the Metamorphosis to serious" musicians, the Band at first was uneasy in performance. Even last year, a concert at Lowell Tech severely disappointed this critic, they were so stiff and tense.

The Band at Tufts, showed them at a new level of looseness. Paradoxically, while their recorded work has lost some of its intensity, they have gained a new vitality in person.

AS ALWAYS, the Band prove sprovcs extremely audience-sensitive. The Tufts crowds proved too reserved, even on solid Band rockers like "Cripple Creek" and "Take a Load Off Fannie."

Levon Helm was largely responsible for setting the evening in motion. His funky back beat drumming is some of the most refined in rock. It perfectly complements the delicate vocal harmonies of Robie Robertson's writing.

Levon has the most modest set of drums of any of the rock

greats. He has just a few drums and uses them effectively. Levon also handles a good share of the vocals, as well as foraying out to play guitar and mandolin.

WHEN ROBBIE Robertson got hot, he seemed to release Richard Manuel at the piano. Manuel was especially effective doing "The Night They Drove On Dixie Down," and the "Shape I'm In."

The amazing similarity in vocal styles of Rick Danko, Richard Manuel and Levon Helm has you guessing as to who is singing. Rarely have musicians had such complete understanding of each other.

Throughout the concert, Garth Hudson seemed to be rumbling around behind the organ. He would occasionally appear for a bit of sax and accordian, but Garth seemed indifferent to the evening. He was there with the familiar wah-wah passage in "Cripple Creek" but mostly it was difficult to hear what he was playing.

FINALLY AT THE END, Garth opened up with his incredible free-form organ introduction to the smashing rocker "Chest Fever." Here we see Hudson's incredible musicianship, and after the rock-fad Garth will probably go on to be one of the great organ virtuosos.

The Band came back for a finale with "Rag Mama Rag." Garth was red-hot on piano with good rag-time tempo. And then it was over, Robie spoke again and they left.

Theater Tonight

"HAIR" — The Rock Musical about things contemporary written by Gerome Ragni and James Rado, music by James Sherman, at the Wilbur Theater for an indefinite run. Tonight at 8:30.

"NO, NO NANETTE" — A revival of the 1925 musical starring Ruby Keeler, Hiram Sherman and Patsy Kelly, supervised by Busby Berkeley. At the Shubert for two weeks. Tonight at 8:30.

The
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November 6, 1970

Brookville, New York

Auditorium, C. W. Post College

Also on the bill:
Livingston Taylor

Notes:
2 shows.

C. W. Post College
Student Government Association

THE BAND

LIVINGSTON

TAYLOR

in concert

Fri. Nov. 6

8 & 11:30 P.M.

Admission \$5.00

C.W. Post Auditorium
Route 25A, Greenvale, L.I.

TICKETS ARE AVAILABLE AT THE C.W. POST STUDENT CENTER
FOR MORE INFORMATION CALL (516) 299-2614

November 7, 1970
Worcester, MA
 Harrington Auditorium, Polytechnic Institute

The Band will be playing The Music this Saturday night in Harrington Gymnasium. The concert is scheduled to begin at 8 p.m. and should be a sell-out.

The Band has been around a lot longer than most people know, but they first came to prominence as the back up group for Bob Dylan on his "Blonde on Blonde" album.

Breaking out on their own, they put out an album called "Music From Big Pink" which became one of his biggest sellers of the year. The album featured such songs as "Chest Fever", "This Wheel's on Fire", and "The Weight".

Their second album, called simply "The Band", was released last year and was an immediate hit. With that record they became the wonders of the rock scene. TIME magazine did a special on them and their concert price sky rocketed.

The music of the band is a sort of sophisticated country sound. The group features perhaps the best musicians in rock music with Jimmie Huddlestone on lead guitar and Garth Hudson on organ as well as Levon Hinkle, Rick Danko and Rich Manuel.

The Band now picks its concert dates carefully. Everything has to be perfect in order for them to reproduce the sound that they demand. Friday night could prove to be the best concert, musically, that this campus has ever seen. No gimmicks, no theatrics, just music.

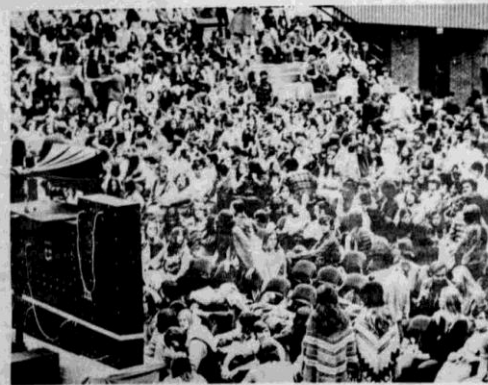
The way only The Band can play it.

Tickets will be available all week in Danahoe.



- The W.S. Walcott Medicine Show
- This Wheels on Fire
- Rockin' Chair
- Strawberry Wine
- Long Black Veil
- Just Another Whistle Stop
- Unfaithful Servant
- The Weight
- We Can Talk
- Up On Cripple Creek
- The Shape I'm In
- Time To Kill
- All La Glory
- King Harvest (Has Surely Come)
- Look Out Cleveland
- The Rumor
- Stage Fright
- The Night They Drove Old Dixie Down
- Across the Great Divide
- The Genetic Method
- Chest Fever
- Rag Mama Rag

Notes:
Audience audio recording.



**T.
H.
E.**



BAND

by Gene Zimmer

It is very difficult to write about nothing, especially when some people believe that the nothing was something. I hope that I don't offend anyone greatly, but the word "nothing" seems to best describe the concert that was put on at Tech last Saturday night. A good concert includes more than just a group of musicians performing their compositions and unfortunately, this is exactly what the BAND did. They came on stage after Don Baron's introduction, proceeded to play a few songs, and then finally ended. The word "play" is important, because this is precisely what the BAND did. Each song was immediately followed by another, with the group failing to even make the smallest attempt at building a bond between them and the audience. The periodic "thank-you" was the only phrase that was ever directed to the audience and I was left with a very neglected feeling. The group didn't seem to be playing for the audience at all.

Besides the perfectly arranged pattern of song after song, there wasn't even one distinctive aspect of the performance other than the unusual improvisation preceding the song "Chest Fever". Each song was simply a straight forward rendition of the recorded version with not a single variation. Some people might say that this is good. But what good is a concert if each composition is only an exact reproduction of a record that can be listened to on any stereo system? I guess that some people enjoy a simple recorded version concert, but with my conception of a good concert, my previous statements are the only conclusions that I can arrive at.

Each musician more or less stood in his set position, played his instrument, and fulfilled his set musical purpose. I cannot justly say that they didn't satisfy their musical demands, because the music was good, it was tight and each musician fulfilled his goal. But isn't that just what a good musician should do? Play his instrument well and fit tightly within the group? I say yes to a point, but the musician should also have feeling about this playing, especially in a live presentation. This brings up the question of the necessity of theatrics. I am not saying that a group needs to utilize theatrics to actually perform. Well, but when a musician has feeling and is into his music, he more or less inherently takes on some of the actor role also. I don't believe in the utilization of theatrics to make a performance appear better, but there is a certain degree of theatrics which is consistent with the general musical presentation and which also enhances the concert as a whole. The BAND simply played and presented their music, they didn't perform it. This lack of theatrics together with the group's lack of communications was the cause of a disconnection between the group and the audience. The audience was certainly receptive to the music alone, and if the BAND had been more audience oriented in their performance, the concert could have really proven to be fantastic. This idea of orienting the music for the audience possibly conflicts with the musicians' ethics, but this wasn't the subject of this revue.



LETTER BAND BOOSTER

Mr. Zimmer:

I would like to express my opinion, and that of the people who liked The Band concert. You thought the concert was nothing because of the lack of communication with the audience and the apparent use of canned songs. I am assuming you mean verbal communication, such as John Sebastian was involved with. This was an excellent concert, and the use of audience communication made things really smooth. Sebastian's music was easily understood by the average listener. I can only agree to your observation that The Band didn't say much that evening directly to the audience. Being conditioned by the previous Sebastian concert, this 'cold shoulder' to the audience was unusual first. It took me about 30 minutes to realize that their entire show was aimed at musical communication, and not verbal. The Band is a group that just doesn't make it by talking with the audience. For instance, the two short licks on tenor and soprano sax by Garth Hudson helps to understand The Band. I saw in that The Band's personality - many people around that thought it was some sort of joke, but I could see it as an indication of their musical tightness. Those sax licks added a micro-bit of flavor, but that was all they needed to communicate to me. I think they find it quite difficult to have a verbal communication with their audiences.

There is a definite difference between listening to music at a concert and on a stereo, even if the songs at the concerts are replicas of the recorded versions. There exists a certain vastness found in a gigantic room, and with closeness of people you can't get listening to your stereo. The lighting, the equipment, the atmosphere, and especially feeling the music (about 4000 RMS watts audio) - that just doesn't happen in someone's room. The lines, the big rush for seats, and the expectations cannot be found on a black piece of vinyl. Certainly the program was canned, since the band had been playing in Long Island the previous two nights, and when could they work out non-canned versions? If The Band were appearing here again, I would ask you not to consider yourself buying some music, but sharing in an experience that these five musicians are trying to convey.

Bill T. ...



THE BAND IN CONCERT AT HARRINGTON

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AT THE BAND CONCERT

November 8, 1970
 Philadelphia, Pennsylvania
 Spectrum

THE BAND



IN CONCERT
 SUNDAY, NOV. 8 SPECTRUM 8 PM
 \$4.50, \$5.50

Mail Orders for Spectrum, Board & Passions Aves., Phila., Pa. Embroid. Nameplates, Electric Factory, Bag & Baggage, Wilmington, Mass. Ardmore, Ticketron, Ki 8-B-8100, The Box Office, Sanson Village, Information: LO 3-8984.

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1970

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NOVEMBER 8

at 7:30 P. M.

\$4.50

NO EXCHANGES

PHILADELPHIA, PA.

THE BAND

TONIGHT 8:30

SPECTRUM

\$4.50 & \$5.50

TICKETS AVAILABLE AT BOX-OFFICE

CAPITOL-THE BAND

APPEARING AT THE SPECTRUM, SUNDAY, NOV. 8, 1970

STAGE FRIGHT

\$3.38

MUSIC FROM THE BIG PINK

278

THE BAND 338

THE PHILADELPHIA INQUIRER, MONDAY MORNING, NOVEMBER 9, 1970

'The Band' Plays Flawless Music In Dead-Serious Spectrum Show

By JACK LLOYD
 Of The Inquirer Staff

Close your eyes and it almost was like sitting in the Spectrum with 12,000 other people and listening to The Band's albums on the finest stereo equipment available. Allowing, of course, for the large fun palace's less-than-perfect acoustics.

That, at least, was the atmosphere Sunday night, except The Band indeed was on the scene, putting on one of the most technically flaw-

less shows ever presented at the Spectrum.

ARTISTIC PLATEAU

The Band—composed of Robbie Robertson, lead guitar; Dick Danko, bass; Garth Hudson, organ; Richard Manuel, piano, and Levon Helm, drums—is one of those rarities in rock music, a no-nonsense group of musicians who place themselves on a highly artistic plateau.

And never mind all of the hype and let-it-all-hang-out razzle dazzle that frequently leaves the music mere accompaniment for the fun and games of a rock concert.

NO FUN AND GAMES

Let it be made perfectly clear. There are no fun and games at a concert by The Band. The program is dead-serious music, expertly executed, everything you've heard on the group's three Capitol albums.

Yet it is this very perfection that is The Band's one weakness—if it is a weakness at all. With a performance by The Band, there are no

surprises, not a touch of that spontaneity—or at least the illusion of spontaneity—that traditionally adds the spark of emotion to rock concerts.

SERIOUS BUSINESS

And there is absolutely no communication between performers and audience. For The Band, a concert is serious business. It finishes a song, the stage lights dim momentarily, there is the faint sound of a voice counting off, "One, two, three, four . . ." and the next number begins—all five musicians getting into it at precisely the prescribed moment. Every one has heard the songs:

"The Shape I'm In," "The Night They Drove Old Dixie Down," "Cripple Creek," "Stage Fright." All the others.

JUST LIKE THE ALBUM

And they heard them again Sunday night, and all of the pieces fell into place perfectly—just like on the albums.

The basic sound is country

rock, and while you might expect a looser, more free-wheeling musical philosophy to influence this rural-rooted music, The Band never deviates from that tight, well-rehearsed pattern that has made it one of the brightest sounds on the rock scene today.

One other point regarding The Band's dedication to its work: There was no "B act," no parade of light-weight groups to bore the crowd until the late hours. It was The Band's evening from beginning to end. More than two hours of the finest rock being produced these days.

It was a genuine concert. Not just another rock show. And you can't really knock a group that takes its music that seriously.

But still you kept waiting for a spark to ignite, linking the audience with the musicians. Something that would bring The Band off its aloof perch for just a moment. One little surprise to make it more than a two-hour concert in stereo.

THE DAILY INTELLIGENCER TUESDAY, NOVEMBER 10, 1970

The Band Recovers In Spectrum Debut

By RICHARD DEASY
 Intelligencer Staff Writer

It may have been me, the place or the group, but The Band did not become The Band until the second half of their concert at Philadelphia's Spectrum Sunday night.

I'm among those who feel the group is the best in America, both for the quality beauty of lyrics penned for of their sound and the the most part by the group's lead guitarist Jamie Robbie Robertson.

But the Spectrum — at least for half the evening — was not the place to put those talents on display.

Lyrics are primary in Band songs. They make comment on basic human feelings rather than human structures in political or social life. They talk about the impact of rumors, the experience of stage fright, the value of simply "standing still" (as on the latest of three albums, "Stage Fright" and again at the Spectrum concert).

Band lyrics are intensified by a subtle, powerful sound built on the complex rhythms of drummer Levon Helm and

(when it's his turn) Richard Manuel. With Richard Danko they carry most of the vocal work.

Intricate organ work by impassive Garth Hudson (plus piano, sax, accordion, and what have you) piano by Manuel, bass guitar by Danko, and lead guitar by Robertson create the hybrid rock, country and most everything else sound of the group.

But the Spectrum ruined a great deal of that — for a while. The sound was all treble, the voices inarticulate, the cavernous Spectrum inhospitable.

In performance the Band plays music. They do not fool around, they do not talk to the audience and they do not dabble in theatrics. They play music and if you like what they're up to it's moving.

But given the conditions that prevailed none but the few seemed moved and they only by recollections of past records heard when the group played "Weight" and "Up On Cripple Creek" — its two best known songs.

But the second half of the concert was more like it.

I and several other thousand who had been jammed into the recesses of the cavern moved stageside in the time honored fashion of those struck with poor seats while the front rows go begging.

It was there that all things jelled, that the Band sounded like the Band and the now distinguishable lyrics made by the consummate sense they always have.

A nice finish that restored my faith.

November 13, 1970

Madison, Wisconsin

Dane County Memorial Coliseum



All Seats Reserved \$3.50 \$4.50 \$5.50

Order by mail: Send stamped self-addressed envelope to Ticket Center c/o The Band, Dane County Memorial Coliseum—Madison, Wis. 53713. Add 25¢ handling charge per order. Make checks payable to Ticket Center.

Tickets available at Coliseum Ticket Center or may be ordered at Montgomery Ward's (Downtown) Hilldale State Bank, Copps Dept. Store and Hansen's Meadowood Pharmacy.

DANE COUNTY MEMORIAL COLISEUM

Coliseum's Crowd Catches On as 'The Band' Strikes It Up

By MICHAEL BAUMAN
Of The State Journal Staff

"The Band" showed Friday night just why it is considered to be one of the most professional rock groups around.

While many groups stage a frenzied assault to generate excitement, Robbie Robertson's group treated a Dane County Coliseum crowd of about 3,000 with a show of virtuosity and restraint.

THE VIRTUOSITY was present throughout the evening. Robertson plays lead guitar with a cool economy — no longer runs laden with pretentious riffs — just the right notes, played precisely, always creating the effect he was looking for.

And Robertson had plenty of help. Levon Helm's drum-

ming was subdued when it needed to be, but pushed hard on the rockers. Rick Danko took most of the vocal leads and played a driving bass, while Richard Manuel played an effective piano.

GARTH HUDSON didn't do any vocals, but he was busy enough, playing chord organ, piano, tenor sax, alto sax, and accordion. And it was Hudson who took off on an organ solo that went all the way from church to John Coltrane, before it led into the group's closing number, "Chest Fever."

It took the Coliseum crowd several numbers to warm to the group, probably because "The Band" does not engage in any verbal communication other than the perfunctory "Thank you," at the end

of each song.

But the group caught on easily with its intricate four-part harmony on Dylan's "I Shall Be Released." Then it took off on a pounding version of "This Wheel's on Fire," with Robertson giving the crowd a hint of his talent on his lead during the break.

"THE BAND," wrapped up the first set with the rollicking "Up on Cripple Creek." As the song came to an end, Helm snapped off a quick transition line on the drums, and Manuel, Danko, and Robertson went back to the vocal passage again, only louder.

There weren't many dull spots in the second set, either. "The Band" covered Robertson's songs, dealing with everything from a possible nuclear holocaust ("Look Out Cleveland") to a defeated Southerner returning home after the Civil War ("The Night They Drove Old Dixie Down").

In every case it was completely in control.

The Band's style complements perfectly the subtle ironies of Robertson's lyrics, as in its first hit "The Weight."

Wisconsin State Journal
SECTION 2, PAGE 15
NOVEMBER 14, 1970

November 14, 1970
Bloomington, Indiana
Indiana University Auditorium

The Shape I'm In
Time To Kill
The Weight
King Harvest (Has Surely Come)
Unfaithful Servant
Strawberry Wine
Rockin' Chair
Stage Fright
Up On Cripple Creek
The Rumor
Look Out Cleveland
The Night They Drove Old Dixie Down
Across the Great Divide
Loving You Is Sweeter Than Ever
The Genetic Method
Chest Fever
Rag Mama Rag

Notes:
2 shows.
Audience audio recording of one of
the shows.

THE INDIANAPOLIS NEWS

Wednesday, November 18, 1970

Concert By The Band Is An Outdoor Autumn Memory

By **BOB BASLER**
Staff Reporter

BLOOMINGTON, Ind.—The warm honest music of the Catskill Mountains has paid a friendly visit to the hills of Monroe County.

The visit came Saturday in the form of two concerts by The Band, played to packed houses at the Indiana University Auditorium.

The Band's work is not comparable to any rock group performing today—10 years of learning and playing have made the group's sound immittiable. Instead, the Band's mellow sound can only be described as it relates to its basic human experiences. Brown and gold autumn, an isolated farm, the warm feeling of coming indoors after a cold winter walk can be felt and seen as the five artists present their very, very comfortable offering.

The Band's concerts offer a refreshing change from those given by most current rock groups, which seem somehow inadequate by contrast. No jokes, no pie-in-the-face showmanship, no gimmicks and nothing which in the least resembles poor taste.

AGE, EXPERIENCE AND TRADITION

Paradoxically, a Band concert is outstanding for its moderation and exhaustive in its ease.

A sensitive, almost reverent attitude toward age, experience and, most of all, tradition,

makes most lyrics presently being offered to popular music audiences seem shallow, by comparison.

The Band: Garth Hudson solemn, yet revealing the potential good will of the real Santa Claus, playing organ as it has never been heard outside of a church and popping up now and then with a soprano sax and accordion. Levon Helm, looking like a rodent playing guitar, mandolin and drums, and singing nasty (but not dirty). Helm, from Arkansas, sings as though he personally watched the South fall in "The Night They Drove Old Dixie Down."

Richard Manuel, homely and inconspicuous, his piano popping up when it should, remaining knowingly silent when it should. Rick Danko, enjoying the concert possibly even more than his colleagues, thumping away on his fretless base guitar with a prominence which would frighten away most rock bassists.

And finally, Robbie Robertson, writer of most of the Band's lyrics, playing his guitar as though it were made especially to wander in between Manuel's piano and Hudson's organ.

A Band concert: All five players working together to produce the eerie, haunting behind "the Rumor," in which evil makes way for good:

"Close your eyes, hang your head,

Let the fog roll away—

Open up your arms and feel the good,

It's a-comin', a brand new day."

Robertson's guitar sounding almost like a mandolin before the close of "The Unfaithful Servant:"

"Good-by to that country home, so long to a lady I had known,

Farewell to my other side . . .

The memories will linger on. But the good old days, they're all gone."

Most of the songs done were from the group's three best-selling albums.

The Band concert — Five young musicians, 15 songs, eight instruments and a cozy feeling that will last the listeners for a long time.

November 15, 1970
 Pittsburgh, Pennsylvania
 Syria Mosque



- The W.S. Walcott Medicine Show
- This Wheel's On Fire
- Rockin' Chair
- Strawberry Wine
- Just Another Whistle Stop
- Unfaithful Servant
- The Weight
- We Can Talk
- Up On Cripple Creek
- The Shape I'm In
- Time To Kill
- All La Glory
- King Harvest (Has Surely Come)
- Look Out Cleveland
- The Rumor
- Stage Fright
- The Night They Drove Old Dixie Down
- Across The Great Divide
- I Shall Be Released
- Slippin' And Slidin'

Notes:

*Audience and line audio recordings.
 Film broadcast on the Dutch station
 Nederland I on December 31, 1970.
 Robbie Robertson interview broadcast
 on Nederland II on January 21, 1971.*



Photos by Olaf Klijn



Stills from the Dutch TV-broadcast.

The Dutch TV-broadcast

The original broadcast,
December 31, 1970:

- Time To Kill
- This Wheel's on Fire
- Across The Great Divide
- Up On Cripple Creek
- King Harvest (Has Surely Come)
- Robbie interview
- The Weight
- Strawberry Wine

1991 re-broadcast:

- Time To Kill
- The Weight
- This Wheel's on Fire
- Up On Cripple Creek

The Band is een unieke film over een unieke groep. Voor het eerst een verfilming van een concert van deze groep, die publiciteit verafschuwt. Roelof Kiers maakte de film en een interview met tekstdichter Robbie Robertson. Nederland 1, 21.05 uur (VPRO).

DONDERDAG 31 DECEMBER 1970

NEDERLAND 1:

VPRO

14.30—16.30 (ged. kleur) **VAKANTIE-PROGRAMMA NOS**

18.45 (kleur) **DE WOEFEN EN DE LAMAARS**

18.55 (kleur) **JOUENAAL VPRO**

19.04 **BETTY BOOP**

19.10 **ZIENDEROGEN NOS**

20.00 (kleur) **JOURNAAL VPRO**

20.20 **OUR WIFE**
Film met Laurel en Hardy.

20.40 (kleur) **DE SNELHEID 40-70**

21.05 (kleur) **MUZIEKPROGRAMMA**
De Amerikaanse muziekgroep The Band.

21.25 (kleur) **MET DICK HILLENUS IN ZEE**
Filmportret.

22.00 (kleur) **CARTE BLANCHE:**
Showprogramma.

22.40 **HOE LAAT IS HET NOU?**
Amusementsprogramma NOS

24.00—01.00 (kleur) **GEPROLON-GEERD '70**
Hoogtepunten uit het amusementsprogramma van het afgelopen jaar.

Rockin' USA 1970

In 1970 the popularity in the Netherlands of the recording artists Steve Miller, Frank Zappa and The Band was growing but promotional visits were not expected at the time. Being the promotion and publicity manager of EMI Holland, reason enough to find a way to visit the artists in the United States together with a Dutch television crew in order to produce tv documentaries. TV director of Dutch VPRO Roelof Kiers liked the idea which resulted in a three weeks trip in America together with camera man Peter Bos.

Frank Zappa were interviewed and filmed in the studio and residence of Zappa in Los Angeles and filmed in the Fillmore West (San Francisco) and the Fillmore East (New York).

The Steve Miller Band were filmed in concert in Denver and interviewed on Stinson Beach and in the residence and studio of Steve Miller.

The Band were filmed in concert in Pittsburgh and in New York.

The credits in the documentaries show the name Jan Rap as sound recordist. In reality this was director Roelof Kiers handling a Nagra tape recorder. Bert Roozemond was responsible for the film editing.

Olaf Klijn
www.olafklijn.nl

DONDERDAG 21 JANUARI 1971

NEDERLAND-2 KANAAL 32

20.21 uur:
(VPRO) **PIK-IN (T IS WINTER)**
Een rechtstreekse uitzending vanuit vier overbevolkte huiskamers 'ergens in Nederland' met als speciale gast Eric Burdon en zijn groep War. Ex-Animal Burdon komt op eigen verzoek naar Pik-In. Verder in Pik-In 'Kuifje & Fidel Castro', 'De illegale aborteur doet een boekje open', 'een interview met Robbie Robertson, tekstdichter van The Band' en 'Guerilla televisie'.

DONDERDAG 31 DECEMBER 1970 **HET VRIJE VOLK**



De vijf van The Band, uitvoerig op tv.

Oudejaarsavond, VPRO:

Half uur 'The Band' in kleur

Op deze laatste tv-avond van het jaar 1970 zendt de VPRO een half uur Kleurenprogramma uit rondom de Amerikaanse popgroep The Band. Roelof Kiers, tv-regisseur bij de VPRO, maakte het geheel tijdens een tocht van drie weken langs de Amerikaanse westkust.

In de filmreportage een exclusief interview met Robbie Robertson en een optreden van The Band in de Bryan Mopque te Pittsburgh. Ook Olaf Klijn van de ploegmaatschappij Bovema ging mee. "We hebben op een unieke manier kunst en wetenschap samen gebracht", zegt Olaf. "We waren als Hollandse team overal zeer actief. Nu we moesten handreikingen vertellen over de Nederlandse programma's."

The Band (ook aanwezig op het Woodstock-festival) is sinds 1968 berekend volgens de album 'Music for Big Pink'. Lange tijd werden de muziek beïnvloed met 'The Big Pink' of 'The Band from Big Pink'. Toch bestaat The Band onder een andere naam al tien jaar.

Bob Dylan

Ik weet het niet helemaal precies maar, hoe het begon," zegt handreider Robbie Robertson. "We speelden eerst een keer in Atlantic City. Dan Dylan heeft toen gezegd: ik van ons gehoord. En wij hadden met ons van Dylan gehoord. Maar wijden wij veel. Wisten wij dat Dylan zo berekend was? Ik denk dat we nooit wat met hem zouden kunnen doen toen we elkaar ontmoetten. Maar toen zijn we een tijdje samen gaan werken. En toen ge-

boorde er iets geweldigs. We hebben een grote invloed op elkaar gehad. Dylan, voorde een hele andere weg op dan we gingen. En ik denk dat wij ook wel invloed op hem hebben gehad. Ook hij is toen veranderd."

Robbie Robertson meent dat de Dylan-periode voor The Band een weg heeft getoond waarop de jongens alleen maar muziek maakten die ze zelf heel mooi vonden. "We maken het nog niet zo, dat we er ook nog aan verdienen, maar dat is dan ook de enige conclusie," zegt hij. Toen ze nog Hawkins waren, woonden en repeteerden ze in hun eigen huis in West Saugerties in New York. Nu trekt de VPRO-filmploeg hen aan in eigen woningen en een gehoord huis in de Hollywoodwood in California, recht tegenover het strand. Ook daar is gefilmd, ook daar zijn optredens opgenomen.

Alle leden van de Band komen uit Canada, op drummer Levon Helm nu Levon is in Marvyn Arkansas, VS, geboren. Hij hiërte al geruime tijd niet meer naar muziek van andere groepen. Hij heeft daar een persoonlijke verklaring voor: "Ik heb ooit een keer een maanden achter elkaar alleen maar naar televisie gekeken. Ik deed in die tijd niets anders. Elke dag naar tv kijken. Je komt nergens anders toe. Nu dat gehoord ook als je de hele dag naar muziek van andere naar luistert, de specht dan zelf niets meer. En ik wil juist iets liever dan zelf muziek maken."

Geen noot

Olaf Klijn Rick Danko vertelt dat hij nog steeds geen noot muziek kan lezen. Hij speelt gitaar, mandoline en viool. "Iets is nog kind was wilde ik altijd naar Nashville gaan om onbepaalde te worden," zegt hij.

Organist Garth Hudson, geboren in London, Ontario, stamt uit een Canadese boerenfamilie. "Mijn ooms speelden allemaal in bands, mijn vader had een heelboel instrumenten in huis. Hij probeerde thuis altijd alle Hoodown-otations op zijn radio-toestel op te spelen."

Robbie Robertson, leider van de Band, zit aan de achtergrond. "Voordat we altijd naar heel vreemd en exclusief materiaal om te spelen. De mensen konden het niet meemaken, so vreemd was het. Maar dat is nu anders. Nu spelen we wat we willen, alles."



November 21, 1970
 Syracuse, New York
 Onondaga War Memorial

THE BAND
 IN CONCERT



THIS SATURDAY
 NOV. 21, 8:30 P.M.

ONONDAGA
 WAR MEMORIAL

Tickets Now on Sale at
 War Memorial Box Office
 S.U. Bookstore, Wilson's Jewelers
 Musicmart

\$5.50 - \$4.50 - \$3.50

A Wolf and Festival Presentation

WOLF AND BUFFALO FESTIVAL PRESENT IN PERSON



“THE BAND”

SAT., NOV. 21st. 8:30 P.M. WAR MEMORIAL

ALL SEATS RESERVED TICKETS NOW ON SALE
 \$5.50, \$4.50, \$3.50 AT WAR MEMORIAL BOX OFFICE

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 MUSIC MART. FOR MAIL ORDERS SEND SELF-ADDRESSED
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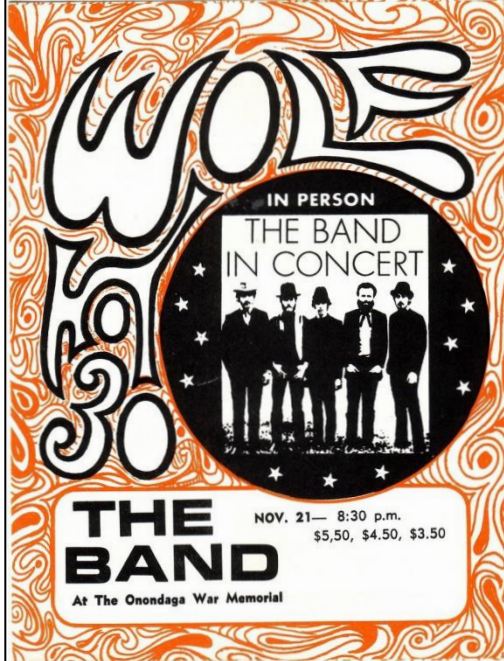
WOLF AND BUFFALO FESTIVAL PRESENT IN PERSON

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WOLF

IN PERSON
 THE BAND
 IN CONCERT

NOV. 21 - 8:30 p.m.
 \$5.50, \$4.50, \$3.50

THE BAND

At The Onondaga War Memorial



THE BAND. That's the simple but direct name of the group coming to the War Memorial Auditorium for a performance next Friday at 8:30 p.m., sponsored by WOLF and Buffalo Festival. Front row, from left, are Levon Helm, drums and vocals; Robbie Robertson, lead guitar and vocals; Richard Manuel, piano and vocals. Back row, same order, are Garth Hudson, organ and vocals, and Rick Danko, bass and vocals. The Band hit big with its first album, "Music from the Big Pink."

'The Band' clicks at War Memorial

By TERRY LEE

"The Band," one of the most talented country-rock, rhythm and folk-rock groups in existence, produces the smoothest, most honest and down-to-earth rock music there is. Lyrics like: "Standing by your window in pain, pistol in hand. I beg you Molly, girl, understand your man, the best you can," are characteristic of all their songs.

When going to a rock concert a fan always expects that the group playing won't sound "quite" the same live as they do on their records. The audience at The Band's concert Saturday night at the War Memorial was obviously thinking this because many people were "whispering" — they sound just like their record! "Up on Cripple Creek," which has sounds resembling those of some electronic gadgetry used in acid rock, astonished the audience at first because of its incredible likeness to the recording. Levon Helm provides the vocals and part of the instrumental sounds.

Also characteristic of a rock concert is a double-billing. The tickets to this concert didn't list any other band, so before the concert began many members of the audience were asking each other who, or what group, was going to open the concert? When the public announcing system introduced The Band the doubting audience didn't respond, as if they thought the announcer had made a mistake. But five seconds later when The Band came on stage the crowd went into hysterics to say the least.

The majority of rock groups that play a concert with another group aren't criticized because they're doing it "the easy way," but when a group, like The Band, plays a concert alone they deserve respect, and they get it!

The several hundreds of kids gave standing ovations to such songs as, "Stage Fright," "Across the Great

Divide" (quoted above) and "The Night They Drove Old Dixie."

Garth Hudson did a solo on his Lowery organ (noted for wider variety of orchestral sounds) which also drew wild applause from the audience. Although the Lowery organ is not usually used by a rock organist, Hudson adapts his by taking advantage of it producing sometimes odd sounds which add to the country-rock sound.

John Fogerty and C. C. R. are on top now in country-rock but they'll have to work hard to keep the number one spot away from Robbie Robertson, Rick Danko, Levon Helm, Garth Hudson and Richard Manuel. The Band!

November 22, 1970
Lewisburg, Pennsylvania
Davis Gym, Bucknell University

SATURDAY, SEPTEMBER 26
MILES DAVIS
FROM FILMORE WEST IN SAN FRANCISCO
IT'S A BEAUTIFUL DAY
Admission \$4.50

SATURDAY, OCTOBER 31
JOHN B. SEBASTIAN
SPECIAL GUEST
BUDDY MILES
Admission \$4.50

SUNDAY, NOVEMBER 22
THE BAND
Admission \$5.50

THURSDAY, FEBRUARY 19
CHICAGO
Admission \$5.50

Special Season Ticket \$12.

— Davis Gym, Bucknell University, All SHOWS 8:30 P.M. —

TICKETS AVAILABLE: Bucknell Bookstore, SUNBURY: Haines Music Store, WILLIAMSPORT: Central Music, 123 W. Third St. STATE COLLEGE: Record Room, East College Ave. HARRISBURG: Disc-O-Rama, 8 North Fifth St.

MAIL ORDER: Send stamped self addressed envelope payable to: Concert Committee, Box 561, Bucknell University, Lewisburg, Pa. 17027.



December 2, 1970
 Austin, Texas
 Municipal Auditorium

THE BAND — IN CONCERT
 presented by
 THE TEXAS UNION
 ENTERTAINMENT COMMITTEE
 (A First Production Concert)
**TOMORROW
 NIGHT**
DECEMBER 2 • 8:00 P.M. • MUNICIPAL AUDITORIUM
 • RESERVED SECTION Ticket Sales Continue at Hogg Auditorium Box Office
 (Open 9-4) and Municipal Auditorium (Open Noon Till 5:30)
 • UT STUDENTS, FACULTY, STAFF: \$4.50, \$3.50, \$2.50
 (ID's Required at Door for Admission)
 • GENERAL ADMISSION: \$6.00, \$5.00 and \$4.00

The Austin American
 Thursday, Dec. 3, 1970

**The Band
 Presents
 Good Show**

The Band played on Wednesday night — and delivered what was without question the best such concert an Austin audience has yet heard.

Packed into every available space, a crowd at Municipal Auditorium heard all it had expected and more in a two-hour concert. Most of the tunes drew heavily from the band's three albums.

And the five musicians, who have taken a righteous position at the top of the music scene, filled almost every minute with music that had a mesmerizing effect on the crowd.

People cried out to the five, almost from the beginning of the concert, thanking The Band for being in Austin and asking for specific songs. No one there was disappointed.

The Band's music defies classification — ranging from rockabilly to ballads, and there is a togetherness about them that precludes singling out any one of them. Together they produce probably the finest sound of anyone anywhere.

And they played it Wednesday, long and loud, to a crowd that won't soon forget what it experienced.

— BARBRA WORLEY

Sunday, Dec. 6, 1970
 Austin American-Statesman

Musical Notes

By BARBRA WORLEY

If there's any one thing about The Band that makes them what they are, it's almost got to be that they are so ONE.

They are five very capable and talented musicians, for sure — between them they play about 15 instruments and they switch around some between songs — but when they play, their music is together in a way that most people only wish for.

The Band's concert Wednesday was a phenomenal experience, one that few in the audience could really have anticipated before it happened. For not even the most devout admirers of The Band's music, and the Auditorium was packed with them, could have known — without having witnessed it before — the strengthening effect of moving the music from stereo to stage.

The concert brought people together in a way they haven't shared in a long time, and they showed their need through their response.

It was a spirited crowd, but the mood never became impatient, because what we waited for was so very much worth hearing.

The Band is strange to watch, almost; they are so far removed from being performing rock'n'roll stars that one wonders at times how so many people can have heard them.

They're careful to say "thank you" to applause, but sometimes it's as if they do it to remind themselves they have an audience.

And they have such a nice time playing; they smile at each other — they communicate musically and obviously personally in a way it's hard to believe has been going on for ten years.

Impressive, too, is the precision of their sound; it's an intricate and complex music that draws on many styles. It reflects many moods, as well, and ranges from mournful ballads to boogie.

Robbie Robertson, lead guitarist and composer of most of The Band's tunes, is quite simply one of the best lyricists in the music business today. Yet he sings only occasionally, leaving the vocal duties to the other four. He seems content to play, listen, and generally enjoy what The Band is doing together.

One of his songs, "The W.S. Walcott Medicine Show," includes a line that goes "A dead ringer for something like you ain't never seen."

That's The Band. And once you have seen and heard them, you'll have a hard time remembering anything else.

AUSTIN'S ORIGINAL WRAPPING
 Let us save you Christmas. All it takes is a little imagination.
 • SIMPLE • ELABORATE
 use your Bank Am Card
ROBIN'S PARADE
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PRICES WORKING
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HOME IMPROVEMENT
 COSTS

Page 14 Thursday, December 3, 1970 THE DAILY TEXAN

Band Shows Ability

By BILL SHANAHAN
 Amusements Staff

In the world of music it is easy to speak in superlatives. There is so much that can be said in musical terms that it often seems that no matter what, the song is the ultimate communication. Even without lyrics, it is the total sense of the song that evokes feeling. It is then that music is successful in its goal.

The only words to express the effect of The Band are superlatives. The audience reaction to The Band's Wednesday night concert in Municipal Auditorium is a far from mute witness to the success of this particular musical, and perhaps spiritual, venture.

After the customary delay of 10 or 15 minutes, The Band made its appearance on stage. There was, however, none of the customary pre-concert fiddling around with tuning and talking. They began to play.

Beginning with songs such as "The Weight" and "I Shall Be Released," they quickly moved to one of their latest efforts, the title song from "Stage Fright." Despite a pre-concert handout which had indicated the group would perform their hits in more or less chronological order, they stuck to no schedule save their own and mixed the new Band with the old.

Recent, or not so recent, the five musicians are essentially the same creative group that produced "Big Pink" several years back. The originality and the virtuosity are still there, and the only possible change is in polish and unity.

And if The Band is anything, it is a tight group of talented artists. Even through moments of individual variation during some of their songs, the five some retained the continuity of rhythm that is indicative of long and precise practice.

Led by Jaime Robbie Robertson, guitarist and writer of most of The Band's performing repertoire, they maintained a low key but flowing rapport with their audience. Pianist Garth Hudson provided a consistent versatility, managing to play piano, organ, electric piano, tenor saxophone, and accordion before the night was over.

Throughout the smooth, flowing moments and the hard, driving rhythms of their music, The Band offered one of the most aesthetically pleasing concerts to hit Austin in a long time. Even after two encores, the audience wanted to hear more. We probably would have stayed there all night.

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— Texas Staff Photo
 Levon Helm of "The Band" highlights their Wednesday night concert with vocal and guitar virtuosity.

And the Band Played On

December 4, 1970
Dallas, Texas
Memorial Auditorium



CONCERTS WEST
presents

THREE DOG
NIGHT
NOV. 28

THE
BAND
DEC. 4

MOODY
BLUES
DEC. 6

ALL PERFORMANCES START AT 8:00 PM
DALLAS MEMORIAL AUDITORIUM
Tickets at all Preston Ticket Agency Outlets

The Dallas Morning News

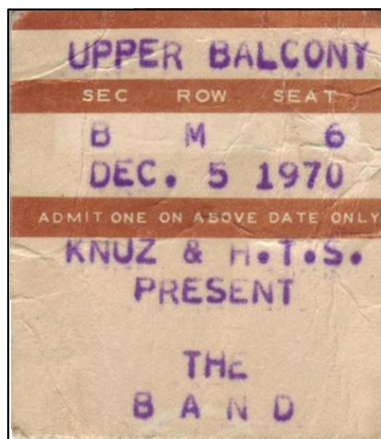
Wednesday, December 9, 1970

INCIDENTALLY: Chalk up two triumphs for Concerts West last weekend, with the Band scoring on Friday night and Moody Blues selling out Memorial Auditorium on Sunday afternoon. The Band slightly surprised some observers by wearing short hair and suits. Their concert was a decided success with such hits as "The Weight," "Stage Fright" and "The Night They Drove Ole Dixie Down."

December 5, 1970

Houston, Texas

Sam Houston Coliseum



December 6, 1970
New Orleans, Louisiana
The Warehouse



THE BAND

SUN. DEC. 6TH.
ADMISSION \$5.00

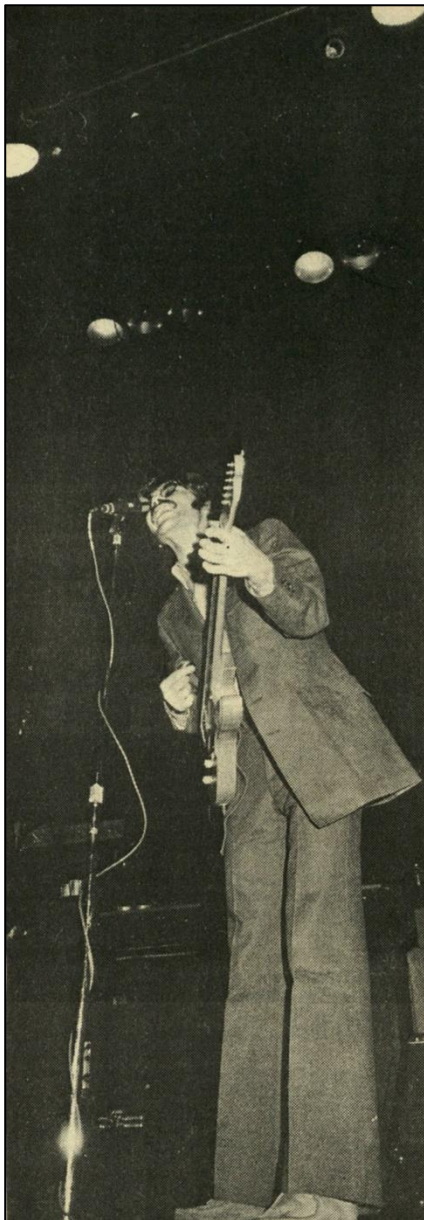
at a warehouse
1820 Tchoupitoulas
no age limit
OPENS 7PM SHOW 8PM

ADVANCE TICKETS: FAR OUT, 721, 727-29,
AND 623 BOURBON, GRAMPHONE, CLEARVIEW
FATHEAD 7208 MAPLE, OMOOD RECORD CTR
HEAVEN, 3217 EDENBORO, SOUND CITY, 305-
N., CARROLLTON, MUSIC MONITOR, 6600 MO-
-RRISON RD.

December 10, 1970
 Atlanta, Georgia
 Municipal Auditorium

the band
 Municipal Auditorium 8:00 Thursday, December 10
 TICKETS \$4-\$11.50 - TICKET LOCATIONS: FARMERBYRDE ON PLEASANTVILLE, GREENSBORO RECORD SHOP GREENSBORO MALL, COME TOGETHER IN BROADVIEW PLAZA, CLARK'S IN BUCKRAH TOWNSHIP, HUNTER HILL, LUCASVILLE, AND RECORDS IN CHARLOTTE PLAZA, AND GALLIE'S IN BUCKRAH COLLEGE'S NEWS CENTER IN FOREST PARK, COME THE SON IN BUCKRAH, DEPARTMENT 111 IN SARRY SPRINGS, GLASS OF WALL HILL, IN OTHERS.

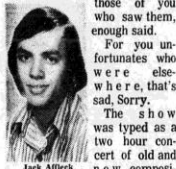
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The Band Has Solid Musicians

By JACK AFFLECK
 Record Reviewer

Friends, the Band was in Atlanta. Yep. And I mean to tell you THE BAND was here. For those of you who saw them, enough said.



For you unfortunates who were elsewhere, that's sad. Sorry. The show was typed as a two hour concert of old and new compositions by the Band. And it was. Indeed it was! Aside from a 20 minute break, the municipal auditorium reverberated with the smooth and soothing Band brand of music.

And speaking of Band music — there is nothing like it. Anywhere. I mean nowhere and by no one. I'm talking about originality in its most provocative and finest form. On stage one number flowed into the next, time as an entity became dislodged and ignored. You just plain wanted them to play all night.

Solid musicians, all five—no theatrics and just good music. Music based on 10 or so years of playing, creating, living and eating together. In a word, knowing one another. It was unquestionably a contemporary brand of music in its finest.

Just over a week ago, a crowd of around 3,500 was presented with this rare treat. A quintet of the most versatile, most accomplished of today's young musicians merged blended and presented an extraordinary sound.

Currently the Band has three LPs on the market, all of which are on Capitol. These being, "Music From Big Pink," "The Band" and their latest, "Stage Fright." Songs from this trio of

productions were the components for the night's format.

While not so obvious on record, the Band's downright musical versatility is heavily emphasized and underlined on stage.

Garth Hudson performs mainly on organ, but holds his own on an accordion and is a hell of a saxophonist. On almost every number they performed. At least three members switched positions and instruments. Hudson, for example, was on sax in "Across the Great Divide" with Richard Manuel on piano. "Rockin' Chair" exhibited Hudson's accordion skills.

Besides piano, Manuel can do

some good drum work, as he did in "Strawberry Wine." In this instance, Levon Helm, the regular drummer, sang lead while hitting some good notes on an electric mandolin. Helm also did most of the lead vocal work on "King Harvest" and the tremendous "Up on Cripple Creek," which ended the first half of the show.

Rick Danko is no mean vocalist himself. As a matter of fact, he and Helm both share an equal lead spot in that department. "The Night They Drove Ole Dixie Down," "Jemima Surrender" and "Stage Fright" pinned the audience to the raf-

ters with Danko's sanguine, throaty voice.

And Jamie Robbie Robertson. The man. The man of the Band. He writes and composes most of the songs themselves and makes a guitar sound good—real good. Robertson was the author of such contemporary classics as "The Weight," "Chest Fever" and "Rag Mama Rag," which they performed with a crackling sparkle.

A wild organ solo by Hudson (their only condensation toward popular stage etiquette) introduced "Chest Fever." And on the first familiar note of the song, the people were on their

feet and in the chairs. And when the number was over, an encore was the only solution. Upon which time, "Rag Mama Rag" turned the floor into a churning, milling horde of musical freaks who knew all about artistic superiority.

The Band man, THE Band! You can't touch them. Their music soothes, calms and brings out an instinctive recognition of masterful creativity. I say to all, pick up on the Band, listen and travel—go down country roads, to highland gatherings and hope like hell Atlanta rates a second appearance from the best.



December 12, 1970
Miami Beach, Florida
Convention Hall

THE BAND IN CONCERT



Sat., December 12 8:30 P.M.
Miami Beach Convention Hall, North
Tickets 3.50 4.50 5.50

MAIL ORDERS ONLY: Enclose check or money order in stamped, self addressed envelope to Miami Beach Convention Hall Box Office, 1700 Washington Ave., Miami Beach, Fla. 33139



The Band in concert

The Band. Their musical skill has earned them comparisons with the Beatles; they got their start as Dylan's back-up band and now they're making their first Southern tour (and first Miami appearance) since their early days playing backwoods honkytonks in Mississippi and Arkansas. The group appears in concert Saturday at 8:30 p.m. at Miami Beach Convention Hall.

Tues., Dec. 15, 1970 THE MIAMI NEWS

SUSAN BRINK

Lennon's album and the band concert

By SUSAN BRINK
Miami News Columnist

John Lennon has finally come out with his latest album. As with the new Ringo Starr album and the George Harrison album, Lennon is screaming for individuality and recognition of himself rather than as a member of The Beatles. I keep getting the feeling, though, that each new album by a Beatle is to outdo the last solo album. When McCartney's new album comes out it will be easier to see the changes they have all gone through.

I freaked out over Harrison's "All Things Must Pass," but in another way I have also freaked out over the new Lennon album. Lennon's album is simpler, more down to earth and more direct. Each cut is a small piece of John's life, honest, natural and clear; he sings of the Beatles, his mother, his father, Yoko, the working class hero.

Lennon is really at ease, and that easy flowing comes through in his voice. More so than any of the instruments used in recording this album, Lennon's voice uses every range, change and harshness to create emotions. You just know he's singing what's in his head and on his mind.

In "Working Class Hero" he talks about where things are in freaky 1970 . . . This is an album that helps you put things into perspective, especially when you flash on all that has happened in Lennon's life.

The Lennon-McCartney songwriting team became super people, their music was respected and the Beatles evolved and changed. The changes were far too complicated and multi-faceted to keep the group together. There were Yoko bed-ins, lithographs, peace festivals, concerts, tours, Phil Spector, Allan Klein and much, much more, but through this album

Lennon has carefully and simply put out what is important to him . . . here's love, isolation, death, belief in yourself.

The music is often times acoustic guitars, drums and piano and Lennon's voice. His voice is an amazing vehicle, which people did not pick up on when he was part of the Beatles. He is telling you that the world is crazy, but you have to feel happy, don't feel sorry, but keep your love together and all gets better. You begin to realize that the Beatles, all of them individually, have it so much more together than people give them credit for, it is just unbelievable.

This album cannot be compared to Harrison's, except that they are both super-fine musicians and highly evolved people. They are honest, and they aren't hyping anything. Don't for a minute underestimate the Beatles. Listen to Lennon. He is soft, gentle,

and so aware that it is pure pleasure.

Band concert really great

The performance by The Band Saturday night at Miami Beach Convention Hall had to be one of the finest concerts ever given in Miami.

The tightness and perfection of the group left the audience speechless. They sailed through almost all of the songs from their album, "Music from Big Pink" and every song from "Stage Fright" and then added some natural free flowing rock 'n' roll with Garth Hudson doing an organ solo that shattered the walls of the auditorium. Their music is so pure, melodic and harmonious and so accomplished that most groups don't even come near them.

Rick Danko and Robbie Robertson have been considered by many to be the finest

and tightest bass and lead guitars around, but they've been underrated. The whole concert was tight . . . it was just The Band, performing alone. They began at exactly 8:30 p.m. played, took a 15 minute break, then came back and played some more. The second set shattered the audience.

The Band in concert is the finest, purest group in existence. Their songs are weighted with love, religion and a total sensitivity to sound. Their timing and the blending of their voices and instruments makes music the way music should be. All the members of The Band . . . Rick Danko, Robbie Robertson, Garth Hudson, Levon Helm and Richard Manuel perform together as if they were one free floating soul. Their music, though actually complicated in terms of notes and riffs, is so smooth and natural in delivery, that it seems the easiest thing in the world.

Miami, though, does not know where music is, judging from the number of people who appear for a Grand Funk concert and the five or 7,000 who showed up for The Band. But the small crowd didn't bother The Band, and those who attended, to a person, were there to hear The Band. And that was what they heard . . . music that was perfect, tight, full of warmth and shades of fresh country air.

The Cream on television

This has really been a week for beautiful music, on stage and also on television. Channel 10 set a good example for other TV stations, to begin to accept, understand and grow with the new sounds, when it presented "The Cream Farewell Concert" Thursday. The 90 minute special was miles above the average film. The sound was good, the color spectacular and the feeling and sensitivity of the Clapton-Bruce-Baker triangle was beautifully captured. The friction between Clapton and Bruce was evident, in great contrast to the fine, glowing clarity of the Cream, but it was an honest presentation.

The interviews with Clapton, Bruce and Baker were obviously recorded after the breakup of the group, but they related and focused on the music rather than the differences, and the music was the story of the film.

In a week of exceptionally good television there was also a special on NET (Channel 2) Sunday about the San Francisco Sound, with Santana, the Grateful Dead, and the Jefferson Airplane at the Family Dog. The film was produced by Ralph J. Gleason of Rolling Stone, and it happily contained good footage of live performances by the groups and good 18-track sound. It's a good feeling to know that TV is finally becoming aware of the music and that the two are coming together.

The film showed each group performing two numbers and it closed with a sequence of a jam with the three groups together, high and happy. The film was about a year old, so Joey Covington was not the Airplane drummer, but it was a fine representation of three heavy San Francisco groups and their sound.

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Jane Fonda wins an award

