



# The Band



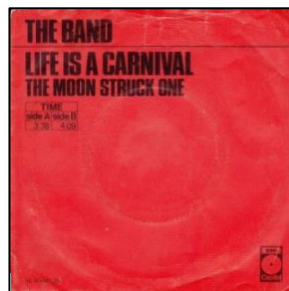
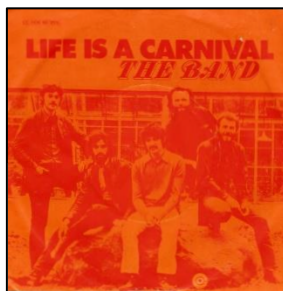
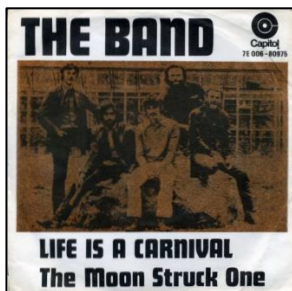
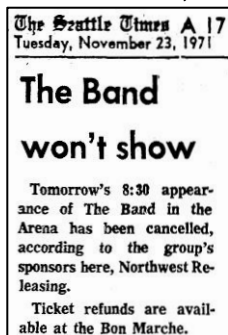
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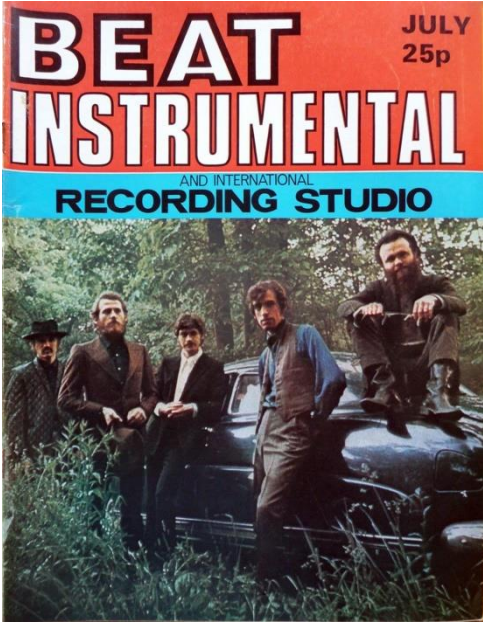
Concert  
1971

1971-05-18 Musikhalle, Hamburg, West Germany  
 1971-05-19 Cirkus Krone, Munich, West Germany  
 1971-05-20 Jahrhunderthalle, Frankfurt, West Germany  
 1971-05-22 Wiener Konzerthaus, Vienna, Austria  
 1971-05-25 L'Olympia, Paris, France  
 1971-05-27 KB Hallen, Copenhagen, Denmark  
 1971-05-28 Konserthuset, Stockholm, Sweden  
 1971-06-02 Royal Albert Hall ,London, England  
 1971-06-03 Royal Albert Hall ,London, England  
 1971-06-05 Concertgebouw, Amsterdam, The Netherlands  
 1971-06-06 De Doelen Rotterdam, The Netherlands  
 1971-06-22 Merriweather Post Pavilion, Columbia, MD  
 1971-06-26 Midway Stadium, St. Paul, MN  
 1971-06-30 Wollman Skating Rink Theater, Central Park, New York, NY  
 1971-08-21 Borough of York Stadium, Toronto, ON  
 1971-09-04 State Fairgrounds, Trenton, NJ  
 1971-09-05 Monticello Raceway, Monticello, NY  
 1971-11-27 Civic Auditorium, San Francisco, CA  
 1971-12-01 Arie Crown Theatre, Chicago, IL  
 1971-12-05 Civic Center, Baltimore, MD  
 1971-12-06 Boston Garden, Boston, MA  
 1971-12-08 Spectrum, Philadelphia, PA  
 1971-12-28 Academy of Music, New York, NY  
 1971-12-29 Academy of Music, New York, NY  
 1971-12-30 Academy of Music, New York, NY  
 1971-12-31 Academy of Music, New York, NY

*Cancelled:*

1971-11-24 Seattle Center Arena, Seattle, WA



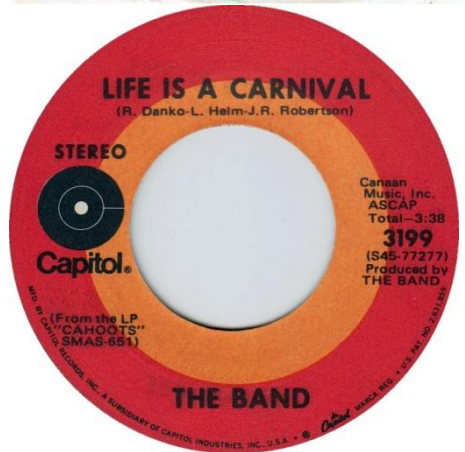


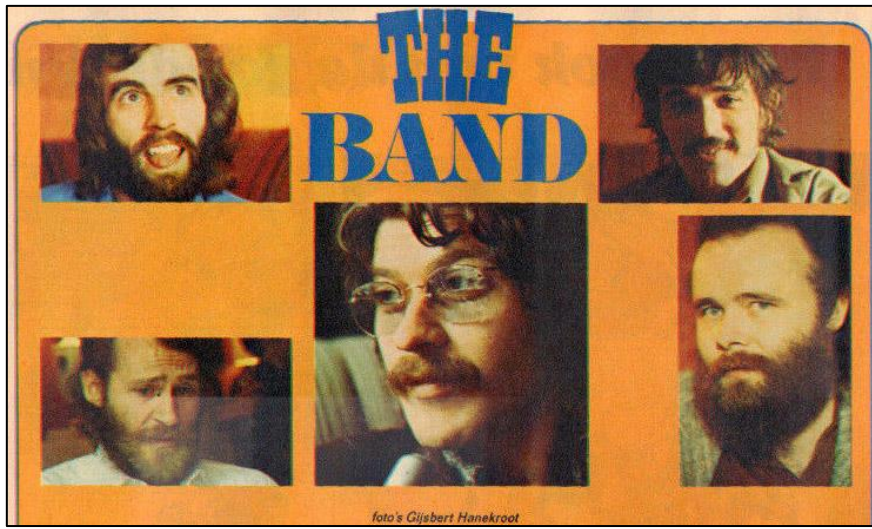
CARNIVAL  
Strip

1. Floor Tomms. Cornell
- 2 Cops & Sock
3. Kick
- 4 Bones
5. Tamb
6. SNARE
- 7 ~~Foot~~ Soars
- 8 Bass
- 9 Richard
- 10 Organ/keyboard
- 11 Acoustic/Bass
- 12 ~~Trumpet~~ ~~Sax~~ ~~Lead~~ 2
- 13 ~~Lead~~ ~~Drum~~ ~~Ride~~ ~~Govil~~ ~~Subotke~~
- 14 Levon / Govil Dbl in fade
- 15 Rick
- 16 Elec Court



THE BAND, "LIFE IS A CARNIVAL" (Canaan Music, ASCAP). Group delivers best top 40 entry to date. With the funkiest introduction, premier underground act will greatly add to their legion of fans. Flip is unmistakable Band. Both from forthcoming "Cahoorts" LP. B/w "The Moon Struck One" (Canaan Music, ASCAP). Capitol 3199.





**The Band**  
**Life is a Carnival**  
 (3199)  
 from their new album  
**Cahoots**  
 (SMAS 651)

Like all of us,  
**The Band**  
 has changed a bit. The result:  
**Cahoots**  
 Their new album on Capitol

**THE BAND**

**CAHOOTS**  
 NEW LP ON CAPITOL

EA-67 651



*When I Paint My Masterpiece / Where Do We Go From Here?* - the second single from *Cahoots* was cancelled, though it looks like some copies escaped. Judging by the writing on the label, this copy was used as a radio promo. The A-side is edited down from 4:21 to 4:07, probably losing the faded-in intro to make it more suitable for radio play.

JOYCE HABER

'Dirty Billy' a New 'Bonnie, Clyde'?

Jack Warner thinks it will be another 'Bonnie and Clyde'—and he's putting his money where his mouth is. He and Mary Welles, the white-haired girl of the agency Welles, Rich & Green are financing 'Dirty Little Billy.' Billy's no kin to Dirty Dingus or Dirty Harry; he's Billy the Kid, and Michael J. Pollard will play him.



Michael J. Pollard

The movie has an original screenplay by Stan Dragoti, of Welles, Rich & Green, who will also direct. And Pollard's manager, Mike Selsman, tells me that Pollard is so excited he's been commuting daily from Woodstock to Manhattan. Michael is searching for Navy revolvers, vintage 1844, and suitable tattered clothing. The movie starts shooting mid-March in Tucson.

Meanwhile, Michael is also recording an album of music by his pals. Some pals: they include Bob Dylan, Kris Kristofferson, Stevie Winwood and Paul McCartney. If you doubt that M. J. can sing, watch Johnny Cash in a couple of weeks.

In case the crooning backfires, Pollard will have still another film in the can: in June, he'll be starring for Bruce Cohn Curtis in "The Three of Us." Another of the three will probably be Britt Ekland or Olivia Hussey. See? Michael has some pals.

... Rick Danko is reportedly getting an album together for Michael J. Pollard, and Elektra has expressed interest in signing him... Apparently nothing has been finalized between the Rolling Stones and Atlantic yet for U.S. distribution... Was anyone surprised by the Grammy nominations?... Delaney and Bonnie's famous Motel Shot album will be released by Atlantic this month, and Cotillion is bringing out a second Woodstock album. This one will include the Band's performance... RECORD WORLD February 20, 1971

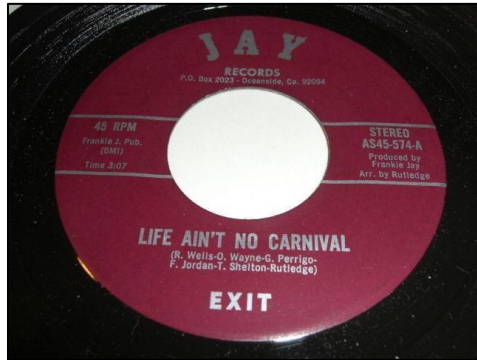
Actor Michael J. Pollard cutting an LP with Capitol's Band in Woodstock, N.Y. . . . FEBRUARY 13, 1971, BILLBOARD

OCTOBER 16, 1971, BILLBOARD Bearsville, WB Agreement Names Acts

NEW YORK — The Bearsville Records agreement with Warner Bros., as reported exclusively in Billboard, Oct. 2, has gone into effect. First Bearsville release through Warner features debut albums by Jesse Frederick and Lazarus.

The arrangement also calls for the incorporation of three Bearsville catalog albums formerly distributed by Ampex, Todd Rundgren's "Runt" and "Ballad of Todd Rundgren" and Jesse Winchester's first LP. The Bearsville roster includes Paul Butterfield, Full Tilt Boogie Band, r&b singer Libby Titus, French electronic musician Jean Labat, Brandywine, a British splinter group from Savoy Brown, rock band Hungry Chuck, Casse Culver, space-rock group Half Nelson, plus Rundgren and Winchester. Future Bearsville projects involve John Simon, Robbie Robertson, Rick Danko, Michael Friedman and Peter Yarrow.

Bearsville centers around Albert Grossman's studio in Bearsville, N.Y., the company's headquarters. Housing for artists is the latest provision, while a barn behind Grossman's restaurant, the Bear, is being converted into a music and film showcase with live radio and tv broadcast capabilities.



Uh...



Back cover of the album 'Cahoots' by The Band. It features a black and white photograph of a large, open field with a few people in the distance. The text includes the title 'LIFE IS A CARNIVAL', 'WHEN I PAINT MY MASTERPIECE', and 'SIN II'. It also lists the producers as Decca, S. Hertz and J. S. Robertson.

Inner sleeve of the album 'Cahoots' by The Band. It contains lyrics for several songs, including '5% PATFORME', 'THE MOON STRUCK ONE', 'SIN II', 'SHOOT OUT IN CHINATOWN', 'WHEN DO WE GO FROM HERE?', 'LIFE IS A CARNIVAL', 'WHEN I PAINT MY MASTERPIECE', and 'SIN II'. It also includes the name of Engineer Mark Harman and the text 'Recorded and Mixed at Bearsville, N.Y.' and 'Cover by Gilbert Stone Back cover Richard Avedon Album concept and design Bob Cato'.

Engineer Mark Harman

Recorded and Mixed at Bearsville, N.Y.

COVER BY GILBERT STONE  
BACK COVER BY RICHARD AVEDON  
ALBUM CONCEPT AND DESIGN BY BOB CATO

Cover by Gilbert Stone  
Back cover Richard Avedon  
Album concept and design Bob Cato

• The Band's fourth album, "Cahoots," is out and while it contains some of the best music we're going to hear this year, it will probably be viewed as a disappointment in many circles because it doesn't, in all instances, live up to the enormously high expectancy level surrounding what is most likely one of the two or three best groups in rock music.

"Cahoots" (Capitol SMAS 651) adds to the Band's reputation for excellence because it contains some selections as fine as anything the five musicians (who first gained national attention as the band behind Bob Dylan) have ever done.

There is the same care, intelligence and skill at work in such tunes as "When I Paint My Masterpiece," "Last of the Blacksmiths," "Where Do We Go From Here" and "The River Hymn," as in such classic Band efforts as "The Night They Drove Old Dixie Down," "The Weight," "Daniel and the Sacred Harp" and "Up on Cripple Creek."

But the album lacks the overall accessibility and consistency of the Band's best albums and that—coupled with the high expectancy level—is, I'm afraid, going to cause the album to get

POPULAR RECORDS

Album Victim of Expectancy Gap

BY ROBERT HILBURN

less credit and attention than it deserves.

The high expectancy level—by which all the group's future work must inevitably be measured—was set by the Band's first two albums, "Music From Big Pink" and "The Band."

In those two albums, the Band (Robbie Robertson, Levon Helm, Rick Danko, Garth Hudson and Richard Manuel) had an enormous influence on the course of rock music as it pointed the way toward a softer, more reflective, more country-oriented style for those who had tired of the electronic, psychedelic rock of the late 1960s.

In "Music From Big Pink," the Band combined many of the richest musical strains of this era and earlier ones (from rock to country, from blues to early church music) into what was one of the few original, identifiable styles in contemporary pop music.

In their second album ("The Band"), the group brought the exploratory style of "Big Pink" to full maturity. There was a confidence, consistency and quality to that album that made it one of the landmarks in rock music. It

Pop album briefs are on Page 44

was a stunning combination of superb instrumentation, tailored arrangements, vigorous vocals and rich, timeless lyrics.

The songs in the second album, most of them written by the Band's Robbie Robertson, had humor, insight, purpose and a sense of history. "The Night They Drove Old Dixie Down," which is a current best seller for Joan Baez, was a classic example of the Band's strengths.

When the Band's third album ("Stage Fright") was released last year, it was viewed with disappointment in many quarters even though it clearly contained some songs (such as "Daniel and the Sacred Harp," "The Shape I'm In," "Time to Kill" and "The Rumor") that were as appealing as anything the group had done on the first two albums.

But there were some selections on the album that weren't up to what had begun to be accepted as the Band's standards and there certainly weren't any new strengths (i.e. musical directions, techniques, etc.) displayed in the album.

Even though the album was far better than most of the other albums released in 1970 (I still feel it was one of the year's top 10), the high expectancy level revolving around the Band's work led many to talk about "Stage Fright" as a "weak" or "disappointing" album. There was so much stress on the fact the album didn't have the consistency of "Big Pink" or "The Band" and the fact there weren't any new directions that several overlooked the album's obvious strengths.

Similarly in "Cahoots" (Capitol SMAS 651), the high expectancy level is going

to lead many to overlook its strengths.

There are a few surprises on the album: A Bob Dylan song (there were some Dylan songs on "Big Pink" but not the next two albums), a kind of musical free-for-all with Van Morrison on one selection and an attempt to expand the group's sound on a few occasions.

The first surprise on the album is "Life Is a Carnival," a song that tries to convey the message of the title with a staccato, stutter-step instrumentation (lots of emphasis on brass) that is different from anything else I remember the Band doing.

The song is an obvious attempt to express the hectic, confused, rather absurd nature of life ("Hey, buddy, would you like to buy a watch real cheap/Here on the street/I got six on each arm and two more round my feet") that fails for me because it lacks the sense of confidence and ease that surrounds the Band's best work.

A Better Choice

A far better choice for a single, to my mind, is "When I Paint My Masterpiece," the Dylan song, that receives the kind of perfect Band arrangement that is missing in "Life Is a Carnival." The song opens with a soft accordion (played by Garth Hudson) sound filtering through the speakers, creating the effect of walking down a lonely street in Rome late one night.

The accordion gets louder and louder until it is finally joined by Levon Helm's vocal, one that seems to give every line just the right touch of irony, humor, hope and nostalgia that Dylan has written into the song. He holds a word here, speeds up his delivery there. In each case, the instrumentation complements him perfectly. A classic selection, ranking with "Dixie Down" as one of the Band's finest moments.

"Last of the Blacksmiths" and "Where Do We Go From Here," the album's next two songs, both rank among the best songs Robbie Robertson, who wrote or co-wrote all but one of the songs on "Cahoots," has written. Both touch upon the side-effects of human progress and both seem destined, along with "Masterpiece," to take their place alongside "The Weight," "Dixie Down," "Cripple Creek," "The Shape I'm In," "Across the Great Divide" and others as necessary, welcome parts of any Band concert.

In "Last of the Blacksmiths," Robertson writes (and Richard Manuel sings) about one human victim:

*Have mercy cried the blacksmith  
How you gonna replace human hands  
Found guilty said the judge  
For not being in demand.*

On the song, Hudson gives a chilling saxophone solo that builds in intensity as it goes up the scale, finally ending on just the right note for Manuel to come back into the vocal. A masterful bit of arrangement.

In "Where Do We Go From Here," Robertson writes (and Rick Danko—the Band's third vocalist) sings about the end of the railroads, wondering "How do you get to sleep when the whistle don't moan" and then speaks about another victim of time:

*Have you heard about the buffalo on  
the plain  
And how at one time they'd stampede a  
thousand strong  
Well, now that buffalo is at the zoo  
standing in the rain.*

"4% Pantomime," the last song on side one, was written by Robertson and Van Morrison. Both the lyrics and the vocal (by Morrison and Manuel) reflect a sort of free-wheeling celebrating of a musician's (often hard) life on the road.

"Shoot Out in Chinatown," which opens side two, is, like "Carnival" and "Masterpiece," an ambitious attempt to mix time and place. But "Masterpiece," for me, remains the more interesting work.


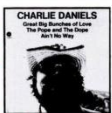
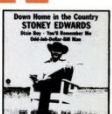

Closer to Mark

Though "The Moon Struck One" and "Thinkin' Out Loud" also seem beneath the Band's best work, "Smoke Signal" is closer to the mark. It, like much of the album, seems to be dealing with the differences between the past and the present. Where a simple smoke signal was easily understood in one time/culture/place, the problems of communication are so immense today: "You don't believe what you read in the paper/You can't believe the stranger at your door/You don't believe what you hear from your neighbor/Your old neighborhood ain't even there no more."

"Volcano" is a rather raucous, humorous expression of passion, but its effect seems only limited. "The River Hymn," however, carries, like "Dixie Down," a sense of history. The song, which closes the album, is an ode to nature, an expression of the strength, permanence and benefits of the land.

From anyone other than the Band, "Cahoots" would be hailed as a splendid album. But the expectancy level will keep the enthusiasm down a little. That's the price you pay for writing and recording two masterpieces.

**IN SEPTEMBER**

**THE BAND**  **BLUES PROJECT**  **CHARLIE DANIELS**  **STONEY EDWARDS**  **FREDDIE HART**  **JOY OF COOK**

# "Cahoots": The Band Misses the Mark, Is Still Great

Bob Dylan's stepchildren, The Band, have just allowed the public 11 more glimpses of their peculiar world. That is, they have just released their fourth record, "Cahoots" (Capitol SMAS 651).

It was only after several playings that I could even begin to understand the selections as complete songs. I kept being sidetracked by the parts, getting off on the vocals first — which always sound as if each word is being pulled, torturously, from the larynx.

On second playing, Garth Hudson's incredible keyboards; third playing, the perfect mixing and engineering. And so on.

The songs are mainly Robbie Robertson's, although Dylan has contributed one ("When I Paint My Masterpiece") and Van Morrison joins Robbie in composing — and singing — "4 percent Pantomime." The leadoff cut, "Life Is A Carnival" is a joint venture of Robertson, Rick Danko and Levon Helm:

"You can walk on the water, drown in the sand - You can fly off a mountaintop if anybody can."

"Cahoots" seem to be more verbal, less musical than The Band's last two albums. This is not to say that "Cahoots" is tuneless — I simply can't find as good a melody here, for example, as their "Look Out, Cleveland" or Daniel and the Sacred Harp."

The new LP has its high points, however: "Shootout in Chinatown," a song about the downfall of the old West, is one.

Another is "Where Do We Go From Here?" which is, on the surface, an ecology song. Deeper, though, it is another of the "downfall" series, which began with "The Night They Drove Old Dixie Down."

"The Band," their second album, remains my favorite by that group, and "Cahoots" would have to come in second or third. But, to paraphrase what someone once said about



The Band

the Marx Brothers: "Second-rate Band is better than first-rate anyone else."

Saturday, October 9, 1971 MILWAUKEE SENTINEL

## The Band Says It All, Does It All

By DEAN JENSEN

NO ROCK GROUP from the Animals to the Zombies ever was more suitable titled than The Band. The Band is THE Band — an exemplar by which all rock groups could measure their standards.

The Band pursues no other group's music. But at the moment there is a horde of groups attempting to duplicate The Band's exotic Mulligan stew of backwoods blues, country, folk and gospel.

But The Band is inimitable. Its nicely aged but luxuriant hickory flavored sound is the result of the same five musicians playing together for 12 years — about six times the life of the average rock group.

After what has seemed an interminable wait (actually it's only been about a year), The Band's fourth LP, "Cahoots," was released by Capitol this week. What we have here, folks is about 60 minutes of what has been defined as the "Woodstock Sound" by The Band and its neighbors in bucolic upstate New York, Happy and Artie Traum, Paul Siebel and the new Bob Dylan.

Included is a fine new Dylan song, "When I Paint My Masterpiece." In it, Dylan poeticizes the lament of every artist who feels he is being held back from doing his really great work because of the demands made on his life by being a celebrity.

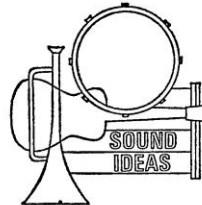
*Oh the hours I spent in the Coliseum  
Dodging lions and wasting time...  
Someday, everything is gonna' be diff'rent.  
When I paint that masterpiece.*

LEAD GUITARIST Jaime Robbie Robertson wrote eight of the album's songs, and collaborated on two others, including "4% Pantomime," which he wrote with Van Morrison. Morrison joins in singing the song whose lyrics deal with another problem of being a star — that of being sliced up by all those men behind THE Man.

What is distinctive about Robertson's songs is the way they shimmer with personal reflections and eschew all that tortuous power-to-the-people-get-it-together-right-on rhetoric.

In possibly the most penetrating song ever written on ecological concerns, Robertson asks the painful question "Where Do We Go From Here?" now that the cities have become noisy as battlefronts, the railroad tracks are being uprooted for superhighways and all the buffalos are in the zoo.

And whether The Band is playing one of Robertson's sad story songs like "The Moon Struck One," a raunchy celebration of love like "Volcano," or his gospellike "River Hymn," it wraps them in cocoons of richly var-



iegated harmonies, textures and moods.

The Band. That says it all.

• The recent Columbia release "Santana" is worthy enough if you are an unqualified Santana freak. But the outing offers few moments of the kind of excitement Santana has shown itself capable of weaving with its long-lined, lushly textured melodies and rushes of percussion. "Guajira" and "Para Los Rumberos" sound like they might have been performed by Xavier Cugat's band with Carlos Santana sitting in on lead guitar. "Batuka," "No One to Depend On," "Toussaint L'Overture," and especially "Jungle Strut," are the most excitingly sculpted cuts on the album.

• "A Better Land," keyboard artist Brian Auger's second RCA album with his trio, The Oblivion Express, is an outing of rather finely wrought no strain, no pain rock jazz. In all but the sloppily arranged, "Fill Your Head with Laughter," the vocals and instrumentation mesh nicely in arching harmonies.

THE EVENING STAR, Washington, D. C., Saturday, October 2, 1971

## THE RECORD BIN

# The Band Does It Again — This Time With Soul

By WILLIAM HOLLAND  
Star Staff Writer

Well, The Band has done it again. Just about the time when some critics were beginning to see cracks in that invincible wall of talent (in the last album), here comes "Cahoots" on Capitol SMAS 651, which is as powerful and transcendent as their first album.

Transcendent? Sure. Just as they used country and folk elements in their compositions before, and spoke way beyond the idiom, there has always been present yet another not-quite identifiable element in their style of music. That Van Morrison is on a cut of the album should be a clue — it's soul music.

Years of playing funky little honky tonks before they made it as Dylan's backup band gave them a broad background in the rhythm structures of early Sixties soul. (remember they were playing the New Jersey beach joints when Dylan asked them to join him).

### Still Nice And Easy

Not that this sounds like a Van Morrison killer white soul band. Nah, it's still nice and easy, chunky, country-tinged. But to realize that r & b, soul element is present just adds to their power. In fact, the single, "Life Is A Carni-

val," has a very current soul horn arrangement by Allen Toussaint and not only is it funky enough to do the funky chicken to, it's also eerie. In fact, the whole album is slightly eerie and macabre.

This surreal feeling, when put in a group sound that has been enjoyed for its fundamental earthiness bespeaks a well-focused sense of paradox and irony of the group's main songwriter, Robbie Robertson. Again, it's always been there, this sense of paradox, melodically and lyrically, but it's just more developed now.

All the songs are good and all but two, in my opinion, really fine. There's also a cut — the one with Morrison singing to Richard Manuel and vice versa — that is probably the closest we'll get to a Band "basement tape," a live session called "4 percent Pantomime" notable for its unfinished, all-stops-out power. Not at all the feeling of an "authorized" version that distinguishes the Band's worked-out arrangements.

Altogether, the album is proof that the boys from Woodstock have been woodshedding, even though they had evidently decided not to give us any sneak previews when they were at the Post Pavilion a few months ago.



## The Band—"...it's the Restless Age."

BY JON LANDAU

"Run away—run away—it's the restless age," sings the Band at the beginning of *Cahoots* (Capitol SMAS 651) and they mean it. They also mean it when they sing of the endlessness of the river, admonishing the listener that "You can ride on it or drink it./Poison it or dam it./Fish in it and wash in it./Swim in it and you can die in it, run you river run . . ." *Cahoots* is about finding a place for yourself in the restless age.

The mood of the album is filled with a "tinge of extinction." As the chaos of the carnival is played off against the timelessness of the river, the Band mourns, always more in sorrow than in anger, the passing away of the things they have grown old with and the failure of anything of consequence to rise up in their place. "How you gonna replace human hands?" they ask us in "Last of the Blacksmiths." And, "How can you sleep when the whistle don't moan?" in "Where Do We Go From Here." "Your neighborhood isn't there anymore," they jeer in "Smoke Signal." "Run away—run away—it's the restless age," but, "the car broke down when we had just begun."

In "The Rumor" Robbie Robertson wrote, "... you can forgive or you can regret it, but he can never ever forget it." In *Cahoots*, Robertson's memory is failing him as the institutions, people, and the traditions he reveres are increasingly confined to an imaginary past, denied a real existence by the convoluted form of progress that has overtaken them.

*The Band*, which was Robertson's first unified and complete work, conceived of the past in the present. We experienced not the past in the abstract but only the songs' narrator's very personal and intimate view of his own past. Indeed, *The Band* was not a looking back so much as a looking into, forcing the listener into direct participation in the experience.

For example, "when" is "King Harvest" about? Its every image evokes an historical sense, but the events described in the song could have taken place anytime during the

last fifty years. And yet, because the narrative is self-contained, the specific context becomes irrelevant. It is, again, the song's narrator's view of the past and his place in it that is important, not the past itself. To take the most extreme case, when Levon sings about the Civil War, we feel no sense of role-playing and it is possible to think we are listening to a real survivor of the war, precisely because the song penetrates so deeply into the feelings of Virgil Caine. *The Band* was thus a closed end vision of the past, an interior piece of work in which a single stylistic point of view was unflinchingly and brilliantly maintained.

By comparison, *Cahoots* is an exterior album with multiple viewpoints, multiple styles, and just enough openness to incorporate the presence of some additional cahoots—Allen Toussaint and Van Morrison. Where on *The Band* we were made to experience a mythical view of the past as a present reality, *Cahoots* is merely sometimes about the past, and then only insofar as the past can be made to comment in a direct way on the present. Unlike *The Band*, *Cahoots* endurances us from the past, constantly reminding us of what was then and what is now.

In *Cahoots*, the notion of the commentator is stressed over that of the participant. The narrator of these songs is most often observing others and in the process drawing explicit contrasts, comparisons, and morals. Instead of seeing phenomenon in motion, as they were being experienced, we see them as fixed entities to be described or dealt with: the process is now less important than the conclusions to be drawn about the process. At the same time, the orientation and musical texture is constantly changing so that we are left with the feeling of experiencing things through a stylistic kaleidoscope.

Ultimately, it takes *Stage Fright* to explain the progression from *The Band* to *Cahoots*. The first Band album, *Music From Big Pink*, was recorded quickly. Comprised mainly of Dylan songs, with some by Richard Manuel and Rob-

bie Robertson, the album contained a number of beautiful and haunting performances. However, it lacked the stylistic unity and the clarity of vision that its three successors have all achieved to one degree or another.

With the success of *Big Pink* the Band took it upon itself to create a masterpiece. With Manuel dropping out as a song-writing force, the Band took months to create an album as perfect in execution as it was in conception. Not only was the myth of the group's historicity perfectly delineated, but the album was unmarred by any breaks in the stylistic unity of composition and performance and even the recording sound enhanced the album's character and self-definition.

Eschewing much of modern recording technology, they released, for the first time since the early days of Stax, a perfectly flat album: no limiting, no equalization, no studio echo, in short, none of the three essential technical ingredients heard on virtually every album of whatever type, being released today. As a result, *The Band* really did sound like a bunch of oldtimers telling us their life histories, all sitting around a circle in that cozy looking cabin on the back cover, playing loud enough to be felt but not so loud that you would think any of them needed a microphone to be heard by the others.

With *The Band* completed, the Band made its first extensive tour as a headliner. After years of standing in the shadows, for the first time they had to look the spotlight in the eye and the result was *Stage Fright*. As Greil Marcus has observed, that was the perfect anti-climax album, even down to including ten songs instead of its predecessor's twelve. Crucially, *Stage Fright* was about the present. The lines Marcus focused on as central to the album's meaning, from "Just Another Whistlestop," just don't sound like history: "Police siren, flashing lights, I wonder who went down tonight."

A good part of the album was concerned with simply observing on going changes (for example, "The Shape I'm In"). But their experiences on the road provided

a fresh point of view as well. Robertson started to define himself more and more as the claustrophobic performer.

That claustrophobia is there in the 1950 Alfred Hitchcock movie for which both the album and its best song were named. Ralph Gleason has called "Stage Fright" the best song ever written about performing and perhaps he is right. The endlessness of the role and the role playing of the artist and performer was brilliantly compressed into one potent refrain: "See the man with stage fright./Just getting up there, to give it all his might./He got caught in the spotlight./And when it gets to the end, he's got to start all over again."

Unlike *The Band*, *Stage Fright* did not sound as put together. Despite the existence of themes, it was a much looser work, mixing songs that might almost have appeared on *The Band* with things that couldn't possibly have and further mixed with songs that seemed to be pure fun things, such as the beautifully sung, "Strawberry Wine."

I hated *Stage Fright* when it came out, thinking it false and shallow, and filed it away in disappointment after playing it only a few times. Only after getting *Cahoots* did I listen to it much again. In the past I hadn't been able to accept the looseness and occasional lightness from a group that had created anything as great as *The Band*.

The difference in quality between the two now seems less great, although the earlier work remains, in my mind, far superior. If *The Band* was a perfectly thought out and arranged conceptual masterpiece, it had nothing as loose and free on it as "Strawberry Wine." And while "The Rumor" could have been worked out more carefully, that moment when Levon and Richard sing "Let it roll away" for the last time, is a towering one, fully the equal of anything the group has yet recorded. No, I must confess that false expectations blinded me to *Stage Fright's* virtues until I was able to hear it as the missing link between *The Band* and *Cahoots*, for that is

what it is historically and musically.

On *Cahoots* every note and every line is constructed to enhance the meaning of the album. And, in fact, it is the overly constructed aspect of the album that emerges as its greatest flaw. Where on *Stage Fright* the Band had started to loosen up, with both Robertson and Garth taking good sized solos and the playing sounding in general less rehearsed and more relaxed, on *Cahoots* we are back to a completely arranged piece of work. Robertson himself finds as little point in things like guitar solos as most people do in drum solos: he dislikes the solo-accompanist conception and would rather use the group as an instrument than just the guitar. Besides which, he finds that the lyrics of his songs do not call for a loose style of playing or for extensive instrumental music, and to him a song is a song, and the song is the thing.

Thus, whatever musical growth there is on *Cahoots* must be seen in the increased ornateness and intensity of the sound texture. At its best, it results in a density in which everything is as fit to form as it would be in any classical music, sometimes producing the sort of exhilaration that only classical music produces. The opposite side of the coin is that the density imparts to the music a somewhat forbidding quality, making it difficult to get past the barrier of all the parts, in order to pick up on the natural groove of each song. In a reversal of earlier priorities, the bass and drums that gave *The Band* such a distinctive musical character have been mixed down and the top end, where most of the intricate parts interact, is mixed up.

Literally, where Robbie had earlier been free to establish the credibility of his narrative and then to sustain it without imparting to any one line anything more than its proper place in the song called for, he now aims for meaning and significance in every phrase. His conception of a song as a sort of picture in the mind—he "sees his songs"—has developed



along with his use of obviously visual and sometimes cinematic imagery. But when he fails to hit his mark he leaves me with the feeling that he is trying too hard to fit into music what he sees in his head. The results can make me feel crowded for space. Unlike *The Band*, on which the listener was free to enter into the fantasy of the music at his own pace and to supply the missing pieces from his own imagination, in listening to *Cahoots*, I feel that my every response has been calculated and that I haven't been left enough room to feel things for myself or even enough room to simply relax and live with the music.

The metaphor of the carnival as life is a common one, but unlike in the pedestrian "W.S. Walcott Show," on "Life Is A Carnival," Robertson makes it work. The two major themes of the album, the growing extinction of things remembered and the special problems of the artist watching them pass away from a unique vantage point, are embodied in the image of the carnival—a dying institution made up entirely of performers. *Cahoots'* musical ornateness is introduced to us in its first 20 seconds: the album begins with a beautifully syncopated kicker including only drums, guitar and handclaps, suddenly to be joined by seven wonderfully crazy horns, arranged by New Orleans producer-songwriter Allen Toussaint.

Everyone sings on "Life Is A Carnival," with vocalists dropping in and out and harmonies building throughout the cut. The horns counterbalance the syncopation of the rhythm section and I'm left with a delightfully bubbly sensation bouncing around in my head long after the cut is over. While some of the images are terribly ordinary—for example, "The street is a sideshow"—there are also flashes of Robbie's cinematic imagery that are close to breathtaking. For example: "Take away—take away—this house of mirrors, Give away—give away—all the souvenirs."

"When I Paint My Masterpiece" is the first of the songs on *Cahoots* to explore the distance between the observer and the observed. Melodically it is but one of the undistinguished tunes on the record, while the stylized background of Garth on accordion and Levon on mandolin is a rather quaint attempt at creating a European flavor. And yet there is something that brings the ear back to the song's title which contains a moving and powerful thought. Levon's vocal evokes the sort of need and frustration that the title implies almost effortlessly.

"4% Pantomime," another song about performing, is named after the fact that the difference between Johnny Walker Black and Johnny Walker Red is 4%. It is also for the 4% of Mr. Van Morrison's performance which had to be seen, not heard. Unlike "Stage Fright," which analyzed the artist's dilemma, "4% Pantomime" is simply about being a working artist. Many of the Band's songs have been in the first person but none of them literal representations of themselves. This one even uses real names on the choruses, as two old fashioned juicers—Van Morrison and Richard Manuel—coax as much feeling as they can out of each other.

There is a sadness and near hysteria in the cumulative sense of desperation that pours out of both of them that is more than just moving. Musically, the cut flows and sways with that freedom that is often missing from the album as a whole. The Belfast Cowboy, as Robbie named him when he realized that Manuel couldn't answer Morrison's cry of "Oh, Richard" with the unlyrical "Oh, Van," turns in a magnificent performance and the Band rewarded him by putting him on the cover. To me, he is the joker in the deck.

"Thinkin' Out Loud" is a performer's nightmare in which everything that can go wrong does until he is finally saved by waking up,

falling to the ground. In the first half of the song, Robbie's tendency to over-write becomes all too obvious. Nor is that search for meaningfulness confined to the lyrics. However, musically, the arranged quality works beautifully here, beginning with an eerie sounding line being doubled by guitar and piano. And, as so often happens in this album, Robbie's lyrical flashes overwhelm his lyrical lapses. By the time the song hits its marvelous last verse with "Room service gone off duty/The bellman has retired/This hotel is a beauty/Even the house dick's been fired," the harmony and playing are there to drive the song home with the kind of authority that only the Band is capable of. But withal, a cut that seems to mirror the strengths and weaknesses of *Cahoots*.

"Volcano" is the album's attempt at a straight good-timey rocker that doesn't fall within any of the album's general themes, and suffers as a result. Surrounded by so much heaviness, its casual lyric content—about a couple eloping—seems without much point. Musically, it is competent but not much more. The intended excitement never gets generated. "The Moon Struck One" is on the periphery of the album's framework as its story of a Jules and Jim type friendship ultimately turns into a comment on the stability of friendship in general. As John and Julie prepare to drive off to Durango to find themselves after the death of their friend, the image of "The car broke down when we had just begun" resonates beautifully, only to be marred by the flatness of "As we walked back to the house while the moon struck one." The vocal performance by Richard Manuel is superb.

"Last of the Blacksmiths" is a crucial song embodying more than any other the definition of the "tinge of extinction" and "isolated artist" themes of the album. Sung and played in a desperate style, the lyrics parallel the question of the blacksmith ("how can you replace human hands") with the question of the musician: "Frozen fingers at the keyboard, could this be the reward?" Unfortunately, the acuity of perception then trails off in a typical bit of over-writing and the rest of the song is sustained more by the excellence of the performance than by its lyrical content.

"Where Do We Go From Here" comes dangerously close to being merely topical. Cute rhymes like "Just one more victim of fate/Like California state" do nothing to add to what the song has. The music, while brilliantly put together, has a stiffness which makes it once again forbidding. Like every cut on the album there is something to recommend it: in this case, the opening lines of Rick Danko's beautiful vocal.

"Shoot Out In Chinatown" is a fairly grim story that makes the point that things cannot be shoved under the rug, to wit: "Buddha has lost his smile/But swears that we will meet again/In just a little while." The music has more momentum and freshness than most things on the album and the cut is sustained exceptionally well. One of the most enjoyable things on the record.

"Smoke Signal" is a light play on the extinction theme. In "Chinatown" Robertson is talking about deliberate actions of the state while on "Smoke Signal" the humorous allusions seem to be to the process by which people merely lose control, instead of being actively forced to surrender it. Musically, it is a powerful song with some brilliant lines that stick in the mind, especially: "When they're torn out by the roots/Young brothers join in cahoots."

If "Life In A Carnival" is an overture, then "The River Hymn" was surely intended as a finale, a sort of ceremonial piece, and on it one's ultimate impression of *Cahoots* must rest. It is surely the most ambitious thing the group has ever attempted. Lyrically, it is the culmination of Robertson's growing style. It is so cinematic, that as it is heard the movie pos-

sibilities flash in front of you uncontrollably. Everything described is not only easy to visualize but is, in the listener's mind, inevitably visualized.

Beyond that, the themes of the album are finally resolved. The isolated performer has finally found a natural setting for his music ("I'm so glad I brought along my mandolin") not as a touring musician in some sort of modern day circus but as part of the ongoing and unchanging traditions that surround him as a member of a community. And as Robertson holds up the image of this piece of the past that continues even today he is implicitly asking the people of the restless age what they shall now make of the river, and how they intend "to give a little thanks."

It is only, but crucially, in the music that Robertson's feeling for the subject fails him. The song begins with Robbie playing some beautiful white gospel piano music. He is joined by Levon's vocal which leads inevitably to a chorus. As Levon calls up the group's world view with the majestic lines, "The river's got no end, it just rolls around the bend," the song cries out for something to happen. And here, finally, that stiffness which hovers between mere flatness and artistic restraint on so many cuts of the album, falls down on the side of flatness. As the flower starts to bloom, and the voices are added, we are too aware of strings being pulled, of the artist making art. With the whole album preparing us for the climax, we are given an almost perfect conception of a conclusion without that inspiration, that spontaneity, that flash of something special musically that would have made it not perfect, but right. But the background voices sound false and the arrangement, while it builds well enough, always sounds arranged, and we never achieve the sense of freedom that the people dancing and singing down by the river achieve when they really hold the "All Day Singing and Eating on The Ground" festivities that the song is modeled after.

And yet like any magnificent failure the song is better to listen to than many lesser successes and has moments of greatness that at least reveal a potential for the future. As Levon sings, "Son, you ain't never eased yourself until you laid it down in the river," the mind jumps immediately to a picture of how little that little boy must be and how very big the river is, and then the song's crying out against the reversal of the natural order of things regains its force. Moments like that, through images like that—those pictures in Robertson's mind—seem to come straight from the work of another American artist, who raised some of the questions Robbie Robertson does in a different time, in a different way, through a different medium—John Ford.

*Cahoots* is finally more brilliant failure than flawed masterpiece but the distance between the two may not be all that important just right now. There is a world view and a personal vision fighting to define itself in the music of the Band and the songs of Robbie Robertson. There is a picture binding their work together that in and of itself separates them from so many rock bands. They are in the process of creating a post-adolescent extension of rock, capable of encompassing a wider range of thoughts, feelings, pictures and sounds than most of the white rock musicians of the late Sixties were able to produce. And with *Cahoots*, I have no compunction in saying that the Band is one of the few functioning units in rock worthy of the name *auteurs*. As such, their mistakes and failures are more interesting to me than the successes of dozens of lesser artists. And their triumphs, including the ones on the latest album, are among the most interesting things in rock altogether.

As Robbie Robertson has said, "We're not kids anymore." To which I can only add that neither am I.

11/11/71  
1 10

**WORK SHEET**

Session No. \_\_\_\_\_ Master No. \_\_\_\_\_  
 Artist: \_\_\_\_\_ Recorded 1 2 3 4 5 6 7 8 Track  
 Producer: \_\_\_\_\_ Stereo Splice  
 Date Recorded: \_\_\_\_\_ 1 2 KICK 9 10 MANDOLIN  
 Time of Day: \_\_\_\_\_ 11 12 CYMBAL LEFT 11 12 VCL  
 Studio: \_\_\_\_\_ 13 14 CYMBAL RIGHT 11 12 ACOUSTIC GUIT  
 Engineer: \_\_\_\_\_ 15 16 FLOOR TOM 4 13 VCL OVD  
 Song Title: Masterpiece 10 CENTER TOM 13 14 VCL COM (HORN) 15  
 From Motion Picture or Show \_\_\_\_\_ 7 13 15 ACCORDION LEFT  
 Writer(s) & Composer(s) \_\_\_\_\_ 21 8 SOCK 10 16 ACCORDION RIGHT  
 Publisher(s): \_\_\_\_\_ Remixing Required: \_\_\_\_\_  
 Performing Society: \_\_\_\_\_ Editing Required: \_\_\_\_\_  
 Label: \_\_\_\_\_ Sweetening or Dubbing Required: \_\_\_\_\_  
 Description: \_\_\_\_\_ Tapes Held at Studio or Sent to: \_\_\_\_\_  
 Orchestra Leader: \_\_\_\_\_  
 Arranger: \_\_\_\_\_

Take #	Remarks	Time
1 C 1 LOC		
2 C 10 C	Masterpiece	
3 L 1 C		
4 R 10 C	take 10 is the 1st leader	
5 L 1 C	take 17 is the 2nd leader ← USE TAPE	
6 C 1 C		
7 C 1 REC		
8 R 10 R		

Abbreviations Used By Engineers:  
 FS...False Start TL...Good Take Ledered At End  
 INC...Incomplete Take RTL...Good Take Ledered at Both Start and End

WHEN MIXING DONT USE TRACKS 11, 14, or 15

15  
1 15

**WORK SHEET**

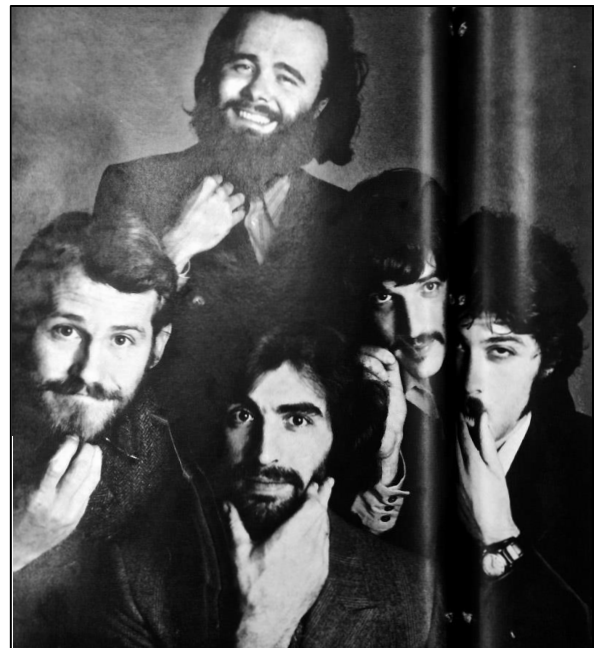
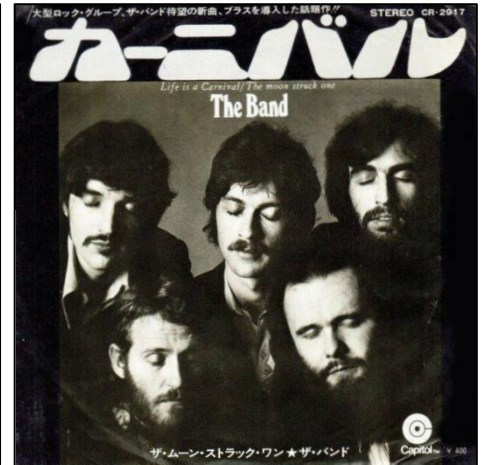
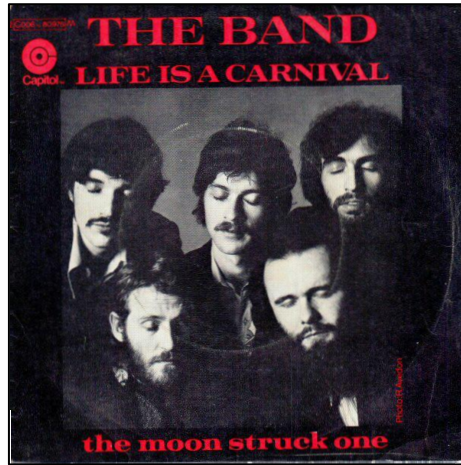
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 Artist: The Band Recorded 1 2 3 4 5 6 7 8 Track  
 Producer: \_\_\_\_\_ Stereo Splice  
 Date Recorded: \_\_\_\_\_ 9 2 KICK 10 15 DRUMBASS  
 Time of Day: Feb 8 '71 → 11 WIFE 11 12 ACOUSTIC GUIT  
 Studio: \_\_\_\_\_ → 12 WIFE 12  
 Engineer: \_\_\_\_\_ 13 15 FLOOR TOM 2 13 14 15  
 Song Title: Endless Highway 14 CENTER TOM 2 13 14 piano 4  
 From Motion Picture or Show \_\_\_\_\_ 16 7 SAFAPE 15  
 Writer(s) & Composer(s) \_\_\_\_\_ 27 8 Hi-HAT 16  
 Publisher(s): \_\_\_\_\_ Remixing Required: \_\_\_\_\_  
 Performing Society: \_\_\_\_\_ Editing Required: \_\_\_\_\_  
 Label: \_\_\_\_\_ Sweetening or Dubbing Required: \_\_\_\_\_  
 Description: \_\_\_\_\_ Tapes Held at Studio or Sent to: \_\_\_\_\_  
 Orchestra Leader: \_\_\_\_\_  
 Arranger: \_\_\_\_\_

Take #	Remarks	Time
	ENDLESS HIGHWAY	
	SECOND LEADER	
	* KICKER ALL DRUM TRACES	
	RANGE - 60 RELEASE 2	
	THRESH - Adjust	

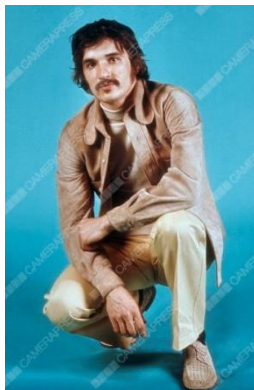
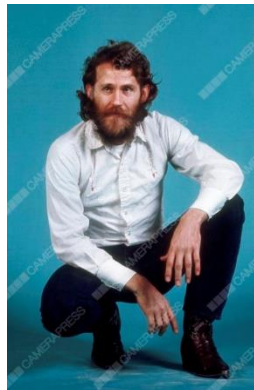
Abbreviations Used By Engineers:  
 FS...False Start TL...Good Take Ledered At End and  
 INC...Incomplete Take RTL...Good Take Ledered at Both Start and



Photos by Richard Avedon



Published in the January 15, 1970 issue of Vogue.



Bravo, nr. 24, June 7, 1971

Robbie Robertson
Richard Manuel
Garth Hudson
Rick Danko
Levon Helm

Das ist The Band, Amerikas Folk-Rock-Gruppe Nr. 1. Freimütig gestehen die fünf Boys:

# Bob Dylan hat uns groß gemacht

Es war 1965 in Los Angeles. The Band strickte in einem halb-leeren Saal lustlos ihr Programm herunter. In der Pause schob sich ein dunkler Struwwelkopf durch die Garderobentür: „Wollt ihr mit mir spielen?“, fragte er. Der Struwwelkopf gehörte Bob Dylan. Eine steile (und dornenreiche) Karriere begann . . .

Der Meister und seine Schüler: Bob Dylan, Amerikas größter Protestsänger, erkannte als erster die musikalischen Qualitäten von The Band

BRAVO 26

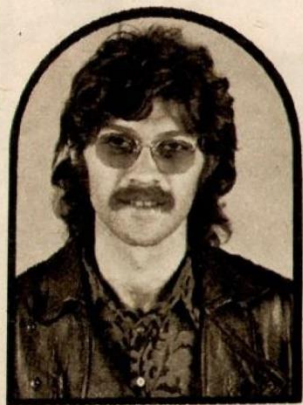
# Robbie Robertson erinnert sich, wie 1965 alles begann: **Bob sperrte uns in sein rosa Haus - dann mußten wir arbeiten**

**W**ir sind Bob Dylans Schatzen. Ohne ihn wären wir nie berühmt geworden und würden heute noch musizierend durch die Dörfer und Kleinstädte Kanadas und Amerikas tingeln - wie wir es fast fünf Jahre lang getan haben."

Robbie Robertson macht eine Pause. Er ist der musikalische Kopf der „Band“ und spielt die Sologitarre.

Ich sitze mit ihm in der Bar des Münchner „Palace“-Hotels. In zwei Stunden wird „The Band“ im Circus-Krone-Bau auftreten - auf ihrer ersten Tournee ohne ihren großen Gönner Bob Dylan.

„Ich kam auf einer Farm in der Nähe von Toronto auf die Welt und sollte Farmer werden wie mein Vater. Als ich zwölf Jahre alt war, schenkte mir jedoch ein Onkel eine Gitarre“, erinnert sich Robbie an den Beginn seiner Karriere. „Sonntags, wenn die anderen zur Kirche gingen, klimperte ich auf dem Instrument.“



**Sologitarrist Robbie Robertson bestimmt heute bei der Band die Richtung. Er komponiert und schreibt die Texte. Geboren wurde er vor 27 Jahren in Toronto**

1959 gastierte der amerikanische Bluessänger Ronnie Hawkins in Toronto. Nur so aus Spaß und ohne einen Cent Gage zu verlangen, durfte Robbie im Vorprogramm auftreten. „Das war mein Glück. Der große Ronnie Hawkins sprach mich nach der Show an und bot mir einen Job als Begleitmusiker.“ Robbie überlegte nicht lange, schließlich verdient ein Musiker mehr als ein Landarbeiter. Was Robbie Robertson dabei noch reizte: Musiker werden meist von hübschen Girls umlagert. Ein halbes Jahr blieb Hawkins in Kanada und verpflichtete

noch vier weitere Musiker. „Keiner von uns war älter als 16. Im Frühjahr 1960 fanden wir einen Namen für unsere Gruppe: The Hawks.“

Bis 1964 spielten Robbie, Bassist Rick Danko, Organist Garth Hudson, Pianist Richard Manuel und Schlagzeuger Levon Helm bei Ronnie Hawkins.

„Im Sommer 1964 trennten wir uns von Ronnie - wir wollten end-



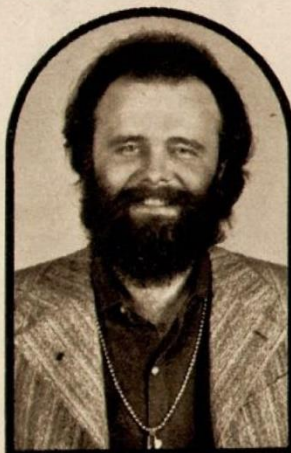
**Baßgitarrist Rick Danko ist der Clown der Gruppe. Wenn die anderen Trübsal blasen, muntert er sie mit guten Witzen auf. Er stammt aus Simcoe in Kanada. Dort wurde er vor 26 Jahren geboren**

lich unseren eigenen Stil spielen und nicht immer nur in der Provinz auftreten.“

1965 kam die Sternstunde der fünf Boys aus Kanada. Sie spielten in einem halbleeren Saal in Los Angeles. Und wer saß in der ersten Reihe? Bob Dylan! Der Protestsänger, der für Plattenaufnahmen und Konzerte gerade eine eigene Begleitgruppe suchte. Freunde hatten ihm die ehemaligen „Hawks“ empfohlen...

„In der Pause flog plötzlich unsere Garderobentür auf“, lacht Robbie, „und ein kleiner dunkelhaariger Struwelkopf trat ein. Er sagte ‚Hello‘ und bot uns ohne große Umschweife einen Vertrag als Begleitband an. Wir waren ganz schön platt, als uns klar wurde, wer dieser Typ überhaupt war. Ehrlich gesagt, wir kannten Bob Dylan damals noch nicht sehr gut. Wir wußten nur, daß er Protestsongs sang und damit wahnsinnig viele Platten verkaufte.“

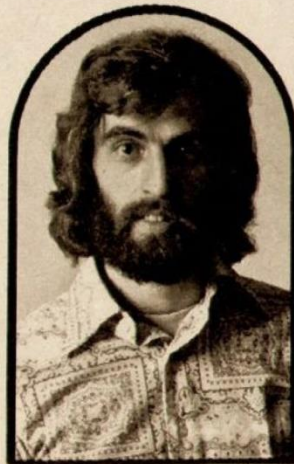
Dann fährt Robbie Robertson fort: „Wir konnten uns am Anfang nicht vorstellen, wie das zu-



**Organist Garth Hudson könnte ein ganzes Orchester ersetzen. Er beherrscht mehr als 30 Instrumente. Mit 24 Jahren ist er der Jüngste in der Gruppe. Geboren wurde er in London (Kanada)**

sammenpassen sollte - Romantik und Protest. Aber Bob Dylan wollte das unbedingt versuchen und holte uns in sein rosarotes Haus in den Bergen bei Woodstock. Er fing sofort mit uns zu üben an.“

Das erste Konzert der fünf Boys mit Bob Dylan im New Yorker „Forest Hill Stadion“ wurde ein Reinfall. Die Fans waren sauer. Sie wollten Bob Dylan nur mit Gitarre und Mundharmonika erleben, nicht aber mit einer lauten Rockband. Noch schlimmer



**Pianist Richard Manuel ist der große Schweiger, besonders wenn es um Mädchen geht. Er möchte seiner Frau Pat treu bleiben. Richard ist 25 und stammt aus Stratford in Kanada**

erging es den Boys, die sich fortan schlicht „The Band“ nannten, auf ihrer ersten Welttournee im Frühjahr 1966. Während die Fans Bob Dylan jubelten, wurden seine musikalischen Begleiter ausgepiffen.

„Es waren harte, aber lehrreiche Tage für uns, wir beschloßen trotzdem, nie mehr etwas anderes zu machen als unsern eigenen Stil - sanfte und leise Rockmusik. Als Dylan 1967 einen schweren Motorradunfall hatte, waren wir wieder allein. Inzwischen aber kannten uns die Fans - und plötzlich akzeptierten sie auch unsere Musik.“

„Es ist komisch“, meint Robbie nachdenklich, „wir alle stammen vom Land und wurden Musiker, weil es uns zu Hause zu langweilig wurde. Aber jetzt, da wir bekannt sind und in den tollsten Städten der Welt wohnen könnten - da träumen wir wieder von unserer Heimat. Wenn du später beim Konzert genau zuhörst - fast



**Schlagzeuger Levon Helm riß als Zehnjähriger von zu Hause aus, weil ihm die Knochenarbeit auf den Baumwollfeldern nicht paßte. Er ist Amerikaner und kommt aus Marvell in Arkansas. Dort wurde er vor 26 Jahren geboren**

alle unsere Songs handeln vom Leben auf der Farm, von Ernte und wogenden Kornfeldern.“

Robbie lacht und rückt seine Brille zurecht. „Im Grunde sind wir nichts anderes als einfache Jungen vom Land, die Musik machen. Wenn diese Tournee zu Ende ist, werden wir uns alle erst mal richtig erholen - auf eigenen Farmen, die wir uns inzwischen gekauft haben!“ K. E. Siegfried

**oor/5**  
LEUKER DIK NUMMER 55 even

vijfvoudig interview met  
**THE BAND**

**IAN MATTHEWS • EVERLY BROS  
RUIMTE PLATEN • STRAWINSKY**

**oor** **naam** **moesbroek** **stroomversy** **aanbreng**  
**is** **na** **aan** **de** **aan** **op**  
**aan** **aan** **aan** **aan** **aan**  
**aan** **aan** **aan** **aan** **aan**

**THE BAND**  
**EXCLUSIEF INTERVIEW**

**de muziek**

**THE BAND:  
MUZIEK ALS EEN BLOK  
EIKENHOUT**

**OP VAKANTIE  
MET DE BAND**

**de studio met  
een drumhuis**

**levon helm** **garth hudson** **robbie robertson**

**wellicht voor  
het laatst  
samen  
in europa**

**rick danko** **manuel**

**zelfkritiek  
hoort er ook bij**

**wij geven  
elkaar  
veel ruimte**

**levon helm** **garth hudson** **robbie robertson**

**de studio met  
een drumhuis**

**die solo heeft  
1,2,3 en...  
30 noten**

**The Band komt!**

The Band komt naar Europa en ook naar ons landje: op 5 en 6 juni, resp. in Amsterdam en in Rotterdam. Op 14 mei begint hun Europese tournee, waarin zij concerten geven in Stockholm, Kopenhagen, Hamburg, München, Frankfurt, Wenen, Brussel, Parijs en Londen.

donderdag weer in Scheveningen geweest voor opnamen van een VPRO-programma, dat de VPRO aanstaande donderdag uitzendt. Vorige week verscheen hun nieuwe elpee „Workin' together“.

Volgende week nieuw op de schijvenmarkt elpees van: Captain Beefheart, Tim Buckley, Canned Heat, Jimi Hendrix, Quicksilver, Tim Rose, Three Dog Night, Beach Boys, Jeff Simmons, Seatrain, Happy and Artie Traum, Joy of Cooking, The World en Marsupilami.

Eric Burdon and War komen terug naar Nederland, voor een concert in het Amsterdamse concertgebouw op 19 februari.

Ike and Tina Turner zijn

**THIS WHEEL'S ON FIRE**

**Vervolg levon helm** **Vervolg garth hudson** **Vervolg robbie robertson**

**WE SPELEN ROCK** **IK HAD NOG NOOIT GEZWEET** **POLITIEK EN MUZIEK IS CITROEN MET MELK MENGEN**

**The Band**

# Robbie Robertson van de Band: We nemen muziek serieus genoeg om ons zelf tevreden te stellen

In Amsterdam (Concertgebouw) en Rotterdam (Doelen) gaat dit weekinde belangrijke dingen gebeuren. De tweede belangrijke popgebeurtenis in een tijdbestaan van enkele weken. Eerst de Byrds en nu Robbie Robertson met zijn Band Nederland vormde de afsluiting van de Europese tournee van de groep, die in 1968 de platenwereld in verwoering bracht bij het uitkomen van hun LP „Music From Big Pink“. Te midden van het elektrische volume van de popmuziek, die aangevoerd door The Beatles, met donderend lawaai de wereld bestijfde, kwam The Band daar plotseling tussen als een oase van rust.

Robbie Robertson, Richard Helm, Rick Danko en Garth Hudson bouwen Al tien jaar met elkaar op. Na het succes van „Big Pink“ verhuisden zij van New York naar Woodstock. De naam The Hawks werd uit de herinnering gewist en de naam The Band werd er aan toegevoegd. De banden met Bob Dylan aanvankelijk even succes, resulteerde in „Little White Warden“, opgenomen nog voordat het eerste platencontract was tekenen. Het succesvolle platencontract van Robbie Robertson was niet. Of lever het platencontract Dylan niet te zien met een grote begeleidingsgroep. Later toen de naam van The Band voortdurend werd genoemd, werd de naam van de groep veranderd in „The Band“. Het succesvolle platencontract van Robbie Robertson was niet. Of lever het platencontract Dylan niet te zien met een grote begeleidingsgroep. Later toen de naam van The Band voortdurend werd genoemd, werd de naam van de groep veranderd in „The Band“.



WOODSTOCK

Op Woodstock verschenen The Band overduidelijk, speelde een theatrale rol, die een grote victorie werd. De rockmuziek die formatie met de enige rockmuziek een succesvolle, die van de wijze waarop dat gebeurde leverde een succes, resulteerde in „Little White Warden“, opgenomen nog voordat het eerste platencontract was tekenen. Het succesvolle platencontract van Robbie Robertson was niet. Of lever het platencontract Dylan niet te zien met een grote begeleidingsgroep. Later toen de naam van The Band voortdurend werd genoemd, werd de naam van de groep veranderd in „The Band“.

## Italianen werken aan groot theaterstuk

# Operastichting duikt in de geschiedenis

De Italiaanse componist Luciano Berio is in samenwerking met de jonge generatie kunstenaars de Nederlandse Operastichting in een project gestapt. Dit project is in het Holland Festival 1972 door de Nederlandse Operastichting in premie wordt gebracht. De voorloper is het werk „Amore“ van Berio. „Amore“ is het eerste deel van de „Cinque Canti“, een cyclus van vijf liederen voor sopraan en orkest. Het werk is geschreven in 1962 en is een voorbeeld van de vroege werken van Berio. Het werk is geschreven in 1962 en is een voorbeeld van de vroege werken van Berio.

Het lichaam van Aude Murphy, die moordonderzoek werd uitgevoerd door de politie van de Tweede Wereldoorlog in California. Het lichaam was gevonden op de plaats van de moord op de Amerikaanse marineofficier. Het lichaam was gevonden op de plaats van de moord op de Amerikaanse marineofficier.

## Beeldhouwunst in Antwerpen

BRUSSEL — Nederland zal met de sculpturen vervaardigd zijn op de vijfde biennale voor beeldhouwkunst die op zaterdag 14 juni 1971 wordt gehouden in Antwerpen. De Nederlandse deelnemers zijn onder andere: Rijkman Groenewald, Hendrick Driessens, en anderen. Het evenement wordt georganiseerd door de Nederlandse Beeldhouwkunstbond.

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## Op zaterdag 5 juni in Amsterdam en op zondag 6 juni in Rotterdam: De Band, Waarschijnlijk wel De Popgebeurtenis Van Het Jaar 1971.

De ontsie nieuwe band, waarvan de leden al meer dan tien jaar bij elkaar zijn gebleven, wat ook wel te merken is aan hun muziek. Laister maar naar hun drie verschenen lp's: „Music From Big Pink“, „The Band“, en „Stage Fright“. Deze af volgende maand komt er een nieuwe, de vierde, elpee uit.

De backing-group van Bob Dylan komt eigenlijk pas sinds '68 aan eigen naam toe. Robbie Robertson (leadgitaar), Richard Manuel (piano), Levon Helm (drums), Rick Danko (bas) en Garth Hudson (orgel) zingen alle vijf en bespelen tezamen zo'n achttien instrumenten. Wat het eigen en bijzondere aan The Band is, is niet hun samenwerking met Bob Dylan, maar hun muziek zelf: muziek van vijf musici (vier Canadezen en één Amerikaan) met zuivere country-achtige invloeden, maar met alle nieuwe ontwikkelingen die de muziek de laatste jaren geboden heeft. Van country, western, dixie, country-rock, en blues tot de elektronische en psychodelische geluiden van bijvoorbeeld Procol Harum.

Jaine (Robbie) Robertson is de bekendste van het stel. Hij is geboren in Toronto en trad in de beginjaren veel op met Ronnie Hawkins (Ronnie Hawkins en de Hawks) met wie overigens alle Band-leden wel eens opgetreden hebben. Danko is een houthakkerzoon uit de tabakstreken van Canada. Garth Hudson groeide op in Ontario, Manuel had ook een eigen band in Stratford, Ontario. De vijfde Band-man is de enige Amerikaanse tussen de Canadezen: Levon Helm komt uit Arkansas. In de jaren '50 tot '62 zwerft de groep overal muziek spelend door Amerika, in de kleinste dorpen en gaten, tussen boeren, cowboys, zenati, revuers, chauffeurs. Veel daarvan is in hun teksten te horen. Sinds 1965 hebben ze met Bob Dylan gespeeld.

Eigenlijk is dat Het Grote Begin voor The Band. „Ik weet niet precies hoe, hoe dat gebeurde“, zei Robertson onlangs, „ik denk dat we toen in Atlantic City speelden. We hadden wel van hem gehoord, maar we waren niet zo erg bekend met zijn muziek en ik wist ook niet dat hij zo beroemd was. Maar we speelden samen en er gebeurde een heleboel dingen. We hebben grote invloed op elkaar gehad. Dylan bracht ons op heel nieuwe dingen en ik denk wel dat hij van ons een heleboel geleerd heeft. Maar vergreep niet dat wij al The Band waren voordat Bob Dylan Dylan was.“

Na het motorongeluk van Bob Dylan hadden de vijf via een vriend een huis gehuurd in West Saugerties, bij Woodstock in de staat New York, een huis met hinklaarige dakpannen: Big Pink heette het. De dorpsbewoners noemden de vijf baardige en vreemde hoedige knapen altijd de band. En zo is het gebleven: The Band. „Ik denk dat de meeste mensen ons de band van Bob Dylan noemen“, zei weer Robbie Robertson. „Maar bij naam ons zelf zelfs niet zo. De enige naam die we hebben is die welke onze buuren in Woodstock ons hebben gegeven: The Band.“

Verwaagd, hoe serieus zij de muziek opprevent, zegt hij: „Serieuze genoeg voor ons tevreden te zijn. Serieuze genoeg om naar elkaar te kunnen lachen als we gespeeld hebben.“

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DEN HAAG (ANP) — Acht-en-half...

**THE BAND**

Just people that make music

**DEER TIE**  
Foto's: GUNBERT BANSKROOFT

... (text about the band's music and style) ...

**DE TID**

**THE BAND: Amerikaans landleven als concert**

NA ENIGE JAREN in het mystieke duister te hebben gehangen — voor wat Europa betreft — met uitzondering van de ene keer dat ze Bob Dylan in 1969 op het Woodstock festival begeleiden, is het er dit jaar dan toch van gekomen een toernee van „The Band“ door Europa, die ze 5 en 6 juni naar Nederland voert. De eerste dag worden er twee concerten in het Amsterdamse Concertgebouw gegeven, beginnend om 19.00 uur en 23.00 uur, de tweede dag treden ze op in de Rotterdamse Doelen om 18.00 (!) uur.

Het organisatiebureau MBO schijnt het momenteel erg aard te doen met het betere publiek, want de door hen gebrachte Byrds zijn nog maar nauwelijks het land uit. Daarvoor moet een korte omerking: Gedurende hun hele toernee heeft de vrometheid nooit korten gespeeld, iets wat 't al eerder opgemerkt heb. Daar 's juist echter, dat zij uitzondering op zijn geweest. In Eindhoven hebben de concerten een geweldig succes gekend, zijn geweest, hebben nu de echte toernee omhoog en nu hebben ze gediend, met een of twee toernee functionerende Clarence White, die met duidelijke zekerheid de meest schouwvrije en professioneelste muzikant is, is het wel te merken. Die van de rock 'n roll de taal van de muziek is, is het wel te merken. Die van de rock 'n roll de taal van de muziek is, is het wel te merken.

**Basement tape**

Robbie Robertson speelt gitaar, singt wat ze alle vijf doen, met name Levon Helm heeft een prachtige hoge stemmen, en verricht samen met Richard Manuel de pianistische klanken van de toetsenbordinstrumenten. Rick Danko speelt met zijn basen op meesterlijke manier, Garth Hudson heeft een unieke klank, en het Lowrey-orgel van Garth Hudson heeft een unieke klank. De vijfde Band-man is de enige Amerikaanse tussen de Canadezen: Levon Helm komt uit Arkansas. In de jaren '50 tot '62 zwerft de groep overal muziek spelend door Amerika, in de kleinste dorpen en gaten, tussen boeren, cowboys, zenati, revuers, chauffeurs.

**Heimwee**

HUN MUZIEK is heel wat anders dan de gewilde C&W muziek, het is plattelandsmusiek, die behoort overop naar de tijd van ouderdom, de lucht van vers hooi en knoppen- de houten, een onomkeerbare boeien, kortom de tijd van de eeltige handen die een oud boot werpen best raad wisten met een vlak glas van het ene of ander. Dit alles wordt met perfect uitgewoende, een gewoonte van de muziek die brecht, doorgebracht door een uitgeverij die niet in de platenwereld is geboren.

**Zo te zien zou het ook een groepje beeldende kunstenaars kunnen zijn, de leden van The Band van links naar rechts: Levon Helm, Richard Manuel, Robbie Robertson, Rick Danko en Garth Hudson.**

**GERTJAN VAN OMMEN**

**DE TID**

**VRIDAG 4 JUNI 1971**

11

**de muziek uit**

**Basement tape**

**Heimwee**

**Zo te zien zou het ook een groepje beeldende kunstenaars kunnen zijn, de leden van The Band van links naar rechts: Levon Helm, Richard Manuel, Robbie Robertson, Rick Danko en Garth Hudson.**

**GERTJAN VAN OMMEN**

**Melody Maker** Inside this week's Melody Maker... JAMES TAYLOR - a strange concert... FESTIVALS - The great ideas... COUNTRY MUSIC - three-page special

**BAND AND DEAD FOR BRITAIN**

**Centipede to cut double album**

**Melody Maker** Life as a rock roadie... MM man joins the Rory Gallagher band show! See page 28

**BANDWAGON ROLLS**

**Free split**

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**How the Band paid their bills and got Levon his cherished gee-tarr**

By NICK LOGAN

Fascinating

Few tours

**Reggae rocks on with Ruffin**

**The Band: leaders of a new era**

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Melody Maker band breakdowns

**THE BAND**

"Timelessness is what I'm trying for"

"We play as little as we can"

Band records...



— **MELODY MAKER MAY 29** —

**A**N INTERVIEW WITH Robbie Robertson: **MM: You're a Canadian. Why do your songs reflect so much of the feeling of the Southern states of America?** **ROBBIE:** When we first got rolling, we spent the first five years together playing almost totally in the South.

**That was with Ronnie Hawkins?** With Ronnie, and without Ronnie. We started out with him. The only songs that we do in relation to the South at all are sung by Levon, and I write these songs for the people who sing them. Richard and Rick don't sing about the South—it works for Levon because he's from Arkansas. We're not doing something that we don't know nothing about: I'm trying to write songs that he could sing, that he can get off on the lyrics of, and that's how it worked, like "The Night They Drove Old Dixie Down", y'know. And "The WS Walcott Medicine Show"—that's an actual story that Levon told me; he told me the story and I wrote the song.

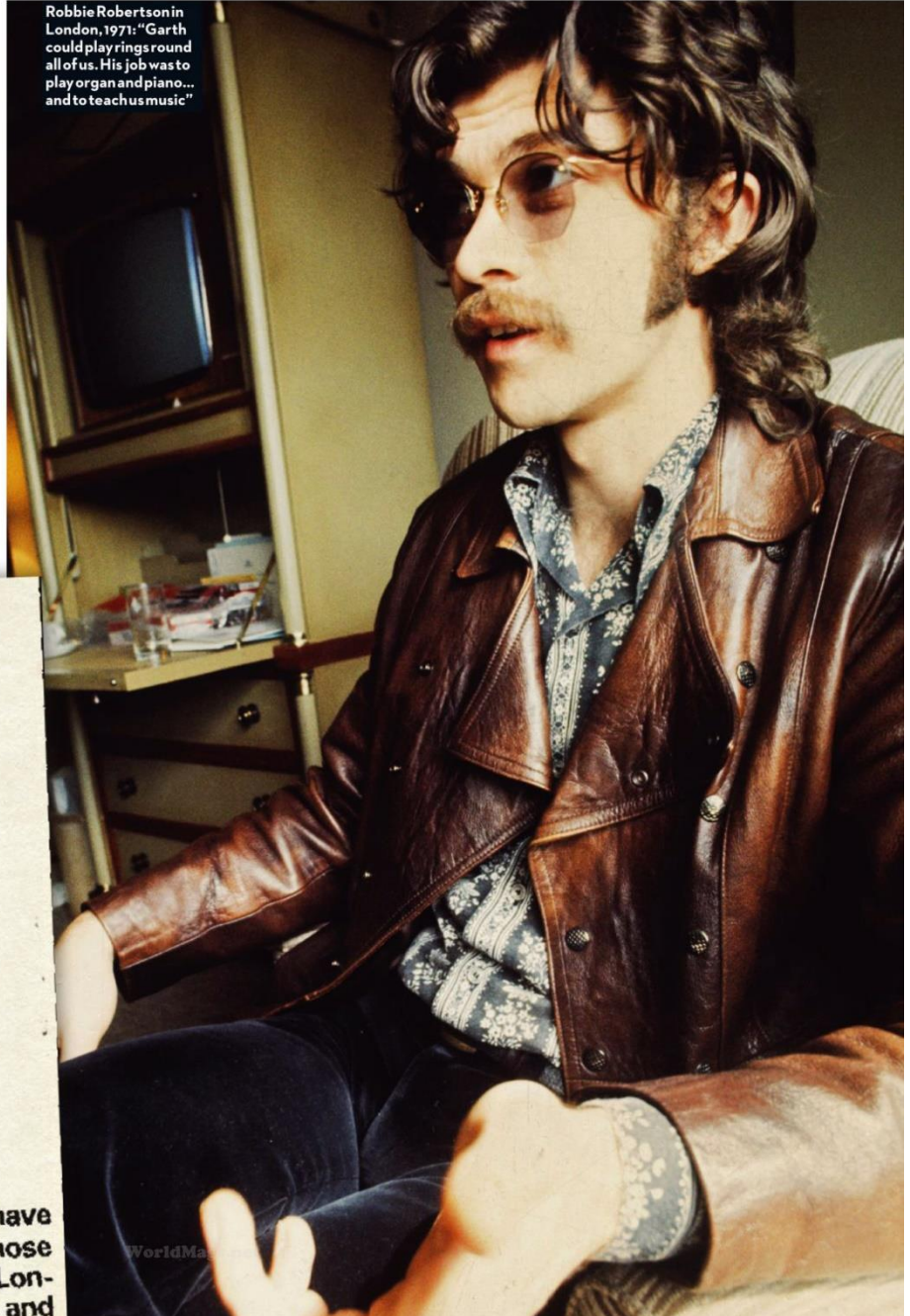
**Some of those tunes sound so old, like traditional songs. Are there any devices that you use—folk melodies or scales—to get that effect?** No... the only thing to do is to write songs that if you listen to them in a couple of years they're not going to go down. I mean, a lot of people's records that I really liked a couple of years ago; I listen to them now and I can't understand how come I liked them so much. I'm really trying to get around the time element; so that it's got a better possibility of lasting... Just timelessness is what I'm trying for most of the time, when it's possible.

**Is there anything that's influencing you at this moment?** Right now? Yeah, but it just comes up here and there—little things you hear, and there are certain people... We were just talking about Lee Dorsey; we're big fans of Lee Dorsey and it does affect us—no doubt about it. I don't know—it's a lot easier to talk about people a few years ago, because we've gotten to the point now where we don't have much time to listen like we used to, or you have to dig too deep to hear something that you really want to hear. So you just hear what everybody else hears—what comes up on radio. There are so many kinds of radio in the United States—so many places where you can hear music—that you just don't have to go as far. So you just take what you like...

**Are you very open to that kind of listening?** Oh yeah, we like a lot of kinds of music; we like a lot of music that comes from here, too. It's a funny thing, because I remember a few years ago, when we were first really getting rolling and the music was coming from England, it sounded like at that time that they weren't really going to come over the hill, that they weren't really going to get it together. And the next thing there were all these terrific musicians—they just loved it so much that they put their heart into it and it was bound to work.

**What were you listening to when you were young, when you started as a professional musician?** Well, pretty obvious people, although it was a little easier to get to hear unusual things than perhaps it was in England. There's quite a thing between Canada and Britain, actually—whenever I come over here I always flash on it, y'know, architecture... things that I remember from when I was a kid. It was people coming along like Jimmy Reed and Charlie Rich... just what everybody heard, but there was nothing that you ever heard before it; it was such a smashing thing so you couldn't help but... I could name a list of a lot of people, but it doesn't seem really important. There are a few people—Billy Lee Riley, I don't know if you ever heard of him, and a guy named Warren Smith and another guy named Sanford Clark, he did "The Fool". You know when we came over here the first time, with Bob, a bunch of people came by the hotel—a bunch of rough-looking characters—and I don't know what you

Robbie Robertson in London, 1971: "Garth could play rings round all of us. His job was to play organ and piano... and to teach us music"



# THE BAND

**F**EW rock and roll concerts can have been so eagerly awaited as those which The Band are due to play at London's Royal Albert Hall on June 2 and

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called them but they were into pure rock'n'roll. They didn't like Bob's music at all – they liked Ronnie Hawkins' music, and they were giving me this whole story about firing up this Bob Dylan shit and getting back to the real meat of things. They were very sincere actually. What d'you call them, d'you have a name for them?

**Rockers.** Rockers? I told Ronnie Hawkins about them – I mean, they had people in the group named after his songs, even.

**Wild Little Willie?** Yeah, that was one of the guys. Are they around?

**Sure. Getting back, though, do you still think of yourself as a Canadian rather than as an American?** Oh, absolutely. That's the way it is.

**Do you think the music reflects that?** Canadian? Well, there is no Canadian music hardly. The only Canadian thing that we share in the music... we did a song called "Rag Mama Rag" and there's a combination of some kind of music from Canada where they use... We used a tuba and an accordion on that, and we were reflecting a little bit of that. We do it instrument-wise rather than song-wise. There is no music that you can say, "Oh, that's Canadian" – know what I mean? Its North American music – different countries, but you hear the exact same music, from blues to cowboy. So rather than talking about Calgary or Montreal, we talked about places that we'd played in.

**Clarence White of The Byrds talks about hearing Canadian jigs when he was a kid.** Yes, but that's not a very significant part... it's a small piece of music. That, with other things, adds up to something. We couldn't break it down like that.

**When did you make the break from Canada to America?** I was 16 years old at the time, and it was when I joined Ronnie Hawkins and Levon. I went to Arkansas and we started playing the circuit down there.

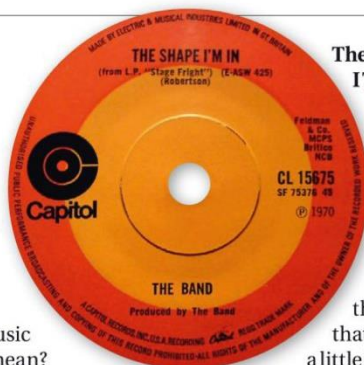
**How did you get the job with Ronnie? Did he call you from Canada?** Yeah, I knew him because he'd been up playing in Toronto. They were the best thing that'd come around – them and Carl Perkins – and my ambition was to impress them somehow. So I tried very hard and practised a lot and finally they asked me if I'd care to join them. That's about all there was to it. It was such a flash going down there from Canada. The big difference was that there's not a lot of black people in Canada like there is in the South. There were a lot of differences, and it was the first big flash that I'd had in my life; that's why all those things keep coming up, because I couldn't believe it.

**Was it pretty rough, playing in that area?** Yeah... but I guess we've forgotten most of the real heavy things for some reason or another, and we don't talk about it much anymore. We played joints... just joints... and it was good. I mean one thing that really flashed me was that down there people listened to music differently. You weren't just playing for a bunch of young people... when you played, everybody would come, up to 50 years old, and they were able to appreciate the music just as much as anyone else, because they had no sophisticated background. It was an enormous thing. They'd been hearing that music all their lives; it was no surprise to them at all, but it was really new to me. I was used to people their age scowling on it... People were calling Elvis Presley the Devil in those days, but down there they didn't call him the Devil. He was just a good singer as far as they were concerned.

**When did you start writing?** That's how I got with Ronnie Hawkins. I wrote two songs, he recorded them, and it was after that I joined him.

**Which songs were they?** One was called "Hey-Ba-Ba-Lu" and the other was called "Someone Like You", I think. Little young kids' songs... I guess I was 15 when I wrote them. I'd started a couple of years before that, getting warmed up to it, and then I didn't write for a long time very much,

“There is no music that you can say, ‘Oh, that’s Canadian’”



**The first thing of yours that I ever heard was “The Stones I Throw”.** Yeah, that was before that, before we met Bob.

**But it was still the same basic sound.** Did you ever hear a song we did called “Leave Me Alone”? Well, that was a good one. But those records were just some people trying to sign us up... we didn't know what was going on; we didn't have any control over it. They just whipped us into the studio and we had to cut a few songs in an afternoon. We just kind of fumbled our way through the thing and got out of there. We didn't know that end of it at all, how you've got to be able to talk back a little bit, you've got to say a few things if you want to do what you want to do. We were just doing what someone was telling us to do, and those songs were just whipped up for the occasion. I was not serious about it. But the instrumentation was the same.

**Using piano and organ together was something different in those days.** Oh yeah, when we first did that we'd never seen it.

**Where did you get the idea from? Or did you not have any idea?** Yeah, we did have an idea, actually. We were into gospel music... not particularly spiritual gospel music, black gospel music, but white gospel music. It was easier to play, and it came more natural to us. We were trying to get a bigger sound going on – we had, like, piano, guitar, bass and drums for a long time, and we tried horns and all kinds of things but there were too many people, so we realised that the only instrument that could make that fullness, and take the place of horns or anything like that, was an organ. We met Garth at that time, who was a hundred times superior musician to any of us... I mean, he was, to us, just phenomenal. He could play rings around all of us put together, and he joined the group and his job was to play organ and horn... and to teach us music... and the organ was incorporated and we thought “great”. We loved it and we never thought anything about it after that; it kind of fit natural and it's been that way ever since. It wasn't till later that some groups started popping up with the same instrumentation. And I know why they had that instrumentation – because it's fab, it feels more secure.

— MELODY MAKER MAY 29 —

**A**N INTERVIEW WITH Rick Danko:  
**MM: Why weren't you in the Woodstock movie? You played at the festival.**

**RICK:** I just didn't feel that their sound was too together, and I didn't believe that it would be the sort of film I'd want to look at myself in 20 years from now, because I'm sure all that comes back, at one time or another.

**What sort of a set did you play there?** To me it was terrible. It was not our PA system – we were using other people's facilities, which means that we didn't have any control over it, and if you can't control it then I don't consider the people are getting their money's worth.

**Is it possible to play to that many people and give value?** The Isle Of Wight impressed me in 1969. The people were very orderly... I thought it was like being in a giant high school gymnasium. But no, it's hard... we limit our PA system, like you do in a recording studio, which cleans it up for the people... it sounds more like a record. It makes it easier to listen to, but if you don't have your own system... We didn't bring ours with us »

# 1971

APRIL – JUNE



June 3, 1971: (l-r) Rick Danko, Robbie Robertson and Levon Helm perform at the Royal Albert Hall

this time. But I think Charlie Watkins is doing something. He came over and saw ours and was impressed, and said he'd do something equally... so it should be OK.

**When was the last time you played to an audience?** Last November.

**Why's that?** We played a lot publicly, in night clubs and with Bob, and if you go out and play a whole lot it just sounds like you're playing a whole lot, y'know? And I don't believe that you can do that and make records too. We play very little and make one record a year, and that's... difficult! And this way, if we play as little as we can, we might play for a longer period of time. I'm sure it's not going to get as hectic, and we can also enjoy it when we go out and play. If you overplay it's like anything else; you feel like you're going to work if you aren't careful.

**Do you spend a lot of time and trouble over recording?** This album took from February until last week. How long is that... three months? We wouldn't go in every day – we just kept the studio free all that time. We used the studio we've built in Bearsville – it's in the middle of the woods. It's within 10 minutes' drive of everyone's homes, and it's a lot easier. It's our first studio that we don't have to tear down after we're through. The last album we made at the Playhouse in Woodstock; we had the control room in the workshop, with a tent round it to keep the heat in... it was pretty chilly.

**Did it have a particularly good sound?** It was convenient, and we didn't have to use any union engineers (*laughs*). Then the record before that was made at Sammy Davis Jr's house in Hollywood. We didn't use an engineer at all on that – our maintenance man told us how to control the machinery and some tricks with echo and stuff.

**What's on the new album?** All new songs.

**Are they all Robbie's?** Uh-huh... he wrote all the lyrics. He writes songs for me and Richard and Levon, and he'll bring one over and if we like it we say "sure". So we smooth it out and get it going and then just pull everybody together and do it... it's nice that way. He's always been a writer, ever since I've known him. There's not many writers that exist, in my mind.

**Not real writers...** Right! Glad to hear you say that. He's my favourite lyricist, without a doubt.

**What about playing bass in the band?** Well, that's the only time I play bass, when we're recording or performing... I play other instruments. I never think of the bass... I think of it more as a tuba than as a bass. I don't think I play basslines – maybe I do, but it functions. I just try to play where there's no one else hitting it... there's always a thousand spaces, somehow, in our group. So it's not difficult.

It's not planned out of nothing, and I'm sure it's much the same with everybody. That's likely why we've been together for as long as we have. If we did talk about it, I'm sure we wouldn't be together.

— NME MAY 29 —

**“WHEN YER'VE HAD** two records and yer still can't pay yer bills...” The languid Southern drawl of Levon Helm spells it out with succinct honesty, “...you get to figure something ain't quite right.”

The Band's drummer's revelations of the monetary thinking behind their last album, *Stage Fright*, come as a bit of a surprise. As much as possible, remember, *Stage Fright* was a live once-off job, cut in about 14 days at the Woodstock Playhouse, a tiny theatre in The Band's adopted and celebrated home town. “Doing it the other way,” says Helm, “costs so much money.”

GETTY



The “other way” was the way of The Band’s second album, lavish production job for which the group rented the former

Hollywood home of Sammy Davis Jr and cut the set beside the star’s swimming pool at as leisurely a pace as they chose.

“We jes’ took all the time we wanted on that one. Nobody was thinking how much the engineer was gonna cost, things like that. We got a bit knocked for *Stage Fright*; a few of the critics said we coulda done better. I’m sure we could, but that was as good as we could do it at the time.

“Yup... I guess we do pay our bills now. Everyone’s got them a house, got them a car. It don’t worry me that much, the money, but after you get a coupla records and you come across that gee-tarr that you’ve always wanted and then yer find that ya can’t have it...”

His face lights up in a smile: “Sure I’ve got it now. It’s a National Dobro made around, oh, the early nineteen hundreds, I guess. It’s a beautiful job... metal sound box and all. You play it in a room with an electric guitar and it’ll make as strong a sound... it don’t need no amplification. That’s the test.”

In London for a one-day whistle stop before the start of their extensive European tour, they stand out like country boys in the big city, meeting the British press at their Inn On The Park hotel suite. Country boys, down-home boys, pinioned in corners by clusters of journalists but linked by an intangible thread of common spirit, eyes and fleeting smiles crossing the room as they set about their separate tasks... Garth Hudson, imposing, fascinating; Rick Danko, bland, inscrutable; Richard Manuel, black bearded, laughing a little too nervously; Robbie Robertson, The Band’s intellectual voice, eager to please...

Levon Helm sits at a table beside the dominating father figure of The Band’s and Dylan’s manager Albert Grossman, looking out reflectively into the sunshine over Hyde Park, his bearded face lighting

up at talk of the Canadian football The Band would doubtless be playing on this fine day were they back home in Woodstock.

The Band don’t tour overmuch. “We usually play a coupla tours a year,” offers Levon in his graceful drawl—he’s the lone American in the band. “I guess we do maybe 10/15 gigs over four/five weekends in a year. You can’t do it all the time... living on vitamin pills and strange foods... you can’t stay healthy.”

Otherwise The Band stick around Woodstock, although the legendary Big Pink was substituted for separate houses there some time ago. There’s still the togetherness, mind... 10 gruelling years together picking up the road dust through the States hasn’t blunted their bond of friendship.

“We get together, maybe two or three of us, and we just sit around and sing a lot of tunes that we remember,” says Levon. “Just for our own amusement really, but it keeps our hand in. If you can take a tune... a country tune maybe... and play it with a suburban flavour.”

“That’s the kind of thing we do. Or take a Motown tune and play it on country instruments, see how a fiddle might work out. I guess it does get through into our music, it makes our harmonies tighter. If it’s a nice day, though, we’ll go across the park and play some football.”

The Band record at Bearsville now, a studio that Albert Grossman has had built near Woodstock, and it’s here that they mainly meet... with each other and with Bob Dylan when he’s in the neighbourhood. They play their songs to each other. “He helps us, we help him,” says Helm; and he adds of the studio with

a broadening smile, “Instead of sitting around at home and turning on a two-track, we can go down to the studio and turn on a 16-track. And instead of having some asshole come in and bootleg the music, we can have CBS do it for us nice and legit.”

Recorded at Bearsville, the fourth Band album is almost complete. The couple of tunes that could finish the job have been brought to Europe with them, and they’ve booked studio time in London for when their June 2 and 3 Albert Hall concerts bring them back to England. Helm enthuses praise for our studios: “Really professional, a really clean sound.”

The Band’s life before Bob Dylan picked them off the road makes a sharp contrast to the leisurely pace they can afford to set themselves today. Though Helm is reluctant when it comes to reminiscing about the early days, when Toronto-born Robbie Robertson journeyed South in search of the Southern music home of Bo Diddley, Chuck Berry, Robert Johnson and Sonny Boy Williamson and met with Levon.

Levon was from Marvell, Arkansas, near the home of Sonny Boy Williamson, and it was from here that The Band got going, first as Levon & The Hawks, then more simply as The Hawks and latterly even more simply as The Band.

“You played six nights a week,” offers Levon, “and if you were lucky you got a Sunday-night dance as well. I really don’t think much about those days; I’m just glad to be in a position where we have people to listen to.”

Pushed a bit, Helm tells of how in the clubs and bars they could, and had, to turn their band to just about anything in order to eat. James Brown, Ray Charles, old country tunes, rock tunes, dance tunes... a song for the occasion, always just one jump ahead of “Land Of A Thousand Dances”. In their own field, they held a high degree of competence: “We figured we could play Lee Dorsey better than anyone except Lee Dorsey.”

In this kind of situation they quickly acquired the knack of keeping the customer and themselves, to a certain degree, satisfied. “If somebody is propped up against the bar half-drunk,” says Levon, “y’only have to play one number that he recognises and the rest you can choose yourself.”

Meeting Bob Dylan, he understates, was a chance to play two nights a week instead of six. But he adds, “It really did seem the big time.”

Dylan, Robbie Robertson told me in a phone interview last year, taught The Band an awful lot: how to meet important people; how to travel in aeroplanes. But much more than that he couldn’t explain on the phone.

Maybe Levon could: “Well... Dylan, I guess, was where I first realised there was a lot more to music than just chords and a tight rhythm section. I was pretty awed by it. I didn’t learn how to meet important people and be slick in interviews. Main thing was learning there was more to a song, and to music. A lot of it rubbed off on The Band, and not having to play every night, we got time to think... time to write. After Dylan we started playing our own bars, our own gigs. But this time,” he smiled, “the bars we were playing were Hollywood Bowl type bars.”

Garth Hudson, after the interruption of a photo session, leans solidly against a wall, feet apart, an impressive figure, lavish whiskers, hair sweeping back from a broad forehead.

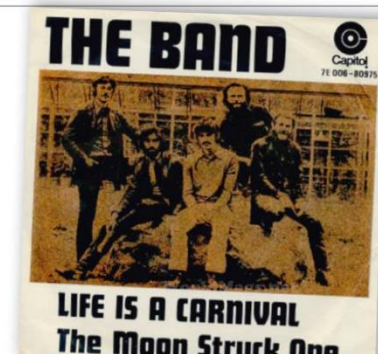
I touch on the subject of keyboard players and spark off a 50-minute monologue in which Hudson rambles fascinatingly through the developments and important figures of jazz. I reel back amazed and slightly staggered by the knowledge and enthusiasm of the man as he stands there, puffing his cigarette and talking through clenched teeth in a deliberated growl, a page of Steinbeck’s *American West* vividly animated. The names, the movements, roll off his tongue...

Art Tatum, Herbie Hancock, Teddy Wilson, Bud Powell. BB King, Freddie King and Albert King as he turns to guitarists. Ben Webster... now there’s a jazzman close to Hudson’s heart.

The Band had a chance to play with Webster in Germany, where the veteran sax player now lives. Garth wanted it so much, but felt that the audience might not have shared his zeal and feared that the comparable applause for The Band might have hurt the old man’s feelings.

Pretty soon the room is empty, bar four of us listening to Garth with fascination... and another half an hour’s gone before he finally runs out of steam. *Nick Logan* •

## “We take a Motown tune and play it on country instruments”





A VERY strange thing happened in a basement somewhere in North America; Bob Dylan recorded with the Band — on a home tape recorder.

None of it was ever released, but it escaped. This was some years ago, but the 'Basement Tapes' continue to travel round the world's underground system. This week, the Band were in London for an Albert Hall concert and I had a chat with pianist Richard Manuel.

## FUN

"Those tapes were done as just light music with a lot of laughs and they were never meant to be released. It was experimental — we were putting together a combination. Working with Bob was a lot of fun.

"He liked to just let things play as his mood was at the time. The tempo changed according to the location, time of day, nothing was planned. There was never a record — a legitimate record — of us backing Dylan released, we only backed him at the Isle of Wight Festival."

When asked whether that vast expanse of people at the Isle of Wight shocked the group when they came on stage, Rick replied, "Not after Woodstock!

# Bob, the Band and basement bootleg

That festival was amazing — it will never be duplicated.

"Many people have tried to do another Woodstock, but it's like trying to celebrate Christmas in July. A lot of people are disappointed when it doesn't come off and they end up in sleeping bags somewhere with no show.

## SATISFIED

"We enjoyed Woodstock, though we weren't included in either the film or the record sets. We heard our tapes and didn't think we'd be presented well enough — as long as we went down well for the people, everybody was satisfied. As far as the film went, we saw our footage, but there were no shots showing all the members on stage — just two or three, so we let that go.

"They'll never repeat Woodstock. People will be let down and the authorities are down on it anyway. If it's a

good festival, we do it, but none of these last minute jobs. Some sections of the country are a little rough for them anyway. People have a natural fear of being trampled by festival goers.

"Miami is pretty hard — it's full of last minute sun-tan rich people and Jim Morrison's ordeal made it tougher. Some police don't hesitate to throw people out, while others turn a blind eye if there are no injuries. We've played Miami and felt the effects — the tension left by the Doors.

## APPEAL

"But our job is just to make music — if somebody wants to take their pants off, that's their problem — I'd like to make that known. We'll try and conduct ourselves properly at all times."

What is the appeal of the Band? That peculiar country mix that features not indestructible perfection, but real, believable melodies. Rick

pointed out that the group stresses the natural side of recording.

"When we made those basement tapes and the 'Big Pink' album, we had hardly any studio experience to rely on. Now we've had a lot of it but we want musicians doing the production, not studio men trained in electronics. Studio men tend to cut out or turn down the foot tapping and the natural noises that go on — we want them left in. I wouldn't call them mistakes — some very technical people call it slop, but average people hear natural things better than what a machine does."

Perhaps that greatest thing about the Band is their complete disregard for the machine sound of perfection. Almost all their work sounds as close to a live recording as a studio sound can get — and that promotes atmosphere. L.G.

**Lon Goddard**

# THE BAND IN CONCERT



London



Schiphol airport, Amsterdam, The Netherlands, June 5, 1971. Photos by Elly de Waard.

**THE BAND**

IN CONCERT  
EUROPEAN  
TOUR 1971

presented by sba

**THE BAND ON RECORDS**

**STAGE FRIGHT**  
THE BAND  
The right time - The right place - The right people - The right music - The right sound - The right band - The right record - The right company - The right time - The right place - The right people - The right music - The right sound - The right band - The right record - The right company

**MUSIC FROM BIG PINK**  
THE BAND  
The right time - The right place - The right people - The right music - The right sound - The right band - The right record - The right company

**EMI**

**MUSIC FROM BIG PINK**

**THE BAND**  
Across the great divide - Red rocks and - The right time - The right place - The right people - The right music - The right sound - The right band - The right record - The right company

**Capitol**

**MUSIC FROM BIG PINK**

**THE BAND European Tour 1971**

Tuesday 18th May - Hamburg - Musikha  
Wednesday 19th May - Munich - Circus Krone Bau  
Thursday 20th May - Frankfurt - Johanneshalle  
Friday 21st May - Bonn - Casino-Kapitolm  
Saturday 22nd May - Köln - Casino-Kapitolm  
Sunday 23rd May - Cologne - Casino-Kapitolm  
Monday 24th May - Düsseldorf - Casino-Kapitolm  
Tuesday 25th May - Essen - Casino-Kapitolm  
Wednesday 26th May - Dortmund - Casino-Kapitolm  
Thursday 27th May - Münster - Casino-Kapitolm  
Friday 28th May - Düsseldorf - Casino-Kapitolm  
Saturday 29th May - Köln - Casino-Kapitolm  
Sunday 30th May - Bonn - Casino-Kapitolm

**Robbie Robertson, lead guitar and vocals**  
**Richard Manuel, piano and vocals**  
**Levon Helm, drums and vocals**  
**Rick Danko, bass and vocals**  
**Garth Hudson, organ and vocals**

Management: Chesworth Green Corp., 75 East 68th Street, New York  
Tour Management: E. European Management  
Sponsorship Booking Agency: Anders Borchsenius - Axel Theatran - SE Copenhagen 1100 Copenhagen K  
Transportation arranged by: Waggon & Co., Copenhagen & Road Runner Ltd., London  
Contract and Equipment Management: Carl's, London, London, UK  
Photography: Bruce M. Wilson, London, UK  
Printed in Germany by: Druckhaus '47, Bielefeld  
Printed in the USA by: Capitol Records, Inc., USA

**THE BAND**

Richard Manuel   Levon Helm   Rick Danko  
Garth Hudson   Robbie Robertson

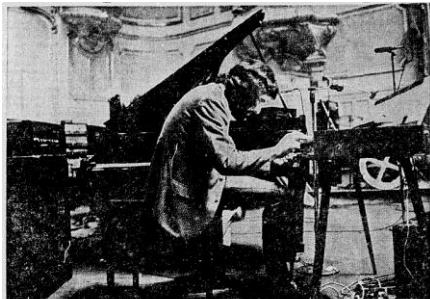
Tour program

May 18, 1971  
 Hamburg, West Germany  
 Musikhalle

Durchf.: Konzertdirektion Hans-Werner Funke, Hbg. 13		Dienstag
<b>THE BAND</b>		<b>18.</b>
SAAL rechts		Mai
DM 13.—		20 Uhr
Inkl. 5,5% MwSt. sowie Vorverk.- u. Abendkassengeb.	Reihe 28	Platz 1
Hörsaalgeb.		Musikhalle Großer Saal



Photo by Heinrich Klaffs – more of his photos from this show at [Flickr.com](https://www.flickr.com/photos/heinrichklaffs/)



Richard Mammel fotografert under en av konsertene på Europaturneen. (Foto: Jan Persson)



Tirsdag 25. mai 1971  
**Dagbladet møter The Band**



The Band's trommeslager Levon Helm slår fast at Europaturneen er begynt.

Den verdensberømte gruppe The Band har startet sin Europaturné. Dagbladet var på plass i Hamburg der debuten fant sted. Konserten var opplevelsesrik, og i et intervju forteller lederen Robbie Robertson at de stadig holder kontakten med Bob Dylan. The Band var som kjent Dylans gruppe i et par år. — Dylan kan godt tenke seg å gi konsertler igjen, forteller Robertson. Mer om Band og Dylan på dagens musikksider.

14 NR. 117 — DAGBLADET, TIRSDAG 25. MAI 1971

UNGDOM · POP · PLATER



The Band åpnet sin Europaturné i Hamburg. Her ser vi fra venstre Rick Danko, Robbie Robertson og Garth Hudson.

Dagbladet møter The Band i Hamburg:  
**— Vi holder fortsatt kontakten med Dylan**

Reportasje ved Jan Persson

Efter et halvt års konsertpause innledet The Band en stor Europaturné i forrige uke. Stedet var Hamburg og konserten ble en stor suksess. Tross tekniske vanskeligheter, som kostet tre timers hardt arbeid for gruppen og dens tekniskere, spilte The Band ubesværet i to timer og det unge tyske publikum ble trollbundet av gruppens sille, vakre musikk.

Alle navne var kjent fra gruppens plater og selv om Robbie Robertson, Richard Manuel, Levon Helm, Garth Hudson og Rick Danko holdt seg til de kjente versjoner av numrene, var det allikevel en betagende opplevelse å høre The Band live. De er mer musikere enn showmenn, og de spiller musikk mer enn de utøver kraftprestasjoner for å imponere.

Et spørsmål om hva man kan vente fra gruppen i framtida kom i «Chest Fever» der Richard Manuel spiller en lang virkelig innledning som led som regndrøper som spinnere.

— På vår fjerde LP som kom i mer i juli, eksperimenterer vi en del med stereo på de forskjellige instrumenter, forteller Manuel til



— Vi snakker stadig med Dylan, forteller Robbie Robertson.

Dagbladet. — Vi prøver stadig å holde musikken på jorda, men samtidig vil vi gjerne fornye oss, og det gjør vi på den kommende platen med stereoeksperimentene. Dessuten synger vi mer solo enn vi har gjort tidligere.

Gruppens sologitarist, Robbie Robertson har som vanlig skrevet de fleste av de nye sangene. Et enkelt nummer er imidlertid skrevet spesielt for The Band av Bob Dylan.

— Det heter «When I paint my masterpieces» og det er et meget morsomt nummer, kanskje noe vi

spesielt, sier Robertson. Han forteller videre at gruppen, som i fleire år opptrådte som Dylans backing-gruppe, stadig ser Dylan.

— Han bor nå i New York med sin kone og fem barn, men vi ser ham jevnlig og han snakker stadig om at han gjerne vil begynne å opptre igjen, forteller Robertson.

Albert Grossman, som er manager for The Band og Dylan, beretter at Dylan også til han har sagt at han har lyst til å holde konsertler igjen. Når det skal skje vil han imidlertid ikke røpe.



Norwegian newspaper coverage of the Band in Hamburg.

May 19, 1971  
 Munich, West Germany  
 Circus Krone



Notes:  
 Rick and Robbie were interviewed by American Forces  
 Network Munich, tape of the FM broadcast exists.

# THE BAND IN CONCERT



## 19.

**Mai 71**  
**Mittwoch**

**Circus-Krone-Bau München**

## 20

**Uhr**

---

Vorverkauf: Circus Krone (Tel. 558166), Montanus,  
 Disco-Center, Discothek 2001, Shirokko  
 und alle bekannten Vorverkaufsstellen

presented by sba

durchführung: stimmen der welt



Plakatstruktur: Wurm, München & Müllerstr. 2



**May 20, 1971**  
**Frankfurt, West Germany**  
**Jahrhunderthalle**

- The Shape I'm In*
- Time To Kill*
- The Weight*
- King Harvest (Has Surely Come)*
- Strawberry Wine*
- Rocking Chair*
- Look Out Cleveland*
- I Shall Be Released*
- Stage Fright*
- Up On Cripple Creek*
- The W.S. Walcott Medicine Show*
- We Can Talk*
- Loving You Is Sweeter Than Ever*
- The Night They Drove Old Dixie Down*
- Across The Great Divide*
- Unfaithful Servant*
- Don't Do It*
- The Genetic Method*
- Chest Fever*
- Rag Mama Rag*
- Slippin' & Slidin'*
- This Wheel's On Fire*

Notes:  
 Audience audio recording.



**The Band**  
 18. Mai – Hamburg, Musikhalle  
 19. Mai – München, Zirkus Krone  
 20. Mai – Offenbach, Stadthalle

'Sounds' magazine, May 1971

May 25, 1971 THE STARS AND STRIPES Page 19

## The Band: Right at the Top of the Rock Heap

By BOB JOBLIN

**THE BAND** has come a long way in ten years; from one-night stands in Arkansas and Texas to the group's first European tour. But one fact has not changed over the years: The Band is terrific.

The Band? Five of the most talented and real musicians make up the best country-rock-soul band around. Even if you don't know the name, you know the music. Two of their four albums have sold over a million copies each, and there is still a chance for No. 4. And their songs have been recorded by countless other singers and groups. Jackie DeShannon recently had a big hit with one of the Band's best cuts, "The Weight."

"It was a great compliment," says Levon Helm, the group's drummer and singer, even though they have not had a hit single yet.

The other members of The Band: Robbie Robertson, lead guitar and vocals; Richard Manuel, piano and vocals; Rick Danko, bass and vocals; Garth Hudson, organ and anything else he can get his hands on.

The Band's concert at the Jahrhunderthalle in Frankfurt last week started 20 minutes late — due to a flight delay from Munich and to technical problems in setting up their three tons of equipment. "On this tour we carry a spare of everything." "Take the Lead Off," "Strawberry Wine," "The Night They Tore Old Dixie Down," other old favorites and a couple of new songs followed, and everyone forgot about the delay.

Their concert was reminiscent of a dance nine years ago in Rick's Armory, Little Rock, Ark. The Band was then called the Hawks, and they backed a scrapper named Ronnie Hawkins. Then, as now, they were a tight group; serious musicians with hardly any showmanship. As the last note of a number died out, a "one, two, one-two-three-four" started the next one. "We are just interested in playing our music," said Helm in an interview after the Frankfurt concert. "When we perfect our music, then we'll start thinking about putting on a show."

After leaving Hawkins, the Hawks played one-night stands from No-Name, Texas, to Newark, N.J., where Bob Dylan first heard them.

A year later Dylan scandalized "pure" folk music by playing a concert backed by a rock band using taboo electronic equipment. The word quickly got around about Dylan and The Band — the name stuck. Even Capitol Record heard and signed them for an album.

"After playing with Bob [Dylan] and not bombing, the company had to take a chance on us," explained Helm in a casual Arkansas accent. "We made our own tapes in the pink house we were living in." And "Music from Big Pink," their first album, was born.

After the success of "Big Pink," The Band tied with the Beatles as "Group of the Year" in a world-wide poll of rock stars and music critics. Not far behind them in the poll was Credence Clearwater Revival, also noted for countryish rock.

How do they compare to The Beatles? "I don't think you can compare us to them," argues Helm. "They are really commercial. We are just doing our own music and aren't too much like anybody else."

Some critics have disagreed with that and have wondered how much of The Band came from Dylan, directly or not. "Oh, I don't know how much Bob has affected us. I might know in five years, but we still

Helm considers Garth Hudson The Band's musical mainstay. Hudson looks as if he would be more at home behind a baton in front of a symphonic orchestra. "Garth can play just about anything," Helm brags. "He even has an oboe, but he doesn't think he's familiar with it yet."

Is The Band getting ready to branch out into other things, like The Beatles and Stones? "Music is our only thing," answered Helm. "All I want to do is help make our records. That's enough of a high for me."

"I'm really not into that stuff," he continued when asked about his reference to drugs. "Your mind and music is all you need. When man really learns to use his mind this world won't need drugs. Whenever you get hassled or when it all closes in, all you'll have to do is relax, put on an album and let your mind straighten things out." Helm paused and took a deep breath. "Man, the mind is powerful and really beautiful."

—Special

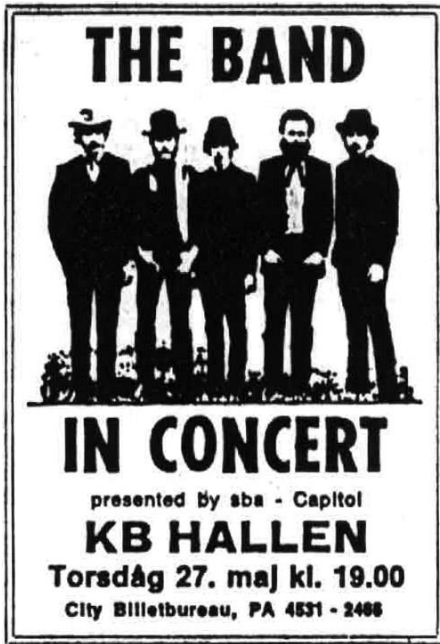
**May 22, 1971**

**Vienna, Austria**

Wiener Konzerthaus



May 27, 1971  
 Copenhagen, Denmark  
 KB Hallen



*The Shape I'm In*  
*Time To Kill*  
*The Weight*  
*King Harvest (Has Surely Come)*  
*Strawberry Wine*  
*Rockin' Chair*  
*Look Out Cleveland*  
*I Shall Be Released*  
*Stage Fright*  
*Up On Cripple Creek*  
 Intermission  
*The W. S. Walcott Medicine Show*  
*We Can Talk*  
*Loving You Is Sweeter Than Ever*  
*The Night They Drove Old Dixie Down*  
*Across The Great Divide*  
*The Unfaithful Servant*  
*Don't Do It*  
 Encores  
*The Genetic Method*  
*Chest Fever*  
*Rag Mama Rag*  
*Slippin' And Slidin'*  
*This Wheels On Fire*

Notes:  
 Audience audio recording.



Photos by Jan Persson



Photos by Ole Højmark Carlsen

May 28, 1971  
 Stockholm, Sweden  
 Konserthuset

**THE BAND**



**IN CONCERT**

**KONSERTHUSET** Bill: Konserthusets kassa, Svala, Sergel-Musik, NK och Svenska Dagbladet.  
 fredag 28 maj kl. 19 Arr.: CPA

**Bandet är här**

The Band, Bandet — ett självmedet namn, som den här gruppen dock kunnat kosta på sig — kommer hit. I elva år har de nu spelat tillsammans, och varje ton sitter som spikad och ofta exakt som på skivinspelningarna. Det kommer de som går på konserten i Stockholm att upptäcka.

**Forts från föregående sida**  
 skiva som heter "Music from Big Pink". Man visste ju då inte mer än att det var resultatet av en lång påvägningstidning. The Band var nämligen Bob Dylans kompgroup, och när denne rådde ut sig för en motorolycka i augusti 1966 drog de sig tillbaka och komponerade och utvecklade sig.

händelse, men nu blir det alltså av.  
 Vad är det då som är så märkligt med "The Band"?  
 Sommarens 1969 kom det ut en film och till en del av musikall-

**Forts på nästa sida**



De fem: från vänster Levon Helm, trummar, Richard Manuel, piano, Rick Danko, bas.

**Bob Dylans olycka gav dem chansen**

**Bandet...**

sexstallet, sådantlunda turner, glädjesaken och berättelser för från man som nu kanske är den mest personligt utmaningsvilliga musiker som finns. De har spelat ihop i elva år och har fortfarande sina värsta i Woodstock, bara det stora sålarna hos där den stora LP:n gjordes.

Efter elva års sömning återvände hans hälsan, det väsentliga. Det är den långa gemensamma utvecklingen som gör att det släppte ordet "låt" passar bättre på The Band än någon annan grupp jag vet.

LP:n väckte en väldig uppmärksamhet och diskussion. Den var dels en blandning av olika stilar (country, rock, gospel och soul), men behövdes var alldeles egen och förvirrade många. Kunde pop låta så här?

**Hårt arbete**

Så här tre år efteråt framstår "Music from Big Pink" som en mycket viktig milstolpe i nordiska poplitteratur. Vad man inte förstod just då var att den inte kom från ingenting, inte sprang direkt från ut en bekväm popgrupp, utan tvärtom var resultatet av väldigt möder under hela

Den skapning är ytterst varierad. Garth Hudson är tonsättare. Han behåller alla former av värdelösa musik. Motståndet är Rick Danko, som inte ens kan läsa noter. Genomgått för alla fan är att de spelat professionellt sedan början (nu är de 21-23 år) och att de gillat ljudet alla städer, rock, country, blues, discoland, gospel och bara behållit det de verkligen kände för.

Bandet består av fyra kanadensare (James Robertson, gitarr, Garth Hudson, orgel, Richard Manuel, piano, Rick Danko, bas) och en amerikansk (trumslagaren Levon Helm). Robertson komponerar nästan allt deras material. Alla fem behåller flera instrument och lyfter tilligt på scenen.

The Band är inte intresserade av att sälja någon skivitet på sin musik. De tyckte inte mycket på andra skivor och visste inte att Bob Dylan var världsbekänd när de började spela med honom. Denna självklara självständighet är

nog en viktig förklaring till deras egenart.

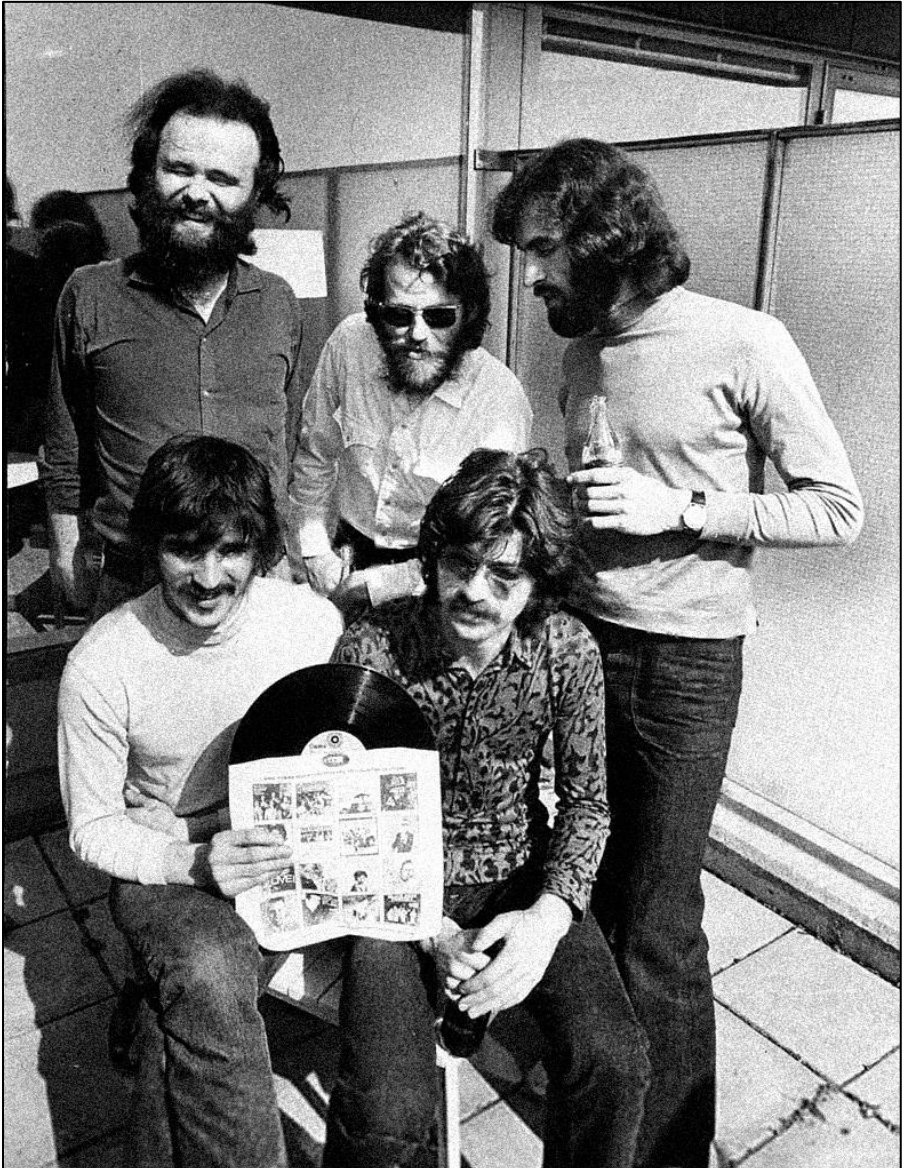
**Bara tre LP**

Den skapning är ytterst varierad. Garth Hudson är tonsättare. Han behåller alla former av värdelösa musik. Motståndet är Rick Danko, som inte ens kan läsa noter. Genomgått för alla fan är att de spelat professionellt sedan början (nu är de 21-23 år) och att de gillat ljudet alla städer, rock, country, blues, discoland, gospel och bara behållit det de verkligen kände för.

The Band's help, berättelserna visar bara på tre LP. (En fjärde är i utgivning och kommer till så småningom.) På de två första handlar texterna om sådant som en begravning, en konfession, en full flicka, en jämförelse och andra naturliga eller påtvingade saker. På den tredje skildras tolv en smula, två barn i hemmet, rampolvar, våld på gatorna och flyktor mot en militärskola. Musikerna kommer från lika självklart som förr.

Det sägs att The Band inte har någon show. De bara spelar. De vet att de kan det, och de vet att det räcker. Vi får se på fredag.

HENRIK SALANDER



Press conference at the Foresta hotel, Lidingö, Sweden, May 28, 1971

Lördagen den 29 maj 1971

## En värld av fem man

På torsdagskvällen drog en alldeles egen liten värld in Stockholms Konserthus. Den bestod av fem män, medlemmarna i The Band. De spelade och sjöng med en hängiven koncentration som är mycket få förunnad. I två timmar spelade de bara sin egen musik, framvuxen ur elva års samarbete och ur gitarristen Jaime Robertsons huvud.

The Band har alltid varit kända som "Bob Dylans kompband". Men som de själva sagt var de en grupp långt innan Dylan var Dylan. De har all rätt att påpeka det. Deras lugna självförtrostan, som genomströade även deras scenuppträdande, har fullständig täckning.

The Bands musik har en närhet och äkthet som är mycket svår att beskriva för dem som inte hört deras tre skivor. Kanske har den mest med deras avspända, under många år framvärkta spelstil att göra; men under konserten fick jag för mig (mer än under lyssnandet på skivorna) att det beror lika mycket på texterna; de behandlar enkla, definitiva saker. Inte genom suddig symbolik, som hos så många andra klassens musikkapare, utan direkt. När The Band sjunger om en nedbruten man så gäller det just den mannen och inte en symbol.

The Band visade sig vara en enhet som man omöjligt kan lägga något till eller dra något ifrån. Deras röster passar ihop på ett nästan kusligt sätt, liksom deras spel-sätt: Levon Helms attackerar sitt trumset med ett torrt, tungt ljud som om låtarna vilade på cement, Robertson och hans matematiskt exakta gitarrfraser, Manuel och Danko som i sitt piano- och bas-spel får pauserna att betyda lika mycket som ljuden. Garth Hudsons orgel ger sluffernissan. Karaktäristiskt är att hans högst märkliga stereofoniska orgelinledning till "Chest fever" var det enda som föll utanför begreppet The Band; en musikskapelse av ett annat kynne.

Publiken fick höra en stor del av The Bands hela produktion, samtliga nummer framförda på nästan exakt samma sätt som på skivorna. Det är inte många musiker i dag som kan göra om det. Det är heller inte många som spelar en musik som håller för en sådan granskning.

Det föreföll som om publiken var salig. Jag tror arrangörerna kunde begärt en femtilapp till vid utgåendet. Och fått det.

Ändå blev slutet ovärdigt. Efter en inropning fortsatte många att vråla efter mera. Man kan inte begära mera av artister som redan har givit allt.

HENRIK SALANDER

## "The Band struntar i berömmelse"



The Band i eftermiddagsolen i Stockholm.

En specialskivan låt av Bob Dylan — "kanske det bästa han någonsin skrivit". Ett kompositörsarbete mellan den amerikanske kompositören och sångaren Van Morrison och Jaime Robertson.

Kanske något inspelas nästa vecka i London. En skiva som blir "lite mindre personlig" än vår senaste. Det är The Bands nästa LP — den bästa hittills — som är så gott som färdig.

The Band har presskonferens på Foresta strax efter ankomsten till Stockholm på fredagen. Solen skiner, och medan några journalister talar med Jaime Robertson, Levon Helm, Richard Manuel, Rick Danko och Garth Hudson får de veta att de kan stanna längre i Stockholm än bara över konserten.

The Band ger sällan presskonferenser eller intervjuer. Det händer nästan bara när de är på turné utomlands. Europa är nästan halvvisigt runt jorden, och därför är de skyldiga publiken att säga något, tycker de. Delvis beror oviljan mot att möta pressen på bygget. (Robertson: "Vi är i själva verket blyga och känner oss inte avspända i ett sånt här sammanhang. Självt trivs jag bäst med en skrivmaskin än med att möta människor.") Delvis beror det på att The Band spelat i elva år tillsammans, och sett och hört det mesta både på och bakom musikscenerna.

— Vi bryr oss inte om skitnaciket om rikedom och berömmelse (that fame and fortune bullshit).

Och det är påtagligt hur lite spektakulära The Band uppfattar sig själva och hur opretentiösa de är. De har tidigare uttalat sin ovilja mot att sätta etiketter på musik eller att bryta ner den i olika beståndsdelar.

### Personlig upplevelse

— Det spelar ingen roll om det är en definition eller tio delar. Människor uppfattar musik olika. Var och en har sin tolkning, och sin personliga upplevelse. The Bands musik är något unikt. Jaime Robertson som skriver nästan allt, och som utnämns till Bob Dylans jämlike, tror att man där finner anledningen till att så få andra artister spelat in deras singlar.

— De baserar sig på våra personliga erfarenheter, säger han. För av dem är "popsånger". Så kan man inte arbeta. Skrev jag för att alla skulle kunna reproducera vad vi gör, skulle jag bli orolig.

Han jämför med Bob Dylans senaste skiva, "New Morning", och med John Lennons solo-LP:

— Ingen har spelat in något därifrån.

Men det finns undantag. En av The Bands tidiga påverkare, Bo Diddley, har spelat in "Rag Mama, Rag" och "The night they drove old Dixie down".

— Det skulle jag vara glad över. Han är samtidigt en av dem som vägar. Andra inspelningar har kanske inte blivit helt lyckade, men samtidigt är Jaime glad över att artister som Aretha Franklin tagit upp musiken.

Jaime Robertson har också agerat skivproducent. Han har gjort en skiva med en sångare som heter Jesse Winchester. (Rekommenderas varmt!) Ett undantagsfall, säger han nu. Jesse Winchester kom till Kanada för att slippa inkallas. Jaime träffade och hörde honom av en slump.

— Jag gillade vad han gjorde. Han är fantastisk.

Resultatet blev en skiva. Jesse är fortfarande kvar i Kanada, medan The Band bor utanför numera världsbekanta Woodstock i staten New York. Deras studio ligger i en stad i närheten. I närheten bor också Bob Dylan. Jaime har inte till att arbeta med andra skivor än The Bands. Efter elva år — tror du de inte på varandra?

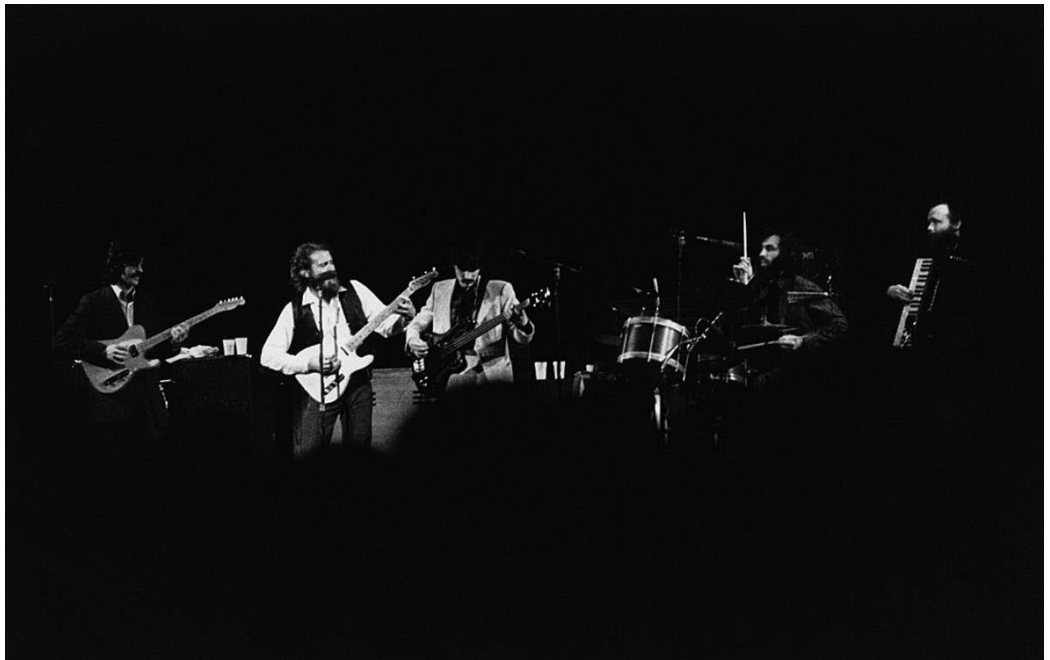
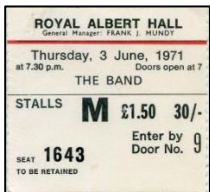
### Konflikter ibland

De är klart att det blir konflikter ibland. Men de tröttnar inte på varandra i The Band. De träffar varandra mycket, inte bara som musiker. Men de har känt varandra 20 länge och har många gemensamma erfarenheter. Det kan aldrig bli fråga om att "tröttna" på varandra.

Och när de kommer tillbaka till USA får de skällning för att de bara pratar när de kommer till Europa.

EVA GELJERSTAM

June 2, 1971  
 June 3, 1971  
 London, England  
 Royal Albert Hall



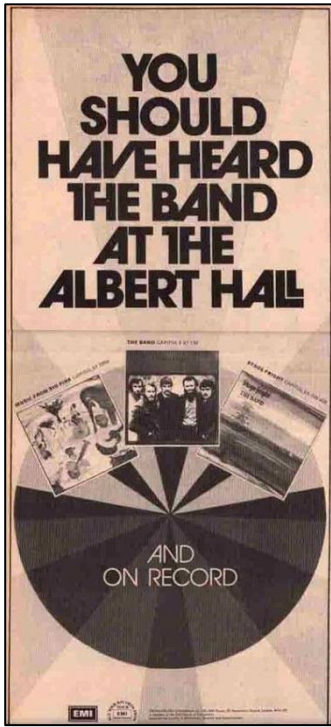
July 2:  
*Time to Kill*  
*King Harvest (Has Surely Come)*  
*Strawberry Wine*  
*Rockin' Chair*  
*Look Out Cleveland*  
*I Shall Be Released*  
*Stage Fright*  
*Up On Cripple Creek*  
*The W.S. Walcott Medicine Show*  
*We Can Talk*  
*Loving You Is Sweeter Than Ever*  
*The Night They Drove Old Dixie Down*  
*Across the Great Divide*  
*Unfaithful Servant*  
*Don't Do It*  
*The Genetic Method*  
*Chest Fever*  
*Rag Mama Rag*  
*Slippin' and Slidin'*



July 3:  
*The Shape I'm In*  
*Time to Kill*  
*The Weight*  
*King Harvest (Has Surely Come)*  
*Strawberry Wine*  
*Rockin' Chair*  
*Look Out Cleveland*  
*I Shall Be Released*  
*Stage Fright*  
*Up On Cripple Creek*  
*The W.S. Walcott Medicine Show*  
*We Can Talk*  
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*The Night They Drove Old Dixie Down*  
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*Unfaithful Servant*  
*Don't Do It*  
*The Genetic Method*  
*Chest Fever*  
*Rag Mama Rag*  
*Slippin' and Slidin'*



Notes:  
 Audience audio recordings of both shows.  
*Strawberry Wine*, *Rockin' Chair* and  
*Look Out Cleveland* from July 2 officially  
 released on *A Musical History* in 2005.





June 5, 1971

Amsterdam, The Netherlands  
Concertgebouw

**THE BAND**



**IN CONCERT**

AMSTERDAM CONCERTGEBOUW ZATERDAG 5 JUNI, AANVANG  
AANVANG 19.00 uur  
ROTTERDAM DE EOLEN ZONDAG 6 JUNI  
AANVANG 19.00 uur

Kaarten in Rotterdam verkrijgbaar vanaf zaterdag 22 mei bij  
DANKERS, Coolhaert, DSB, Olofseherenstraat;  
HEER NV, Dair  
en vanaf 23 mei aan de kassa van De Doelen.

Kaarten in Amsterdam verkrijgbaar vanaf 22 mei bij  
NIEUWE MUZIEKHANDEL, Leidsestraat 50, tel. 23 73 21;  
NOZ, Amsterdamse Straatweg 509 te Utrecht  
en vanaf zaterdag 23 mei aan de kassa van het Concertgebouw.

Productie: MOJO i.s.m. Radio Veronica, SBA en muziekkrant OOR.  
Inlichtingen bij Marlies: tel. 02730 - 40313.

**THE BAND**



**IN CONCERT**

Zaterdag 5 juni 19.00 uur  
**CONCERTGEBOUW AMSTERDAM**

Kaarten à 10,50, 15,50 en 20,50 vanaf a.s. zaterdag  
verkoopbaar bij de Nieuwe Muziekhandel,  
Leidsestraat 50, Amsterdam (tel. 237321), no. 2,  
Amsterdamsestraatweg 509, Utrecht (tel.  
440880) en vanaf zaterdag 29 mei aan het Con-  
certgebouw (indien voorradig).  
Inlichtingen: Marlies: 02730-40313.

Presentatie: Mojo i.s.m. Radio Veronica, SBA en  
muziekkrant OOR.

**THE BAND**



**IN CONCERT**

Tweede concert  
in Amsterdam!  
(concert van 7 uur uitverkocht)  
zaterdag 5 juli aanvang 11 uur  
kaarten verkrijgbaar bij de Nieuwe Muziekhandel,  
Leidsestraat A'dam; NOZ, Amsterdamsestraatweg 509,  
Utrecht en vanaf dinsdag 1 juni aan de kassa van het  
Concertgebouw. Organisatie: Mojo i.s.m. SBA en muzie-  
krant 'OOR'.

PROVADYA ORGANISEERT EEN  
**BUSTOCHT NAAR:  
THE BAND**

Zaterdag 5 Juni - Concertgebouw, Amsterdam  
Vertrek: 15.30 uur Westervlavenmarkt.  
Kaarten: Bus f. 10,- Concert f. 12,50  
vanaf 1 juni bij Hemma.



Photo by Gijbert Hanekroot

Volkskrant van MAANDAG 7 JUNI 1971

**THE BAND IMPONEREND**



gebou van Garth Hudson: Deze solo was vooral gedurende het eerste concert zaterdag — hoewel de groep instrumentaal verder tijdens het tweede concert beter op dreuf was — zeer imponerend. Hudson toverde uit zijn Lowrey-orgel (dat meer orchestrale mogelijkheden heeft dan welke ander orgel ook) en zijn tweede elektrische orgel binnen enkele seconden de meest onwaarschijnlijke overgangen van kathedrale klanken naar het meest te bioscooporgel; en passant vlocht hij tussen de waltierende en waterige elektronica, waar hij ook op de plaats zo sterk in is, nog wat Bach-frequenties.

De toegiften waren bij beide concerten die wat repertoire betreft ook verder identiek waren. Rag Mama Rag (met een zeer fel zingende Levon Helm) en de vooral wat korter betrefte gevoelig gezongen Motown-hit Loving You.

Opviel de enorme geconcentreerdheid en de inzet van de groep en de geconcentreerdheid van het geluid: er werd eerder een rood te weinig gesproken dan teveel. Als symptoom daarvoor moet de bas van Rick Danko gelden, die niet constant bespeeld wordt, maar meer telkens met kracht lovat waar het nodig is.

The Band speelt naar eigen zeggen niets meer dan „rock and roll“, maar het is dan wel de meest ver-gaande rock and roll die ik ooit gehoord heb.

ELLY DE WAARD

**Verrassend theater uit Japan**

TOTAAL onafgezonderd is de Japanse groep „The Tokyo Kid Brothers“ in het Shafttheater in Amsterdam aangekomen voor hun eerste optreden. De kon later aanvragen om te gaan kijken. Wat het allemaal voortset, kan ik niet met u nauwkeurig vertellen. Maar wat weet ik dat het een uitstekend broek jong iouwel is, waarvan ieder op zijn eigen wijze kan genieten.

Van de ene kant is er veel verwantschap met de internationale pop-cultuur, de muziek, de vorm van mededelingen, de vorm van de vriendelijke boedoch van mens-min enzovoort. Maar voor ons, onbepaalde westerlingen, veel interessanter is de subtile wijze waarop wordt voortgevoerd op het klassieke Japanse toneel, dat tegelijkertijd op de bak genomen wordt.

Van dat toneel afkomstig is de ongewoonlijk precieze beweging, het feilloze ensemblewerk, het ritueel van een voorstelling die meer is dan tijdpassering. Uit die traditie stammen ook de beelden van geweld en wredeheid, die vervuld voorkomen.

Bijzonder boeiend is het te zien hoe deze traditionele elementen ingeweven zijn in een handeling die een uitsluitend moderne indruk maakt. Wat ik er van rade kon, was ontvinding, ontvoering, het teksten gaan van een wereld die eenmaal vast in haar voegen stond.

En daar tussendoor grappig en goedmoedige spot, die ten dele af te lasten was aan de reacties van de Japanse toeschouwers, ten dele uit farden Engelse tekst, en uit de handeling zelf bleek.

Het was een sterk herkenning van bekende zaken, ten dele raadselachtige verwijzing naar een cultureel die totaal van de onze verschilt. Hoe dan ook, je verveelt je geen ogenblik, en alles wordt perfect gedaan.

Zo maar een verrassende toegift van virtueel theater. Te zien tot en met woensdag 9 juni, in Shaft-theater.

DANIEL DE LANGE

**Vocaal zeer indrukwekkend**

De Band trad zaterdagavond tweemaal op in het Concertgebouw en gisteravond een keer in de Rotterdamse Doelen; opbrengsten die het slot betekenen van hun eerste Europese tournee als groep, nadat ze hier in 1966 voor het laatst getoerd met Bob Dylan en in '69 nog éénmaal optraden op het Wight Festival.

Reem de kaarten voor het eerste concert van zaterdagavond in één dag uitverkocht waren, besloot de organisatie van de Nederlandse afdeling van de Amerikaanse organisatie (Mojo), er nog een concert aan toe te voegen, wat begrijpelijk en ook prettig voor het publiek waarvan er nu nog eens 2500 de groep in te vinden live konden aanschouwen.

oogenlijk een voorprogramma werd ingelast, waarbij het Amerikaanse zang- en gitarist Levon Helm, door bassist (gitarist, violist) Rick Danko. Alle drie waren zij ook, met gitarist Robbie Robertson, in de prachtig uitgewerkte koorjes te horen. Gespeeld werden achtvervoers The Snake I'm In, Time To Kill, The Weight en King Harvest. In het laatste nummer, waarin Garth Hudson met fluitend orzelselk imponerde, toonde Robertson nog eens extra aan dat hij indertijd het „mathematische gitaristen“ is zoals Bob Dylan hem noemde. Wat Rick Danko op zijn (retroze) bas neevasteerde was echter niet minder nationaal.

Prettige alternerende zang was te horen in Rockin' Chair, waartoe Levon Helm mandoline speelde en Hudson elektrische versterkte accordeon. Het onheilspellende Stage Fright volgde daarop met Rick Danko als lead-zanger daarna Up On Cripple Creek, I Shall Be Released, Look Out Cleveland, The Night They Drove Dixie Down (vooral in de koren mar-gitaler nog dan op de plaat), en meest daarop aansluitend Across The Great Divide, Unfaithful Servant en de roker Baby Don't You Do It.

De finale werd gevormd door Chest Fever, een nummer dat ingeluid werd door een niet minder dan geniale or-

maar minder prettig voor The Band zelf, die een dergelijke krachtinspanning al in geen jaren meer had op hoeven te brengen.

Het gevolg was dat er op het laatste

Pianist Richard Manuel.  
(drums en zang).

Vier leden van The Band op het podium van het Amsterdamse Concertgebouw. Van links af: Rick Danko (bas en zang), Robbie Robertson (gitarist en zang), Garth Hudson (orgel) en Levon Helm.

W.S. Walcott Medicine Show kwamen daarbij te vervallen wat toch wel erg jammer was.

**Routine**

Wat overbleef was niettemin imponerend genoeg. The Band is met The Mothers Of Invention de beste groep die ooit in het Concertgebouw heeft gespeeld. De groep is een ongelooflijk hechte muzikale eenheid (een eenheid die steelt op een routine van meer dan tien jaar), is instrumentaal enorm veelzijdig (er worden al met al gesamenlijk zo'n vijftien instrumenten beheerd) en is ook vocaal zeer indrukwekkend.

Voldragen werd er afwisselend door pianist (organist, drummer) Richard Manuel, door drummer (mandoline, gitarist) Levon Helm, door bassist (gitarist, violist) Rick Danko. Alle drie waren zij ook, met gitarist Robbie Robertson, in de prachtig uitgewerkte koorjes te horen. Gespeeld werden achtvervoers The Snake I'm In, Time To Kill, The Weight en King Harvest. In het laatste nummer, waarin Garth Hudson met fluitend orzelselk imponerde, toonde Robertson nog eens extra aan dat hij indertijd het „mathematische gitaristen“ is zoals Bob Dylan hem noemde. Wat Rick Danko op zijn (retroze) bas neevasteerde was echter niet minder nationaal.

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**ZAALEN - ZAALEN UIT MAG NIET Suppoost torpedeert simultaanconcert**

HET Haagse Congresgebouw gonde zaterdagavond van het leven. Het laatste concert van de meicijcus werd door een soort simultaanconcert in een spectaculaire zalen: De Prins Willem-Alexander-, de Sireel-, en de Gewestzaal. Dit alles onder het

van de zijde van het publiek. Jammer, want verder viel er weinig te discussieren. Memphis Junction telende voor de pop met bal na. Het Residentie Orkest speelde onledaags met muziek.

HANS HEG

Notes:  
2 shows

# CONCERT VAN HET JAAR

## THE BAND overtreft alle verwachting

HET FEIT, dat de Band zaterdag in het Concertgebouw, het nummer „The Shape I'm in" uitkoos om mee te beginnen, heeft bepaald een symbolische betekenis gekregen. Slechts weinigen zullen hebben geweten, wat hen aan prachtige muziek, vocaal potentieel en imponerend machtsvertoon in teamverband boven het hoofd hing. In totaal zestien nummers werden op onnavolgbaar degelijke wijze voor een even perplex als laaiend enthousiast publiek ten gehore gebracht en het zal nog lang duren, eer men over dit concert uitgepraat raakt.

Je zal maar beschikken over stemmenmateriaal van deze kwaliteit: eenvoudig, wat knoestig en verzoepend, elkaar in de refrains aanvullend tot steervolle en dramatische gezangen, terwijl in de afzonderlijk of getweeen gezongen coupletten, duidelijk blijkt, dat werkelijk niemand voor de anderen onderdoet en dat per lied de juiste mannen aan het zingen of jammeren zijn, om die bij dat muzikale behoudende sfeer op te roepen.

De hele indruk die deze groep achterlaat — terwijl je nog niet precies begrijpt waarom het nou al weer voorbij is — is er een van perfecte, moeiteloos aangedragen samenwerking, die in de afgelopen twaalf jaar is uitgegroeid tot een overdoerende routine. En precies de goede routine. Niet die waarschter een vermoedheid verscholen wordt, zoals bij de Byrds, maar één, waarmee elke show sponte en schier emotioneel alles gegeven wordt, wat erin zit. De enige afwijking met de plaatsvervangers van verschillende nummers was, dat er vrijwel geen enkel nummer niet stukken beter overkwam.

DAT WAS METEEN het meest verbouwd van deze eerste koninkrijk met de Band in levende lijve: De indruk die van de platen overkomt is er een van simpele landelijke eenvoud. Verhalen van gebeurtenissen die dicht afspelen tussen de eeuwenoude huvels van de zuidelijke Staten en dergelijke. Op het podium bleek echter een

onvervalste rockgroep bezig om op zeer stuwende manier een overdosis boeiende geschiedenis te vertellen. En zeer beknopt: alles was even terzake, ik heb geen overbodige noot en geen functioneel instrument gehoord. Het was zoals één van hun teksten zegt: „take what you need and leave the rest".

In deze volgorde waren de nummers te horen: „Shape I'm in", „Time to Kill", waar Richard Manuel's prachtig pianowerk leverde en bassist Rick Danko zich manifesteerde als de meest stuwende van het stel, met een schitterende voordracht (die rol is in het hele repertoire voor hem weggeëgd). Daarna „The Weight", met het rauwe gezang van drummer Levon Helm, later Danko en met prachtig orgelwerk van Garth Hudson. Richard Manuel nam de solozang in het stemmige „King Harvest" voor z'n rekening, terwijl Danko en Hudson instrumentaal aan het duellieren sloegen.

Een speciale rol is weggeëld voor Robbie Robertson: in geen enkel nummer treedt hij op de voorgrond, maar hij staat voortdurend alles te koördineren, valt vocaal bij waar dat nodig is en valt rechtop een afmeten, snepende gitaarsolo in, duidelijk de man achter de schermen van het team.

HET VOORLOPIGE HOOGTEPUNT werd „Rocking Chair", met een zalig weemoedig stierdie, niet het minst veroorzaakt door de klaaglijke zang. Helms mandoline en speciaal Hudsons accorden. Stage Fright kwam over alsof ze daar niet zoveel last van hadden en in „Cripple Creek" was Danko weer zeer drijvend in de weer achter Helms gezang. De definitieve prijs werd in de wacht gesleept door het wezenlijk moede „I Shall Be Released", een muskavel van Dylan en Manuel, door de laatste met een aandoenlijk, hoer stemmetje gezongen. Ach, en zo kan je wel door blijven gaan, het dreigende „Look out Cleveland" het innemende „The night they drove old Dixie down", een oerstevig „Across the great divide", en „Unfaithful Servant", klaaglijk en boeiend, een topbijdrage van Danko.

Het feit dat je bepaald geen omschrijving tekort komt is al evenzeer typerend. Van zo'n concert is je op een veel verstandelijker manier te genieten als van de Byrds in topvorm, die roepen veel irrationeler zaken op.

Het gaat hier om concreet teamwork, uitstekende vraag- en antwoordspellen, tussen piano en orgel, een lachwekkend klein saxofonstele waar Helm nog muziek mee maakt ook en verder grotendeels om nummers die je nog mee kan zingen, ook. Er waren maar twee nieuwe, „Loving You" van de Four Tops in de toefit en „Don't do it", een veelbelovend gepassioneerd werkje van de volgende LP.

Vragend leek iedereen elkaar aan toen Garth Hudson ineens gek werd, en het orgel-intro van „Chest Fever" aflootende tot een Gregoriaans muziekstuk met zoveel modern als „ouderwets" klassiek, waarbij het leek alsof het Concertgebouworkest samen speelde met een ander orkest achter de zaal.

Uitermate onderlegd en niet gespeend van humor, kwam hij al eerder naar voren als de muzikale erudit van het vijftal. Als enige weken zijn solo's steeds volledig af aan de LP's, en in de toefit benadrukte hij zijn capaciteiten nogmaals door Manuel te versnagen en in schitterende ragtime pianopartij weg te geven. Dat was in „Rag Mama Rag" waar iedereen ineens een ander instrument speelde (Manuel drums, Danko viool etc.) en voor de laatste keer liet horen dat dit concert op eenmaats hoogte staat in het huidige — toch niet al te zwakke — seizoen.

GERTJAN VAN OMMEN

TROUW MAANDAG 7 JUNI 1971

## The Band live even perfect als op de plaat

JAN-WILLEM MARTIN

AMSTERDAM — De levensgeschiedenis van The Band, zaterdagavond twee maal voor een uitverkocht huis in het Concertgebouw, mag zo langzamerhand algemeen bekend worden verondersteld. Vanaf '68, het jaar van de doorbraak van dit negenorges Canadese vijftal (alleen drummer Levon Helm is afkomstig uit de States, uit Marvell in Arkansas, om precies te zijn) heeft elk zichzelf respecterend muziekperiodiek (maar ook 'onverwachte' krantjes zoals Time en Life) vaak meer dan eens zijn kolommen opengesteld voor dit bijna klassieke 'eenvoudige' kantoorleerwoord-president van Amerika-verhaal: een ontmoeting met Bob Dylan maakte een eind aan tien jaar ploeteren op het platteland, onder meer als begeleiders van rocker Ronny Hawkins (The Hawkins liadde de naam destijds, met heel in het begin nog als zesde man ene Jerry Penfound), zonder dat dit veel meer effect had dan het veelvuldig op de groep loslaten van heeggedronken niertissen. Moeitige tijden, maar waar anderen het loodje zouden hebben gelegd, zetten The Hawks stug door en groeiden naar elkaar toe tot een niet kapot te krijgen eenheid. De belevenissen na '65 als backing-groep van Bob Dylan waren aanvankelijk niet veel vrolijker. Dylan had, tot groot ongenoegen van de folk-puristen, net zijn akoestische gitaar aan de wilgen gehangen en de algemene woe-de richtte zich voor een fors gedeelte tegen zijn elektrische vrienden, alsof zij een en ander op hun geweten hadden. Maar goed, ook dit ging over en The Band won aan naam en faam. Met de elpee Music From Big Pink, die in '68 uitkwam en waarin Dylan een bescheiden aandeel had, werd het pliet tenslotte beslecht in het voordeel van de groep en plaatste deze zich met een klap in de voorste gelederen van de popleveranciers. Hun — voornamelijk door sologitarist Robbie Robertson gecomponeerde —

muziek, een indringende mengeling van allerlei Amerikaanse muzikale tradities met reminiscenties aan wuivende korenvelden, blokhutten, knapperende houtvuren en oude mannen die over het weer praten.

The Band Plays The Music en Stage Fright betekenden twee schitterende follow-ups, die bij de sopranen ahang het verlangen naar een persoonlijk bezoek verhevigden. De 'stage fright' (plankenkoorts) van Robbie Robertson hield dit voorlopig tegen, totdat schitterende vier jaar uitgebreid Amerika werd 'gedaan' (een hypnotiseur zorgde voor Robertson) en men — de hemel zij dank — wgens prima ervaringen met de Amerikaanse toer dit jaar besloot ook de Europese Bandvrienden de dag van hun leven te bezorgen. Begonnen werd op 18 mei in Hamburg en via een zevental concertpaleizen kwamen Robbie Robertson, Rick Danko, Richard Manuel, Garth Hudson en Levon Helm dankzij het Mojo-impressariaat zaterdagavond tenslotte in Amsterdam terecht (in Rotterdam werd de toernee gisteren beëindigd).

En dat was, hoe clichématig dat wel weer zal klinken, een onverdeelde genoegen. Niet dat er zo verschrikkelijk veel nieuws te beleven viel. Het vertoende werk bood een goede doorsnede van de drie tot heden toe uitgebrachte langspelers van The Band, niks nieuws onder de zon eigenlijk, op een tweetal nummers na van de komende elpee: „Baby Don't You Do It", een zeer opgewekte rocker met Levon Helm in de 'lead-voice', en het vrij massale You Said You Want Me, dat alleen de op de 4e elpee wel aanwezige Van Morrison miste. Maar om dat (al of niet) nieuwe ging het niet zover. Wat een ander zo aantrekkelijk maakte, was de perfecte uitvoering (mogelijk doordat The Band op de plaat weinig extra's gebruikt) en de even perfecte ambience (opgewekt publiek, de jongens zelf hadden er zin in) waarin al die overbekende nummers werden uitgevoerd. Een greep The Shape, I'm In, Time To Kill, The Weight, King Harvest, Stage Fright, Cripple Creek, I Shall Be Released, 'Cross the Great Divide, Jemima Surrender en — de eerste van de twee toefiten — Rag Mama Rag met Helm op de mandoline en de onovertroffen vettig staccato-bassende Rick Danko op de dubbel-gestreekte viool.

Er mankeerde allemaal niets aan, van de fraaie messcherpe 'harmonies' tot en met de virtuoze kaprijnen van Garth Hudson op zijn Lawrey-orgel,

het geheel bij het publiek in de smaak. Ook 'Toos Onderdenwingsgaard kreeg een ovatie. Een geheel andere muzikale wereld in de Carrousselzaal met een schots en scheef opgesteld publiek, een cabaretverlichting en een ongedwongen sfeer. Werken van Peter Schaf en Kurt Weill vormden de inleiding tot het meest wonderlijke onderdeel van deze avond: een muziekwerk voor twee spelers met elektronica. Het had bar weinig met muziek te maken, maar het was wel een werk om al deze ruisende, krakende, fluitende, haperende en piepende geluiden te produceren. Slechts weinigen, en dan nog met sterke trommelvliegen, hielden het een half uur vol. In dezelfde zaal tenslotte de sopraan Liliana Poli en een aantal instrumentalisten in onder andere hederen van Stravinsky: een herademing.

De beroepsleerzwaar kreeg op deze avond een tour de force te verrichten. Ook in de Sveelneckzaal twee programma's met voornamelijk Franse werken van onder andere Poulenc, Gounoud en Milhaud. De belangstelling voor dit onderdeel was opvallend groot, de uitvoerenden met de bariton Rood van der Meer en de hoboïst Frank Minderaa als solisten, hadden een bijzonder dankbaar publiek. Aan het slot van de avond een volle Grote Zaal voor het muzikale uitroep-teken, namelijk een herhaling van de hoogtepunten. En bij dit alles mag niet onvermeld blijven, dat de Harmonie 'St. Michael' uit Thorn in de pauzes de diverse onderdelen van het veelzijdige geheel aan elkaar koppelde.

Adr. Hager

## Overvaller meldt zich, maar platzak

ZOETERMEER — De 24-jarige K. W. K. uit Nieuw-Lekkerland, die op 27 mei een overval pleegde op een banktoer van de Raiffeisenbank in Zoetermeer, heeft zich gemeld bij de Arnhemse politie. De man was met de buit — twaalfduizend gulden — naar Duitsland gegaan. Er is geen cent meer van over. K. zei tegen de politie dat hij in München is berood.

een soort uitgebreide Hammond waarop vele vervormingen mogelijk zijn, die door Hudson dan ook ten volle werden benut in het uitgebreide solistische intro van Jemima Surrender. Het was (wat valt er verder nog te zeggen) een uitstekend concert, dat het navigerende voorstel ten zeerste rechtvaardigt: laat de leerkrachten van de lagere scholen de geschiedenis van de krantenverkopende, later tot miljonaire bevorderde Edison maar in de trommel stoppen. De ongeveer gelijkvormige Bandgeschiedenis is wel zo goed.

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14 pagina's

**THE BAND**

**IN CONCERT**

AMSTERDAM CONCERTGEBOUW ZATERDAG 5 JUNI, AANVANG AANVANG 20.00 uur

ROTTERDAM DE DOELEN ZONDAG 6 JUNI AANVANG 18.00 uur

Kaarten in Nederland verkrijgbaar vanaf zaterdag 22 mei bij:  
 DANKSMA, Coentjepl. 108B, 05434-Katwijk(Breda);  
 REED BV, Deilich  
 en vanaf 22 mei aan de kassa van De Doelen.

Kaarten in Amsterdam verkrijgbaar vanaf 22 mei bij:  
 NIEUWE MEERKERKLAAN, Loosdrechtse 56, tel. 020 71 11 11.  
 NOC, Nieuwmarkt-Beursweg 109 te Utrecht  
 en vanaf zaterdag 22 mei aan de kassa van het Concertgebouw.

Productie: MCDU L.A.M., Radio Vervolgt, SBA in samenwerking met:  
 Mithras/De Doelen tel. 078 76 - 4233.

**POP EN ZO**

De Doelen, Rotterdam: 6 juni  
 18.00 uur: The Band.



- The Shape I'm In
- Time To Kill
- The Weight
- King Harvest (Has Surely Come)
- Strawberry Wine
- Rockin' Chair
- Look Out Cleveland
- I Shall Be Released
- Stage Fright
- Up On Cripple Creek
- The W. S. Walcott Medicine Show
- We Can Talk
- Loving You Is Sweeter Than Ever
- The Night They Drove Old Dixie Down
- Across the Great Divide
- Unfaithful Servant
- Don't Do It
- The Genetic Method
- Chest Fever
- Rag Mama Rag
- Slippin' And Slidin'
- This Wheel's On Fire

Notes:  
 Audience audio recording.

Publiek werd niet gefopt

# The Band is nog steeds ontzagwekkende eenheid

Ontk op de halven Amsterdam en Rotterdam in de Europese toernooi van The Band. De drie zangers van aplaus. De toernooi aan de onbegrijpelijkheid vervaardig van muziek, die zo veel emoties oproept. De vijf, die eerst als goden uit de schaduw van Bob Dylan traden, betekenen met een schrale hoofdkant, ze waren een bevoorrechte magiëren. Meer niet. De band van 'Big Fish', 'The Band' en 'Stage Fright' toont vier monumenten in de popmuziek.

Musiek van het plateau van Canada en de States, van de Beren-Bezoeken, en het de Beers van Big Fish en Beersville. Musiek van muzikanten, die zo lang met elkaar spelen, dat met de muzikanten ook de moeilijkheden weglopen. Proude koppen van al die hirs die nooit ekkie hirs werden. Het Concertgebouw en de Doelen waren gevuld met dankbare mensen. Ze werden niet gefopt, liepen eren-achtig muziek toegeliefd. Maar niet door een onbegrijpelijkheid, die de planken meer een besnoeiendheidslijst dan een tent van warmte. Dit summere optreden van de laatste deuren is muzikanten op te maken, dat Robbie Robertson, Richard Manuel, Levon Helm, Rick Danko en Garth Hudson nu langere toernooi tot de knakken zijn geworden dat hun dagen zijn gered. Niet omdat het publiek genoeg heeft van hun muzikanten, wie er er niet te wachten op het vierde album, dat de eigen afsluiter van de drie Beersville. Het is niet er een beetje op, dat het beest van de muzikanten, die in de doelen niet meer zijn allen. Alle vijf overtuigd al een leven lang te de muzikanten en daarvan bijna zo lang met elkaar.

Er valt niets meer te bevestigen. Het is nu de toernooi van de muzikanten, die nu volkwerk moet op volle toeren de kassa te bekoren. Hun vierde plaat het nu wel vermeldt met de vijfde drie in de roosteren hebben ze niet veel zin meer. 'The Band' is nu niet de muzikanten, die nu de muzikanten teken deuren te niet. Het is nu de muzikanten, die nu de muzikanten teken deuren te niet. Het is nu de muzikanten, die nu de muzikanten teken deuren te niet.

## Groep progressieven voelt weinig voor een „volkspartij”

ODLER (ANP) — Een nieuw teken op de toernooi van de muzikanten, die nu de muzikanten teken deuren te niet. Het is nu de muzikanten, die nu de muzikanten teken deuren te niet.

MAANDAG 7 JUNI 1971

## The Band staat ongenaakbaar aan top

door PETER DE VRIES      Richard Manuel

ROTTERDAM, 7 juni — Mogelijk geïnspireerd door Fejenoorde landskampioenschap, voltrok gisteravond de Amerikaanse groep The Band tegen etstenijd een muzikaal vernietigend vonnis over de nationale en internationale popconcurrentie in een uitverkochte Doelen.

Meer dan tijdens de twee Amsterdamse concerten, zaterdagavond, kwamen de nu al meer dan tien jaar samenspelende oude rotten in de kleine 120 minuten helemaal los met onwaarschijnlijk perfecte en melodieuze countryrockmuziek.

Het optreden van de vijf zeer aardse muzikanten (Robbie Robertson, gitaar, Levon Helm, drums en mandoline, Garth Hudson, orgel, accordeon en sax, Rick Danko was en viool en Richard Manuel, piano en drums), verliet tot in de kleinste details (licht en akoestiek) gesmeerd maar verzeilde geen moment in de gepolijste westcoast-show à la The Beach Boys.

De rauw snijdende klagingen van met name Richard Manuel en de fanatiek drummende Levon Helm leverden daarvoor het beste bewijs. Bijna

naief houderig schoot leider Robbie Robertson met zijn gitaar vanuit de heup razendknappesoms jankende, riffs door deze prachtige samenzangen.

De lijvige, dikbebaarde Garth Hudson vormde letterlijk en figuurlijk een hoofdstuk apart. Centraal in de groep opgesteld, vriemelde hij vanuit zijn aan alle kanten ingesloten orgelsector als een serieuze kerkvader ongehoorde, wonderlijk fascinerende riedels tussen onder en boven de groepsmelodien in. Eenmaal reikte hij, zeer bedaarnd in een hoek staand, een authentieke accordeonpartij aan en vulde met een mini-saxofoon een slotrif in.

De al even klagend zingende Rick Danko, zeer eigenzinnig opererend op een fretloze basgitaar met tuba-klank, leverde met „Don't do it" een premiere van hun volgende, vierde lp..... Dit onshovachtige optreden waarin hun studiomuziek volmaakt levend werd opgeleverd ontkelende na afloop onstuimige staande ovaties. Tegen hun gewoonte in gaf The Band tot driemaal toe een toegift. Buiten komend viel het geheel bevreemdigde Doelenpubliek midden in de net op gang komende Fejenoordmeute. Op weg naar het stadhuis voor een nieuwe muzikale serenade.



ROTTERDAM: De Amerikaanse Rock-groep 'The Band' trad zaterdag en zondag in Nederland op. Zowel tijdens de beide optredens in Amsterdam als zondagavond in de Rotterdamse Doelen wist de groep grote indruk te maken. De muzikale eenheid (voorzien van samenwerking van meer dan 10 jaar ten grondslag ligt) kwam tijdens de concerten in alle mogelijke variaties naar voren. Tijdens hun optreden schiedden de leden van de groep tehuizen van instrumenten: zilver, componist, solofoonist, Robby Robertson hield zich uitstijgend bij de gitaar. De groep speelde ondermeer: The Shape I'm In, Time To Kill, The Weight, King Harvest en I shall release. Het meest imponerend was Ghost. Eer dat toegetrouwend door een minstens dierend opvat van Garth Hudson. In The Band speelden werd Rick Danko (bas), Levon Helm (drums) en Richard Manuel (piano). Foto: Charles Sörvis



June 22, 1971  
 Columbia, Maryland  
 Merriweather Post Pavillion

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THE SUN, BALTIMORE, THURSDAY MORNING, JUNE 24, 1971

**Rock Review**

## The Band's Members Play Musical Chairs After Tunes

By JAMES D. DILTS

The Band is a group of five musicians who look like ten and play as one. The bandmen are Robbie Robertson, guitar; Rick Danko, bass; Richard Manuel, piano Garth Hudson, organ and Levon Helm, drums. But almost all of them double on some other instrument, or sometimes more than one (Hudson, for instance, also plays accordion and a horn that looks like a stunted member of the saxophone family) and after almost every tune, a game of musical chairs begins.

But that is incidental. What counts is the music, and the Band's variety—country-tinged rock and roll—is very good. (Their sound and musical approach are similar to those of Janis Joplin's last band—or maybe it's the other way around.)

I arrived a little late at the Merriweather Post Pavilion in Columbia, where the Band was playing Tuesday night, just in time to hear them get into "Strawberry Wine," a Robertson-Helm collaboration. All of the members of the Band sing, but most of the vocal chores seem to fall on drummer Helm who has a good rough blues voice and an ability to project it, and keep time simultaneously.

"Stage Fright," from the Band album of the same title, followed, with Manuel constantly slipping in prodding, puckish chords from the piano, and then "Cripple Creek," a Bluegrass tune. Hudson, who had been playing accordion, here took over the piano, displacing Manuel (who presumably moved over to organ, although I'm not sure.) At any rate, on "The Shape I'm In," a good, strong rock and roll tune, Manuel was back in his accustomed place, this time on electric piano. "The Night They Tore Old Dixie Down," was Helm's vocal again.

After a country tune straight out of Nashville, Hudson began an incomprehensible organ passage that proved to be undecipherable due to an ungody feedback from the amplifiers. He wisely abandoned it, the Band did their final number and were off the stage.

The crowd brought them back for one rousing encore, which was the high point of the concert and by 10.30, the Band were on their way to the airport, long before many of the 7,700 pair fans (these seemed to be at least twice as many in attendance) managed to leave the pavilion grounds.

THE EVENING STAR, Washington, D. C., Saturday, July 24, 1971

## Top Tunes

By MIKE OBERMAN

On Aug. 22, 1970, the following review appeared in Cashbox magazine (a weekly musical trade paper):

"Stage Fright," the Band—Capitol SW-425: In haughty and homespun majesty the third Band album now floats within range of hands and ears. Close your eyes and you're back 100 years in clear Colorado with a bunch of dusty cowboys sitting around the campfire after a day of cowpunching. Try "All La Glory" and see if it doesn't happen. Or the jolly "Just Another Whistle Stop" with its changing rhythms. Or the Dylan-tinged "Strawberry Wine." The mind fairly boggles at the musicianship and composing abilities of the group. This is an album of incredible beauty and warmth."

That was a year ago and the Band's long-awaited fourth album still hasn't been released. At a recent concert at Merriweather Post Pavilion, the Band didn't include any new material, much to the dismay of the audience (although it didn't detract from the concert).

The Band's first two albums were "Music From Big Pink," which included "The Weight" and "The Band." Both combined their original country sound with good old rock and roll.

Canada is the birthplace of four members of the group: Robbie Robertson, Rick Danko, Garth Hudson and Richard Manuel. The fifth, Levon Helm, is from Arkansas.

The Band, together over 10 years, toured the Canadian north as Ronnie Hawkins' back-up group, the Hawks, before coming across the border to the U.S.

"We started out doing a fantastic amount of traveling in Canada and the South," says Robertson. "We played six or seven nights a week for maybe five or six years. Really, we never stopped."

All the arduous roadwork they did in this country had its benefits. "It was better driving all those roads and playing all those joints than just walking from a hotel on 42nd St. in N.Y. to a gig on 48th St. every night," Robertson says.

"It was good for our lyrics, seeing things on the roadsides, seeing town names, signs, names of people, trees with funny names. And people really come to hear you play—not just little kids, but everybody. They're brought up on good blues."

In 1965, Bob Dylan asked the Band to back him and their grueling schedule slowed down. "Meeting Bob meant we didn't have to play those joints any more to stay alive," Robertson says.

When the group's association with Dylan ended, they decided to strike out on their own. The Band's music deals with America. Not politically, but rather with the land and its people.

Like "Old Jawbone" who says, "I'm a thief and I dig it," the grandpappy in "When You Awake," the weather-worn sailor in "Rockin' Chair," and "The Unfaithful Servant" who's fired for messing around with the lady of the house.

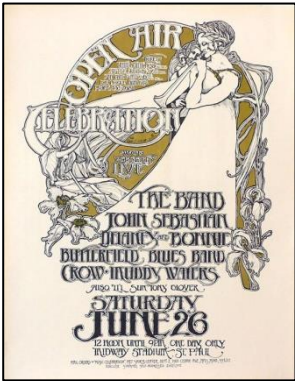
The pictures the Band paints are vivid, like the opening lines to "Across the Great Divide": "Standing By Your Window in pain, pistol in hand. I beg you Molly, girl, understand your man, the best you can."

One can only hope that the Band or their record company, Capitol, or whoever is responsible for the delay in the release of their new album, sees fit to release it as soon as humanly possible.



THE BAND  
 Left to right are Rick Danko, Garth Hudson, Robbie Robertson, Richard Manuel and Levon Helm.

June 26, 1971  
 St. Paul, Minnesota  
 Midway Stadium  
 Open Air Celebration



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Garth with Delaney and Bonnie Bramlett



Some of the estimated 24,000 rock-music fans filled the Midway Stadium, St. Paul, for Saturday's Open Air Celebration.

**24,000 gather for rock fest**

By Michael Anthony  
 Staff Writer

From a field of about the size of downtown Minneapolis, 24,000 people, most of them young, gathered at Midway Stadium Saturday for a rock-fest which drew more than 100 bands and 100,000 fans to a single musical event in Minneapolis history. At 2 p.m. the first note of music was heard as the bands began to play.

Prayer came for him, too, said Bruce, from the 100,000 fans who were packed in the stadium. "I was there with Bruce, and I was there to see the show," said Bruce. "I was there to see the show, and I was there to see the show."

Steve's promoter of the occasion, the Minneapolis-based promoter, said the event was a success. "I think it was a success," he said. "I think it was a success."

Alas, if people enjoyed the event, it was not the case. "I think it was a success," he said. "I think it was a success."

The first performance of the day was by the band... The first performance of the day was by the band...

It was a generally peaceful crowd which... It was a generally peaceful crowd which...

The night was very quiet, with no... The night was very quiet, with no...

By the end of the festival, it was... By the end of the festival, it was...

It rained then, but it was... It rained then, but it was...

"I think it, they're not the best,"... "I think it, they're not the best,"...



The music attracted fans in different ways.



One of the nationally known groups on stage at Midway Stadium was the Blues Band.



Local attendance is a potential payoff for organizers, who see the show as a success.



Staff Photos by Peter Freeman



ROBBIE ROBERTSON Open-air celebration drew 24,000 rock fans to Midway Stadium in St. Paul Saturday. Minneapolis Star Photos by Peter Freeman

**Open air pop festival proves big hit**

Reviewed by  
**DODD LAMBERTON**

On paper, the Open Air Celebration was a pop music fan's dream, the chance to hear six well-known groups, back to back, at non-ripoff (reasonable) prices.

In actuality, Saturday's festival at St. Paul's Midway Stadium was a great success. An estimated 24,000 young people paid \$4-\$8 a head to listen to Muddy Waters, Crow, the Butterfield Blues Band, Delaney and Bonnie, John Sebastian, and The Band.

There were many aspects of the extravaganza which made it a pleasant experience for all concerned: Ample food facilities including health food and yogurt vendors, an adequate medical staff, an excellent stage and sound system, agreeable weather, and an amiable and cooperative audience.

A group by group evaluation of the afternoon's events would be in order. I arrived just in time to hear Crow rock through most of the hits they are

known for, but found their new material to be weak in comparison.

The Paul Butterfield Blues Band is one of the pioneer groups in the blues field. But there were only moments in their set which indicated they might still be on top of the heap, although Butterfield himself was in fine form and his horn-blowing sidemen added slick improvisations when given the chance.

Delaney and Bonnie were a disappointment. Their two opening numbers, "Out on the Open Road" and "Alone Together," brought the crowd to its feet (as the sun final-

**Books and Arts**

THE MINNEAPOLIS STAR  
 Mon., June 28, 1971 \* 58

easy-going, yet totally effective performing style. Let it suffice to say that he got the warmest ovation by far (and deserved it).

By the time The Band came on, it was about 9 o'clock and (to quote Hal-sey Hall) the fans were beginning to leave the stadium, weary from listening to seven hours of music.

But The Band halted exodus with "The Shape I'm In" and continued with a set of rocking tunes that sent the crowd happily on its way.

DODD LAMBERTON is a music student at the University of Minnesota.

June 30, 1971

New York, New York

Wollman Skating Rink Theater, Central Park

Schaefer Music Festival

Also on the bill:

Happy & Artie Traum



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**The Band/Happy & Artie Traum**

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**The Schaefer Music Festival in Central Park**  
**Summer 1971**



WOLLMAN SKATING RINK THEATER, 5th AVE., 59th ST.

**JUNE**  
Thursday, June 24, 7:00 & 9:30 P.M.  
**Nancy Wilson/Thad Jones-Mel Lewis Orchestra**  
(Raindate: Friday, June 25, 7:00 & 9:30 P.M.)  
Monday, June 28, 7:00 & 9:30 P.M.  
**Buddy Rich/Chase**  
(Raindate: Tuesday, June 29, 7:00 & 9:30 P.M.)  
Wednesday, June 30, 7:00 & 9:30 P.M.  
**The Band/Happy & Artie Traum**  
(Raindate Thursday, July 1, 7:00 & 9:30 P.M.)

**JULY**  
Friday, July 2, 8:00 P.M.  
**"T.V. Special—Surprise Guests"**  
(Rain or shine—no refunds)  
Saturday, July 3, 8:00 P.M.  
**"T.V. Special—Surprise Guests"**  
(Rain or shine—no refunds)

**JULY 17, 1971, BILLBOARD**

**BAND**  
*Central Park, New York*

The Band is great. The Capitol Records group demonstrated its "greatness" at the early show in Central Park on June 30.

Garth Hudson displayed amazing digital dexterity and taste on both the organ and piano keyboards. Levon Helm (drums), Richard Manuel (keyboards), and Rick Danko (bass), besides being excellent musicians, blended their voices beautifully all evening and especially on Bob Dylan's "I Shall Be Released." As the group went from one of lead guitarist Robbie Robertson's songs to another, it became apparent that they cannot be looked upon separately, for together they are The Band.

**JAN FLATO**

*The W.S. Walcott Medicine Show*  
*King Harvest (Has Surely Come)*  
*Time To Kill*  
*The Weight*  
*I Shall Be Released*  
*Stage Fright*  
*The Night They Drove Old Dixie Down*  
*Across the Great Divide*  
*Unfaithful Servant*  
*Up On Cripple Creek*  
*Loving You Is Sweeter than Ever*  
*The Genetic Method*  
*Chest Fever*  
*Rag Mama Rag*  
*The Shape I'm In*  
*Don't Do It*

*The Weight*  
*Rag Mama Rag*  
*The W.S. Walcott Medicine Show*  
*King Harvest (Has Surely Come)*  
*Time to Kill*  
*Stage Fright*  
*The Night They Drove Old Dixie Down*  
*Across the Great Divide*  
*Unfaithful Servant*  
*Up On Cripple Creek*  
*The Shape I'm In*  
*The Genetic Method*  
*Chest Fever*  
*I Shall Be Released*  
*Don't Do It*



Photos by Ed Wolpov



Notes:  
2 shows.  
Audience audio recordings of both shows.

**August 21, 1971**  
**Toronto, Ontario**  
 Borough of York Stadium  
**Beggars' Banquet**

**BEGGARS BANQUET** — The third one-day show in Toronto's Borough of York stadium is set for next Saturday. Talent: THE BAND, Sha Na Na, Seatrain, Lee Michaels, Edgar Winter, and Sundance. Time: 11 a.m. to 8 p.m. Price: \$4 in advance, \$5.50 at the gate. Address for tickets: Cymba Productions, P.O. Box 156, Station 'L', Toronto.

**BEGGARS' BANQUET**  
**DANCE**  
 BOROUGH OF YORK STADIUM  
**SATURDAY AUG. 21**  
**STARTS AT 11 A.M.**  
**DOORS OPEN 9 A.M.**

**THE BAND**  
**SEA TRAIN**  
**LEE MICHAELS**  
**EDGAR WINTER'S White Trash**  
**SUNDANCE**  
**SPECIAL GUEST STARS SHANA NA**

SOUND BY  
 ACTIVATED AIR AUDIO OF PHILADELPHIA

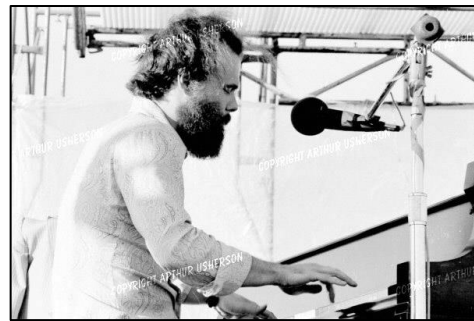
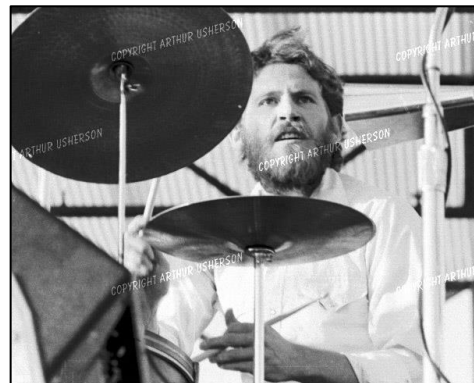
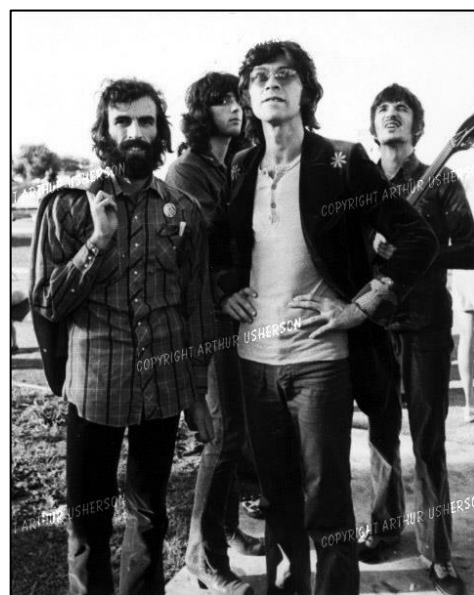
Tickets Available **AUG. 5** By Mail Orders  
 To Box 176, Station L, Toronto 10 • At All  
**SAM'S LOCATIONS • LATOR'S ATTRACTION OFFICE**  
**\$4.00 in advance at door \$5.50**

For Information Call 789-5922

**DANCE DANCE**

- The W.S. Walcott Medicine Show
- Time To Kill
- The Weight
- King Harvest (Has Surely Come)
- Stage Fright
- I Shall Be Released
- Up On Cripple Creek
- Look Out Cleveland
- The Night They Drove Old Dixie Down
- Across The Great Divide
- Loving You Is Sweeter Than Ever
- Chest Fever

Notes:  
 Audience audio recording.



**Interview:**

**the band**

**Copyright**  
**ARTHUR USHERSON**  
**photographer**

*"Automatic parts may be used as sources of fuel." But the...*  
*"I mean, get lined to play on the Bob Le Bon in...*  
*"I was..."*

*"I got lined with the intention to get me in front of...*  
*"I got lined with the intention to get me in front of..."*  
*"I got lined with the intention to get me in front of..."*



September 4, 1971  
Trenton, New Jersey

State Fairgrounds

Also on the bill:

The John Hall Trio

**Weber Music Production**  
Presents  
**THE BAND**  
SUNDAY, 8 P. M.  
Aug. 29 1971  
Tax \$4.76  
\$5.00  
N. J. State Fairgrounds  
1400 Nottingham Way  
Hamilton Township,  
Information: 609-586-6805

**THE BAND IN CONCERT**  
  
**N.J. STATE FAIR GROUNDS, TRENTON, N.J.**  
Sunday, Aug. 29, 8 P.M. — Tickets: \$5.00 — 609-586-6805  
presented by Weber Music Productions  
Tickets Available at CINRUSS, 730 Hamilton St., Allentown, Pa. — or  
Mail To: BAND CONCERT, Box 669, Trenton 08604  
No cash please, checks payable to Weber Music Productions.  
Enclose stamped self-addressed envelope.  
DIRECTIONS: From Allentown area take 78 East to Rt. 31 South. Follow signs to U.S. 21 South to Whitehead Rd., Right on Whitehead Rd. to E. State St. Extension, Sharp left on E. State St. to Ward Ave. Extension (next right). Follow signs.

**THE BAND IN CONCERT**  
New Jersey State Fair Grounds  
SATURDAY, SEPT. 4th 8 P.M.  
  
**RESCHEDULED**  
FROM SUNDAY, AUGUST 29th  
**THE BAND**  
All Tickets Honored **N.J. STATE FAIR GROUNDS**  
SATURDAY SEPT. 4th — 8 P.M. **TRENTON, N.J.** All Tickets \$5.00  
FOR INFORMATION and RESERVATIONS  
CALL (609) 586-6805  
IN SHORE AREA TICKETS AVAILABLE AT:  
IMAGE, OCEAN AVE. WEST END  
**TIX AT: FAIR GROUNDS OFFICE,** New thru Concert Time

Notes:  
Originally scheduled for August 29.

SUNDAY TIMES ADVERTISER,  
TRENTON, N. J., AUGUST 29, 1971

## The Band Won't Play On Until Next Saturday

"The Band" will not play on today.

Promoters of the rock organization's concert which had been scheduled for this evening at the State Fairgrounds had to postpone the concert until next Saturday.

The fairgrounds is in that area of Hamilton township where Mayor Raymond I. Dwier declared an emergency exists.

The Sept. 4 concert will begin at 8 p.m. in the fairgrounds main grandstand.

SUNDAY TIMES ADVERTISER, TRENTON, N. J., SEPTEMBER 5, 1971

Plays Only An Hour

## 'The Band' Draws 8,000 For Concert

By JAMES E. GOODMAN  
Staff Writer

Being young must be kind of a special feeling. Think of the 8,000 or so persons — most of them in the teens or early 20s who went to the Trenton State Fairgrounds last night to see big time rock music come to suburban Hamilton Township.

For 5 bucks a piece, they could hear in person, "The Band," a quintet of rock musicians who worked with Bob Dylan in his hard-rock period.

Not only that, the kids could be together, under a bright orange moon only partially obscured by the shabby roof of the fairgrounds' grandstand.

Some of them had managed to smuggle in supplies of pot and-or Boone's Apple Wine past the inquisitive but not overly obtrusive Hamilton Township police force.

Being young, they were quite patient when the concert started late and they gave an enthusiastic hearing to an unadvertised group called the "John Hall Trio," who filled in some of the empty time while everybody waited for "The Band."

Then "The Band" took over with its highly sophisticated, slick style of rock music.

There was dancing in the stands, long bursts of applause after each number.

But suddenly it was over. "The Band" left the stage after what might optimistically have been clocked at an hour's performance.

While the fans called for more, "The Band" turned out the lights and took off.

"What's this?" one youth asked. He answered for himself, "The Ed Sullivan Show."

Another said, "People are going to stop coming to any concert if this keeps up."

At 5 bucks a head, the estimated 8,000 persons should have totaled a \$40,000 gate. "The Band" reportedly claimed \$20,000 for its efforts — \$4,000 an hour per man.

But then maybe the kids didn't mind.

The police, after all, declined to try the impossible — track down the distinct sweet smell of grass within the stands and stuck to a polite form of crowd control — making sure the kids didn't crash the high chain link fence that separated the band stand area from the grandstand.

Hamilton Township Committeeman Maurice T. Perilli, police commissioner was on hand to view the proceedings but not to listen.

"I'll never get with it (the music)," Perilli said.

SUNDAY TIMES ADVERTISER, TRENTON, N. J., SEPTEMBER 5, 1971

Amidst Sweet Smell Of 'Grass'

## 'The Band' Draws The Loot For Only One Hour's Work

By JAMES E. GOODMAN  
Staff Writer

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# A Band Concert With 'The Band'—An American Evening

By ALAN EDWARDS  
Staff Writer

What an American way to spend an evening! Saturday night in the middle of Labor Day Weekend, about 18,000 people at the Trenton State Fair grandstand, the music of our history. All that was missing were fireworks exploding high above the stage.

With school too close, summer too far behind, it felt like a September of the Turn of the Century. If you closed your eyes, you could almost

imagine yourself surrounded by your family at a post-picnic band concert, the musicians playing the sweet songs of the 1920s, waltzes, love songs, the occasional sing-along.

And that's what it was — a band concert, almost comically dividing the seasons, winding down the summer days and giving you a bit of internal warmth you could take out with your memories.

Family Program  
How do you describe The Band and their concert? I

don't know. Families should have gone together — parents wouldn't hate it; kids wouldn't have to explain or alibi it.

Anyway, there they were. Robbie Robertson, minus moustache, his hair longer, almost a rock star in fancy coat and movement; Garth Hudson still bearded; Richard Manuel, thin, black hair and beard, black shirt and pants, not particularly sexy or dangerous looking, just piano-possessed; Levon Helm could be a sailor or cowboy or logger, spitted up for town. And,

wonderfully, Rick Danko, the Original Rubber Man, bending and bouncing at the knee, his arms elastic and boneless as they shot out to the ends of the bass, retracting down the neck.

They opened with "The U.S. Walcott Medicine Show," from the third album, the one that no one really got into. Then, ready?, "King Harvest (His Surely Come)," culminating in a few too-short seconds of vicious, stinging guitar-work from Robbie.

They did all they needed to do, 13 timeless songs that presented an entire history of the United States. Richard Manuel's tiny falsetto on "I Shall Be Released," Levon's vocal on "The Night They Drove Old Dixie Down" harsh, almost ugly but totally effective; the wait through the song to hear Robbie tack on that heartbreakingly high harmony on the last chorus. They changed "Across the Great Divide" and "Up On Cripple Creek," and Garth played the science-fiction organ solo before

launching the massive, snare riff behind "Chest Fever."

Off the stage and back for "Rag, Mama, Rag," but with almost everyone playing different instruments. Robbie stayed with guitar, but Garth moved to piano; Levon came out with his electric mandolin; Rick bowed a violin, and Richard Manuel sat behind the drum kit, looking like he really enjoyed drumming. Elbows and arms jutting, single stroke cymbal crashes, floppy fills, it was a visual,

physical experience to see him.

Heritage  
Memories — oh yes. They are a Ray Bradbury group, remembering Mid-West heritage for us, things that we know but have forgotten: carnivals, medicine show, the Great Dixie. These are the racial memories of our time — somewhere in our past, we have all lived in Illinois or Iowa, walked toward the prairie at night, seen the lights of a town a hundred miles away.

There was unhappiness then as there is now, and you can feel so close to the betrayed Civil War veterans, the frightened, confused farmers facing unknown like unions and industries and factories, a defeated Southerner in a crumbling land, burned and black-rood houses, family dead.

What an American way to spend an evening! A sky church, a Sousa march, a mountain dance, a country fair. Maybe it even gave proof through the night that our flag was still there.

89th YEAR — No. 234 Trenton, N. J., Friday, September 10, 1971 13

## Anatomy Of A Subculture Rip-Off

By RICK SINDING  
Staff Writer

IT HAPPENED six days ago, and many of the temporal, emotional wounds have been bandaged and healed in the interim by rational thought.

In time, the mixture of all the emotions will solidify, like a chemical reaction, into more firm and lasting impressions in their minds. But for the moment, the three young men still haven't fully recovered from their collective sense of shock.

They had been in different places when it happened, doing different things. But they had shared the same moment of despair — each knowing, as if by instinct, that it was over and it was over too soon.

Bill Ring had been in the box office, counting out the stack of five dollar bills that he already knew was too thin.

Wayne Van Camp had been standing at the entrance to the grandstand, watching the crowd that he already feared was too small.

Doug Weber had been at the foot of the bandstand stairs, listening to the group that he already sensed was too uptight.

AND THEN it was over. The Band descended from the makeshift stage to an

enthusiastic roar of appreciation from the youthful audience. Then, as if responding to some invisible cue, the five musicians dashed across an open field to a waiting limousine.

And as 1,342 paid customers continued their cheering in anticipation of The Band's return, only Doug Weber and a handful of downcast bystanders with the right view saw the sleek limousine disappear through the gates of the state fairgrounds.

Somebody told Bill Ring in the box office that it looked as though the concert was over. "No, it can't be!" he thought aloud, although he knew that it could be.

"One girl had just bought her ticket," Ring recalls now. "She heard the very end of the last number just after she walked into the grandstand."

"I stayed in the box office for about a half-hour afterward," he adds. "A few people yelled 'rip-off' as they came by, but most of the people were just concerned. . . more concerned than disgusted. I was just stunned."

WAYNE VAN CAMP can't describe his immediate reaction. "I had a feeling they were going," he notes after some thought. "And this was our first show. We made a

tremendous effort to make it a success. Then the one thing that hurts us most is the group."

Doug Weber was not astonished as he watched the group he had worked so hard to book run away from the stage. He was just angry. "I wanted to run after the limousine. I don't know what I was going to do but I just wanted to run it down," he remembers.

"And I never did see Robby Robertson."

The Band had played, according to the most generous estimate, for an hour and ten minutes. Most people seem to think it was less than an hour.

WHEN WEBER MUSIC Productions signed The Band to a contract more than a month ago, the guarantee was for a two-hour show. And that's how Weber advertised it. And that's what he and Wayne Van Camp and Bill Ring expected — until some ill winds started blowing a couple of weeks ago.

After several attempts to get a copy of the contract, Weber finally met with success, or at least relative success, a week before the original date for the concert. What he ended up getting was a photostatic copy of the contract, which had

already been amended by a New York agency from a two-hour concert to two 45-minute sets. It was the first omen.

"We hadn't been consulted or advised or even warned that this change was going to be made," Weber said this week. "But we had no choice by then, and we figured that two 45-minute sets with an intermission would be almost as good as two hours."

TWO DAYS BEFORE the original concert date, Wayne Van Camp learned that The Band doesn't like to play outdoors. "I didn't like the sound of that," he recalls. The second omen.

After the rains washed out the first date, the concert was immediately rescheduled for Sept. 4, and Bill Ring sent a telegram to New York to confirm the date. On Sept. 3, he received a letter, confirming Sept. 5 as the date. A few phone calls straightened things out, but not without adding a few butterflies to three already troubled stomachs. The third omen.

And finally, on the day before the concert, Van Camp learned that The Band would be bringing John Gall and his group along. That was fine, he thought, until the New York agency said only that The Band would be bringing John Hall and his group minutes." The final straw.

So, through various means over the course of two weeks, The Band had managed, legally or illegally, to whittle its commitment down from two hours to an hour and 15 minutes.

"YOU READ so much about how earthy and simple they are," Weber noted sarcastically. "Last Saturday afternoon, while we were setting up for the concert, everything was cool until The Band arrived. Especially John Taplin, their cue man. Everybody got really tense and uptight about something as soon as he got there."

The three promoters had set up a trailer behind the stage with all the conveniences needed for The Band and its entourage. "As soon as they showed up," Weber recalls, "they met for a couple of minutes and then they started running around like crazy. Garth Hudson was talking about how the group doesn't want to tour anymore. Taplin was just screaming at people. And Ed Anderson, the technical and sound man, was saying how he thought it was 'cool to start 10 or 15 minutes late.'"

Weber wasn't very concerned about the show starting a little late. He wasn't even too concerned about how uptight everybody was, as long as The Band put on a good

concert of reasonable length.

He would have been more concerned about both had he known, as he learned after the show was over, that The Band had booked a 12:30 charter flight at Mercer County Airport, and had obviously never intended to play beyond the time that they did.

THE FACT that Doug Weber, Wayne Van Camp and Bill Ring lost some of their own money, as The Band walked away with \$20,000 out of a gross gate of \$25,210, doesn't bother them nearly as much as the liddown, the realization that The Band wasn't coming back on stage.

"We started into this as a good-time thing," Van Camp says up. "But we learned that we weren't dealing with good-time people. You have to separate your emotions from the facts in a thing like this and look at it in a cold business sense, because that's the way they look at it."

And then there's the way some others look at it. Like learning from experience that the "cold business sense" employed on the rock scene is slowly becoming nothing more than a euphemism for a subculture rip-off.



From the collection of John SaFranko

September 5, 1971  
 Monticello, New York

Monticello Raceway

Also on the bill:

Kris Kristofferson

Happy & Artie Traum

The Quint Ames Band

**THE BAND**  
**KRIS**  
**KRISTOFFERSON**  
 (for the benefit of the  
 Community General Hospital)  
 at **Monticello Raceway**  
 Sunday  
 September 5th, 8:00 P.M.  
**Tickets \$7.00**  
 2:30 P.M. Tickets \$6.50  
**DAVID CASSIDY**  
**MONTICELLO, NEW YORK**  
 Quickway Exit 104  
 Tickets at all TICKETRON OUTLETS  
 & JUMPING JACK FLASH, FLASH,  
 59th St. & 3rd Ave.  
 For Information:  
**(212) 428-5038**

THE DAILY FREEMAN, KINGSTON, N. Y., FRIDAY EVENING, SEPTEMBER 3, 1971

*Rock Concerts at Monticello*

**MONTICELLO**  
 THE BAND, leading Capitol recording artists, make their first Catskill appearance of the season, Sept. 5th at 8 p.m. when they give an outdoor concert at spacious Monticello Raceway. Joining THE BAND for the holiday concert will be song writer Kris Kristofferson, The Quint Ames Band and Happy and Artie Traum.

THE BAND, who hail from nearby Woodstock, rank among the nation's most popular folk-rock performers. Their albums include Big Pink, The Band and Stage Fright which features such hits as Up On Cripple Creek, Unfaithful Servant, I Shall Be Released and The Weight.

Kristofferson, who writes his songs as well as sings them, currently has the No.

15 album in the country, The Silver Tongued Devil and I. Young Kris, a Nashville, Tennessee native, wrote half of the last Janis Joplin album including the smash single, Me and Bobby McGee.

At 2:30 the same Sunday afternoon, David Cassidy of The Partridge Family will perform for the younger set.

Cassidy, the 21 year old star of the high rated television program will appear in the two hour "David Cassidy Show" featuring his 16 piece band. His last six concerts were sell outs, so its advisable to purchase tickets early.

A limited supply of tickets are available for both concerts. Tickets for the concerts are available in New York City at all Ticketron outlets. In Middletown, tickets can be

purchased at Jim and Big Scoop at the Jamesway Maggie's Record Shop and in Mail in Monticello and at The Catskills at Monticello Sullivan's Dept. Store in Raceway, Sulco T.V. and The Liberty.

**ENJOY YOURSELF AT**  
**MAVERICK INN**  
 ROUTE 28 GLENFORD  
 657-8927  
 with the wonderful sound of  
**THE COACHMEN**  
 August 27, Sept. 3 and 5



F & W PRODUCTIONS PRESENTS  
**THE BIG SHOW**  
 featuring  
**THE BAND**  
**KRIS KRISTOFFERSON**  
**QUINT AMES BAND**  
 and **HAPPY & ARTIE TRAUM**  
 (for the benefit of the Community General Hospital)  
 at **MONTICELLO RACEWAY**  
 Sunday, September 5th 8:00 P.M. • Tickets \$7.00

**SPECIAL MATINEE SHOW**  
 2:30 P.M. **DAVID CASSIDY** Tickets \$6.50  
 (of TV's "Partridge Family")

MONTICELLO, NEW YORK, Quickway Exit 104  
 Tickets For Both Available At:  
**BOOK and RECORD SHOP**  
 297 Main Street, Poughkeepsie, New York  
 and All Ticketron Outlets

November 27, 1971  
 San Francisco, California  
 Civic Auditorium

Also on the bill:  
 Taj Mahal

BILL GRAHAM PRESENTS

<p>AT WINTERLAND ARENA          Fri. &amp; Sat. Nov. 19th &amp; 20th  <b>Buddy Miles J. Geils</b>          BAND  <b>Commander Cody</b>          and his Lost Planet Airmen          Thurs. Fri. &amp; Sat.          Nov. 25th, 26th &amp; 27th  <b>Sha Na Na</b>  <b>Elvin Bishop</b>          Ballin' Jack  <b>Beach Boys</b>          Stoneground          Mason Proffitt</p>	<p>AT BERKELEY COMMUNITY THEATRE          Tues. Nov. 16th          An Evening With  <b>Melanie</b>          Wed. Nov. 24th  <b>Cat Stevens</b>          Mimi Farina &amp; Tom Jans          SHOWS AT OTHER LOCATIONS:          Sat. Nov. 27th          SF CIVIC AUD.  <b>THE BAND</b>  <b>Taj Mahal</b></p>
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ALL SHOWS 8:00 pm  
 BERKELEY TICKETS: \$3.50, 4.50, 5.50. All seats reserved. For info: 431-4165  
 MAIL ADDRESS: DOWNTOWN CENTER BOX OFFICE, 325 Mason Street, San Francisco  
 \$2.25 service charge per ticket. Tickets also at: TOWER RECORDS — San Francisco DISCOUNT RECORDS — Berkeley SHERMAN CLAY — Oakland  
 \$2.25 service charge per ticket. SAN JOSE BOX OFFICE, PENINSULA BOX OFFICE — Menlo Park.  
 Outlets for SF CIVIC AUD. same as above. Winterland tickets available at above outlets, plus Music Depository in S.F., and all Macy's. Tickets \$3.50 in advance. \$4 at door. Available two weeks prior to show dates.

BILL GRAHAM PRESENTS

WINTERLAND  
 FRI SAT NOV 5-6  
**van Morrison**  
 SPECIAL GUEST  
**Taj Mahal**  
 WET WILDLIFE - LOUAB  
 LIGHTS: EARLHIGHT

WINTERLAND  
 FRI NOV 12  
**ten years after**  
 TO BE ANNOUNCED  
 LIGHTS: SUNBURST

BERKELEY COMMUNITY THEATRE  
 TUES NOV 16  
 3 EVENING WITH  
**Melanie**  
 TICKETS: \$ 3.50 \$4.50 \$5.50

WINTERLAND  
 FRI SAT NOV 19-20  
 TO BE ANNOUNCED

**J. Geils Band**  
 LIGHTS: LITTLE PRINCESS 109

BERKELEY COMMUNITY THEATRE  
 WED NOV 24  
**cat Stevens**  
 Mimi Farina - Tom Jans

WINTERLAND  
 THURS FRI SAT NOV 25-26-27  
**Sha Na Na**  
**Elvin Bishop**  
 LIGHTS: DEADLY NIGHTSHADE

SANTA CLARA COUNTY FAIRGROUNDS  
 FRI NOV 26  
**cat Stevens**  
 Mimi Farina - Tom Jans

S.F. CIVIC AUDITORIUM  
 SAT NOV 27  
**the Band**

WINTERLAND  
 FRI SAT DEC 10-11  
**The Beach Boys**  
 Stoneground

ALL SHOWS 8PM  
 WINTERLAND TICKETS: \$3.50 ADVANCE, \$4.50 AT THE DOOR. AVAILABLE AT: TOWER RECORDS, DOWNTOWN CENTER BOX OFFICE, AND MUSIC DEPOTRY IN SAN FRANCISCO. DISCOUNT RECORDS IN BERKELEY. SHERMAN CLAY IN OAKLAND. PENINSULA BOX OFFICE IN MENLO PARK. SAN JOSE BOX OFFICE AND ALL MUSIC DEPOTRY OUTLETS. MAIL ORDERS: DOWNTOWN CENTER BOX OFFICE, 325 MASON ST. SAN FRANCISCO (97 SERRA CHURCH). BERKELEY TICKETS: \$3.50, \$4.50, \$5.50. ADVANCE. SAN JOSE TICKETS: \$3.50, \$4.50, \$5.50. ADVANCE. AVAILABLE AT ABOVE OUTLETS EXCEPT MUSIC DEPOTRY AND ALL MACY'S. FOR INFORMATION CALL 431-4165.

SANTA CLARA COUNTY FAIRGROUNDS TICKETS: \$3.50 ADVANCE, \$4.50 AT THE DOOR. AVAILABLE AT SAN JOSE BOX OFFICE. DISCOUNT RECORDS, SANTA CLARA VALLEY BOX OFFICE, SUTTER SHOWCASE. FOR INFORMATION CALL 377-2864.

Page 32 — Examiner  
 Mon., Nov. 29, 1971

THE BAND—Robertson, Manuel, Danko, Hudson and Helm—says more, plays more, and is more entertaining than any other.



# Happy Night As The Band Plays On

By Phillip Elwood

There were a number of the Bay Area's prominent rock musicians in the audience on Saturday night at the Civic Auditorium to hear The Band's first local concert in 20 months.

I hope they listened well.

The Band, although shying away from public concertizing, fan-mag fantasy and superfluous recordings, does more, says more and is more entertaining than dozens of the screaming, noisy, unmusical stand-on-your-head variety of electronically-entranced musical vaudevillians who pass as exemplary rock bands.

The Band are five multi-talented musicians who now live around Woodstock and have played as a unit for a decade. They have produced four LPs (one a year) since their first prominence as accompanists to Bob Dylan.

Their Civic concert was a significant, memorable and shocking reminder that even in electronic music, even in contemporary folk, even in country-tinged ballads, the ingredients available to the artist are the same: the classic European music, basic African forms and definitive Oriental music employ — melody, harmony, rhythm and compatible lyric material.

The Civic environment was awkward and unnerving. For the first time in my memory a Bill Graham-produced show had a clumsy sound engineer who never did properly project the music. There was near-anarchy in the stage-side aisles and seating areas and the Civic's inherent hushiness is not conducive to the intimate warmth which The Band's sounds encourage.

But The Band played on.

Beginning a bit cool, somewhat tense, with "Life Is a Carnival," "The Shape I'm In," "Where Do We Go From Here?," "Cripple Creek" and "Unfaithful Servant," the quintet gradually became airborne and the audience entranced.

The full hour that came after "Shootout in Chinatown" was solid and memorable music, a pure joy for me.

The Band works hard at being a musical ensemble. Three-part lyrics are standard (and are probably their most important distinction) and nobody ever lays back.

Levon Helm, for instance, is a splendid rudimentary percussionist (even playing old-style, resonant, drums) but he's also a superb singer and excellent mandolinist.

Bassist Rick Danko sings with the urgency of a bluesman but retains great melodic beauty — he's on violin sometimes, too. Organist Garth Hudson (The Band's harmonic mainstay) is an impulsively magnificent raggy-blues pianist on occasion, and pianist Richard Manuel regularly switches to drums, sometimes slips over to organ, and sings fine backup harmony.

And Robbie Robertson, grinning, happy, prime composer for The Band, singer, focal point — he is the most unusually imaginative and inspirational guitarist in the genre.

By the time "When I Paint My Masterpiece," "King Harvest," the gorgeous "Night They Drove Old Dixie Down," "Great Divide" medley and then "Rag Mama Rag" went down The Band was into the musical stratosphere.

It was a happy evening. Twenty tunes (a couple of encores) and a beautiful audience-artist rapport.

14 Part IV—Tues., Nov. 30, 1971 Los Angeles Times 2\*

## ROBERT HILBURN

# The Band Comes Back to California

SAN FRANCISCO—It was exactly 9:30 p.m. Saturday when Bill Graham, far more relaxed than in his intense Fillmore days, walked on stage at the Civic Auditorium to make one of his rare (these days) introductions: "It's always a pleasure to introduce friends and one of the great groups in this industry—the Band."

With the applause rising, the Band, perhaps the most respected group in rock, walked on stage for its first California concert in more than a year and a half. As usual, they went right into the music, wasting time on neither song introductions nor greetings for the audience. The Band comes to play. And they did.

Opening with "Life is a Carnival," the five men who once served as Bob Dylan's band played (including two encore numbers) until 11 p.m., taking material from each of the group's four Capitol albums. From the beginning, the skills of the Band (Robbie Robertson on lead guitar, Rick Danko on bass/vocals, Levon Helm on drums/vocals, Garth Hudson on organ and Richard Manuel on piano/vocals) were apparent.

There is more intelligence, precision and over-all design to the Band's music than to any of its rock competitors. Both vocally and instrumentally, the Band has the technical skills on conceptual insights to tailor its music to achieve the maximum rewards from a song.

### Spotlight Man Has Trouble

It isn't tough, for instance, for the Band to shift lead vocals three times (from, say, Helm to Danko to Manuel) within the same verse to give extra shading and emphasis to the lyrics. Similarly, the Band often rearranges itself instrumentally (with Helm moving to mandolin, Hudson to piano, Manuel to drums and so forth) to give a song the proper texture.

Except for Hudson's long solo introduction to "Chest Fever," there is little room in the Band's music for solos. In fact, there is such a unified sound to the instrumentation (the highlights come from a quick guitar lick from Robertson here, a series of drum chops from Helm there and so forth) that a spotlight operator has trouble knowing where to place his focus.

The perfectionist quality of the Band's music runs all the way down to the concert hall sound system. While some rock groups don't even make a sound check, the Band spent more time Saturday afternoon (two hours) getting the proper balance than they did on stage that night.

From "Life Is a Carnival," the group went through "The Shape I'm In," "Where Do We Go From Here," "Cripple Creek," "Chest Fever," "Unfaithful Servant," "Shoot Out in Chinatown," "Smoke Signal," "Stage Fright" and their already classic version of Bob Dylan's "When I Paint My Masterpiece."

Though it is one of the group's newest works, it al-

ready is apparent that "Masterpiece" has joined "The Weight" and "The Night They Drove Old Dixie Down" (among others) as one of the group's classic efforts. Helm's lead vocal, which brings out every ounce of feeling (and then some) that Bob Dylan put into the song, is not only one of his best vocals, but one of the finest I've ever heard in rock. He holds up a word here, speeds one up there. The Band's arrangement is all the more impressive after you hear Dylan's own version on his new album. Capitol ought to release it as a single.

After "Masterpiece," the group finished with "King Harvest," "Time to Kill," "Dixie Down," "Across the Great Divide" and "Rag Mama Rag" (with Danko on fiddle). After a standing ovation, they came back with "The Weight" and a no-holds-barred rock version of "Baby, Don't You Do It."

The San Francisco concert was one in a series of "warm-up" appearances before the Band goes into New York's Academy of Music Dec. 27-30 to record (if all goes well) their first live album. In those four concerts, they expect to do some new things: an acoustic number or two, some numbers with horns and so forth. They've been working with New Orleans musician Allen Toussaint (who did the horn arrangements on "Life Is a Carnival") and is known for his work with Lee Dorsey and others) on the horn arrangements.

### Music Related to Color

Robertson speaks of the album in terms of color. "The black and white photos on our album covers reflect the raw attitude of our music. The songs have been a little underdone rather than the other way. In New York, we want to add just a touch of color. Something like a cry or a moan to it. Just a touch that can come through without bringing anyone down or getting in the way."

"The reason we're thinking of a live album is that it will help us end this era in our music properly. A live album seems the right way to do it. Some of the new tunes haven't fit into the kind of albums we've been doing. But we don't just want to move on to the new things. The New York concerts would be a good way of making the transition."

Though the Band won't be in Los Angeles on this tour, they do plan to play here next year. They are looking into the possibility of doing a concert at the Music Center, thus becoming the first rock group to play the facility. There couldn't be a better choice.

Cash Box — December 25, 1971

## The Band Taj Mahal

CIVIC AUDITORIUM, SAN FRANCISCO — The Band made one of their infrequent treks Westward for this Thanksgiving week concert, and attendees should have been pleased with the evening's show.

The Bill Graham promotion began with Taj Mahal, in his "acoustic" role. Forsaking the tubas of his most recent Columbia album, Taj performed a set of numbers ranging from blues to Carole King and made them all sound as if they had been written and performed by a 70-year-old Georgia sharecropper. The audience responded warmly, bringing the artist back for two encores. He was such a success, in fact, that one wonders why Mr. Graham didn't see fit to give him a bit of space on the marquee, if not the tickets.

Graham himself introduced Messrs. Robertson, Manuel, Danko, Hudson & Helm. They proceeded to play a routine (for them) set of selections from their four Capitol albums, with accustomed tightness and skill.

By now, it's legendary how good The Band is; as musicians, they'd be hard to better. And as a "Sound," they've got "civil war rock" pretty much to themselves.

As good as they are, though, they'd be even better if they'd loosen up a bit and have a more apparent good time on stage. Their own and the audience's reaction to such things as Garth Hudson's superb ad-lib organ intro to "Chest Fever" and the whole group's performance on "Baby Don't Do It" show the possibilities. But at present, audience contact is minimal.

t.e.

**THE BAND**



SPECIAL GUEST ARTIST  
**TAJ MAHAL**  
SATURDAY NOVEMBER 27 TH  
SAN FRANCISCO CIVIC AUDITORIUM

THE BAND'S  
NEW ALBUM  **CAHOOTS ON  
CAPITOL RECORDS**

TICKETS: \$ 3.50, \$ 4.50, \$ 5.50 AND \$ 6.50 AVAILABLE AT: DOWNTOWN CENTER BOX OFFICE, TOWER RECORDS; SAN FRANCISCO. DECKOUNT RECORDS; BERKELEY. SHERMAN-CLAY; OAKLAND. SAN JOSE BOX OFFICE. PENINSULA BOX OFFICE; MENLO PARK.

## CONCERT REVIEWS

RECORD WORLD DECEMBER 18, 1971

### The Band in Fine Form

■ SAN FRANCISCO — There really wasn't anything near what could be called a commotion. The payees were pleasant, patient and quite cooperative and the 6,000-seat San Francisco Civic Auditorium was just about filled. Taj Mahal opened with an excellent response and after two encores they left a satisfied audience. Then the real waiting was over.

The Band played and the concert (27) proved to be just about the finest of the year so far on the Coast.

The Band are in one of the most special situations in music today. They rank, in contemporary musical circles, with much the same prestige as any of the now classic big bands. The songs each became special, and most gratifying was their growth as live performers since seeing them for the first time a year and a half ago. They have discovered the right way to convey that magnificent, de-

liberate funkiness and home-grown melodic excitement right to an audience's core.

The evening's fare went from early "Big Pink" creations in 1968 to recent material off of "Cahoots" and a fine rendition of the title song from "Stage Fright." The high watermark of the set was a brilliant segué from "The Night They Drove Old Dixie Down" to "Across the Great Divide," the latter my personal favorite. The first encore gifted us with "The Weight" and the last encore offered a rich, well-executed version of "Baby Don't You Do It" (recorded by Marvin Gaye and written by Smokey Robinson and Berry Gordy).

The Band are: Rich Danko, Levon Helm, Garth Hudson, Richard Manuel and Robbie Robertson. They all do vocals and play about a million instruments—all of them superbly.

Tony Lawrence

The Daily Review Hayward, Ca  
Thursday, December 2, 1971

The other night at the Civic Auditorium we caught Taj Mahal's and The Band's act, and what an act. That was one heavy bill.

Taj does an acoustic set as he starts out slow and then has the audience eating out of his hand. He started the gig out a little flat on vocals, but his set was a strong one, except for a little thing like that. Many folks in attendance had a hard time hearing Mahal's performance and were yelling down from time to time.

(Speaking of yelling from time to time, not to bug anyone, but one of the ushers that night liked to yell also, like in our ears when he was seating people. But we needed the ear cleaning so we could enjoy the concert. It is nice that not all ushers were so loud while the show was going on or there would have been many performances on the night instead of only two.)

Taj was not as sharp as other times we have caught his act, but sharp enough to draw a huge, good response from the audience. He sang many tunes that have made him a hit in the Bay Area like "Giant Step," and "Fishin' Blues."

★ ★ ★  
THE BAND put on a smooth and excellent set featuring all five of its members: Levon Helm, Rick Danko, Garth Hudson, Richard Manuel and Robbie Robertson.

They are without a doubt one of the most versatile groups in the world. The big five played different instruments and featured different cats' vocals on different tunes. They make a perfect group for a young band to study. The Band shows what talent, versatility, and a closeness in the group can do for a band.

They opened with "Life Is A Carnival" from their new Capitol LP entitled "Cahoots." The tune "Life Is A Carnival" puts folks in a good mood and is a good song.

The former back-up band of Bob Dylan didn't have one exceptional musician or vocalist, all five just blended together and worked as a team.

Some of the tunes they did were "When I Paint My Masterpiece," "Where Do We Go From Here," "She's a Deceiver" and "The Weight."

All in all The Band is too much and an out-of-sight in person act.

Wed., Dec. 1, 1971

San Francisco Chronicle 49

## On the Town The Band Displays Unique Musicianship

John L. Wasserman

IF THE MODERN Jazz Quartet is the Budapest String Quartet of jazz, the Band is the Modern Jazz Quartet of rock.

This sort of facile show-and-tell comparison is the second-to-last refuge of journalistic scoundrels but, occasionally, the temptation to fall is overpowering and this is such an occasion. Neither jazz nor rock, for all their respective beauties, have their foundation in finesse, subtlety or ensemble playing. To oversimplify, jazz is swing, soloing, improvisation; rock is drive, thunder, electricity and blues.

But the MJQ, while retaining the essence of jazz, through longevity and group temperament has become synonymous with a delicacy, refinement and sophistication not ordinarily considered typical of jazz groups. By the same token, and for the same reasons, the Band has brought a unique degree of musicianship to rock. After more than a decade of working together and growing up in general, they no longer appear interested in anything but playing music in the most perfect possible manner.

★ ★ ★

THE FIRST TIME I saw the Band was at the Berkeley Community Theater a year or two ago. The second time was last weekend at the Civic Auditorium. Although I enjoyed the last more than the first — it seemed the group was having more fun this time — in neither case would I count myself among those who would walk a mile for the privilege. The Band, for me, is a band to respect, appreciate and — once in its presence — to enjoy. But consistently exciting, intriguing or melliflously gorgeous it ain't. I'll say one more thing, though, for Levon Helm, Rick Danko, Garth Hudson, Richard Manuel and Robbie Robertson — they make what is basically country music about as interesting as it is ever likely to get.

The set, a solid hour-and-a-half following the opening hour by Taj Mahal, was not cluttered up by any song introductions but they did, among others, "Shootout in Chinatown" and "Smoke Signal" from the Capitol album "Cahoots"; "The Night They Drove Old Dixie Down" from the second album and "The Weight" from the first album. They played with great ebullience and with rhythm that made me think of a jack-hammer in slow-motion and a fusion bomb, which explodes inward, rather than a fission bomb, which explodes outward.

And a couple of sartorial notes: Robertson and Danko, respectively guitarist and bassist, both wore conventional Woolworth guitar straps; all musicians wore regular clothes and a full nine out of a possible ten ears were visible. I realize this makes the Band true non-conformists, but they should be judged on their music and not vilified for their strange appearance. Also, guitarists will be intrigued to know that Robertson employs both a flat pick and a finger pick, the only chap in the known world and Nebraska to do this besides Freddie King.

★ ★ ★

"I GOT THE MISERIES and the backaches, mama, and my feet hurt me when I walk," sang Taj Mahal, and that summed up the tone of his performance neatly: unpretentious, rural Delta blues in the tradition of Lightnin' Hopkins, John Hurt and Gary Davis. The main difference between Taj and the others is that he is 30 or 40 years younger and has a raw power and virility which probably eludes most men in their 70s.

Taj, who has three albums on Columbia (the last a five double-album from Fillmore East), played some on his unusual steel-bodied acoustic guitar, and some more on a five-string banjo and talked about getting back to his baby and goin' fishing and "ain't nobody's business but your own." He talked the preachin' blues. "I'm gonna be a Baptist preacher so I won't have to work no more..." and was more expressive with his eyes closed than most are when open. It was all very nice.

December 1, 1971

Chicago, Illinois

Arie Crown Theatre

Also on the bill:

Taj Mahal

THE BAND IN CONCERT

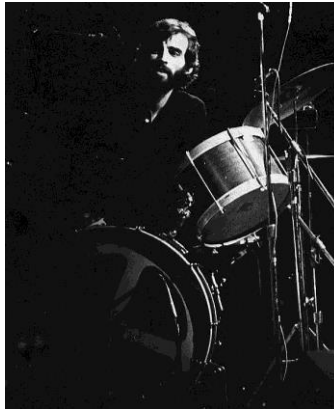


Also Appearing TAJ MAHAL  
ARIE CROWN THEATRE, McCORMICK PLACE  
WED., DEC. 1 — 7 P.M.  
Tickets: \$6.50, \$5.50, \$4.50, \$3.50  
Available at Box Office & ALL TICKETRON Outlets  
MALL CREDITORS to ARIE CROWN THEATRE, McCORMICK PLACE, Chicago 60616. Please enclose stamped, self-addressed envelope & 50¢ per order for handling.

THE BAND IN CONCERT



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ARIE CROWN THEATRE  
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Available at Box Office & ALL TICKETRON Outlets  
Mail Orders to Arie Crown Theatre, McCormick Place, Chicago 60616.  
Please enclose stamped, self-addressed envelope & 50¢ per order for handling.



Photos by Bruce Smith



Film by Ken Davies

- Life Is A Carnival
- The Shape I'm In
- Stage Fright
- The Weight
- Shoot Out In Chinatown
- Up On Cripple Creek
- Unfaithful Servant
- Smoke Signal
- Time To Kill
- King Harvest (Has Surely Come)
- The Night They Drove Old Dixie Down
- Across The Great Divide
- Where Do We Go From Here
- The Genetic Method
- Chest Fever
- Rag Mama Rag

Notes:  
Audience audio recording.  
Short audience film.

12— Section 2 Chicago Tribune, Thursday, December 2, 1971

## Down Older Paths with The Band

BY LYNN VAN MATRE

● IT HAS been more than three years since Big Pink, that pink house seated in the sun of Overlook Mountain in West Saugerties, N. Y., bore The Band's music along its way. But somehow to me it still always seems strange to think of them anywhere else, turning up on anything so

mundane as a concert stage, for example—even if it's Arie Crown, where they were last night.

But, of course, things change and all that; time goes by. In fact, it had been a year and a half and two albums since The Band was here last, and a collective smile of anticipation was spreading over most of the full house long before the five actually appeared.

They came out with no fanfare, as usual looking too quiet and nondescript for their reputation, and got right to work: Levon Helm to his drums, Garth Hudson to the organ, Richard Manuel at the piano, and Robbie Robertson and Rick Danko center stage with their guitars. Later, some musical chairs switching went on; eventually a soprano sax and mandolin briefly appeared.

What the The Band does is Play—with a capital P. They communicate little with the audience except thru their

music, and they take that seriously enough so that such things as "We'll keep time, you just groove," when the spirit moved anyone to clap along, and last night they didn't complain. They don't talk much, except for "thank you" and a "good night" at the end, but they can make some fine—the occasionally ragged—music to listen to.

Watching The Band, however, isn't as much of a thrill. While it's enjoyable, certainly, to see it all happening, they are not a group whose live performances transcend their music in terms of stage excitement. That's just the way they are, however, so I'm not complaining a lot. Just a little.

The group's music has gone thru changes since their "Big Pink" days, when the songs on that first album were a breath of fresh country soul on rock's psychedelia. With their second release came an interest in a sort of mystical harvest; the third undertook a pilgrimage thru the changing seasons into the roots of a collective rural heritage. More recently, they are seeking new directions. A restless cynicism pervades some of their material and one new song asked, "Where Do We Go from Here?"

That question didn't really get answered last night, for most of the music was from where they'd come and where they'd been: familiar songs

such as "The Weight," "Stage Fright," "The Night They Drove Old Dixie Down," "Rag Mama Rag," the rocking encore, "King Harvest," and the whimsy of "Across the Great Divide." Just grab your hat and take that ride, the song urges, and it's when The Band is traveling those older paths that I'm most able to ride along with them.

For tasty concert opens there was Taj Mahal (christened Totomange), a country blues artist versed in American and African black musical heritages, Chicago blues, big bands, and jazz.

In the past Taj Mahal has worked with several bands, including a 10-piece with a

staggering array of tubas [four, anyway] in the horn section. Now he is back on simple paths, coming onstage with only a steel-top guitar, a sort of African box instrument plucked with the fingers, and a banjo. Later, he added a pianist for a few numbers.

His natural manner and "natural blues" are making him a naturally winning performer; his songs and music are a combination of Mississippi blues, country goodtime, grits and funky gravy with a little bit of cocaine. The call-and-response finale, a blues holler, insisted, "Shake 'Em on Down." Everybody shook it on down.

### Movie Clock

**BIOGRAPH**—"Three Coins in a Fountain" 7 p. m., 11:00, "Daddy Long Legs," 9 p. m.  
**CARNEGIE**—"Joe Hill" (GP), 7:10 p. m., 9:30.  
**CHICAGO**—"Something Big" (GP), 9:20 a. m., 11:30; 1:40 p. m., 3:50, 6:00, 8:10, 10:20.  
**CINEMA**—"Deep End" (R), 7:50 p. m., 9:40.  
**LOOP**—"House of Wax" (GP), 9 a. m., 10:35; 12:15 p. m., 1:50, 3:30, 5:10, 6:45, 8:25, 10:00.  
**MARINA CINEMA**—  
I. "Funny Girl" (G), 6:40 p. m., 9:25.  
II. "Sunday, Bloody Sunday" (R), 6:30 p. m., 8:30.  
III. "Fantasia" (G), 7 p. m., 9:10.  
**McVICKERS**—"The American Sensual Revolution" (X), 9:40 a. m., 11:15; 12:43 p. m., 2:17, 3:51, 5:25, 7:01, 8:35, 10:09.  
**MICHAEL TODD**—"Patton" (GP), 9:15 a. m., 12:15 p. m., 3:10, 6:10, 9:10.  
**ROOSEVELT**—"They Call Me Trinity" (G), 9:20 a. m., 11:30; 1:35 p. m., 3:45, 5:50, 8:00, 10:10.  
**STATE LAKE**—"The French Connection" (R), 9 a. m., 10:50; 12:45 p. m., 2:40, 4:35, 6:30, 8:25, 10:20.  
**UNITED ARTISTS**—"200 Motels" (R), 9 a. m., 10:40; 12:30 p. m., 2:25, 4:25, 6:20, 8:15, 10:10.  
**WOODS**—"The Organization" (GP), 9:11 a. m., 11:18; 1:25 p. m., 3:32, 5:39, 7:46, 9:53, midnight.  
All schedules are subject to change without notice.

December 5, 1971  
 Baltimore, Maryland  
 Civic Center  
 Also on the bill:  
 Taj Mahal

**ROCK**  
 CONCERTS

AT THE CIVIC CENTER

Dec. 5—3 P.M.    Dec. 5—8 P.M.  
**THE BAND**            **ROBERTA FLACK**

Dec. 12—8 P.M.  
**ROD STEWART**

**Baltimore Civic Center**  
 Stellar Popular Music Attractions

National Attractions Corp. Presentation

Sun. Nov. 21, 8 p.m.  
 AN EVENING WITH

**THE JAMES GANG**

plus LIGHTHOUSE  
 MITCH RYDER and DETROIT WHEELS

**TICKETS: \$4.50, 5.50, 6.50**

ALSO ON SALE AT: Pair Tree, Joint, Beed Experience, Jean Jacks, Freedom Factory

Robert Stigwood in association with MCA, Inc. presents

**JESUS CHRIST SUPERSTAR**

ORIGINAL CONCERT PRESENTATION    FROM THE CAST ALBUM

Sun. Nov. 28th, 4 and 8 p.m.  
**TICKETS: \$4.50, 5.50, 6.50**

Sun. Dec. 5th

**THE BAND**  
 and TAJ MAHAL

**TICKETS: \$4.50, 5.50, 6.50**

ALSO ON SALE AT: Pair Tree, Joint, Beed Experience, Freedom Factory, Jean Jacks

**TICKETS AT:** Civic Center Box Office All Ticketron Locations, Incl. Sears, Hochschild/Kohn Stores.

**MAIL ORDERS:** Send stamped, self-addressed envelope to James Ticket Agency, 201 W. Baltimore St., Baltimore, Md. 21201.

**TODAY AT 3**

Box Office Opens 1 P.M.  
 Good Seats Still Available

**THE BAND**  
 and TAJ MAHAL

\$4.50, 5.50, 6.50

**Baltimore Civic Center**  
 The National Attractions Scene

National Attractions Corp. Presentation

Sunday, Dec. 12, 8 P.M.

**Rod Stewart**  
 Faces  
 Cactus

\$4.50, 5.50, 6.50

**TICKETS**  
 NOW ON SALE AT:  
 Civic Center Box Office, All Ticketron Locations, Incl. Sears, Hochschild/Kohn Stores, and Beed Experience, Joint, Jean Jacks, and Freedom Factory.

THE EVENING SUN, BALTIMORE, FRIDAY, DECEMBER 3, 1971

## 'The Band' Is Coming

Rock music with origins deeply imbedded in rhythm and blues will fill the Civic Center when the five-man group known simply as The Band stars at 3 P.M., December 5.

Canadian-born, with the exception of drummer Levon Helm, who comes from Arkansas, the bandsmen have similar histories. Lead guitarist Robby Robertson, from Toronto, writes a great deal of The Band's material.

Born in Stratford, Ont., Richard Manuel took piano lessons at nine, but disagreed with his teacher about improvising. Organist Garth Hudson, from London, Ont., comes from a family of musicians and was playing piano at five. Bass player Rick Danko, born in Simcoe, Ont., played strings in school and first joined a group at 17. All five artists contribute to vocal arrangements.

Early in The Band's career they came under the influence of stylist-composer Bob Dylan and

he helped change the direction of their music and future.

As supporting act, Taj Mahal adds a strong blues element to the music of the afternoon concert.

**Range Of Activity**  
 Simpsonville, Ky. (AP)—The electric range was invented by George Simpson in 1859.

AMUSEMENTS

**SIDNEY POITIER**  
**"THE ORGANIZATION"**

GP WORLD FARE CINEMA II  
 Yorkridge Shopping Center • 252-2256

F CREST  
 8425 Reisterstown Rd.  
 358-5300

**Easter Island**  
 Washington (AP)—An Easter egg roll was first held on the Capitol grounds during the administration of President Rutherford Hayes in 1877.

AMUSEMENTS

**This Sunday,**  
**3 p.m.**  
**CIVIC CENTER**



**THE BAND**  
 and TAJ MAHAL  
**\$4.50, 5.50, 6.50**

TICKETS NOW Civic Center Box Office—All Ticketron Locations, Incl. Sears, Hochschild/Kohn Stores.

THE CRITIC ADORE

December 6, 1971  
 Boston, Massachusetts  
 Boston Garden  
 Also on the bill:  
 Taj Mahal

**The Band**

SPECIAL GUEST **Taj Mahal**  
 Monday, Dec. 6 at 8 pm  
 Boston Garden ... \$4, \$5, \$6

MAIL ORDERS: Boston Garden Box Office, North Station, Boston, Mass. 02114. Include self-addressed stamped envelope. Make checks payable to Boston Garden.

TICKET LOCATIONS: Boston Garden Box Office, open 10am to 8pm daily, all Ticketron locations, 237-9748, Minuteman Records, 30 Boylston St., Cambridge & 779 Boylston, Boston.

FOR INFORMATION DIAL 223-8200.  
 Produced by Electric Factory Concerts

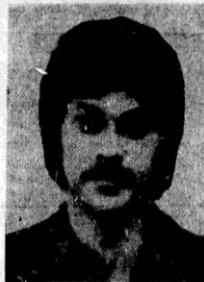
- Life Is A Carnival*
- The Shape I'm In*
- The Weight*
- Stage Fright*
- King Harvest (Has Surely Come)*
- Smoke Signal*
- Unfaithful Servant*
- Up On Cripple Creek*
- Time To Kill*
- Shoot Out In Chinatown*
- The Night They Drove Old Dixie Down*
- Across The Great Divide*
- Loving You Is Sweeter Than Ever*
- The Genetic Method*
- Chest Fever*
- Rag Mama Rag*

Notes:  
 Audience audio recording.

Boston Evening Globe Tuesday, December 7, 1971

## The Band had to go grassroots

By H. Glenn Alberich  
 Globe Staff



ROBBIE ROBERTSON  
 ... one of The Band

The Band played to what could be referred to as an "intimate" audience at the Garden last night. Foul weather and Sly's concert across town kept the crowd down to about 5000, but with few exceptions the group made every fan count.

They started off a little slow with "Life Is A Carnival," a cut from their new album, but things picked up as they moved back to the familiar surroundings of Big Pink.

The audience responded well, and continued to warm up through "Where Do We Go From Here?" and a strong "Smoke Signal."

The Band was playing well, they were tight and professional, but it took their proven, grassroots sound to really break things up. It started with "The Unfaithful Servant," which had what their listeners seemed to be waiting for, and when they followed with "Up On Cripple Creek" the place came

alive with dancing and the kind of spontaneous pleasure associated with only the best performers.

"Shoot Out In Chinatown" was fun, and served to carry the audience into the long-awaited "The Night They Drove Old Dixie Down." By then The Band had made it, and it was clear and beautiful to the end, where Garth Hudson treated the house to an impressive organ introduction for "Chest Fever."

The crowd was on its feet, and after several minutes of wild applause the boys came back for a few minutes of "Rag Mama Rag." By this point it seemed obvious that their new material, some of it moving in new directions, was not what the audience wanted.

BOSTON HERALD TRAVELER, WEDNESDAY, DEC. 8, 1971

## Music: Taj Mahal and Band

By MAXINE SIMSON

It was a musical fete at the Boston Garden Monday night for an appreciative 3,000 who turned out to hear Taj Mahal whisper, scream and scat the blues only to be augmented by The Band.

Spotlighted on a cluttered stage, Taj Mahal, the natural bluesman, made a striking appearance. Well over six feet, Taj sat alone on stage—

skull cap on his head and an infectious grin on his face.

His songs are as friendly and down-home as his stage manner. The mellow, bass voice warmed the audience with gospel and blues accompanied by his national steely guitar. Taj switched to banjo-picking suggestive of a strong Eastern influence and at times he drifted off on thumb harp.

The audience became Taj's 3,000 voice chorus and rhythm section as he played counterpoint with their hand clapping. In "Shake 'Em Down," a rousing verbal exchange united the audience with the performer.

Deriving their professionalism from over a decade of playing together, the Woodstock-dwellers had the audience dancing in the aisles to "The Weight" and "The Night They Drove Old Dixie Down." The instrumentation hovered about the vocals of Rick Danko and Richard Manuel until they were barely distinguishable. Their delivery is high-pitched and gutsy.

The musical magic of The Band stems from the tight-

control displayed by drummer Levon Helm. His offbeats have tonal flexibility and are synchronized to the melodic line of piano and organ.

Without singing a note,

Garth Hudson had all eyes following him as he played intricate passages on organ, piano and alto sax. Hudson led into "Rag Mama Rag" with a ten-minute, organ solo that placed us in the rafters.

In "Unfaithful Servant" and "Slow Single," Robbie led with crisp guitar riffs that intensified with every measure. Nobody beats The Band.



December 8, 1971  
 Philadelphia, Pennsylvania  
 The Spectrum  
 Also on the bill:  
 Taj Mahal

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Thursday, Dec. 9, 1971 Philadelphia Inquirer

## The Band Lives Up to Quality Of Its Brilliant First 2 Albums

By JACK LLOYD  
*Of The Inquirer Staff*  
 You don't hear much about The Band these days. Too many people have forgotten that the group's "Music From Big Pink" set the rock world on its ear back in 1968 with a radical departure from psychedelia — the first major break from a musical culture that had been dominated for almost a decade by the Beatles.

Other groups had flirted with country music, but it was up to The Band to mold the two forms — rock and country — into a single music that would lead to the development of "soft rock." The group's first two Capitol albums were brilliant, and now — two albums later — The Band is still trying to live up to those standards.

No group in rock music is more professional. This was once again clear at the Spectrum Wednesday night when a crowd of some 9,000 was actually greeted by a show that began precisely on time. And improved from that point.

The evening of entertainment opened with a set by Taj Mahal, whose earthy country blues added nice balance to the contemporary country rock of The Band.

For the most part, Taj Mahal—a young black singer-guitarist from New York City—sings a form of music that is rapidly becoming a dying art even among his own people, who relate more today to the soul sounds of younger performers than the root music of the Delta that is closely linked to the black man's heritage.

### PRESERVES RARE MUSIC

Thankfully, Taj Mahal has taken it upon himself to preserve the music that is ordinarily performed these days only by such old timers as Mississippi Fred McDowell and a few others who spent most of their lives in obscurity.

Armed with a steel-bodied guitar, Taj Mahal wails and picks those good blues that actually inspired what is now known as country music. And he is a delight.

After a short intermission (and this time it really was short) The Band showed up. No messing around. The group — Robbie Robertson, lead guitar and chief writer; Richard Manuel, piano; Rick Danko, bass; Garth Hudson, organ, and Levon Helm, drums — were tuned up and ready to play.

### TRUE TO RECORDINGS

With The Band, everything is perfection. It is hardly likely that any other group is

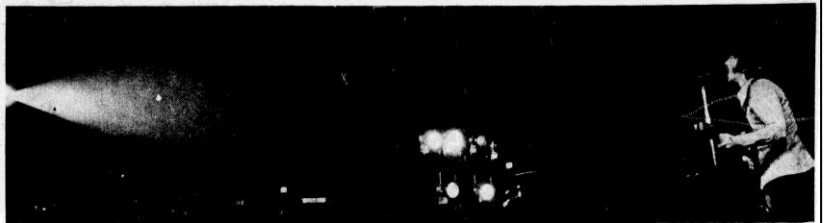


TAJ MAHAL  
 ... a delight

more true to its recorded music. Maybe The Band has "bad nights," but if so, there is little documentation of off performances by The Band. The work are first-rate all the way. Are first-rate all the way.

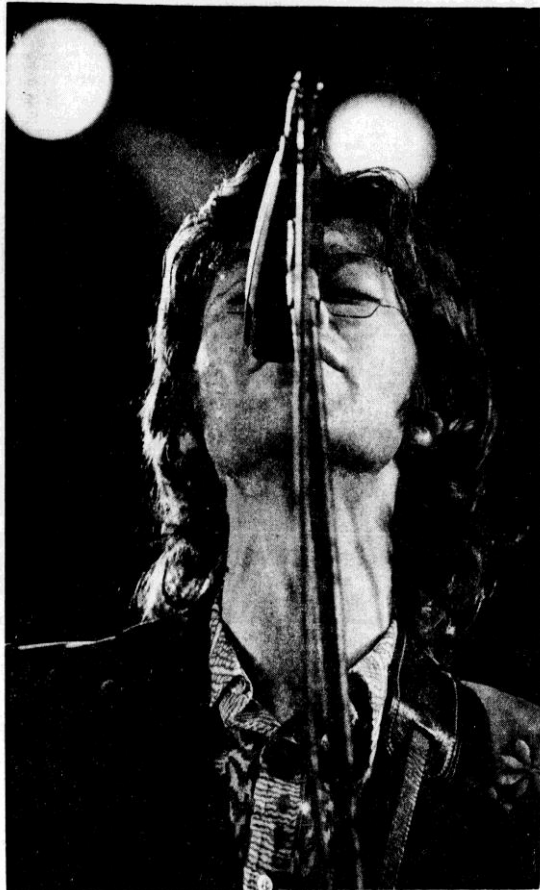
There was room in the Spectrum for about another 6,000 spectators. And it's sad to think that 6,000 people missed such an outstanding concert.

**now!**  
 The Morning News, Wilmington, Del. • Saturday, December 11, 1971 25



Text by Terry Zintl  
 Staff photos by Fred Comegys

## Band strictly 100 proof



*There's no people on the roof  
 The bourbon is 100 proof  
 Just you and me and the telephone  
 Our destiny is quite well known  
 We don't need to set and brag  
 All we gotta do is rag mama rag mama rag*

The Band did the rag so well Wednesday night at the Spectrum the ushers danced in the aisles.

It has to be one of the best rock groups in the country. After more than 15 years of playing together, the Band's music is so flawless and so tight it sometimes sounds like one instrument, building songs to a restrained intensity that suddenly breaks to a stop on a single note.

At other times, the five musicians seem to weave their instruments in and out of the music, little guitar breaks cutting between the phrases of a vocal, organ and piano melodies rippling along in back of a bass line.

THEY do so many things so well it is hard to



Lead guitarist Robbie Robertson, left, and bass player Rick Danko shore harmonies on a song. Robertson writes most of the group's material.

single out any one as the leader. Jaime Robbie Robertson is the lead guitarist and major songwriter. Rick Danko plays a bass and sings. Richard Manuel plays piano, sings and writes some of the songs. Garth Hudson plays organ, and Levon Helm, one of the early organizers of the group, plays drums and sings.

Robertson is the only one who sticks to one instrument. The others switch constantly. In various numbers, Danko will play the fiddle, Manuel the organ or drums, Helm the mandolin, and Hudson the piano, saxophone, accordion or Jew's harp.

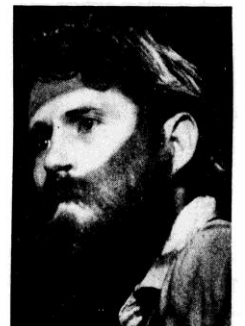
The group played for years as back-up musicians, first for Ronnie Hawkins, later for Bob Dylan. When they finally struck out on their own, they moved to update New York, took to wearing down-home clothes and writing songs about the unraveling American social fabric.

The Band's recorded material is often deceptively smooth and relaxed. They stayed away from this Wednesday night, playing a mix of jump tunes, rearranged rock-and-roll songs and heavier material of their own.

THEY showed the music down a little to emphasize the beat and turned the bass and guitar way up. And where they usually stay strictly within the limits of a song, they stepped out for solo breaks that reinforced the intensity of their performance.


The show stopper was "Chest Fever," a song from the first album that they opened with a five-minute organ solo then built to a powerful climax, with Robertson's guitar snapping around the area like a whip, leaving the audience jumping in their seats, screaming.

It was rock music at its best. Hundred-proof bourbon right through.



Light reflecting from his cymbals creates a mask-like effect on drummer Levon Helm's face.

December 28, 1971  
 December 29, 1971  
 December 30, 1971  
 December 31, 1971  
 New York, New York  
 Academy of Music



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DAILY NEWS, FRIDAY, DECEMBER 24, 1971

... The Band, which was scheduled for four concerts beginning Monday at the Academy of Music, has canceled its first performance. They'll still be in for four nights, but the nights will be Tuesday to Friday instead, at 8 p.m. only. The Academy is at 14th St. and Third Ave...

MUNCIE EVENING PRESS.  
 SATURDAY, JANUARY 1, 1972

**Bob Dylan Pops  
 Into Act, Rocks  
 The Rock Crowd**

NEW YORK (UPI) — Rock superstar Bob Dylan made a rare public appearance early today when he joined his former backup group for a surprise performance at the Academy of Music in Manhattan.

Dylan, clad in dungarees and a red corduroy jacket, strode onto the stage of the Academy of Music shortly after midnight and joined "The Band" in four songs.

The audience, mostly young people who were attending the midnight New Year's performance, gave Dylan a standing, screaming ovation when he appeared and continued to cheer throughout his brief performance.

The band has been appeared at the academy for the past week.

THE NEW YORK TIMES.  
 SATURDAY, JANUARY 1, 1972

**Jazz Horns Make  
 Welcome Addition  
 To Band's Concert**

By DON HECKMAN

For the second time in about a month, a major rock act has appeared in concert accompanied by a completely unexpected horn section. A few weeks ago, it was James Taylor with the horn players from Dreams. Thursday night, at the Academy of Music, it was The Band, backed by a five-horn unit that included some of New York's finest jazz men.

It was a wise move. For the first half of the program The Band members played by themselves, and they didn't seem overly interested in what they were doing. I have never completely understood the mystique that surrounds the group, other than as a reflection of its association with Bob Dylan (it once was his back-up band).

The kinds of tunes it does well, tunes such as "The Weight," "Life Is a Carnival," "The Rumor" and "W. S. Walcott Show," have an appealing agelessness about them (except for the rock rhythms, much of The Band's music could almost be mistaken for traditional folk material). But the group's music, with its persistently—even arrogantly—repetitious rhythms and duplicated chord patterns, can be deadeningly boring, especially when, as at the Academy, the sound system makes it almost impossible to hear the words.

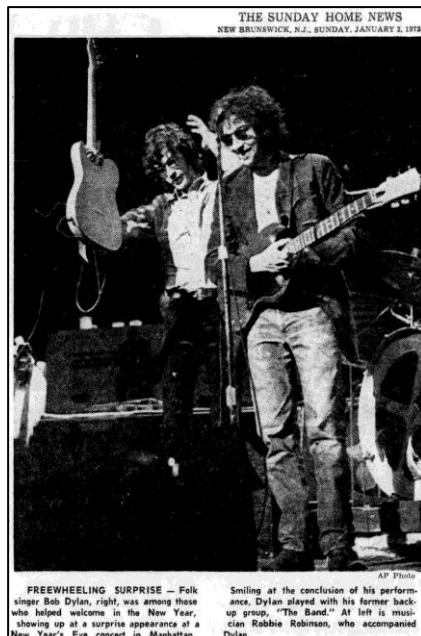
Anyway, the appearance of the horns in the second half of the program, playing arrangements by Allen Toussaint, was particularly welcome. The Toussaint blues-based charts, reminiscent of the New Orleans dance music of the twenties, not only brought The Band out of what was beginning to sound like irremedial somnolence, but also provided desperately needed musical contrast for the grindingly similar tempos.

Too bad they couldn't do more. It was ironic to watch Joe Farrell, one of the best jazz saxophonists in the world, unobtrusively playing accompaniment parts while The Band's Garth Hudson stepped up front to play tolerable, but mediocre, tenor and soprano saxophone solos. Curious.

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## Rock of Ages (1972)

### Side one:

Don't Do It	December 29
King Harvest (Has Surely Come)	December 31
Caledonia Mission	December 30
Get Up Jake	December 30
The W.S. Walcott Medicine Show	December 31



### Side two:

Stage Fright	December 31
The Night They Drove Old Dixie Down	December 29
Across the Great Divide	December 30
This Wheel's on Fire	December 29
Rag Mama Rag	December 31



### Side three:

The Weight	December 30
The Shape I'm In	December 31
The Unfaithful Servant	December 31
Life Is a Carnival	December 30



### Side four:

The Genetic Method	December 31
Chest Fever	December 28
(I Don't Want to) Hang Up My Rock and Roll Shoes	December 29



### 2001 reissue bonus tracks:

Loving You Is Sweeter Than Ever	December 29
I Shall Be Released	December 30
Up on Cripple Creek	December 30
The Rumor	December 30
Rockin' Chair	December 29
Time to Kill	December 28
Down in the Flood	December 31
When I Paint My Masterpiece	December 31
Don't Ya Tell Henry	December 31
Like A Rolling Stone	December 31



**Live at the Academy of Music 1971 (*The Rock of Ages Concerts*) (2013)**



**Disc 3 - New Year's Eve at the Academy of Music 1971 (*The Soundboard Mix*)**

Up On Cripple Creek (*Previously Unissued performance*)  
The Shape I'm In  
The Rumor (*Previously Unissued performance*)  
Time To Kill (*Previously Unissued performance*)  
Rockin' Chair (*Previously Unissued performance*)  
This Wheel's On Fire (*Previously Unissued performance*)  
Get Up Jake (*Previously Unissued performance*)  
Smoke Signal (*Previously Unissued performance*)  
I Shall Be Released (*Previously Unissued performance*)  
The Weight (*Previously Unissued performance*)  
Stage Fright

**Disc 4 - New Year's Eve at the Academy of Music 1971 (*The Soundboard Mix*)**

Life Is A Carnival (*Previously Unissued performance*)  
King Harvest (Has Surely Come)  
Caledonia Mission (*Previously Unissued performance*)  
The W.S. Walcott Medicine Show  
The Night They Drove Old Dixie Down (*Previously Unissued performance*)  
Across The Great Divide (*Previously Unissued performance*)  
Unfaithful Servant  
Don't Do It (*Previously Unissued performance*)  
The Genetic Method  
Chest Fever (*Previously Unissued performance*)  
Rag Mama Rag  
(I Don't Want To) Hang Up My Rock And Roll Shoes (*Previously Unissued performance*)  
Down In The Flood (*with Bob Dylan*)  
When I Paint My Masterpiece (*with Bob Dylan*)  
Don't Ya Tell Henry (*with Bob Dylan*)  
Like A Rolling Stone (*with Bob Dylan*)

**Disc 1 - Live at the Academy of Music 1971**

The W.S. Walcott Medicine Show (*December 31*)  
The Shape I'm In (*December 31*)  
Caledonia Mission (*December 30*)  
Don't Do It (*December 29*)  
Stage Fright (*December 31*)  
I Shall Be Released (*December 30*)  
Up On Cripple Creek (*December 30*)  
This Wheel's On Fire (*December 29*)  
Strawberry Wine (*December 28*) (*Previously unissued performance*)  
King Harvest (Has Surely Come) (*December 31*)  
Time To Kill (*December 28*)  
The Night They Drove Old Dixie Down (*December 29*)  
Across The Great Divide (*December 30*)

**Disc 2 - Live at the Academy of Music 1971**

Life Is A Carnival (*December 30*)  
Get Up Jake (*December 30*)  
Rag Mama Rag (*December 31*)  
Unfaithful Servant (*December 31*)  
The Weight (*December 30*)  
Rockin' Chair (*December 29*)  
Smoke Signal (*December 28*) (*Previously issued on 'A Musical History'*)  
The Rumor (*December 30*)  
The Genetic Method (*December 31*)  
Chest Fever (*December 28*)  
(I Don't Want To) Hang Up My Rock And Roll Shoes (*December 29*)  
Loving You Is Sweeter Than Ever (*December 29*)  
Down In The Flood (*The Band with Bob Dylan*) (*December 31*)  
When I Paint My Masterpiece (*The Band with Bob Dylan*) (*December 31*)  
Don't Ya Tell Henry (*The Band with Bob Dylan*) (*December 31*)  
Like A Rolling Stone (*The Band with Bob Dylan*) (*December 31*)



**Disc 5 - Live at the Academy of Music 1971 in 5.1 Surround Sound**

**DVD-audio:**

The W.S. Walcott Medicine Show  
The Shape I'm In  
Caledonia Mission  
Don't Do It  
Stage Fright  
I Shall Be Released  
Up On Cripple Creek  
The Wheel's On Fire  
Strawberry Wine (*Previously Unissued performance*)  
King Harvest (Has Surely Come)  
Time To Kill  
The Night They Drove Old Dixie Down  
Across The Great Divide  
Life Is A Carnival  
Get Up Jake  
Rag Mama Rag  
Unfaithful Servant  
The Weight  
Rockin' Chair  
Smoke Signal  
The Rumor  
The Genetic Method  
Chest Fever  
(I Don't Want To) Hang Up My Rock And Roll Shoes  
Loving You Is Sweeter Than Ever  
**Archival Film Clips, December 30, 1971:**  
King Harvest (Has Surely Come) (*Previously Unissued performance*)  
The W.S. Walcott Medicine Show (*Previously Unissued performance*)





Film of "Don't Do It" from one of the shows - *A Musical History* (2005)

...then there's this collection, compiled by 'Ramble2012' in 2017:

## **The Band - December 1971 [STU/SBD]**

### ***Complete, Still Unreleased 'Rock Of Ages': rehearsals & alternate takes***

#### **Disc 1 (Dec. 26)**

##### **Ultrasonic Studios, Hempstead, New York**

01. The Night They Drove Old Dixie Down (takes 1f and 2)
02. Across The Great Divide (take 1)
03. The W.S. Walcott Medicine Show (takes 1 and 2)
04. Life Is A Carnival (takes 1 and 2)
05. Across The Great Divide (take 2)
06. Unfaithful Servant
07. Chest Fever
08. Rag Mama Rag (takes 1 and 2f)

#### **Disc 2**

##### **Academy Of Music, New York City – Set One**

01. Up On Cripple Creek (Dec. 28 or 29)
02. The Shape I'm In (28, 29 or 30)
03. Time To Kill (29 or 30)
04. Strawberry Wine (29 or 30)\*
05. Strawberry Wine (30 or 29)
06. Rockin' Chair (28)
07. This Wheel's On Fire (28 or 30)\*
08. I Shall Be Released (28 or 29)\*
09. The Weight (28 or 29)
10. Stage Fright (28, 29 or 30)

#### **Disc 3**

##### **Academy Of Music, New York City – Set Two**

01. Life Is A Carnival (Dec. 28 or 29)
02. King Harvest Has Surely Come (28 or 29)
03. Caledonia Mission (28 or 29)
04. The Night They Drove Old Dixie Down (28 or 30)
05. Across The Great Divide (28 or 29)
06. Unfaithful Servant (28, 29 or 30)
07. The Genetic Method (28, 29 or 30)
08. Chest Fever (29 or 30)
09. I Don't Want To Hang Up My Rock And Roll Shoes (28 or 30)

*all tracks from "Academy Of Outtakes" (bootleg 2) except: \*"Crossing The Great Divide" (bootleg 1)*

*Professor Goody Remaster of the Wild Wolf "Academy Of Outtakes" bootleg.*

*This edition includes remastered Ultrasonic Studios tracks (v.3) from a better alternate source than those provided there.*

*Goody's additional lineage:*

*TLH (WAV) > Audition (DC offset corrected; Pitch Bender, various amounts; Phase adjusted; Channels swapped; various levels adjusted; Tracking) > TLH (FLAC Level 8; Align sector boundaries; .ffp) > foobar2000 (tags)*

*all tracks = volume normalized to -.1 peak*

