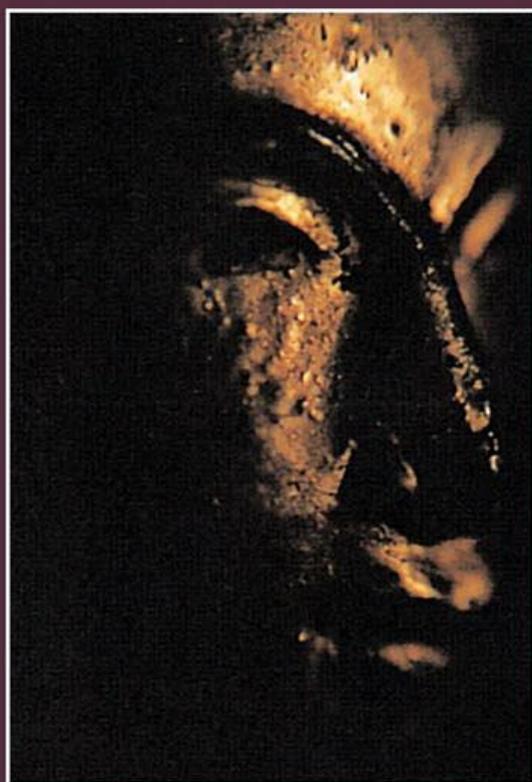


THE BAND



IN

1972-73

The Band has not broken up, they've just lost the services of **Levon Helm** for six months. He's at the Berkley school of music while the boys continue to work at Woodstock. **Robbie Robertson** is producing the live album taped in New York and it'll be released before long.

Fort Lauderdale News and Sun-Sentinel,
Sunday, June 25, 1972

Leas Campbell is planning a rock concert on July 8th to benefit the World Dolphin Foundation. The concert, to be held at the Miami Jai Alai fronton, will feature **Steven Stills**, **John Sebastian** and **Fred Neil** at this point. Word is that the other two-thirds of the original Crosby, Stills and Nash might show up for the occasion, as well as other rock entertainers of name caliber.

THE MIAMI NEWS
Thurs., July 13, 1972

... If some of you at last week's benefit for The Dolphin Foundation recognized a familiar face among the musicians participating in the jam it belonged to **Rick Danko** of The Band. . .

SOUND

It's a feast of folk in memory of Woody

By LYNN VAN MATRE

THE WOODY Guthrie memorial concerts of 1968 and 1970 were to folk what last summer's Bangla Desh was to rock: A feast of performers together on one stage for a good cause—in this case the Guthrie Children's Trust Fund, with proceeds going to combat Huntington's disease, the debilitating illness which laid low and eventually killed rambling folksinger and dustbowl poet Woody Guthrie on Oct. 3, 1967.

And like the Bangla Desh affair, it took a while to get the music to the people, on two records just released simultaneously on two labels. Together, the set is one of the best folk buys since those Elektra samplers of the early '60s, including most of the

Peter Fonda. Both concerts were directed by Millard Lampell, who sang with Guthrie years ago in the Almanac Singers; other musical personnel for both includes Rick Danko, Levon Helm, Garth Hudson, and Richard Manuel, and Robbie Robertson, all of The Band, and Ry Cooder.

All in all, a magnificent folk feast of a tribute to the man who contributed so many of the idiom's staples.

The first time I saw Seeger, binoculars from the second balcony of the Opera House brought into focus the inscription curled round the face of his banjo: "This machine surrounds hate and forces it to surrender." It was not until some years later I discovered that Guthrie's guitar bore a similar message a decade earlier: "This machine kills Fascists."

Whatever the sentiment, folk music has always marched along the political path, particularly when the trails turned to the left. In "Great Day Coming: Folk Music and the American Left" (University of Illinois Press, 219 pages, \$7.50), sociology professor Serge Deni-soff examines the close relationship between folk music and ideology in an urban setting, following it from the picket line, organizing 1930s to the 1960s and its cooption by pop.

"Great Day Coming" is but the first in a long line of books planned by the University of Illinois Press to define the place of music in American life. The second and most recently published in the series, "Only a Miner" (504 pages, \$12.50), a study of recorded coal mining songs by folk authority Archie Green, is equally interesting, the scholarly. Both are recommended for those with more than just a surface interest in folk, its roots and directions. Each book contains some especially intriguing pictures of early folk performers (including one of Pete Seeger when he was an even more gawky 25), and in Green's book, the Appalachian country that spawned the mining songs.

Pete Seeger, of course, is not the only Seeger to make music. His half-brother, Michael, has for years been one-third of the New Lost City Ramblers and now has an album of his own. "Music From True Vine" (Mercury) is country and folk at its finest, with Seeger accompanying himself like a backwoods whiz on guitar, autoharp, fiddle, banjo, dulcimer, and Jew's harp. From the true vine and truly fine.

In the more modern folk genre: Tom Rush's Merrimack County, with the title track celebrating his husband in New Hampshire, is a good, grows-on-you affair. As usual, Rush interprets songs



Rick Danko (left), Bob Dylan, and Robbie Robertson at the Woody Guthrie Memorial Concert of 1968.



Woody Guthrie

top folk names in highlights from both the '68 Carnegie Hall concert, at which Bob Dylan emerged from seclusion after his cycle crash, and the 1970 one at the Hollywood Bowl.

Columbia has released "A Tribute to Woody Guthrie—Part One," and Warner Bros. "Part Two." Columbia got the Dylan material—Guthrie's "I Ain't Got No Home," "Dear Mrs. Roosevelt," and "The Grand Coulee Dam," plus Richie Havens doing "Vigilante Man." Tom Paxton's fine interpretation of "Pastures of Plenty" and other Guthrie songs by Arlo Guthrie (Woody's son), Odetta, Jody Collins, and Pete Seeger, with Will Geer and Robert Ryan narrating.

Part Two includes Paxton, Havens, Seeger, Collins, Arlo, and Odetta, plus Country Joe McDonald, Earl Robinson, Ramblin' Jack Elliott, and narration by Geer and

by other composers (including Jackson Browne) that suit him well along with a half-dozen of his own.

Townes Van Zandt's "High, Low and In-Between" (Poppy) continues the first rate tradition begun with his earlier "Our Mother the Mountain," and "Townes Van Zandt." Never heard of him, you say? But that's no surprise; by now everyone must know there's no justice in the music mudville. Van Zandt, to put it simply and as unsloppily as possible, is a rambling cowboy-poet from Texas with Colorado on his mind, a songwriter, singer, and guitarist better than 99 per cent of the pickers and poseurs currently cluttering up too many stages. Van Zandt has always known what's important—that to live is to fly, that "where you been is good and gone, all you keep's the gettin' there." Now, if he'd only get there himself.

Arbuckle Records, those Berkeley-based folk who continue to issue and reissue the best in blues and traditional for the discerning esoterica freak, have a couple of new things worth checking out: Robert Pete Williams' "These Prison Blues," with ex-prisoner Williams accompanying his intense, emotionally draining Louisiana blues on 6- and 12-string guitar. . . . Smoky Babe's "Hot Blues," Mississippi country blues done in a jumping, joyful way by Mississippi-born Smoky [Robert Brown] and his friends. . . . and "Roosevelt Holts and His Friends," a nice sampling of barrelhouse blues, boogies, and gospel guitar by Holts et al. Now in his sixties, Holts started out playing acoustic blues in Tyler, Tex. Miss. later switched to electric guitar. The resulting music reflects old traditions and new directions.

Last and least, there's "Morning Glory" (Warner Bros.), Mary Travers' second solo album. This one's a little better than the first, which was consummately dismal, but most of the songs are overproduced, underexciting, and just lie there.

AMUSEMENTS



Chicago Symphony Orchestra
Georg Solti, Music Director
Carlo Maria Giulini, Principal Guest Conductor
Thurs., Apr. 27, at 8:15
Fri., Apr. 28, at 2:00
Georg Solti, Conductor
Dietrich Fischer-Dieskau, Baritone
Handel: Concerto Grosso, Opus 3, No. 1
Mozart: Five Arias—*Mentre il lascio*, *Nach der Weischen Art from La Finta Giardiniera*, *Un bacio di mano*, *Maenner suchen stets zu naschen*, *Ich moechte wohl der Kaiser sein*
Roussel: Symphony No. 3
Dukas: *The Sorcerer's Apprentice*
Tickets \$5.50 to \$10.00

Pre-Concert Lectures \$2.00
Thurs., Apr. 27, at 5:30 p.m.
Fri., Apr. 28, at 11:15 a.m.

Chamber Music Concert
Fri., Apr. 28, at 8:30
Niwa Trio:
Raymond Niwa, Violin
Margaret Evans, Cello
Eloise Niwa, Piano
Richard Oldberg, Horn
Kauder:
Trio for Violin, Horn, Piano
Ravel:
Sonata
Wenze:
Kammersonate
Brahms:
Trio, C minor, Opus 101
Tickets \$1.50 to \$3.00

Saturday "Special"
University Night
Sat., Apr. 29, at 8:30
Henry Mazer, Conductor
Isabella Margalit, Piano
Berlioz:
Overture, *The Roman Carnival*
Sibelius:
Piano Concerto No. 2
Mahler:
Symphony No. 1
Tickets \$2.00 to \$5.00
Orchestra Hall
220 S. Michigan Ave., 427-7711

TRIBUNE ADVERTISING PAYS

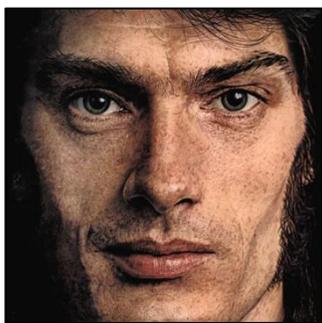
Rock of Ages



THE BAND
In Concert

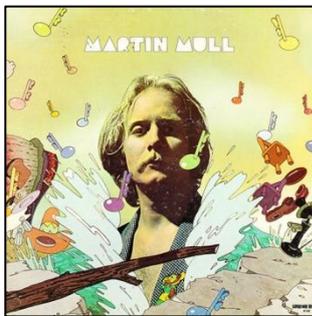
Recorded in New York during the eclipse of the New Year 1971-72, here is a culmination of The Band's five year leadership in contemporary music. Don't Do It, Rag Mama Rag, Get Up Jake, The Night They Drove Old Dixie Down, The Shape I'm In, Stage Fright, (I Don't Want To) Hang Up My Rock And Roll Shoes, The Weight, King Harvest (Has Surely Come), The Genetic Method, Chest Fever, Unfaithful Servant, Wheels On Fire, Across The Great Divide, Life Is A Carnival, Caledonia Mission, and W. S. Walcott Medicine Show. SABB-11045

Sunday, April 23, 1972



Cash Box — March 11, 1972

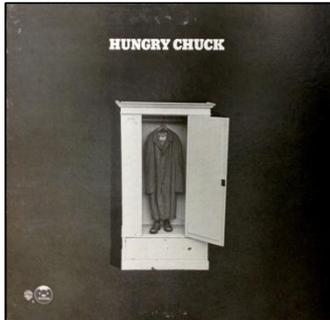
THREE—Jackie Lomax—Warner Bros. 2591 "Roll on into something better" might be the key phrase of Jackie Lomax's new LP, which places the emphasis less on his old hard rock style and more on the rolling musical flow he befriended by residing in Woodstock since his last album. "Roll On," the tune that houses the catchphrase, shows Lomax's transition from bassist to guitarist (he actually started as a guitarist in London years ago), and features Howard Johnson on tuba and Woodstocker John Simon on keyboards. "Hellfire, Night-Crier" showcases John Hall's unique guitar style with the aid of The Band's rhythm section, bassist Rick Danko and drummer Levon Helm. More American funk and less British gloss mark the new Jackie Lomax.



RECORD WORLD SEPTEMBER 9, 1972

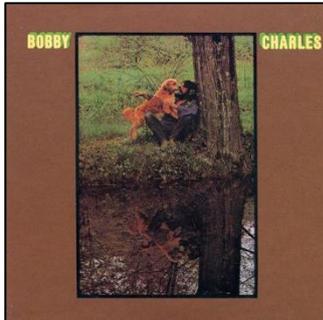
MARTIN MULL
Capricorn 0106 (Warner Bros.)

Martin Mull's songs bring to mind such illustrious songwriters as Shel Silverstein and Randy Newman. They're funny and telling at the same time. The music, aided by the likes of John Simon and Levon Helm, is equally engaging. With some airplay, this package could take off.



Cash Box — April 22, 1972

HUNGRY CHUCK—Bearsville 2071 Hungry Chuck is bound to what your appetite with 13 tasty treats on the group's debut album. The band is new, but the members are all old pros; drummer N.D. Smart II (formerly with Barry & the Remains, Kangaroo, Hello People, Mountain), steel player Ben Keith (Neil Young's "Harvest," Ian & Sylvia), guitarist Amos Garrett (Ian & Sylvia, Eric Anderson), pianist Jeffrey Gutcheon (Tom Rush, Mitch Greenhill) bassist Jim Colgrove and hornman Peter Ecklund merge for a funky set with lots of chuckles, especially on "Doin' The Funky Lunchbox." Also, give an ear to "People Do" and "Hats Off, America."



BOBBY CHARLES—Bearsville. BR 2105 (Warner Bros.)

For those unfamiliar with the work of Bobby Charles let it suffice to say that many roads ago he wrote "See You Later Alligator," "Walkin' to New Orleans" etc. Divorce him from previous successes and you now have a man with a mellow, casual musical grasp and a lot of fine friends; some of whom like Levon Helm, Geoff Muldaur, Rick Danko, et al, helped create the placid laid back but by no means catatonic feel of the album. Sink your teeth into "Street People," "Grow Too Old" and "Small Town Talk."

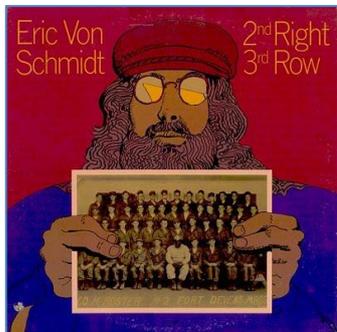
OCTOBER 21, 1972, BILLBOARD

CREDITS:

Produced by Hungry Chuck with Jon Child

SPECIAL THANKS TO:
PAUL BUTTERFIELD... Harmonica—WATCH THE TRUCKS GO BY, courtesy of Bearsville Records
GARTH HUDSON... Tenor Sax & Soprano—PEOPLE DO, courtesy of Capitol Records
GEOFFREY MULDAUR... Clarinet—ALL BOWED DOWN, courtesy of Warner Bros. Records
KID SHALEEN... Guitar Solo—PEOPLE DO

FRONT COVER PHOTO: Andrew Lanyon
 ILLUSTRATION: Kenny Tisa
 COVER CONCEPT AND INSIDE PHOTOS: Michael Friedman
 ART DIRECTOR: Richard Navin
 RECORDED AT: Bearsville Sound Studios & Co-Ordinated Sound
 MIXED AT: The Hit Factory & Bearsville Sound Studios
 THANKS TO THE ENGINEERS: Jon Child, Mark Harmon, Nick Jameson & Art Pelhamus



Cash Box — June 17, 1972

2nd RIGHT, 3rd ROW—Eric Von Schmidt—Poppy 5705 Bob Dylan first met Eric Von Schmidt on the "green pastures of Harvard University." That was seven years ago, and if you still haven't met Eric and his music, then be informed that his pastures are greener than ever with this new Poppy collection of the Boston balladeer's special brand of tender but fantastically funky originals, including "Believer," "Turtle Beach" and "Fat, Fat, The Water Rat." Along for the ride on this LP are ex-Jim Kweskin Jugbanders Geoff & Maria Muldaur, as well as Paul Butterfield, Billy Mundi, Ben Keith and a host of original Boston folkies such as Bob Siggins and Jim Rooney.

RECORDING OF SPECIAL MERIT

ERIC VON SCHMIDT; 2nd Right, 3rd Row. Eric Von Schmidt (vocals, guitar, kazoo, electric piano); Campo Malaqua (accordion); Geoff Muldaur (guitars); various other musicians. Turtle Beach: If I Ever Catch Old Perry; My Love Came Rolling Down; Believer; The Letter; If I Had a Good Dog (The Male Chauvinist Possum Song); Fair and Tender Ladies; Loop the Loop; Wet Birds Fly at Night; Salute to China; Fat, Fat, the Water Rat; My Country 'tis of Thee. POPPY PYS 5705 \$4.98. © 11105 \$6.95. © 12505 \$6.95.

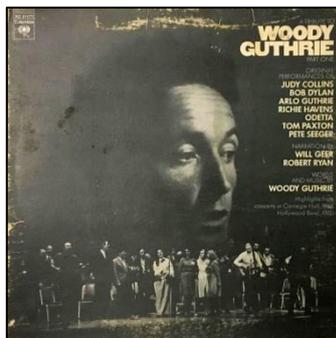
Performance: Remarkable
Recording: Good

Eric Von Schmidt was either the first hippie or the last beatnik I ever saw. He arrived in Sarasota years ago as I was preparing to leave, and brought with him a life style that was intriguing and, it seemed at the time, impossibly casual. It turned out, of course, to be the only way to fly. Before that, Von Schmidt had paused at Harvard Square to teach Bob Dylan a few guitar licks. And so this album, among other things, makes me homesick for the places I've met and the people I've been. Only someone who has been around could have made such an album; it shows that Rick has steeped himself in his music, and knows exactly what he wants to do and how to do it.

It is a remarkable album, an odd mixture of variations on the blues and Rick's own special kind of surreal humor. For reasons known only to Von Schmidt, Campo Malaqua's accordion (!) is the sidekick instrument to Rick's gruff vocals and bluesy acoustic guitar. The sound is expansive, with a shimmering abundance of dobro, bottleneck, and slide guitars and some harmonica played by none other than Paul Butterfield. Von Schmidt has created a dandy New Orleans dirge for Fat, Fat, the Water Rat, with tuba, clarinet, and Greg Thomas' excellent snare-drum tapping helping to make that a major achievement. For Salute to China, he sings in a pinched voice, almost enunciating "saroot," and has Jules Feiffer and Gerald Weales playing ping-pong (not too efficiently) in the background.

The album is musically sophisticated, but has the kind of nonchalant charm that makes it readily accessible to anyone. Probably there does breathe a man with shirt so stuffed that he can resist this album, but with any luck at all you and I will never have to meet up with the critter.

N.C.
Campo Malaqua = Garth Hudson



Cash Box — April 8, 1972

A TRIBUTE TO WOODY GUTHRIE (Parts One & Two) Columbia KC 31171 and Warner Bros 2586

Two record companies have gotten together to present both parts of a tribute to America's greatest folk artist. These are highlights from concerts at Carnegie Hall in 1968 and the Hollywood Bowl two years later, and among the artists paying their respects to Woody are Bob Dylan, Judy Collins, Arlo Guthrie, Richie Haven, Odetta, Tom Paxton, Pete Seeger, Country Joe McDonald and Joan Baez. Narration is provided by actors Will Geer, Robert Ryan and Peter Fonda. Both disks effectively capture the warmth and sincerity of the principals involved. All proceeds from the sales go to The Woody Guthrie Tribute Fund, which will further medical research into Huntington's Disease.

Judy Collins
Bob Dylan
Arlo Guthrie
Richie Havens
Odetta
Tom Paxton
Pete Seeger

Joan Baez
Judy Collins
Jack Elliott
Richie Havens
Odetta
Arlo Guthrie
Country Joe McDonald
Tom Paxton
Earl Robinson
Pete Seeger

Two incredible concerts. Two brilliant live albums. All for a man they loved like a father. Woody Guthrie. The daddy of em all.

The story of Woody Guthrie is at the very center of American music. He was the ultimate troubadour, a life searching for things to love. He found them. And that discovery lives in his body music.

Woody died in 1967 of Huntington's Disease. In 1968 and 1970, the family that has gathered around Woody's music and together for two celebrations for Woody—not memorial services, but celebrations.

Historically, Carnegie Hall and the Hollywood Bowl were jammed. It wasn't mourning. It was alive joy. And now, for the first time, Warner Bros. and Columbia Records are making the tapes of those concerts available on records. The recordings are the two disks—both disks contain the same material, but donating all profits to the Woody Guthrie Tribute Fund. It will be used to create a Woody Guthrie library at his home in Cherokee, Oklahoma, for medical research in Huntington's Disease, and to create a Woody Guthrie scholarship in folk love and folk music.

There won't be another Woody Guthrie. But as long as there's an American voice singing, Woody's dead.

A Tribute To Woody Guthrie.

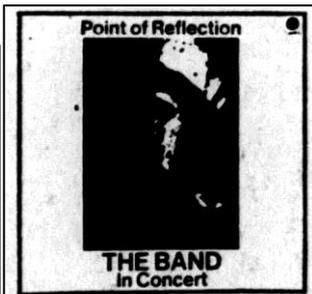
Part 1. On Columbia Records.
Part 2. On Warner Bros. Records

RECORD WORLD JUNE 3, 1972

... A new Band album will be out on or about June 24. A two-record set, live at the Academy of Music last December. It's called "Point of Reflection"

Colorado Springs Gazette Telegraph
Saturday, June 17, 1972

The Band is scheduled to release a new LP on June 24. The album, tentatively called "Point of Reflection", was recorded live at concerts during the past Christmas holidays. Bob Dylan sat in with the group on New Year's Eve, but it's not yet known if that session will be included.



Albums \$4.97
Tapes \$6.77

ROLLING STONE/JUNE 22, 1972

A new Band album due out in late June, called *Plaintive Reflection*, recorded live at the New York Academy of Music last December and featuring a horn section arranged by Allen Toussaint. Some old Band songs, some new, and an elaborate embossed, maroon-colored album cover.

ROLLING STONE/JULY 6, 1972

... The Band's new album, *Point of Reflection* (not *Plaintive*, as we'd been told) is delayed till July ...



Here are 4 outstanding values in the latest releases on stereo records.

- WARNER BROS. RECORDS 'BLACK SABBATH' 'SNOW BLIND'
- GRUNT RECORDS 'JEFFERSON AIRPLANE' 'LONG JOHN SILVER'
- RCA RECORDS 'GUESS WHO' 'LIVE'
- CAPITOL RECORDS 'BAND' 'POINT OF REFLECTION'

RECORD WORLD JULY 1, 1972

... Hold it: The Band album is now being called "Rock Of Ages" after Rolling Stone mistook "Point of Reflection" for "Plaintive Reflection" ...

ROLLING STONE/AUGUST 17, 1972

... A new title for the Band's LP: *Rock of Ages* ...



THE BAND
5.19
2 RECORD SET



The Band
POINT OF REFLECTION
Reg. Mfr's. Price \$5.98—NOW
\$3.59

RECORD WORLD DECEMBER 30, 1972

... The Band's live album from The Academy of Music was being re-titled back and forth between "Point of Reflection" to "Rock Of Ages." 'Rock' eventually won out ...

Cash Box — August 26, 1972

Band's 'Rock' LP Via Capitol

HOLLYWOOD — Capitol Records is releasing The Band's long-awaited "Rock of Ages" LP this week, according to Brown Meggs, vice president of marketing. Recorded live on New Year's Eve at the Academy of Music in New York, the two-disk set is being issued in conjunction with The Band's new single "Don't Do It."

The group's New Year's Eve performance was the first time they had performed with a horn section. Among "Rock of Ages" most notable features are the innovative horn arrangements by Allen Toussaint for some of the group's most familiar material. Besides Garth Hudson on tenor and soprano sax, Toussaint's brass forces include Snooky Young (trumpet and flugelhorn), Howard Johnson (baritone sax, tuba and euphonium), Joe Farrell (tenor and soprano sax and english horn), Earl McIntyre (trombone) and J. D. Parron (alto sax and e flat clarinet).

Included on "Rock of Ages" are such new or previously unrecorded songs as "Get Up Jake," "Don't Want to Hang Up My Rock and Roll Shoes" and "The Genetic Method," an organ solo by Garth Hudson. In addition, there are newly arranged versions of such Band classics as "The Night They Drove Old Dixie Down," "Rag Mama Rag," "The Weight," "Stage Fright," "The Shape I'm In" and "Life is a Carnival."

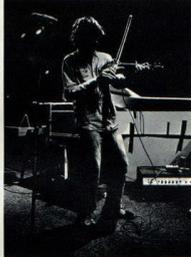
Band LP Ready

■ LOS ANGELES — Capitol Records will release The Band's long-awaited "Rock of Ages" this week, announced Brown Meggs, Vice President, Marketing. Recorded live on New Year's Eve at the Academy of Music in New York, the two-LP set is being issued in conjunction with The Band's new single, "Don't Do It."

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RECORD WORLD AUGUST 26, 1972





ROCK OF AGES

It's New Year's Eve in New York City, on Fourteenth Street, at The Academy of Music.

The BAND is about to share the last day of the year with us. We know their music. We know that they were once The Hawks. That they worked with Dylan for several years. That they've been together for eleven years. We know the historic Big Pink; their masterpiece, The Band; their 1971 autobiography on record, Stage Fright; and the experimental Cahoots. We know they are Robbie Robertson, Levon Helm, Rick Danko, Richard Manuel, Garth Hudson.

The BAND live on the eclipse of a new year is especially fitting since all those other people who are in bands today were home listening to The Big Beat on their radios when The Hawks were out there playing it. They were one of the original "live" bands. They were the Sons of the Teenage Pioneers of Rhythm and Blues, Country and Western, and Rock and Roll.

This New Year's Eve the group has chosen to sum up their years of music as The BAND by performing some of the rock 'n' roll classics contained in their known albums, and a lot of songs they've never recorded. The concert gives them all a breath of new life, a feat due in no small part to the monster horn charts devised by innovative arranger, Allen Toussaint.

This spontaneous audience-participating concert, with Toussaint's New Orleans' influenced horn section recreating the familiar songs as freshly and startlingly alive as the new, is a true musical event that we can share via this two-record set.

This album is another further step in The Band's development.

In the development of our music.

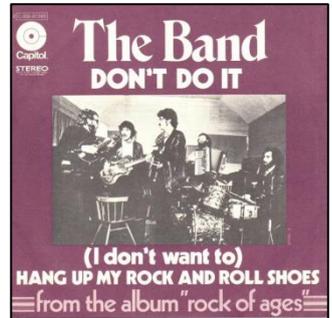
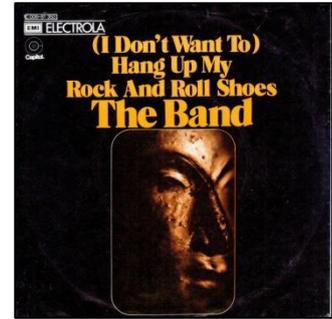
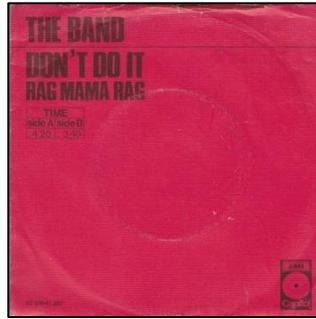
The music of our age.

This is ROCK OF AGES.

The Band IN CONCERT



PRODUCED BY THE BAND



THE INDIANAPOLIS NEWS Wednesday, August 30, 1974

THE BAND PLAYS ON

'Rock Of Ages' Finally For Real

By ROBERT BASLER

Better late than never — much better, in fact.

After months of promises, misinformation and delays, The Band has released its fifth album, "Rock of Ages," (Capitol—SABB-11045).

After several release dates, starting in May, came and went, and after Capitol announced three different titles for the record, Band fans were left with little to work with but imagination.

Rumors spread about the forthcoming record as enthusiasts of the group told each other Bob Dylan would be featured on the album, it would feature a horn section, etc.

Aside from the fact that Dylan is not to be heard, the other rumors were surprisingly accurate. What was finally released was a double album, recorded in concert last New Year's eve at the Academy of Music, New York. And, yes, the group is backed by something new, an ensemble of saxes, trumpets, trombones and other horns.

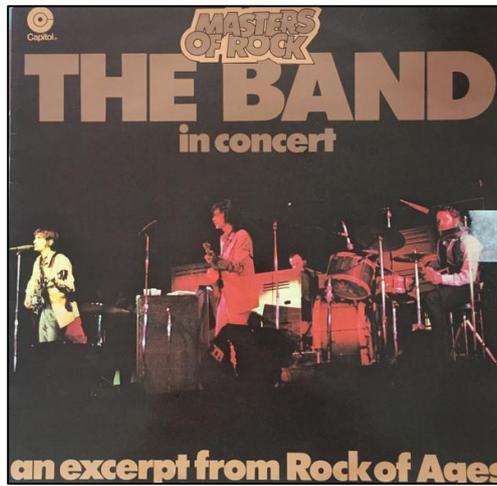
Fans who recoil in horror

at this last bit of information, fearing the group may have turned into a Blood, Sweat and Tears or Chicago, may rest easy. There are already enough groups like that, heaven knows, and The Band isn't about to join their brassy ranks.

Rather, Robbie Robertson, Levon Helm, Richard Manuel, Garth Hudson and Rick Danko play as they always did, with their five back-up men filling what few gaps in sound are left, and Band fans know it's hard to get a note in edgewise around Hudson's organ and Manuel's piano.

The two brand new offerings are "Hang Up My Rock and Roll Shoes," a loud throwback to the 1950s, and "Get Up Jake," a very typical Band song. Though it was written years ago and included in early Band songbooks "Jake" was never recorded by the group, though it certainly should have been. The tune is a good one and the song comes across with the same friendly delivery as other early Band songs, such as "When You Awake" from the group's second album.





MASTERS OF ROCK

THE BAND

concert
an excerpt from Rock of Ages

| | | | | |
|--|--------------------------------|-----------------------------|--|--------------------------------|
| 1. DON'T DO IT | 4:05 (1968) J. R. Robertson | 4.05 (1968) J. R. Robertson | 1. The weight | 4:42 (1968) J. R. Robertson |
| 2. THIS WHEEL'S ON FIRE | 2:10 (1968) B. Dylan, B. Dylan | 2:10 (1968) J. R. Robertson | 2. This wheel's on fire | 2:10 (1968) B. Dylan, B. Dylan |
| 3. CALIFORNIA MISSION | 2:54 (1968) J. R. Robertson | 2:54 (1968) J. R. Robertson | 3. California mission | 2:54 (1968) J. R. Robertson |
| 4. RAG MAMA RAG | 3:02 (1968) J. R. Robertson | 3:02 (1968) J. R. Robertson | 4. Rag mama rag | 3:02 (1968) J. R. Robertson |
| 5. THE NIGHT THEY DROVE OLD DIXIE DOWN | 2:30 (1968) J. R. Robertson | 2:30 (1968) J. R. Robertson | 5. The night they drove old Dixie down | 2:30 (1968) J. R. Robertson |
| 6. THE WEIGHT | 3:35 (1968) J. R. Robertson | 3:35 (1968) J. R. Robertson | 6. King Harvest | 3:35 (1968) J. R. Robertson |
| 7. LIFE IS A CARNIVAL | 2:20 (1968) J. R. Robertson | 2:20 (1968) J. R. Robertson | 7. Jimena surrender | 2:20 (1968) J. R. Robertson |

THE BAND - JAMIE ROBBIE ROBERTSON, RICK DANCO, RICHARD MANUEL, GARTH HUDSON, LEVON HELM

ONVERGETELIJK-ONVERBETERLIJK; WEEET, ZIT, LUISTER, HUIVER EN GENIET EN ZIE DAN DE PRIJS **NU 17,50** javeelzeker

MASTERS OF ROCK

THE BAND

An Excerpt from Rock of Ages
Don't do it - California Mission - (I don't want to) Hang up my rock and roll shoes - Stage fright - The night they drove old Dixie down - Across the great divide - Rag Mama rag - The weight - The shape I'm in - Life is a carnival 5C054.81 466 F 17,50 (Capitol)

BOVEMA
LEARNERS IN ENTERTAINMENT



MASTERS OF ROCK

THE BAND

Side 1

| | |
|--|--------------------------------|
| 1. The weight | 4:42 (1968) J. R. Robertson |
| 2. This wheel's on fire | 2:10 (1968) B. Dylan, B. Dylan |
| 3. California mission | 2:54 (1968) J. R. Robertson |
| 4. Rag mama rag | 3:02 (1968) J. R. Robertson |
| 5. The night they drove old Dixie down | 2:30 (1968) J. R. Robertson |
| 6. King Harvest | 3:35 (1968) J. R. Robertson |
| 7. Jimena surrender | 2:20 (1968) J. R. Robertson |

Side 2

| | |
|-------------------------------------|---------------------------------------|
| 1. The shape I'm in | 3:43 (1972) J. R. Robertson |
| 2. Time to kill | 3:24 (1972) Robbie Robertson |
| 3. Life is a carnival | 3:34 (1972) B. Dylan, J. R. Robertson |
| 4. I don't want to hang around here | 4:44 (1972) G. Weber |
| 5. Don't do it | 4:29 (1972) Robbie Robertson |
| 6. Ain't got no home | 4:20 (1972) Clarence "Frogman" Henry |
| 7. Third man theme | 2:43 (1972) American |

THE BAND - JAMIE ROBBIE ROBERTSON, RICK DANCO, RICHARD MANUEL, GARTH HUDSON, LEVON HELM

ORIGINAL ARTISTS! • ORIGINAL RECORDINGS!

The Night They Drove Old Dixie Down
The Best Of
THE BAND
Recorded Live In Concert!

Includes:
THIS WHEEL'S ON FIRE
THE WEIGHT • RAG MAMA RAG
LIFE IS A CARNIVAL • DON'T DO IT
THE NIGHT THEY DROVE OLD DIXIE DOWN • Others

S21 57260

The Night They Drove Old Dixie Down
The Best Of
THE BAND
Recorded Live In Concert!

S21 57260 THE BAND • THE NIGHT THEY DROVE OLD DIXIE DOWN

1. STAGE FRIGHT
2. THE NIGHT THEY DROVE OLD DIXIE DOWN
3. ACROSS THE GREAT DIVIDE
4. THIS WHEEL'S ON FIRE
5. RAG MAMA RAG
6. THE WEIGHT
7. THE SHAPE I'M IN
8. UNFAITHFUL SERVANT
9. LIFE IS A CARNIVAL
10. DON'T DO IT
11. KING HARVEST (Has Surely Come)

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THE NIGHT THEY DROVE OLD DIXIE DOWN
THE BEST OF
THE BAND

ORIGINAL RECORDINGS
Priceless Collection

RECORDED LIVE IN CONCERT!

THE NIGHT THEY DROVE OLD DIXIE DOWN

1. Stage Fright
2. The Night They Drove Old Dixie Down
3. Across The Great Divide
4. This Wheel's On Fire
5. Rag Mama Rag
6. The Weight
7. The Shape I'm In
8. Unfaithful Servant
9. Life Is A Carnival
10. Don't Do It
11. King Harvest (Has Surely Come)

THE BAND
RECORDED LIVE IN CONCERT!

Priceless Collection THE BAND The Night They Drove Old Dixie Down

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2 New Groups Debut In 13-Album Release

HOLLYWOOD — Thirteen albums comprise the Capitol-Island Shelter Records release this month.

Headlining the release is The Band's two-record set, "Rock of Ages," recorded live last December at New York's Academy of Music. In addition,

two new groups, Skylark and Nitzinger, will debut on the label with major releases bearing their names.

Also featured is Peggy Lee's "Norma Deloris Egstrom from Jamestown, North Dakota," "East," a debut LP from a unique Japanese pop group, and "Lari Lieberman," the first album from an im-

portant new contemporary singer.

Country and Western releases for the month include "The Best of Buck Owens and Susan Raye," Bobbie Roy's "I'm Your Woman," "Stonin' Around" by Dick Curless; Anita Carter's "So Much Love," and "Stoney Ed-

wards," the singer's third Capitol album.

In July, Shelter Records will present Leon Russell's "Carney," the performer-songwriter's third solo album and a challenging change of direction. On Island Records, "Reebop," a solo album by Traffic's drummer, Reece bop Kwaku Baah, will be issued.

POP RECORDS

New Sets by Band and Kinks

BY ROBERT HILBURN

Since the Band and the Kinks are among the half-dozen best rock groups in the world, the release this week of new, two-record album sets by both groups is cause for celebration indeed.

"Rock of Ages," the Band's first live album, was recorded last December at the Academy of Music in New York City, while the Kinks' "Everybody's in Showbiz" is half live and half new studio material.

For those who have found the Band's five-piece instrumentation nearly perfect in its economy, Allen Toussaint's horn arrangements on some songs may seem unnecessary at times, but the album, both as a reflection of the Band's music until now and for some songs that genuinely benefit from the horns, is a valuable, impressive work.

Unlike the retrospective quality of the Band's album, the live half of "Everybody's in Showbiz" is a specific look at the Kinks' last concert tour, most of the songs coming from the "Muswell Hillbillies" album. Much of the second half of the album is devoted to Ray Davies' sometimes satirical, sometimes painfully introspective commentaries on discomforts and discouragements of being a pop music star. It, too, deserves a spot in your record collection.

The Band's "Rock of Ages" (Capitol SABB 11045)—When discussing his plans last winter for this album, the Band's Robbie Robertson spoke of the album in terms of adding color to the group's stark, economical arrangements.

"The black and white photos on our album covers reflect the raw attitude of our music," he said. "The songs have been a little underdone rather than the other way. In the live album, 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."

Rather than simply play the song the way they appear on the Band's four Capitol albums, the group that first gained national attention as the band behind Bob Dylan took advantage of their New York concerts

Continued From Page 45 to work with Toussaint, a noted New Orleans-based musician-songwriter-recording producer, on some horn touches.

The horns are apparent from the opening track, "Baby, Don't You Do It," a Holland-Dozier-Holland song that the Band has often used in concert but not previously recorded. It is also apparent on this track (which is apparently going to be released as a single) that the use of the horns is controlled in the album. The five-man horn section is used almost as a single additional instrument, not as a competing entity with

the Band. The horn work is much like adding italics to one or two words in a sentence or paragraph.

Side One continues with "King Harvest," a particularly effective "Caldonia Mission," the rather routine "Get Up Jake" (the only Robertson song on the album that the Band hadn't previously recorded) and "W. S. Walcott Medicine Show," a song that benefits from the use of horns. A good, but not overwhelming opening side. But things get infinitely better on Side Two, one of the finest sides

ever put on a rock album. Beginning with what seems like the original arrangement of "Stage Fright" (if there are any horns on the track, they are hard to find), then a version of "The Night They Drove Old Dixie Down" that uses a horn in just the "cry or moan" way Robertson had pictured. It is followed by "Across the Great Divide," "This Wheel's on Fire" and "Rag Mama Rag," an upbeat tune that benefits from the use of horns.

Side Three continues on a strong note with "The Weight" (no noticeable use of horns), "The

Shape I'm In," "Unfaithful Servant" and "Life is a Carnival" (the song from the "Cahoots" album that features, both here and in its original version, a spirited, almost hectic Toussaint horn arrangement).

The album's final side features a seven-minute organ solo by Garth Hudson (including a dash of "Auld Lang Syne" in recognition of the concert's New Year's Eve setting) that leads into "Chest Fever." The album closes with a fireball, infectious version of the late Chuck Willis' "(I Don't Want to) Hang Up My Rock and Roll Shoes," the best choice for an AM hit single. Though Bob Dylan joined the Band on stage for one in the series of New York concerts, he doesn't appear on the album.

The Kinks' "Everybody's in Showbiz" (RCA YPS 6055)—I was disappointed the first time I saw the Kinks in person. The English rock group, whose records I had so long enjoyed and respected (from such primitive early rockers as "You Really Got Me" to such tightly knit, sharply satirical albums as "Arthur" and "Lola"), seemed so intentionally disorganized on stage that it appeared to be doing a burlesque of itself.

But, after being counseled by a longtime Kink concert fanatic that this apparent anarchy was both the charm of the group and a logical

Los Angeles Times CALENDAR, SUNDAY, AUGUST 27, 1972

The Band Produces Live 'Rock of Ages'

"Rock of Ages" (Capitol SABB 11045), might be subtitled "The Band's greatest hits." Their fifth album, it is somewhat experimental and very live.

The 17 cuts on this double album were recorded before an appreciative audience at the Academy of Music in New York at the end of last year.

Included are such well-known Robbie Robertson tunes as "The Weight," "Stage Fright," and "The Night They Drove Old Dixie Down," each immediately recognized and applauded by the listeners. But the occasion also served to introduce several additions to The Band repertoire including Robertson's "Get Up Jake," and "Don't Do It," borrowed from Holland-Dozier-Holland.

Backing up the live Band musicians for this performance is a horn ensemble consisting of Snooky Young on trumpet and flugelhorn, Howard Johnson on baritone sax, tuba and euphonium, Joe Farrell on tenor and soprano saxes and English horn, Earl Melrose on trombone, and J. D. Farrow on alto sax and clarinet.

New Orleans' Allen Toussaint put together the horn arrangements, which undergird, high-

light and generally surround the melody but never get in the way.

The Band is Robertson, Rick Danko, Richard Manuel, Garth Hudson and Levon Helm variously on guitar, mandolin, bass, drums, violin, piano, clavichord, organ, tenor and soprano saxophones, and vocals.

The music is the solid, inventive, unrammed country-leaning rock that is responsible for the veneration—an adulation—of many fans.

The reason for The Band's professionalism, honed while playing together for more than 10 years, is colorfully described in the extensive, interesting liner note poster accompanying the album.

The Hawks (as they were known while playing with Rockabilly King Ronnie Hawkins) played mainly in Canada and the southern states taverns and bars, where folks came after work and got drunk. Down South, in burlesque bars, small supper clubs, risk-your-life joints and beer halls. They also played at football victory parties, where they'd have to go knee-deep in beer cans to get to the stage. They played six or seven nights a week. The pace

was grueling. They traveled to gigs in Hawkins' Cadillac, with a trailer behind hauling equipment on either side. One week off a year.

Later they played with Sonny Boy Williamson and Bob Dylan and each experience influenced the group's music. As an example, for a native Canadian to write "The Night They Drove Old Dixie Down," Robertson must have completely immersed himself in the music and history and culture of the South. Small wonder that much of The Band's sound is pure grits and molasses.

This flavor seems particularly evident on side one with "Don't Do It," "King Harvest," "Caldonia Mission," "Get Up Jake," and "W. S. Walcott Medicine Show." Of these, the first two are particularly well done.

Side two opens with "Stage Fright," described by Jim Brodey in the notes as "... Rick's hoarse vocal, breeding a whole other kind of precision, done in the rhythm of an old-time fiddle, that goes straight from the Latin beat into four-time thumps." Top that, if you can.

Then comes "The Night They Drove Old Dixie Down," merging into "Across the Great Divide," Dylan's "Wheels on Fire," and one of the album's best numbers, "Rag Mama Rag."

Side three goes through "The Weight," "The Shape I'm In," and "Unfaithful Servant," with a nice mandolin solo, and ends with another of the album's up-tempo goodies, "Life is a Carnival," with the horns really coming on.

But the time side four hits the turntable the listener has been well primed for a climactic finish.

It begins with Garth Hudson's eight-minute organ introduction, "The Genetic Method," about which Brodey has these authoritative observations: "(It combines) funeral parlor chants, Irish lullabies, jazz spasms, gospel hymns, Gregorian clusters, a sprightly waltz waltz."

That tour de force shifts into a blasting number, "Chest Fever," and the album ends with a hoarse, horn-peppered Chuck Willis' oldie, "I Don't Want to Hang Up My Rock and Roll Shoes." The crowd had to let them out.

"Typical of most 'live' recordings, there are occasional off-key moments and ragged vocals. But these are at the same time kept to a minimum, in the case of flubs, and in keeping with the spontaneous feeling of the music, in the case of the vo-

cal. Band fans won't mind the slightly monotonous style on most cuts.

Technically, there are no complaints about the recording or the mixing. Perhaps the vo-

cal could have been a little more distinct, you're liable to miss such Robertson lyric chutes as "Now tell me, how, watcha done with the gun?"

— J. GREG ROBERTSON

Inner-City Students Become Theatergoers

Some 120 high school students from Hartford's inner city will see and discuss plays at the Hartford Stage Company this season through a program sponsored by Connecticut Mutual Life Insurance Co. and the Clay Hill Recreation Center.

A different group of 20 high school sophomores and juniors, chosen by the Clay Hill center, will attend each play. There are six plays this season.

The day before each play, Connecticut Mutual Life volun-

teers will meet with the students attending that play at the Clay Hill center to discuss the play.

The students will be attending Wednesday student-matinee performances, and will meet with the actors and production crew after the performance.

The first play will be Moliere's "The Misanthrope," and other plays to be produced this season include Tennessee Williams' "A Streetcar Named Desire" and Harold Pinter's "Old Times."

New Poll Shows Student Presidents, B Don't Reflect Majori

In a special study conducted Sept. 27 and 28, interviewers for the national Campus Opinion survey taked with a sampling of college student body presidents and school newspaper editors throughout the country. By a margin of nearly eight to one, student presidents preferred Sen. George McGovern to President Nixon in the '72 election. Perhaps what is most significant about this latest poll is its indication of how young people and the ideas they bear can be easily misread.

The difference between the opinions of those on the college campuses who are in a position to lead and reflect collegian attitudes, and those borne by the total student body, appears to be even greater than that already shown between college students in general and the nearly threefold 18 to 24 year olds who are not in the classrooms.

As an example, while students still prefer McGovern, the senator's margin is not nearly as strong as might be indicated by his eight to one backing among student body presidents. In actuality, the campus preference for Sen. McGovern is more like one and a half to one (August survey—McGovern 57.8 per cent to Nixon 35.9 per cent).

The large majority of college students, however, are—as one would expect—far less vocal and politically active than are their elected campus leaders. (The reader should bear in mind that, in many cases, student body presidents are, in fact, elected by a small minority of the total number attending a particular school.) Thus, what support Nixon does have on the college campus is oftentimes regarded as surprising.

This same type of situation exists when looking at the opinions of the entire 18-to-24-year-old population (some 25 million) and the '72 presidential race again offers a good example. Nixon is currently giving a slight lead among those first-time voters—one which is owing to the fact that among non-college



Robbie Robertson of The Band

RECORDS

ACADEMY OF MUSIC

HOWARD STEIN
PRESENTS
THE BAND
TUES NITE THRU NEW YEARS EVE

Thomas Rover

'Rock of Ages': A crackling, mind-blowing moment preserved

Rock of Ages
The Band
Capitol SABB-11045

BY RALPH J. GLEASON

There is, if my addition and the record company's listed times are correct, precisely one hour, 11 minutes and 11 seconds of music on this album and it is the bargain of the decade at your favorite discount house. Recorded during the Band's four-night gig at the end of 1971 at New York's Academy of Music (you can hear a "Happy New Year" from the audience) it is a live-in-person double LP concert album.

Live albums (what's a dead one?) do not always work in electric music because of the complexity of set up and the usual necessity for precise control of the sound. But this album, even on first hearing (and it gets better and better the more you listen to it) immediately joins the ranks of such celebrated in-person recordings as Mingus at Monterey, Count Basie in Sweden, Duke Ellington's Seattle Concert, Miles at the Blackhawk and Ray Charles at Atlanta. In other words, it is a classic: 17 beautiful tracks (The Band played 18 numbers at the last concert I went to) and at the discount price the equivalent of a concert ticket except you can take it home and play it.

My litany of sacred "live" albums above listed is mainly jazz. Even the Stones concert LP didn't quite make it for me and, aside from some tracks from Janis, the Airplane and the Grateful Dead, electric music has fared better in the studio, as far as records go,

than on the stage. But we've all regretted it and hoped for some way to preserve that crackling moment which blew our minds so that we could take it from the top and start right over again. This one lets us do it, thank God.

The problem in concert recordings is more than the difference in the possible exercise of control. In a studio you can do it over as well as add to it if you don't like what you have the first time. On a concert recording you get to do it once and that's it. And as far as I know, this album presents the Band's music precisely as it went down at the Academy of Music. Robbie says, incidentally, that about 80% of it was from the last night of a three-night gig.

The Band has always given a strong impression of precise control in its albums and in its concerts more attention has been paid to set up and sound than almost any group of which I can think. Their success here is all the more surprising since this album was not only done in concert but done with the addition of a horn section ("We're gonna try something tonight we've never done before," Robbie says in opening the show) which had only one rehearsal before the concert. That is a tribute to Allen Toussaint, who arranged the horns. Toussaint aided on the last Band LP, of course, and is someone for whom Robbie has had deep admiration since "I was a kid starting out." Back there with "Mother-in-Law" and the rest.

For a brief time on tour the Band had a horn section and of course they have always

taken advantage of Garth Hudson's ability to play wind instruments as well as keyboards. So the idea of horns was in itself not so revolutionary, but it is who the horn players are and what Toussaint did with them that just knocks me out.

On trumpet and flugelhorn is Snooky Young, unquestionably one of the greatest lead trumpet players in the history of jazz and a veteran of the big bands of Jimmie Lunceford, Count Basie, Lionel Hampton and Benny Carter as well as hundreds of studio groups and several TV talk show bands. When you hear him hit that high trumpet shake on "W.S. Walcott Medicine Show," think of him as he used to be in the Basie brass section, sitting there, the ultimate in cool nonchalance, doing those incredible things with only one hand holding the trumpet.

Howard Johnson, who plays baritone sax, tuba and euphonium, has played and recorded with Ray Charles, Gerald Wilson, Miles Davis and Gil Evans, and is the man who contributed that amazing sound to Taj Mahal's "Dixie." Joe Farrell (tenor and soprano sax and English horn) is a familiar on the New York jazz scene, having been with Elvin Jones and Mingus (currently with Chick Corea) and having recorded extensively. Earl McIntire is a young (17 years old!) trombonist who was a member of the touring tuba section that Howard Johnson put together for Taj Mahal, while J.D. Parron is a reedman from St. Louis who'd only been in New York two weeks

when he was picked for this date.

Add these musical personalities to the members of the Band plus Toussaint and you have an amalgam of rock, country, blues, jazz, free form, and classical influences in playing in addition to the folk, rock, kids' songs, campfire singalong, protestant church and soul music sounds in the group's material and vocal sound. It is a kind a summation of American music, if you will. A cultural mix unequalled in contemporary music.

The horns are a tremendous asset to the album in every way. Whereas in the past, the shadings of color and texture, as far as the instruments go, were contributed mainly by Garth's doubling, in this performance they are enhanced and extended by the astute use of the horns. The Band is a remarkable group of instrumentalists in the first place. Consider the fact that the group has three first-rate lead singers, two incredible drummers, and can avail itself of doubles on piano and various stringed instruments as well as the instruments Garth plays. When you can make music like this, you don't need to talk. At all.

Vocally, of course, the Band is unique. Their development of a style which encompasses all the aspects of the human voice on the part of each of the singers affords them a flexibility no other contemporary group can match. Listen to these records on earphones with the volume turned up and you can get the full flavor of their voices, the subtlety with which they sneak in and out of

ensemble vocal passages and the way in which they can switch from one lead to another not only effortlessly but with such a similarity in timbre and phrasing that you may not catch it first time round. Earphones also give you the added pleasure of picking up on all the weird shit Garth Hudson contributes on his various keyboards in the backgrounds of the ensemble passages and behind the vocals, each time almost providing a full solo improvisation.

The songs on the album are, with two exceptions, from their other Capitol LPs. One of the exceptions is a new song, "Get Up Jake," which, while it is a good enough number, is for me the weakest effort on the album. The other exception is the opening track, "Don't Do It," which is available only on one of the bootleg LPs, the Los Angeles concert. There are four songs from *Big Pink*, five from *The Band*, three from *Stage Fright* and one from *Cahoots*, ("Life is a Carnival"). Eight, including "Don't Do It," are on the Los Angeles concert bootleg and the remarkable thing about all of them is that they run almost exactly the same length of time as in their other versions.

When songs are recorded first, then played on concert tours and then recorded "live" later, they mellow down and sometimes drop in tempo and usually change in length. All of these songs have mellowed down and now and then the tempo is a bit slower. The result is that the performances here are, for me at any rate, superior in every case to both

the originals and to the bootleg versions. The differences are in the occasional addition of a voice on the spur of the moment and an occasional change in a lyric or tricky switch in lead singing. That and the unbelievably mellow yet intense feeling which pervades both LPs.

It is very clear on these LPs that the feeling and the spirit that was in the concert hall has been captured in the recording. It began right away, Robbie says. "As soon as we kicked off the first song, it was over. We weren't even touching ground. You could see the sound covering the people. It was the greatest experience of our life, we were overwhelmed by the feeling it gave." It was New Year's Eve, a good time Saturday night ball from start to finish.

When I first started listening to these albums I wondered whether or not the sequence of songs was the same on the LPs as at the concert because every rearrangement effects how the ultimate program sounds. But as I listened I forgot all about that point. It doesn't make any difference because the way the tracks are sequenced here is right within itself and a concert album, in this case anyway, is a thing apart from the concert itself.

"Don't Do It (doncha break my heart)," that great Holland-Dozier-Holland number, opens the concert beginning with a permutation of Bo Diddley rhythm, the guitar and piano riffs and the horns behind the vocals and two guitar solos by Robbie surrounding the last vocal chorus. At the end, Robbie and guitar have it again. Levon sings lead on this with Rick and Richard adding the harmony. A rushing quality of excitement.

"King Harvest," one of Robbie's most deeply nostalgic compositions and one which expresses the common heritage of the Band, has a lovely guitar solo by Robbie over the horns which are quite unobtrusive throughout as they fill in the background punctuating the phrases. Richard sings lead with Levon on harmony and there is a deeper feeling of warmth to this version than to the other versions.

"Caledonia Mission" is one of Rick's best vocals ever, and there is a sax obbligato to it which is delightful. Look for it just where Rick sings "I do believe in your hexagram . . ."

"Get Up Jake" has Richard singing lead with Rick and Levon harmonizing and Robbie plays a lovely guitar solo (it's another of his tunes). While it is not a let down, it does not, at least so far, move me as the previous tracks do.

"W.S. Walcott Medicine Show" closes the first side, with the horns giving it a delightful dixieland feeling including some fine sliding tailgate trombone from McIntire. Garth Hudson has an outstanding tenor sax solo on this track, one of his best. The horn players were cheering him on, Robbie says, blowing with one fist in the air. It was a deserved tribute because, apprehensive as he was to be performing before these cele-

brated jazz men, Garth Hudson really dug in and blew himself a solo.

Side one is a knockout all on its own. Side two begins with "Stagefright," Robbie's classic analysis of the performing artist. Rick sings it beautifully, including a delightful "hoo hoo" after the line "he gets to sing just like a bird." Garth has a fine organ solo and they go out on Robbie and Garth and in the earphones it sounds like a 70-piece orchestra with Howard Johnson underlining every bass note with his beautiful sound.

"The Night They Drove Old Dixie Down," which Robbie wrote for Levon so he could get it all out, all the heritage of his time and place, is a wonderful track. Snooky Young contributes a bugle call opening packed with nostalgia, wrenching from the heart chords the sounds of 'way back home and later throwing in a touch of "Swanee River" just to make sure you get the point. There is a moving ensemble passage with interior shifting harmony by the horns and then they segue into "Across the Great Divide" which has a dixieland feeling when the horns sing out and some more mad scientist organ music by Garth.

"This Wheel's on Fire," Rick Danko's collaboration with Dylan, has some beautiful tuba on the bottom, a delightful passage of unison guitar and organ before Robbie's guitar solo plus some truly wild piano by Richard. Rick sings it and everyone joins in.

"Rag Mama Rag," which I believe was the Band's best selling single record, is sung by Levon and has Garth playing the piano this time, a wild, eccentric, abandoned solo that is like an old Cripple Clarence Lofton bit in its straight out use of dissonance and discontinuity. Howard Johnson's tuba adds another dimension again as side two ends.

"The Weight" opens side three with Levon singing and Robbie, Richard and Rick on harmony. It is the classic song of poetic symbols in the Band's repertoire and one of their most successful numbers. Rick's bass is simply beautiful to hear and Richard's piano obbligato is intriguing.

"The Shape I'm In" is slightly slower and groovier than the original and there is an impressive organ solo which evolves into a long instrumental passage with Robbie's guitar. On this track Rick Danko gets the best tone I have ever heard from a Fender bass. At times it sounds like an upright bass, it is so mellow and sweet.

"Unfaithful Servant" is introduced by a voice from the audience yelling "Happy New Year!" It's an unusually warm, moving version of this exquisite song and is the best vocal Rick contributes, possibly the best he's done.

"Life is a Carnival" has Levon and Rick singing plus a fantastic instrumental passage with Robbie's guitar leading the horns through a repeated jazz riff that is simply wild. It ends side three in an amazing blaze of excitement.

Side four is a masterpiece all by itself, one of the most incredible performances by any band on record. It opens with "The Genetic Method," which is Garth Hudson's name for his organ solo that once was merely the prelude to "Chest Fever" but is now an instrumental tour de force in which he combines all his vast knowledge of the whole range of music into one unbelievable solo shot. I find Garth's organ playing a continual delight. He never blatantly quotes from his sources but rather builds improvisations on quotes, hinting at them and ringing changes in your ears that haunt you. He has mastered the use of dissonance and the unexpected note in a line in something of the manner of Thelonious Monk. I break up laughing at what Garth does, and then am totally frustrated trying to sort out the rearrangement of music he presents in this kaleidoscopic fashion. The only thing I can compare it to is Dylan's harmonica solos at concerts when he was totally carried away. Garth runs through nursery rhymes, Celtic reels, late night show organ music, old hymns and ancient popular melodies and even gives us "Auld Lang Syne" for a Happy New Year's good measure, slipping swiftly into "Chest Fever."

Richard sings "Chest Fever" with Levon, Robbie and Rick on harmony and the glorious horns punching out riffs after the vocals, a furious solo from Garth and the churning rhythm and plunging horns taking it out. It was a fine climax and could only have been followed (after shouts for "More! More! More!") by "Rock 'n' Roll Shoes." Levon sings this with Robbie and Rick harmonizing and the horns laying down a big band riff that is so good you want it to go on all night. The drums, tuba and bass swing like mad and Robbie plays two guitar solos on this track which I rank among the best he has ever done for pure economical excitement. From the beginning to the end of side four, the entire side simply cooks with a crackling, roaring, swinging energy that leaves you breathless at the end. Rock & roll is surely here to stay if the Band has anything to do with it. *Everybody take a bow!*



Buddy Guy & Junior Wells Play The Blues
Atco 33-364

by Pete Welding

One of the things Junior and Buddy have in common is their healthy respect for blues tradition; it probably accounts in large measure for the highly

satisfying character of the bulk of their recorded work over the years. Each has used tradition as a springboard to the development of a strongly individual performing style—Junior by tempering a basic Sonny Boy Williamson I harmonica style with gleanings from Little Walter, Buddy by devising a personalized variant of B.B. King-styled modern guitar, possibly through the retention of certain aspects of more fundamental Mississippi blues styles he heard there as a youth. The traditional roots of both performers are displayed extensively in this set of low-keyed, relaxed and generally tasty performances.

In a way, this is one of the oldest-sounding modern blues LPs by this pair of young modernists to be issued in a long while. The music sounds as though it might have been recorded in the early or mid-Fifties. It's just straight-ahead modern ensemble blues played (and sung) with unhurried ease, fine rhythmic relaxation, with plenty of soulful feeling, and with absolutely no attempts at being "contemporary" or "hip" either in programming or in production. Most of the tunes are well-worn blues staples (though not over-recorded ones) and, while some are of more recent vintage than others, all have been aged in the wood. Junior's version of "I Don't Know" sounds older stylistically than singer-pianist Willie Mabon's 1953 hit version of this old Cripple Clarence Lofton song. And then there are tunes like the old traditional piece "My Baby . . . Left Me a Mule to Ride," "Bad Bad Whiskey," Joe Liggins' "Honeydripper," and T-Bone Walker's 1947 "T-Bone Shuffle." Junior even redoes a couple of his earlier records, the late Fifties "Come on in This House" and the early Sixties "Messin' with the Kid." And the several recent compositions partake of this same vintage spirit.

I don't mean to imply that the music sounds dated or outmoded, because it doesn't. Tasty, heartfelt, convincing blues never really does. And that's what marks this whole program: taste, conviction and plenty of deep feeling. The music is never flashy or unnecessarily showy, though there's lots of quietly spectacular instrumental work by both of the principals; but the point is, it's always appropriate. In fact, the most important thing about this album is that everyone involved worked towards the same goal; the creation of a perfectly relaxed, rhythmically resilient, totally bluesy feeling and the gauge of their success is that the performances are as wholly enjoyable as they are unpretentious.

With the exceptions of a pair of 1972 Boston performances on which Guy is sensitively backed by the J. Geils Band ("This Old Fool" and "Honeydripper"), the balance of the album was recorded in 1970 at Criteria Studios with a band composed of Eric Clapton, guitar; A.C. Reed, tenor saxophone; Mike Utley, piano and organ; Leroy Stewart, bass; and Roosevelt Shaw, drums. Dr.

John replacing Utley on three of the pieces and Carl Radle and Jim Gordon substituting for Stewart and Shaw on one. Tasty is as tasty does.

This engaging, nonhysterical album was well worth waiting for.



A Song For You
Carpenters
A&M SP-3511

by Stephen Holden

While the Carpenters' music is not particularly compelling, its lack of pretension lends it a bland integrity that is uncommon for middle-of-the-road pop music. The basis of this integrity is Karen's singing, which grows more assured with each album. She is especially strong in her lower register, and she shows the potential of developing into an interesting stylist. The musical value of Richard's contribution to the Carpenter phenomenon, however, is another matter. The best that can be said for most of his arrangements is that they provide adequate support for Karen's voice and have a recognizable stamp. What they lack is a sense of dramatic structure or interpretive style.

The formula that Richard applies to his own songs, he applies to everyone else's as well. This is a shame, since many of the Carpenters' records begin strikingly but then fail to gather momentum. The most obvious way in which this happens is that, time and again, the clarity of Karen's vocal line is interrupted or joined by multi-tracked "choral filler," which tends to drain a song of its personality. It is the same fault that weakened countless pop records in the Forties and Fifties.

Five songs are authored or co-authored by Richard. They vary in emotional range from cotton candy to ice milk, the best of them being the current hit single, "Goodbye to Love." Richard sings solo on two cuts—"Piano Picker" and "Crystal Lullaby." His voice is pleasant enough, but he seems to be afflicted with a very noticeable lisp. One cut, "Flat Baroque," features Richard on the piano playing in a style that can only be described as Peter Nero-manque.

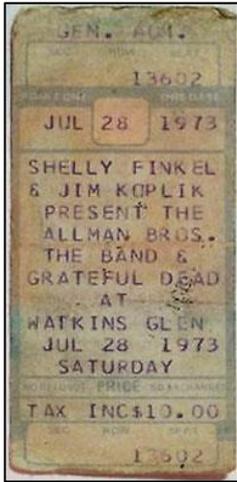
The title cut, Leon Russell's "A Song For You" is far and away the album's finest moment. It is a great song that is rapidly achieving the classic status it deserves, and Karen communicates its poignancy with effortless serenity. The Carpenters have done well by Leon in the past, their version of "Superstar" standing as perhaps their finest record to date. Unfortunately, the album doesn't contain any other very strong material. "Hurting

July 28, 1973

Watkins Glen, New York

Watkins Glen Grand Prix Circuit

Summer Jam



July 27, the soundcheck:

Instrumentals

Don't Do It

The W.S. Walcott Medicine Show

July 28, the concert:

Back To Memphis

Loving You Is Sweeter Than Ever

The Shape I'm In

The Weight

Stage Fright

I Shall Be Released

Don't Do It

Endless Highway

Too Wet To Work

Chest Fever

The Night They Drove Old Dixie Down

Across The Great Divide

Jam

Holy Cow

Life Is A Carnival

Saved

Up On Cripple Creek

Share Your Love With Me

This Wheels On Fire

The W.S. Walcott Medicine Show

Slippin' & Slidin'

Rag Mama Rag

Summer Jam:

A Change Is Gonna Come

Raining In My Heart

Have You Ever Been Mistreated?

Da Di De Day

Not Fade Away

All Around The World

Warm And Tender Love

Reelin' And Rockin'

There Is A Mountain

Amazing Grace

There Is A Mountain

Notes:

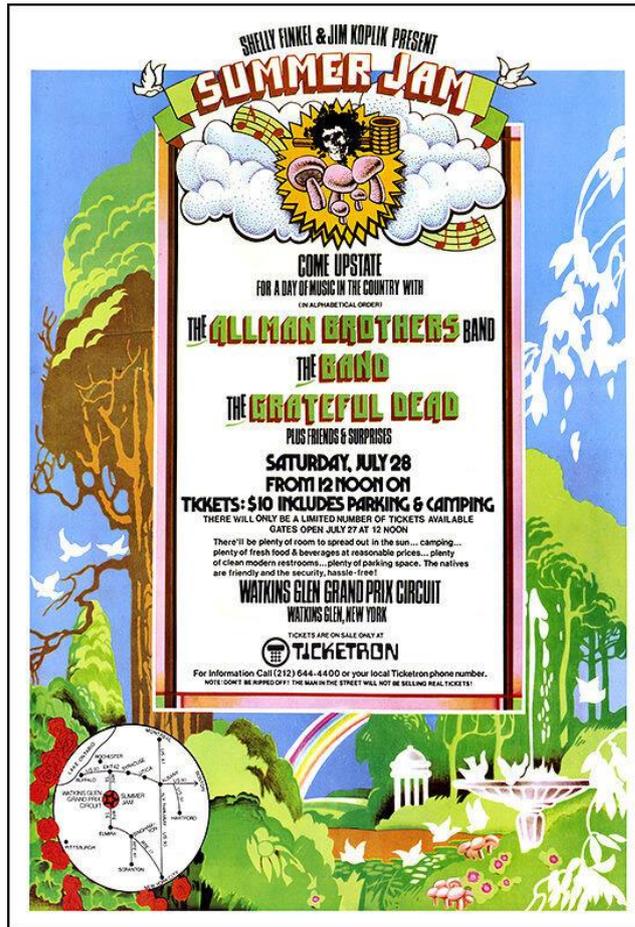
Audience audio recording.

Audience films.

"Too Wet To Work" officially released on "Across the Great Divide" in 1994.

"Too Wet To Work" and "Jam" officially released on

"Live at Watkins Glen" in 1995.



SUNDAY TELEGRAM, Elmira, N. Y., July 29, 1973

The Hills Were Alive with the Sound of Music

By MIKE BOYER

WATKINS GLEN — The Grateful Dead were out in front at "Summer Jam" Saturday, a spot they richly deserve.

The Dead have been out in front of much of the youth culture for at least half dozen years.

They opened the 12-hour music festival and carried the crowd through about five hours of fine rock music.

Extended musical jams featuring the guitar work of Jerry Garcia and Bob Weir has been the trademark of the band since its beginning and Saturday was no exception.

Garcia and Weir worked their guitar magic over the crowd and the crowd was theirs.

The Dead worked smoothly and effectively building their compositions.

In a fine display of control the Dead built the intensity of their music and then let it ebb. Then built it again to a higher peak.

About midway through their set they brought the crowd to its feet with a hand clapping, foot stomping rendition of "Truckin'," a Dead classic.

They softened later for the slow paced "He's Gone" — particularly poignant because of the death earlier this year of organist Ron (Pigpen) McKernan.

The Dead was followed on stage later in the afternoon by The Band, a group which has had an impact on rock on the east coast something akin to the Dead's on the west coast.

The Band came on in the wake of a rousing finale by the Dead and started in with a fine up tempo version of "Loving You."

In contrast to the extended jams by the Dead, The Band moved slowly from number to number.

At one point leader Jaime Robertson asked the crowd if it minded the delay between numbers, but the crowd didn't seem to mind.

Despite a driving rain in the middle of The Band's set, most of the crowd didn't budge.

Later Saturday, "Summer Jam" was to conclude with The Allman Brothers Band, a powerful rock band with a fine blues feeling.

Early Saturday night rock fans at the concert were anticipating an all out jam among members of all three groups as a finale.

In the crush of half a million people just how important is the music?

Summer Jam promoter Shelley Finkel said Saturday the bands were the most important part of the event.

The type of rock played by the three bands appeals to special kind of rock fan who comes to listen to the music.

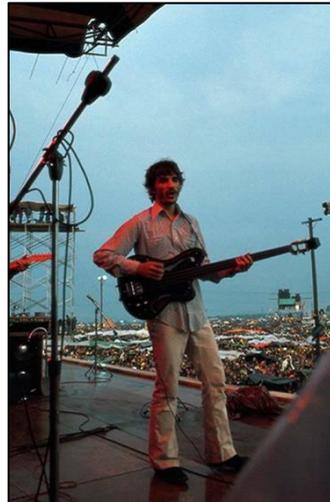
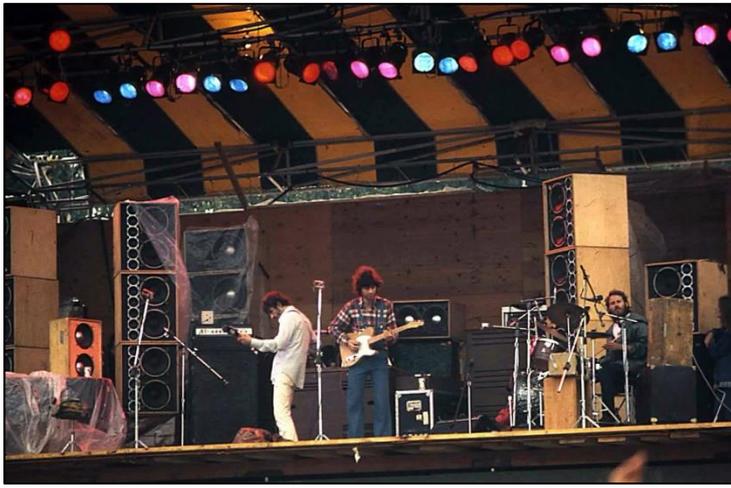
The Dead, The Allman Brothers Band and The Band were selected for that very reason, he said.

A unique system, being used for the first time according to Finkel, was used at the concert to bring music to the crowd.

The system, based on a tenth of a second delay in feeding the sound to the crowd, sprayed the music around the concert area and worked rather well.

The sound system was provided by FM Productions with the assistance of the Dead, Finkel said.

And for all those who didn't make it to the concert, Finkel said each of the bands were recording its music in hopes of eventually putting it together in an album.



Gigantic Crowd Pulsates at Rock Fest in Tiny Watkins Glen

WATKINS GLEN, N.Y. (AP) — As many as 600,000 young persons sprawled elbow-to-elbow over a 90-acre hillside Saturday for a rock music concert rivaling the proportions of the famed Woodstock festival.

A brief but heavy thunder-shower drenched the crowd and turned dirt paths into mud Saturday evening, but the driving music continued.

The rocking mammoth crowd tried to squeeze within view of the outdoor stage, but at least a third of the mass had to settle for spots out of sight and almost out of hearing of the performers. Some persons were a half mile away from the stage.

State Police estimated the crowd at about 600,000 — double the number who had reached the concert site the day before.

Shelley Finkel, co-promoter of the event, concurred with the 600,000 estimate, and added, "I think before this thing is over, three-quarters of a million people will have come and gone."

"We had no idea this many people would come," he said, noting that his paid ticket sales amounted to only 150,000.

He said gate personnel had stopped checking for tickets earlier in the week in order to keep traffic moving. This apparently prompted nonticket holders to crash the gates, he said.

The concert was held at the Grand Prix race course which normally accommodates crowds up to 100,000 for automobile races.

"This is worse than Woodstock," remarked a young concert worker attempting to guard the six-foot chain link fence surrounding

the field. The Woodstock festival drew a crowd of 400,000 and set the pace for a series of outdoor rock concerts throughout the nation.

Mounted policemen made token efforts to divert the crowd from the backstage area without much success.

Eventually, large sections of the fence were ripped down and people crossed into the backstage area freely.

Other spectators climbed to the roof of portable toilets and perched precariously for a better glimpse of the specially built musicians' platform.

"This is ridiculous," was a frequent cry from disgruntled youths seated in sun-warmed field as temperatures reached into the mid-80s.

The first notes of music from The Grateful Dead marked the

climax of a week-long mass migration to this western New York village. The influx swelled into massive traffic jams Thursday and Friday.

All incoming routes to the concert area were blocked by abandoned cars, track director Henry Valent said. The only fresh arrivals at the concert Saturday morning were those willing to hike on foot for 10 to 20 miles, he said.

Since Thursday, seven persons have died in traffic accidents while en route to the concert. The most recent victim was Barbara Erigo, 20, of Brooklyn who died Saturday when a pickup truck carrying nine persons overturned near Monticello.

When the concert opened on schedule at noon, a master of ceremonies said the crowd on hand

numbered "between 300,000 and 400,000."

Those attending the concert said no one had checked them for tickets which cost \$10.

The Grateful Dead led off to thunderous applause and rhythmic handclapping, starting a program that also headlined The Allman Brothers and The Band in sets expected to wind up sometime after midnight.

As the music played, two helicopters circled the field monitoring crowd movements.

The production rivaled not only Woodstock but also the West Coast Altamont festival of 1969 which drew 300,000.

"I can't understand why so many people came," said Valent, the head of the Watkins Glen Grand Prix Corp. "The same program in Washington, D.C., drew 80,000.

Here we are out in isolated countryside and everybody came."

He said he would not want to see a second concert as large as the Glen. "We can't be a nuisance to the community," he said.

He said a more reasonable size for a rock festival at the track would be 150,000 to 200,000 persons.

"This is the trial concert," he said. "We'll judge from our experience this time whether to allow any more."

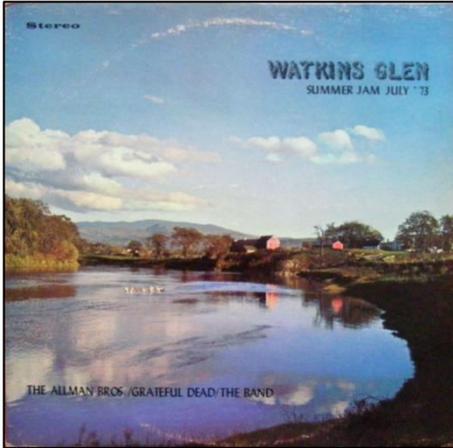
The mile-long dirt lane leading from campgrounds into the concert field was lined with trucks and tables selling soft drinks, watermelon, flavored ice, T-shirts and stereo equipment.

Scores of youths stood about hawking drugs of various kinds. Drug use was open and generally ignored by deputy sheriffs who

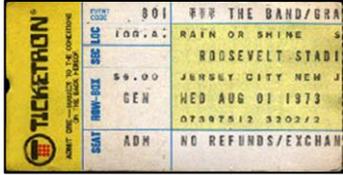
stayed on the fringe of the crowd. "I would say the main medical problems we're finding here are drug overdoses and cuts," said a first aid worker. "The cuts come mostly from walking on broken glass, climbing fences and accidents with hatchets."

By population, according to the latest U.S. Census lists, the 600,000 persons jamming the rock festival make tiny Watkins Glen a little smaller than Honolulu, Hawaii, 630,000 and Jersey City, N.J., 609,000; but somewhat larger than Salt Lake City, Utah, 557,000 and Nashville, Tenn., 540,000.

It also makes those 80 acres of Watkins Glen more heavily populated than the individual states of Delaware, Nevada, Vermont, Wyoming and Alaska.



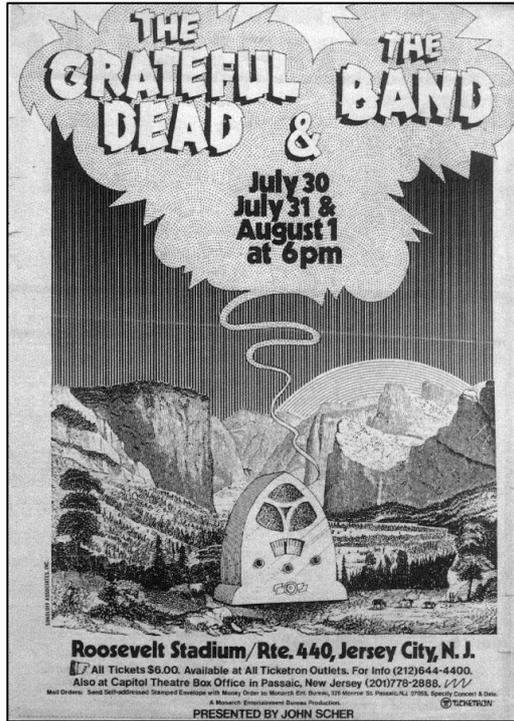
July 31, 1973
August 1, 1973
Jersey City, New Jersey
Roosevelt Stadium



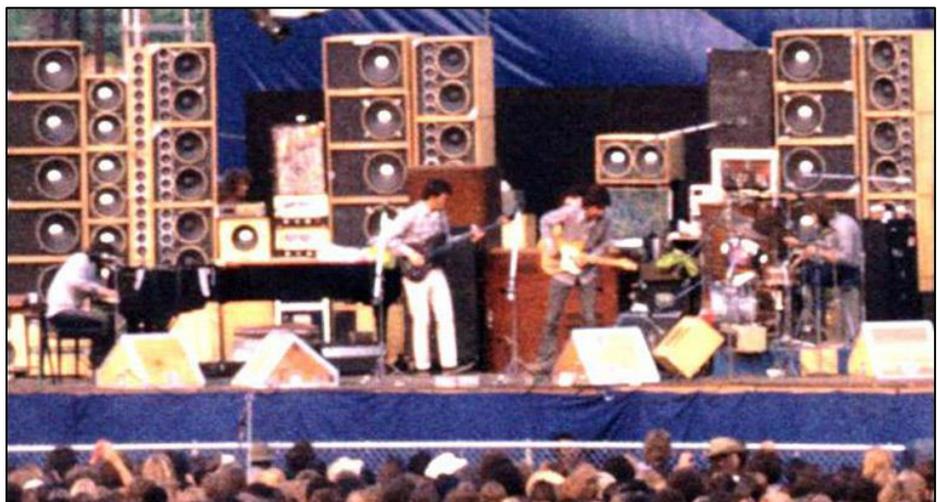
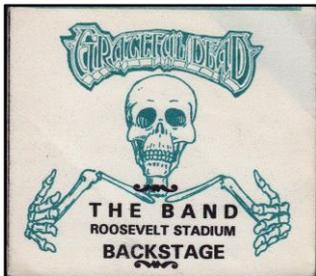
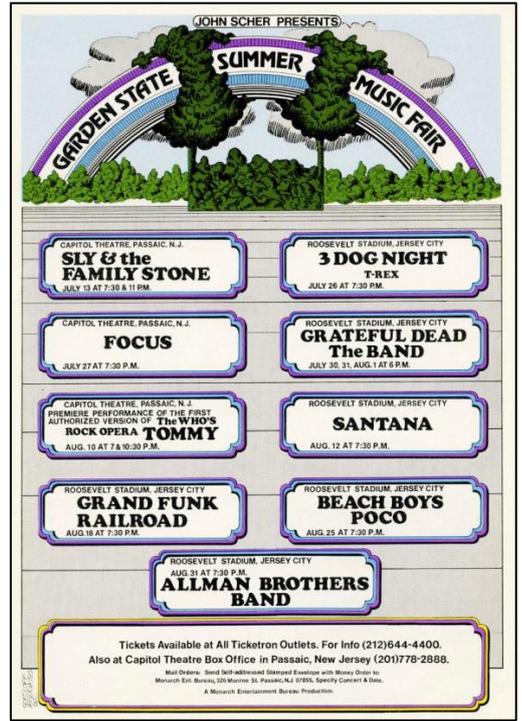
- July 31
Back To Memphis
Loving You Is Sweeter Than Ever
The Shape I'm In
The Weight
Stage Fright
I Shall Be Released
Don't Do It
Endless Highway
The Night They Drove Old Dixie Down
Across The Great Divide
This Wheel's On Fire
Saved
Life Is A Carnival
Share Your Love With Me
Up On Cripple Creek
The Genetic Method
Chest Fever
The W.S. Walcott Medicine Show
Slippin' And Slidin'

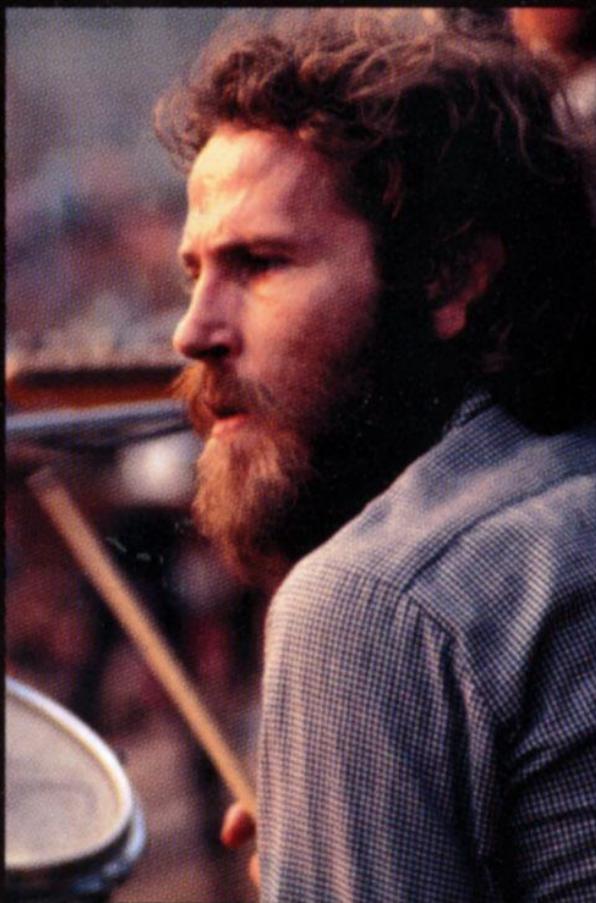
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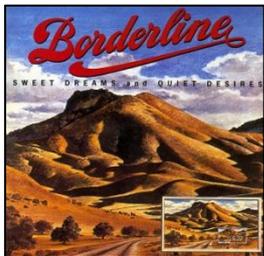
Notes:
 Soundboard and audience audio recording of the 31st. Soundboard recording of the 1st.



(July 30 was cancelled)







SWEET DREAMS AND QUIET DESIRES

BORDERLINE—
Avalanche AV LA016F (UA)

FM programmers must pick up on this album of some of the freshest country folk tunes in years. A funky "Don't Know Where I'm Going" and a haunting "As Long As It's You And Me" highlight a set of outstanding songs, superbly performed.

Cash Box — April 7, 1973

**Avalanche Ships
'Borderline' LP**

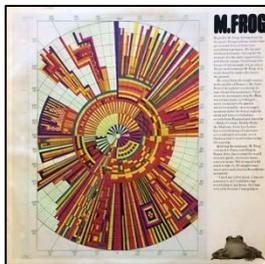
HOLLYWOOD — Avalanche Records, the disk arm of the United Artists Music Publishing Group, is now shipping a debut LP entitled "Sweet Dreams and Quiet Desires" by Borderline. The group, consisting of James Rooney and Jonathan and David Gershen, is based in Woodstock, N.Y., where the album was recorded at Albert Grossman's Bearsville Sound Studio.

Borderline's recording sessions were filled out by many major Woodstock musicians, including John Simon, Garth Hudson and Richard Manuel from "The Band," and Ben Keiths.

Borderline is currently negotiating for a major North American personal appearance tour, to be announced in the near future.

Before it was over we enlisted both Dick Handle (aka Richard Manuel) and Campo Malaqua (aka Garth Hudson). For a couple of my tunes I wanted to have twin fiddles. I got my friend Kenny Kosek to come up from New York and, as a long shot, called Vassar Clements, who I had met with John Hartford in Washington. To my surprise, Vassar said he'd come up, so he and Kenny played beautiful twin fiddles on a country standard, "Good Woman's Love," and a Cajun version of "Handsome Molly." I was in heaven. Jon and I found ourselves sharing the producing chores during the overdubs and mixing, and we were thrilled with the results. We called ourselves Borderline and the album *Sweet Dreams and Quiet Desires*.

"In It for the Long Run: A Musical Odyssey" by Jim Rooney

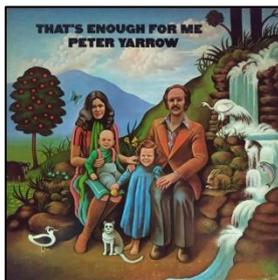


M. FROG

Bearsville BR 2140 (Warner Bros.)

Jean Yves Labat is M. Frog, the young French synthesizer genius who has advanced his instrument enormously with this album. M. Frog has created incredibly diverse sounds that are as accessible and enjoyable as they are strange and unique. Oddly funny lyrics and melodies round out the fine sounds and the results are both daring and delightful.

Thanks to:
Dennis Whitted, Christopher Parker, Michael Reily, Paul Butterfield, John Simon, Rick Danko, Nick Jameson, June Millington



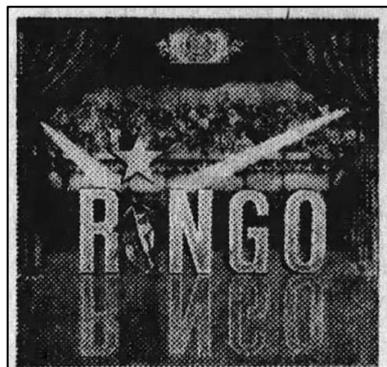
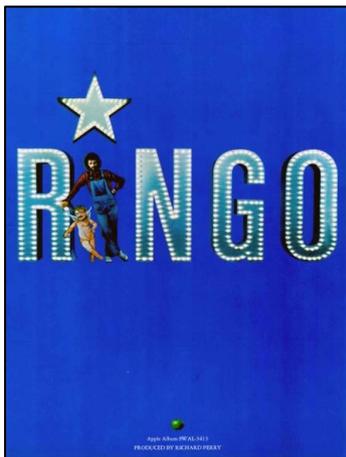
RECORD WORLD SEPTEMBER 29, 1973

THAT'S ENOUGH FOR ME

PETER YARROW—Warner Bros. 2730 (5.98)

A musical smorgasbord that features songs recorded in England, New York and Jamaica (where else?) and tunes by Yarrow, Paul Simon, Jimmy Cliff and Paul Williams. Much is reggae-tinged and best cuts are "Isn't That So," "Groundhog" and a beautiful single "Morning After."

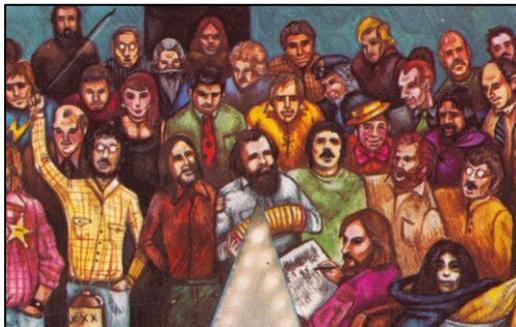
GROUNDHOG Produced and written by Paul Simon
Special help — Robby Robertson, Levon Helm, Garth Hudson
Mandolin — David Bromberg
Electric Guitar — David Spinoza
Recorded at A & R Studios, New York City
Mouth Harp — Paul Butterfield
Recorded at Bearsville Sound Studio, New York
Second Electric Guitar — Jimmy Johnson
Recorded at Muscle Shoals Sound Studio, Alabama
Mixed at Aengus Studios, Massachusetts
Engineer — John Nagy



A great new album. Ringo Starr is back with some help from his friends! John Lennon, George Harrison, Paul McCartney, Linda McCartney, Klaus Voorman, Billy Preston, Jim Keltner, Marc Bolan, James Booker, Milt Holland, Tom Scott, Nicky Hopkins, Vini Poncia, Jimmy Calvert, Lon and Derrek Van Eaton, Bobby Kéyes, Jack Nitzche, Robbie Robertson, Levon Helm, Rick Danko, David Bromberg, Garth Hudson, Harry Nilsson, Tom Hensley, Chuck Finley, Richard Perry.

Available at your favourite record store.

IV. SUNSHINE LIFE FOR ME (SAIL AWAY RAYMOND) (G. Harrison)
Drums and Percussion: Ringo Starr
Guitars: George Harrison, Robbie Robertson
Mandolin: Levon Helm
Fiddles: Rick Danko, David Bromberg
Accordian: Garth Hudson
Upright Bass: Klaus Voorman
Banjo: David Bromberg
Backing Vocals: George Harrison, Vini Poncia



**EXCLUSIVE
REPORT**

from

Loraine

Alterman

in New York

IT STARTED when Peter Yarrow asked his friend Paul Simon if he had any songs he had not recorded with Art Garfunkel. No, Paul answered at first, then yes, there was one called "Groundhog" he wrote around the same time as "Bridge Over Troubled Water." Artie had not wished to sing it and Peter was welcome to it.

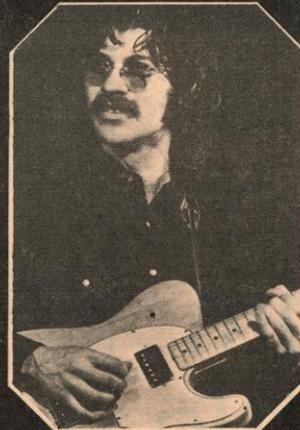
It ended up in a super session for Peter Yarrow with Paul Simon producing and playing guitar, Robbie Robertson co-producing, Levon Helm on drums, Garth Hudson on organ, David Spinozza on guitar, David Bromberg on mandolin and Russell George (top session man, formerly upright bassist with Dizzy Gillespie) on Fender bass. Paul Butterfield will probably overdub a harmonica part before "Groundhog" is pressed.

The door up at A&R studios on steady Seventh Avenue said "closed session." Melody Maker was the only outsider allowed to watch. The session the afternoon before had been a bummer according to both Peter and Paul, so everyone was nervous. Even superstars make mistakes, fans.

Wearing a funky straw cowboy hat complete with rhinestone red, white and blue American flag pin on the crown, Peter zips from the control room into the studio helping Paul and Robbie work out the intro for the tune.

Throughout the session, Paul swept up his eyebrows, contorted his face, waved his arms and pushed his torso

When Paul Simon, The Band and Peter Yarrow record together, there's only one word for it...



SUPERSESSION!

PAUL SIMON/PETER YARROW/ROBBIE ROBERTSON

into the beat — conveying the sound and feeling he wanted with his body as well as his voice.

Time means nothing to a perfectionist like Paul and for over an hour he went over and over a few phrases just to get the right sound. He can't get the right ching out of Levon's cymbals and Peter borrows my key ring to tape on the cymbals but that doesn't work.

"Albert must have a bigger key ring," some yells out.

Peter's manager, Albert Grossman, looking more like Ben Franklin than old Ben himself and sporting a short fur jacket (could it have been bear fur!), stopped by to watch for a while with Rick Danko.

Paul enters the control room to confer with Peter. Paul wants to change the lyric from "living a hobo's life" to "living the hobo's life." Paul looks at me and laughs: "That's the trouble with being from New York. You put in too many d's and not enough t's or th's."

Meanwhile David Bromberg is getting nervous. It's 9:30 p.m. and he's supposed to be onstage with his band at Gerde's Folk City in the Village at 10:15.

"Tell them to hold off," says Paul. "Tell them we'll all come down to play. We're on top of it and should have it in a half hour."

At 9:40 Paul is ready to lay down the rhythm track. With an impish grin, he announces: "Watch this first take, it'll be magic."

It's not. The cymbal doesn't sound sweet enough. While they work on it, Peter asks Paul if it feels good bouncing ideas back and forth with Robbie.

"Yeah," replies Paul, "he really knows his records." The day before Robbie had just come in to watch, started helping a little and soon found himself an integral part of the project.

During breaks, he and Paul would talk about this bridge or this riff on old records. Paul told him he had tried to buy up all the old Allan

Freed tapes from WINS radio, but they had been destroyed. Then there was talk of Phil Spector and the way he recorded 20 piece orchestras in mono.

By take 7, Robbie at the control board tells Paul, who is in the studio cueing Levon on a lick: "It feels good in here. The only thing is the feeling that someone's gonna make a mistake at any moment. We got rid of that."

Take 8 — Robbie: "Paul why don't you sing to them on that break. Otherwise the feeling is getting 'sloopy' and nice."

Paul finishes with Bromberg's mandolin part at 10:30 and lets him dash out. He comes inside to listen to the playback of the intro with Peter.

Paul listens and exclaims: "Sensational! They'll never figure out how we did that time. That Bromberg — oh that was terrific."

Levon laughs: "He had to be at the club at 10:30. That's how he did it."

"Play it again," Paul tells the engineer. "Sensational."

"Sounds like birds," Garth observes.

"Play 7," Peter says. "There's the intro."

"Don't lose that," Paul smiles. "That's magic. Wait until Roy Halee hears that. He'll know the gremlins are at work."

They listen again and Paul and Robbie suddenly point at each other gleefully. Robbie's nail cuts into Paul's finger and blood oozes out of Paul's knuckle.

Albert miraculously produces a tube of antiseptic first aid cream. Nothing as simple as that, of course, early in the fall cured Paul's injured thumb that made him cancel his concert tour.

They listen to several of the takes for the rhythm track. In the control room Peter, sometimes with Paul, sings the words softly. "It's a forlorn tune," Paul notes. "There's something sad about it."

Peter, Robbie and Paul discuss whether take 13 or 19 sounds better. At one point, Paul takes a break and invites me into another studio to hear one of his new songs on a cassette. It's beautiful — one of his best I think — pensive, melancholy.

Back in the other studio Levon has to leave. It's 12:30 and the parking lot closes at 1. He and his wife Libby, who came in with Peter's wife Mary Beth, have to get back to Woodstock.

Paul is still searching for a way to get a sizzle on the cymbal and suggests making a chain of paper clips. He tells Levon he can go. Robbie will work out that one cymbal beat.

"It was really great meeting you. I enjoyed this," says Levon to Paul.

So did I," says Paul. As David Spinozza pointed out to me earlier, one of the joys of doing sessions is working with the greats. Members of a band, no matter how big, don't often get the opportunity to work with their peers.

Now Paul, getting a second wind, wants to lay down his guitar part but he needs a high G string. Peter wishes he had his 12 string with him so he could give Paul the string, but then figures out that if he takes a light E string and pushes it up he can get the sound Paul wants. Peter goes into the studio with a new E and works it out.

"We've got it," says Paul pleased with the tone now.

He goes into the control room and sings the lyrics along with Peter as they listen to the playback. Paul plays an imaginary sax where he wants the horn part to come in. It's too late to get the vocal down, but everyone is smiling. Garth's remarkably fluid organ playing is a masterpiece.

At 1:30 in the morning it sure sounds like Peter Yarrow is going to have another hit record.

I can't get the song or the sound out of my head the next day.

Lobo

I'd love you to want me
6073 814

Patti Page

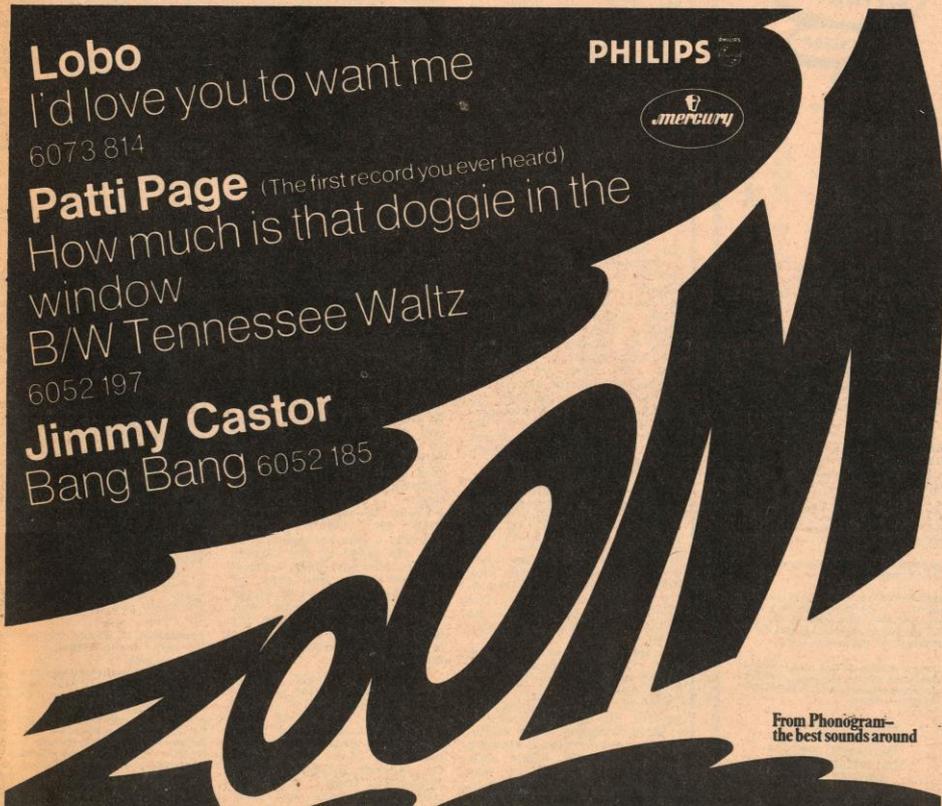
(The first record you ever heard)
How much is that doggie in the
window

B/W Tennessee Waltz
6052 197

Jimmy Castor

Bang Bang 6052 185

PHILIPS



From Phonogram —
the best sounds around

Is Everybody Wet?

Unreleased Capitol album, 1974

SMAS 11265 (LP)

8XW 11265 (8-track)

4XW 11265 (Cassette)



Test pressing dated January 18, 1974, sold on eBay in 2010.

RECORD WORLD NOVEMBER 17, 1973

■ **SHORT TAKES:** Sources report that **Bob Dylan** and the **Band** have been up to something at Village Recorders here, though it's not clear what. Rehearsals, probably . . .

IMMINENT PRODUCT: **Paul McCartney's** next with **Wings** is "Band on the Run." It's due Nov. 26 . . . And in January, Capitol will be releasing not only an album mixed down from those Watkins Glen tapes of the **Band**, but also new ones from **Skylark**, **Tavares**, the **Lettermen**, **Kathy McDonald**, **Pat Williams** and **Leo Kottke**. Plus **Gangsters of Love's** first . . .

Los Angeles Times CALENDAR, SUNDAY, NOVEMBER 18, 1973

With "Moondog" released, the **Band** turns its attention to a variety of other projects: a live Watkins Glen album, the still unfinished 'works' album, some recording with **Dylan** and the tour that begins Jan. 3 in Chicago.

RECORD & radio MIRROR NOVEMBER 17, 1973

Speaking of The **Band**, **Robbie Robertson**, the group's guitarist, is currently hard at work on the West Coast mixing the tapes of the **Band's** performance at last August's Watkins Glen Music Festival for possible release as the group's next album. Their current LP, **Moondog Matinee** is a compendium of songs from the 50's and early 60's which have been influential to the group.

FEBRUARY 9, 1974

..... The **Band** has a single, the instrumental, "Third Man Theme" from their recent **Moondog Matinee** album. Their Watkins Glen album is due out soon, and in the future, a **Dylan/Band** lp live at Madison Square Garden is expected

20 The Varsity Friday, February 15, 1974

A new album of original songs by **The Band** should be released any day now. The title will be, *Is Everybody Wet*.

Cash Box — March 2, 1974

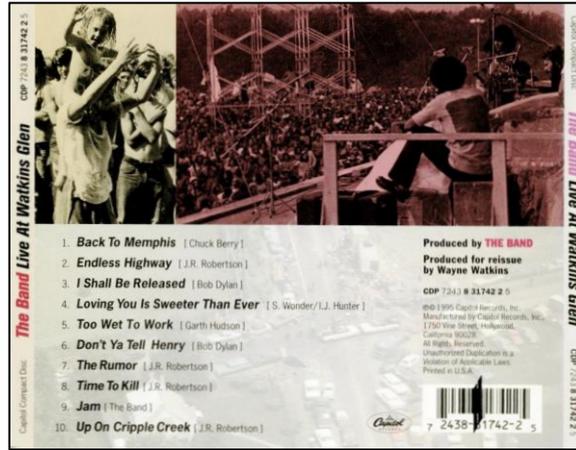
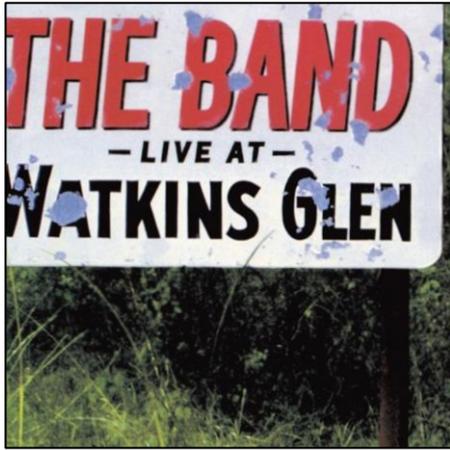
..... Capitol is readying the new **Band** album release. It's to be called "Is Everybody Wet." . . .

22 --- RPM 13/4/74

| ARTIST | TITLE | LABEL | LP | 8-TRACK | CASSETTE |
|-------------------------------|--------------------------------|-------------|------------|-----------|-----------|
| The Shadows | Rockin' With Curly Leads | Capitol (F) | ST 6408 | | |
| Anne Murray | A Love Song | Capitol (F) | ST 6409 | 8XT6409 | 4XT6409 |
| Kathi McDonald | Insane Asylum | Capitol (F) | ST 11224 | | |
| Skylark | Skylark 2 | Capitol (F) | ST 11256 | 8XT 11256 | |
| The Band | Is Everybody Wet | Capitol (F) | SMAS 11265 | 8XW 11265 | 4XW 11265 |
| Linda Ronstadt | Different Drum | Capitol (F) | ST 11269 | | |
| Tony Booth | Happy Hour | Capitol (F) | ST 11270 | 8XT 11270 | |
| Buck Owens | The Best Of Buck Owens, Vol. 5 | Capitol (F) | ST 11273 | 8XT 11273 | |
| Merle Haggard & the Strangers | If We Make It Through December | Capitol (F) | ST 11276 | 8XT 11276 | 4XT 11276 |

The playing time of the unreleased album is just 22 seconds longer than that of the infamous *Live at Watkins Glen* CD released in 1995. It's very likely that the 1995 release is pretty much the same product that *The Band* prepared for release in 1974.

Live at Watkins Glen
Capitol, 1995



- Back to Memphis** 1973 studio recording with added crowd noises.
Original version later released as a bonus track on the "Moondog Matinee" CD in 2001.
- Endless Highway** 1972 studio recording with added crowd noises.
Original version later released as a bonus track on the "Moondog Matinee" CD in 2001.
- I Shall Be Released** Academy of Music, December 30, 1971.
Later released as a bonus track on the "Rock of Ages" CD in 2001.
- Loving You Is Sweeter Than Ever** Academy of Music, December 29, 1971.
Later released as a bonus track on the "Rock of Ages" CD in 2001.
- Too Wet to Work** Watkins Glen, July 28, 1973.
- Don't Ya Tell Henry** Woodstock, August 17, 1969.
- The Rumor** Academy of Music, December 30, 1971.
Later released as a bonus track on the "Rock of Ages" CD in 2001.
- Time To Kill** Academy of Music, December 28, 1971.
Later released as a bonus track on the "Rock of Ages" CD in 2001.
- Jam** Watkins Glen, July 28, 1973
- Up On Cripple Creek** Academy of Music, December 30, 1971.
Later released as a bonus track on the "Rock of Ages" CD in 2001.

MEDIA INFORMATION

FOR IMMEDIATE RELEASE
FEBRUARY 20, 1995

CAPITOL DISCOVERS THE BAND'S LOST PERFORMANCE AT WATKINS GLEN

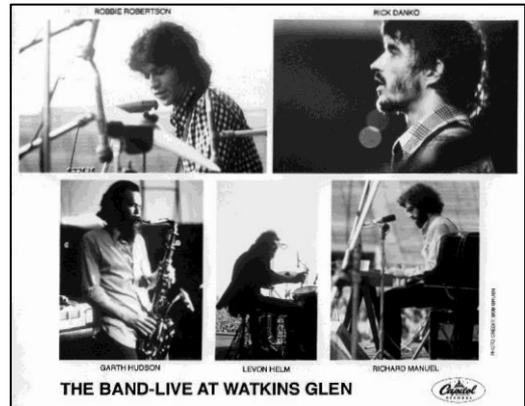
On July 28, 1973 at Watkins Glen in New York, The Band played one of the biggest outdoor shows in the history of rock, drawing nearly 600,000 fans. For the first time ever, Capitol Records will release this incredible live performance which is titled The Band Live At Watkins Glen, on April 4 on both CD and cassette formats. Live At Watkins Glen is the only known recording of this spectacular event and it was recently discovered in the Capitol Records vault while compiling material for the critically acclaimed box set of The Band, Across The Great Divide.

After a long absence from touring, The Band returned to the stage in 1973 for this now historic appearance at Watkins Glen, New York. The Band Live At Watkins Glen offers an incredibly powerful, stripped down live performance from The Band. This spectacular performance includes staples such as their 1969 hit "Up On Cripple Creek," "Back To Memphis," and "I Shall Be Released," a song performed by Richard Manuel and co-written with Bob Dylan. The Band also belts out raw versions of songs such as Bob Dylan's "Don't Ya Tell Henry," Chuck Berry's "Back To Memphis" and the Four Tops' 1966 hit "Loving You Is Sweeter Than Ever." Live At Watkins Glen also contains an amazing organ solo by Garth Hudson titled "Too Wet To Work," formerly known as "Organ In The Rain." Garth Hudson began to improvise this incredible solo while a rainstorm bombarded thousands of screaming fans. Hudson's solo in "Too Wet To Work" is accented by real claps of thunder all captured on this live recording.

The Band Live At Watkins Glen is the only known live recording of The Band's Watkins Glen performance and is available for the first time. It is the most complete version of this now legendary concert event and the only documentation of their victorious return to the stage.

* Bio materials, photos and advanced cassettes available.

CONTACT: SUJATA MURTHEY, Capitol Records (213) 871-5370



BILLBOARD APRIL 8, 1995

THE BAND
Live At Watkins Glen
PRODUCERS: the Band
REISSUE PRODUCER: Wayne Watkins
Capitol 31742

One would think that the tapes from one of the largest and most significant concerts in history couldn't possibly get lost in a vault, but that's exactly what happened to the reels from the Band's landmark date at Watkins Glen. Fortunately, the masters have been unearthed and are now released as a 45-minute live album, following a sneak preview on the three-disc set "Across The Great Divide." Superbly mastered for CD release, album includes touching versions of such Band staples as "I Shall Be Released" and "Up On Cripple Creek," covers like Chuck Berry's "Back To Memphis" and the Four Tops' "Loving You Is Sweeter Than Ever," and Garth Hudson's midstorm organ improvisation (titled "Too Wet To Work"). A rare find.

Concert To Benefit Dolphins

Fred Neil, Vince Martin, and Bob Ingram will be the featured performers at a pop music concert May 26, at 8:30 p.m. at the Coconut Grove Playhouse, sponsored by the

World Dolphin Foundation to benefit their Dolphin project.

All proceeds will be used to support the work of the non-profit Key Biscayne group, which aims to create an alternative to the traditional con-

cept of zoos, by "detraining" and releasing into the bay dolphins which have been donated to the project.

Under the leadership of Dr. Henry M. Truby, the Dolphin Foundation is an active eco-

logy-oriented lobby, and publishes the scientific journal "Voice of the Dolphin" and a newsletter for members who contribute \$5 annual dues.

The price of tickets to the concert, which will be a tax-deductible contribution, will range from \$5.50 to \$8.50 and they will go on sale at the Playhouse box office May 21.



Thurs., May 31, 1973 THE MIAMI NEWS

Dolphin concert: more next year?

By NICOLETTE HANDROS
Miami News Reporter

ROCK music

It was one of those special treats that comes around only once a year — the annual benefit concert for the World Dolphin Foundation.

But those folk music buffs who attended Saturday night's show at the Coconut Grove Playhouse probably wish the foundation would put out more entertainment during the year.

Since all profits from tickets go to the foundation to save dolphins and the use of the playhouse was donated, it was an evening well justified.

Last year, Stephen Stills with Manassas and John Sebastian headed the lineup and quite a few audience members last week were hoping for an encore.

What they got, however, turned out to be a more intimate evening with some of the country's best folk singers and musicians — most of them culled from the

jasmine and winding streets of Coconut Grove.

First on the lineup was Bob Ingram, who used to play frequently at The Flick coffeehouse here when it was still open. With a gentle touch, he sang a light number on alimony and some Sebastian compositions.

Following him was Jimmy Buffett, another former Flick performer who now calls Key West home. Buffett, who admits himself that he does more talking than singing, has a touch for standup comedy and satirical songs.

Some of Buffett's songs Saturday night were "My Head Hurts, My Feet Stink and I Don't Love Jesus," "They Don't Dance Like Carmen No More" and "Who's Gonna Steal the Peanut Butter?" a tune that reminisces the college days of shoplifting to survive.

Next came Vince Martin, a Grove resident for 13 years, who led his set with "Givers and Takers," the most dynamic selection on his just-released album, "Vince Martin." (Capitol)

He was followed by Eric Andersen and then Rick Danko, from The Band, who played some nice acoustic guitar and piano. He even sang an old Band tune, "When You Awake."

Last in the four hours of

folk music was Fred Neil and we guess everybody knows he wrote "Everybody's Talkin'" and "The Dolphins."

The final touch came when all the musicians came on stage for a last number — a fine ending to a wonderful evening.

Here's betting the audience will be the show Friday night at Miami Beach Auditorium when bizarro-rock musician Lou Reed appears in concert. The bill also includes Wet Willie and Marshall Tucker.



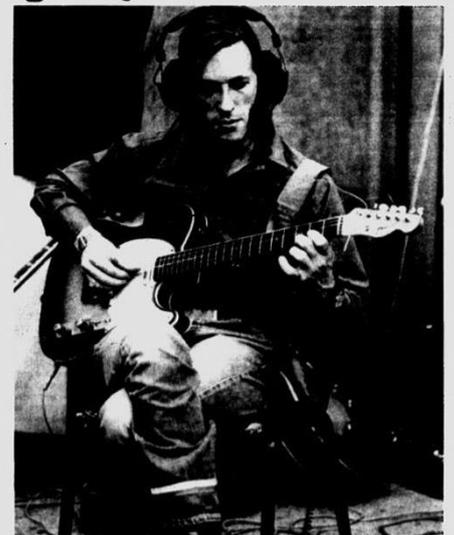
Rick Danko, Eric Andersen & Fred Neil

RECORD WORLD MARCH 3, 1973

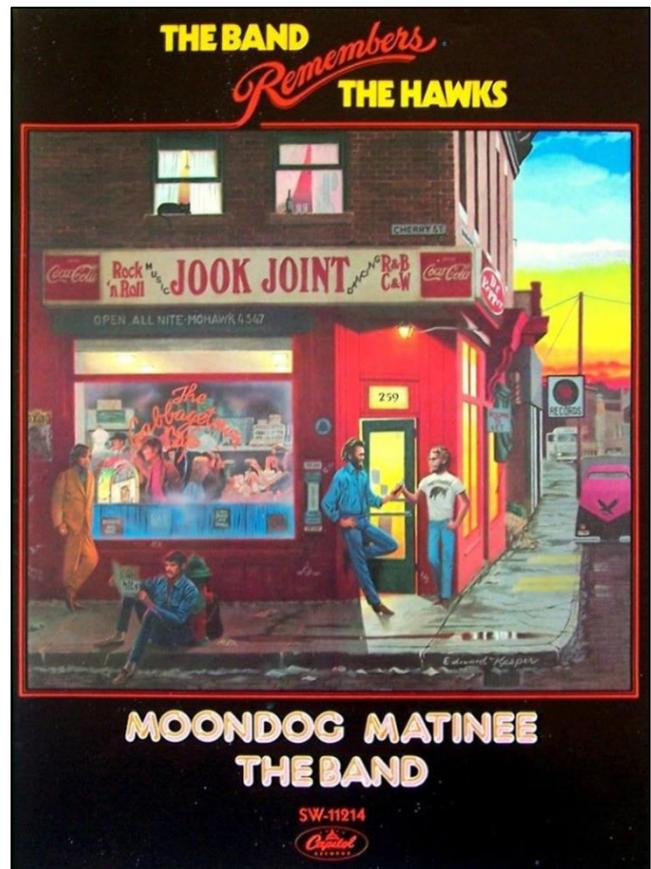
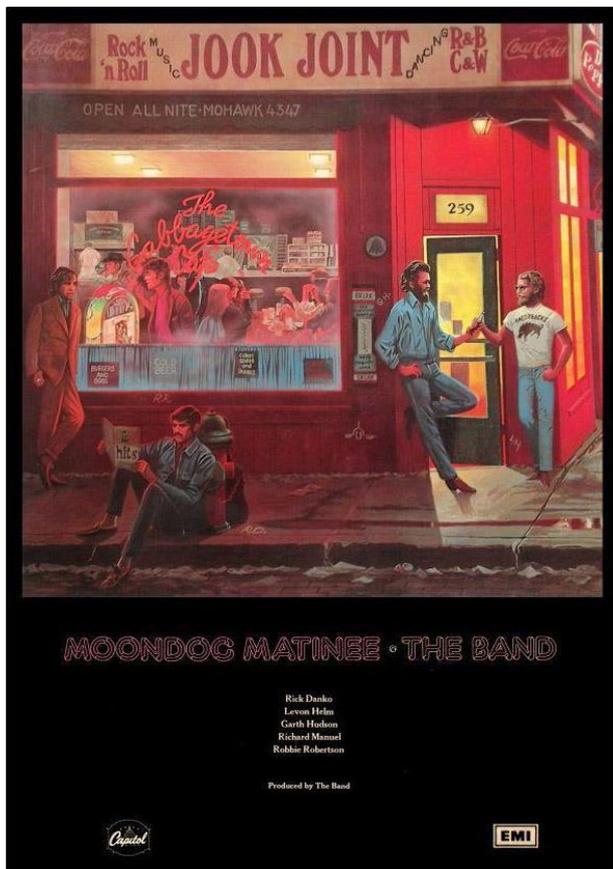
Before Doug Sahm finished his gig at Max's Rick Danko and Danny O'Keefe were among those joining him on stage.

the village VOICE, February 8, 1973

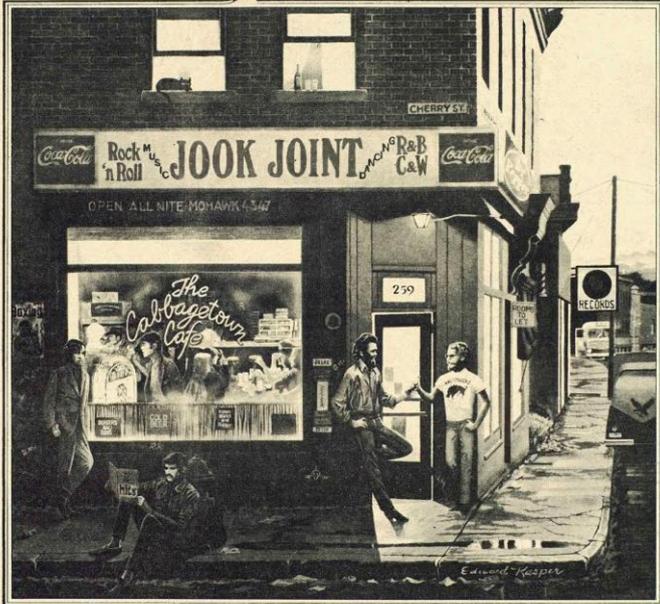
See
Doug Sahm/Sir Douglas Quintet
appearing with
David Bromberg
at
Max's Kansas City
Feb. 14-19.



Doug Sahm's new album is on Atlantic Records and Tapes.



THE BAND
Remembers
THE HAWKS



MOONDOG MATINEE
THE BAND



Mystery Train

TRAIN ARRIVE 16 COACHES LONG
 " " " " " "
 WELL THAT LONG BLACK TRAIN
 GOT MY BABY AND GONE - GONE - GONE
 TRAIN TRAIN ROLLIN ROUND THE BEND
 " " " " " "
 WELL IT TOOK MY BABY
 AWAY FROM ME AGAIN

I COME DOWN TO THE STATION
 MEET MY BABY AT THE GATE
 I ASK THE STATION MASTER
 IF HER TRAIN'S ~~QUINTING~~ LATE
 HE SAID IF YOU'RE A WAITIN
 ON THE 444
 I HATE TO TELL YA SON
 THAT TRAIN DON'T STOP HERE ANYMORE

TRAIN TRAIN COMIN DOWN(DOWN) THE LINE
 " " " " " " " " " " " "
 WELL IT TOOK MY BABY
 AND LEFT (POOR) ME BEHIND
 WHEN I HEARD THAT WHISTLE BLOW
 IT WAS THE MIDDLE OF THE NIGHT
 BUT WHEN I GOT DOWN TO THE STATION
 (THAT TRAIN) WAS CHUGGIN OUT OF SIGHT
 MYSTERY TRAIN ~~SMOKIN~~ DOWN THE TRACK
 MYSTERY TRAIN ~~SMOKIN~~ DOWN THE TRACK
 WELL I DON'T WANT NO RIDE
 JUST BRING MY BABY BACK

| 16-TRACK PRODUCTION | | DBX ^{EO} | |
|--|--|-------------------|-----------|
| LIVE SESSION | | TAKE 6 | |
| DATE | MIXER | PROJECT NO. | ALBUM NO. |
| 3-24-73 | J. WILSON | | |
| TITLE | ARTIST | PRODUCER | |
| I'M READY | THE BAND | THE BAND | |
| 1 VOCAL P/P 9/16 3-20-73 JR Harmony | 9 ORIGINAL VOCAL #1 Leon | | |
| 2 Kick Leon ↓ | 10 PIANO LEFT HAND P/P 6+7 3-26-73 JRW | | |
| 3 Sock | 11 ELEC Sound Stronger | | |
| 4 BASS o'006 (3-25-73) | 12 Kick Ricko ↓ | | |
| 5 SNARE | 13 O.H. TRAPS Roll? Fix Tom Sound | | |
| 6 NEW VOCAL Leon PIANO LEFT HAND O'HAN (3-25-73) | 14 SNARE | | |
| 7 Piano Hi Limit (combined) | 15 O.H. TRAPS Fix Tom Sound | | |
| 8 OPEN PIANO Hi | 16 SAX TRACK P/P From 1-10 3-26-73 | | |

I LEFT MY IN NORFORK VA
 CALIFORNIA ON MY MIND
 I STRADDLED THAT GRAYHOUND + RODE HIM INTO RAILHAT
 AND ON ACROSS CARDLINE
 WE STOPED IN CHARLET TO BYPASS ROCK HILL
 WE NEVER WAS A MINUTE LATE
 " WAS 90 MI OUT OF ATLANTA BY SUNDOWN
 ROLLIN OUT GEORGIA STATE
 WE HAD MOTER TROUBLE THAT TURNED INTO A STRUGGLE
 HALF WAY ACROSS ALABAMA
 AND THAT HOUND BROKE DOWN + LEFT US ALL STRANDED
 IN DOWNTOWN BIRMINGHAM
 RIGHT AWAY I BOUGHT ME A THROUGH TRAIN TICKET
 " ACROSS MISSISSIPPI CLEAN
 AND I WAS ON THAT MIDNIGHT ^{YER} BOAT OF BIRMINGHAM
 SMOKIN INTO NEW ORLEANS
 SOMEBODY HELP ME GET OUT OF LA.
 JUST HELP ME GET TO HOUSTON TOWN
 THERE ARE PEOPLE THERE WHO CARE ^{ABOUT} ME
 AND THEY WANT LET THE POOR BOY DOWN
 SURE AS YOUR BORN THEY BOUGHT ME A SILK SUIT
 PUT LUGGAGE IN MY HAND
 AND I WORE HIGHT OVER ALBOUQUE
 ON A JET TO THE PROMISE LAND
 WORKING ON A T-BONG STEAK ALCARTE
 FLYING TO THE GOLDEN STATE
 WHEN THE PLOT TOLD US IN 13 MIN HE WOULD ~~SEE~~ SIT
 AT THE TRAINING GATE
 SWING ^{LOW} CHARIOT COME DOWN EASY
 TAXI TO THE TERMINAL DOME
 CUT YOUR ENGINES + COOL YOUR WINGS
 + LET ME MAKE IT TO THE TELEPHONE
 LOS ANGELES GIVE ME NORFORK VA.
 TIDEWATER 4109
 TELL THE FOLKS BACK HOME THIS IS THE PROMISE
 LAND GASLINE
 AND THE POOR BOY IS ON THE LINE

Pop

By LORAIN ALTERMAN

In *Moondog Matinee* (Capitol SW 11214), the title taken from Alan Freed's legendary radio shows, The Band performs material mostly from the late fifties, the years when they began their professional careers. Starting out as the Hawks, they attained prominence as Bob Dylan's backing band in the mid-sixties before becoming

a big name in their own right. Exciting news now is that The Band and Dylan are reuniting for a two-month tour handled by Bill Graham; in New York they will be doing two shows on Jan. 30th at Madison Square Garden and two at Nassau Coliseum on Jan. 28th and 29th. Furthermore, this historic reunion will feature new songs by both Dylan and The Band and will probably be recorded live.

Until then, "Moondog Matinee" reminds us what superb musicians Robbie Robertson, Levon Helm, Rick Danko, Richard Manuel and Garth Hudson are. Although I'm not familiar with the originals of most of these songs — and even an oldies buff I know didn't recognize a few — it's obvious that The Band has recorded them in their own style rather than trying to imitate anyone else. The fullness of sound, the tightness

of the arrangements, the interplay of the instruments all speak of The Band, not those early, essentially thin and monotonous rock 'n' roll recordings.

In the vocals there's no attempt to mimic the original singer and one of the high points of this album is Rick Danko's sensitive and moving rendition of Sam Cooke's "A Change Is Gonna Come" — a real tribute to Cooke's spirit.

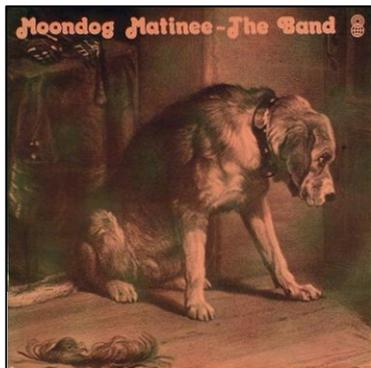
The Band had the good taste to pick out songs that lend themselves to fresh interpretation. They give a nice mellow sound to Alan Toussaint's "Holy Cow," originally recorded by Lee Dorsey, and pull out all stops on Fats Domino's "I'm Ready" complete with hoarsely wailing sax and Domino-style piano energy. My favorite cut has to be their version of the Leiber and Stoller "Saved" which LaVerne Baker cut

first. With Richard Manuel shouting out "I used to smoke, drink and dance the hoochie koo," the band's arrangement is so dynamic that it not only underlines the humor inherent in Leiber and Stoller but also reminds us just what a great team those two are.

The lyrics of these songs don't claim to make profound statements, but it is the music that matters in any case. The Band remains true to Domino's lyric, "I'm ready, I'm willing and I'm able to rock 'n' roll all night." They communicate just that with a real sense of joy in their playing and so bring that material to life once again.



Spanish release



Australian record club release

Capitol **Canada**

January 26, 1974

Albums of the Year

Returns are by no means all in yet, but the nation's music press-people have been very busy rooting around in their memory banks and calibrating love affairs and finally presenting their top 33's for '73.

An extraordinary number of them have been delightful reading for Capitol plumpers.

The Band: Moondog Matinee was "Record Of The Year" in the Toronto Citizen, and "probably the best rock album to come out this year" in the Kitchener-Waterloo Record, and "an incredible extended high" in the Toronto Star.

Pink Floyd: Dark Side Of The Moon was "Album Of The Year" in the Montreal Gazette, where critic Bill Mann summed up, "This is the one record I've found all year that you can play from beginning to end without hesitation—a concept album that works and one of the most complete and accessible LP's of the decade."

Ringo was singled out for rare praise by the Montreal Star's jazz-oriented Juan Rodriguez in his wrap-up of the year's best nine: "The best 'Beatle album' in five or

six years. Lavishly produced, but the subliminal values of 'pop' are brilliantly illustrated. Hooray for Ringo!" His nominations for Tenth Place included *Moondog Matinee* and *The Harder They Come*—the latter of which also won a Best Album Of The Year award from Rolling Stone.

One of the other five winners was Paul McCartney: *Band On The Run*. And in case you didn't see it, their New Country Artist Of The Year was Hank Wilson, and among the four top new artists was The Waiters.

John Lennon: *Mind Games* was the pick of at least the Christmas releases by Iain MacLeod, the Canadian Press correspondent who is currently working on setting up a regular record-review column. As he put it, "The second side especially of *Mind Games* is absolutely mind-blasting. Lennon is nitty-gritty with genius."

Mind Games, the single, was one of the top five of the year in the Beetle Magazine Reader's Poll, a list which was topped by Grand Funk: *We're An American Band*.

SUNDAY HERALD ADVERTISER, NOVEMBER 18, 1973

THE BAND have failed, once again, to come out with an album of new material, but they have succeeded, with *MOONDOG MATINEE* (Capitol SW11214), in reviving a host of slightly obscure golden oldies.

"The Great Pretender," "I'm Ready," Sam Cooke's beautiful "A Change Is Gonna Come," Allan Toussaint's buffoonish "Holy Cow" and a unique version of "Mystery Train" are served up by the Band with a blend of humor, urgent vocals and tight instrumental work.

Each cut on the lp is excellent and singular and, somehow, the album as a whole sounds like an original Band lp. Any group which can make an album full of the material of other people sound like its own must be special, and *MOONDOG MATINEE* is surely one of the most special efforts of the year.

Cash Box — November 10, 1973

Recent Rumors: The Band to be leaving Capitol. "Moondog Matinee" to be their last for the label . . .

The Band May Strike Large Chord With Moondog Matinee

By Al Rudis
(C) 1973, Chicago Sun-Times

"It's been a long time comin', but I know a changes is gonna come," sang Sam Cooke in 1965, and The Band sings it with as much feeling on their new album, *Moondog Matinee* (Capitol records and tapes).

It has been a long time coming for The Band. They've been messed up by illness and wasted on other things in the last couple of years. What they needed was something to get the inertia out, and this album seems to have been the perfect answer. Now they are embarked on a historic national tour with Bob Dylan, and supposedly there is an album of original material recorded with Dylan on the way. As LaVerne Baker sang in 1961 and The Band sings now, "I'm saved!"

Although *Moondog Matinee* is all oldies, it has nothing in common with the deadly dull excesses of Fiftieslam that are giving nostalgia a bad name. The band proves that creative things can still be done with nostalgia. It just takes talent and imagination.

Let's start out by excepting one cut, "Third Man Theme." It's pure, pitiful filler, apparently tossed in on a whim. Something might have been done with this famous movie theme, but The Band didn't bother to listen closely enough to the tension and chilling tonality that Anton Karas worked into his other masterpiece.

As a result, this version is merely a pleasant melody, with dropped notes and everything sounding sort of sloshed.

Skipping this number, which doesn't belong to the same world as the oldies anyway, there's not much to find fault with. There's the fitting title, from Rock 'n' Roll pioneer deejay Alan Freed's radio show. There's the old-fashioned Capitol label in the center of the record. And there's a taste in the song selection and in the arrangements and performances.

Maybe music from Big Pink (Capitol records and tapes) didn't have much taste—it had everything else though—but every Band album after that was full of this quality. It's evident in the way the songs are put together; there's nary a wasted note, nor a word that rings false in the lyrics. Everything is funky enough for Rock 'n' roll, all right, but so finely executed that it's like a chamber orchestra playing rather than a raw bunch of Canadians (and one Southerner). Well, they aren't raw, and that's the secret. They had been together about 10 years before even starting as The Band, and time had given them maturity—and taste.

But the songs on *Moondog Matinee* aren't their own songs, so how could they all be so tasteful? The answer is in what The Band does to the songs. Each and every one is



Bob Dylan . . . assisting The Band

turned into a Band song. Instead of trying to recreate the original sound, the group uses the old hits as take-off points, sometimes reworking, sometimes offering alternative readings. Again the chamber orchestra metaphor comes in handy. As different chamber groups can get their own

mark on a classical composition, The Band puts their mark on these classics.

Besides those mentioned above, the numbers include Clarence (Progam) Henry's 1965 "Ain't Got No Home," Lee Dorsey's 1968 "Holy Cow," Bobby Blue Bland's 1964 "Space Your Love," El-

vis Presley's 1955 "Mystery Train," (a regional hit on Sun records), Chuck Berry's 1964 "Promised Land," The Platters' 1955 "The Great Pretender" and Fats Domino's 1959 "I'm Ready."

A book could be written about the wonderful things done to each song, as well as the meaning of the choices ("Promised Land" was allegedly picked because The Band was moving from Woodstock to Los Angeles). "The Great Pretender" can serve as an example.

Buck Ram's original was a gigantic hit, staying on the charts more than 20 weeks, but it was also hollow, bombastic and histrionic. Stan Freberg did a devastating parody that all but destroyed it. The Band, however, overcomes the overdone lyrics and manages to get some real feeling and meaning into the song. And the organ work, probably by Garth Hudson, adds depth and dimension missing in the original's desultory clanking piano.

Throughout *Moondog Matinee*, you'd almost swear the songs were written by The Band or for The Band. It's nostalgic and original—and outstanding—at the same time.

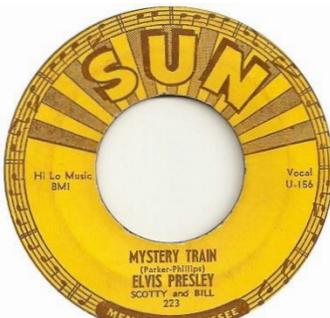
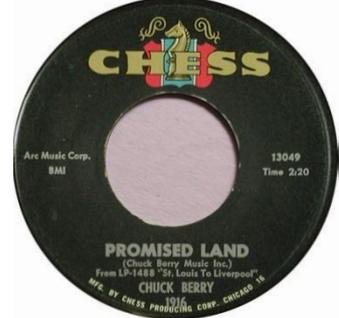
Bob Dylan's new album is due out any minute, and maybe it will also show him in a mood of renewed vitality. Neither of his last two albums, (Pat Garrett & Billy the Kid, and Dylan, both Co-

lumbia records and tapes), can really be said to show where he stands today.

The former is certainly an outstanding album, but it is a collection of themes for a movie soundtrack. It appears to have been recorded very haphazardly, yet the playing is excellent and, except for the light country jam "Turkey Chase," it carries forward melancholy themes and foreshadows of tragedy quite strongly.

Because it was intended as incidental music for a film, it works best as background music—not for conversation, but for meditating or just sitting, maybe reading. After a few listenings, it even becomes intriguing enough to listen to carefully. There's a lot there in the simplicity, and Pat Garrett & Billy the Kid is a thoroughly satisfying album.

The same can't be said for Dylan, an album of rejects from the sessions for *Self-Portrait* (Columbia records and tapes), one of Dylan's weaker efforts to begin with. Like the mother album, it is all old personal favorites redone, but without any of the inspiration that The Band brought to their similar project. An example is what's done to the beautiful "Space Is the Living Tongue" which has fine instrumental work but is slowed down and re-rhythmed to remove all the flowing grace that makes the song so marvelous.



The Band: An Outsider's Insights

By AL ARONOWITZ

THE BAND has always been my favorite group. What I mean is that they've always been the most fun for me to sit in with. Oh, I don't play any instrument. I can't even carry a tune. For me, sitting in means to pull a chair right into the middle where they're playing, and then sit down on it and listen. That's at rehearsals or in the studio, of course. At concerts, when I sit in, it's behind the amps.

I hate to think of how grotesque I must look when I sit in, dancing in my chair, tapping my feet, nodding my head, bouncing on my bottom, snapping my fingers, slapping my thighs, clapping my hands and sometimes even shimmying. That's all right. I often imagine myself as some kind of freaky-looking Toulouse-Lautrec, a cripple because I can't play music, allowed into the company of all these glamorous people on the strength of my ability to draw pictures of them. You've got to be a pretty heavy musician to be able to sit in with The Band. Think of how heavy you've got to be if you're not even a musician.

Adds Something to Band

I'm pretty good when I sit in. If memory serves me well, Bob Dylan once compared me as a folksinger to General deGaulle. Well, maybe that's stretching a point. Actually, my playing is much better than my singing when I'm sitting in, and I think I really add something to a band. I always thought I added something to The Band. I always felt an acceptance when I was sitting in, a psychic kinship, a share in that secret ability to communicate that is so necessary for a band of musicians to perform magic for an audience, the ability to read one another's minds, to know exactly who is going to do what next. The Band has been playing together some dozen years now. There's not much need for talk.

On the stage at Watkins Glen, before 600,000 people, Bill Graham kissed his fingertips, describing the performance in terms of how great can be even greater than great; I was sitting in with them then, too, behind the amplifiers, when the rain came, forcing Robbie Robertson and Rick Danko from the lip of the stage, where they could have been electrocuted by all that water hitting their instruments. They retreated to the rear, beneath the canopy, along with Levon Helm, whose drums had to be covered with plastic, and Richard Manuel, who was getting drenched at the piano.

Only organist Garth Hudson, stationed far enough back to be sheltered by the canopy, stayed at his keyboards, doodling during the 20 minutes or so that the downpour lasted. He was just amusing himself, but he was also, even if only incidentally, keeping the 600,000 plugged in. Suddenly an idea struck me and I rushed up to Robbie. Look, I said, let Garth keep on playing for as long as it rains, and then the rest of you go onstage and break into "Chest Fever." It would be sensational, I said. Garth always does a long organ prelude to "Chest Fever" and this would make it seem as if there had been no interruption at all.

Robbie is usually deep in concentration when The Band plays. He looked at me abstractly with a faint smile of recognition and maybe even a little disdain and asked me for a cigaret. I thought my idea had been shot down. Then the rain let up. Garth hadn't let up, though; he had played right through and, sure enough, when the rest of The Band went back onstage, he built the organ to a crescendo and The Band broke into "Chest Fever." The 600,000 went wild. It was a thrilling moment. The Band has given me a lot of thrilling moments. But the point is that The Band had done it without straining.

Robbie didn't even mention the idea to the others. There had been no need to. There had been no need for me to mention the idea to him. When



Amid the brittle fall leaves, spiritually hanging on to each other like frightened babes, The Band and a sense of psychic kinship.

I went to Watkins Glen, I hadn't sat in with The Band for a long time.

I've known them for years. Known them, followed them, respected them, even loved them, and called them friends. Like me, they're Dylanites. What's so attractive about them to me? Their ability to survive, perhaps, to survive and stay civilized. To have survived the decadence of the drug years intact as a band and as human beings, still sensitive to uncompromising styles of reason, fairness and sincerity, in their music and in their lives. There is dignity to them, dignity to their taste and their music.

Mistaken for Wild Man

Sure, people sometimes mistake Rick for a wild man, but that's because they're the kind who like to keep their effervescence corked, afraid that they don't have enough to waste. Did you know that Rick grew up listening to country music on a wind-up Victrola? They didn't get any electricity where he lived until he was 10. Once he told me that his father was a woodcutter. When I put it in print, he got mad because I didn't say his father was a country musician, too. And then there was one checkers game I'm sure he'll never forgive me for. I guess I beat him so savagely to get even for his not having told me that his father was a country musician in the first place.

And sure, Richard drinks a lot. Maybe it comes from the colorful nuttiness and artistic pride that runs in his veins.

His father was an automobile mechanic in one garage for 30 years. Drunk or sober, Richard always has a smile for you. I remember visiting him one Sunday in his room at the Chelsea Hotel. He hadn't been out for days and he was reading a book on hypnosis. It was 1966, after Bob Dylan's motorcycle accident, and just about everybody I knew was all freaked out, spooked by some mystic onslaught that had caught all of us in its grip of weirdness. As for me, I kept imagining I was dodging God's thunderbolts. The sinners were being weeded out.

I got Richard out into the fresh air that day. It was good to have a friend in that cold, bleak, hostile city, good for him, good for me. We took a walk in Riverside Park, through the brittle fall leaves, spiritually hanging on to each other like two frightened babes in the unknown of a new dimension that had been revealed to us. As I say, those were weird, mystic days in 1966. It was as if everyone had been given a piece of some vast common vision and nobody wanted to crack about it. And yet everything seemed connected. You'd find yourself thinking

a violent thought and a piece of plaster would fall from the ceiling. I remember once we walked into the vestibule of Robbie's apartment in Greenwich Village and the overhead light bulb suddenly dimmed. Robbie laughed, looked around and said, "Who did that?"

It's to Robbie I owe the biggest debt. He helped carry me through those months, helped save me from drowning in my own paranoia by letting me hang on to the buoyancy of his kind and gentle friendship. I had just gone broke in my first fling at the music business and I was totally mooned out. I remember once we went to a party at David Blue's apartment, me, Robbie, Richard and Rick. At one point, I remember slipping off the edge, losing my grip, falling into the abyss. Robbie caught me. Somehow, intuitively, he noticed I was in trouble, turned to me, smiled and drew me into the conversation he was having with a few other people. It was reassuring to me to think that someone like Robbie would take such an interest in a total failure like me. I remember when I first met him, in a rehearsal hall in midtown Manhattan, where he was practicing with Bob's first electric pickup band, practicing for Bob's Forest Hills Stadium concert, the one where folk-rock was born in New York.

Tasteful Electric Guitar Player

From that very first time, I thought Robbie was the most tasteful electric guitar player I'd ever heard. I was too much in awe of him to do more than mumble a few words, and he was too shy to say much. He had been brought to Bob's attention by a secretary in Albert Grossman's office named Mary Martin. She has come up quite a bit in the music business since then. She had heard Bob was looking for an electric group to play behind him in the concert halls and she recommended the Hawks, a group that used to play behind Ronnie Hawkins.

There's a connection, I suppose, between then and now, too. The Hawks were working a road house in Somers Point, N.J., when Bob first asked if they'd like to play the Hollywood Bowl with him. Now Bob and The Band are going out on tour together again and The Band has just released this album called "Moondog Matinees." You might find the songs strangely familiar. They're just a bunch of songs you might have heard in any juke joint a few years back. As a matter of fact, they're the same bunch of songs The Band was playing when Bob found them in Somers Point.



ROBERT HILBURN

Dylan, Band Will Go on Tour

Ready for a bombshell?

Bob Dylan is going to tour again. With The Band.

A source close to Dylan confirmed Friday that Dylan, the most important songwriter of the rock era, and The Band, America's most acclaimed rock group, will start the tour Jan. 3 in Chicago and end it Feb. 14 in Los Angeles. It will be Dylan's first tour since his near tragic motorcycle accident in 1966.

For Dylan's fans, the news ends months, even years of speculation over whether the man whose songs reshaped rock music and established him as the spokesman for a generation would ever tour again or simply, as some had predicted, move into from pop music into films or other creative areas.

The significant thing about the tour is that it isn't just a modest, one or two city project. Instead, it includes 38 concerts, a sign, perhaps, that Dylan plans to remain actively involved in music. There'll be three concerts at the Inglewood Forum, one on Feb. 13 and two on Feb. 14.

There'll be three concerts at the Inglewood Forum, one on Feb. 13 and two on Feb. 14. Other California dates are Feb. 11 at the Oakland Coliseum (two shows) and Feb. 12 at the San Diego Sports Arena. Ticket information is expected within three weeks. An estimated 600,000 persons will be able to see the tour with a potential gross of upwards of \$4 million.

Here is the rest of the tour schedule: Chicago (Jan. 3-4), Philadelphia (6-7), Toronto (9-10), Ottawa (11), Montreal (12), Boston (14—two shows), Washington (15-16), Charlotte (17), Miami (19), Atlanta (21-22), Memphis (23), Ft. Worth (25), Houston (26—two shows), New York's Nassau Coliseum (28-30), New York City (30—two shows), University of Dayton (Feb. 1), Notre Dame University (2), University of Indiana (3), St. Louis (4—two shows), Denver (6—two shows) and Seattle (9—two shows).

The tour planning began two months ago when Bill Graham, rock's premiere concert producer, was contacted by David Geffen with word that Dylan and The Band wanted to tour. In the rumor-filled, gossip-happy record industry, it is amazing that Geffen and Graham were able to keep the tour a secret during the weeks of formulation.

In view of Dylan's desire to keep the tour as "low key" as possible, both Geffen and Graham were reluctant to comment on such matters as Dylan's motivation for touring now or what it suggests about his future. "All I think we should say now is that Bob wants to go out and play music and the time seemed right," Geffen said Friday. "I'm as excited as anyone else about being able to see him again."

Rather than simply an exercise in nostalgia, the tour looms as one of the most exciting musical events in years. Dylan's songs remain a vital part of today's contemporary music scene and his vocals, as he showed in the Concert for Bangladesh, are vigorous and engaging. The backing of The Band will add an extra dimension.

Since the accident, Dylan has made numerous recordings (his "Knockin' on Heaven's Door" is a current top-10 single), but few concert appearances. The latter include England's Isle of Wight Festival in 1969, an unannounced appearance with The Band in New York in 1972 and the Concert for Bangladesh in Madison Square Garden 1971.

Though The Band first gained national attention as the "back-up" group for Dylan, it has since



Bob Dylan and Band will play L.A. Feb. 13-14.

(AP Wirephoto)

established itself, through such songs as "The Night They Drove Old Dixie Down" and "The Weight," as a major force of its own. The Band appeared at Watkins Glen, but this will be its first tour in more than two years. A Band tour alone is a major event, but with Dylan it is a dream package.

★

WHO TICKETS STILL AVAILABLE—Until the Dylan news, the biggest surprise around town this week was that tickets are still available for The Who's Nov. 22-23 concerts at the Inglewood Forum. In fact, a spokesman for the Forum said Friday that some 8,000 tickets were still available for a show that had been predicted for weeks as an "instant sellout."

The reason the tickets remain, most sources agree, isn't because of any decline in the popularity of the English rock band, but due to a combination of factors, the largest of which seems to be the assumption by many that the demand for tickets—in view of rapid sellouts by the Rolling Stones and Jethro Tull—would be so great that it was virtually hopeless to try for tickets.

To avoid charges of favoritism in handling of tickets, the plan was to put all 37,000 tickets on sale at one time (10 a.m. last Saturday) at the Forum box office and Ticketron outlets. Before tickets went on sale, however, Ticketron, perhaps recalling the rush and confusion resulting when Rolling Stones tickets went on sale in 1972, decided not to handle the Who tickets. This directed all the ticket attention on the Forum box office, where fans began lining up days before tickets went on sale.

From the mammoth jam at the Forum—some 14,000 persons—last Saturday when tickets went on sale, it must have seemed impossible to some late arrivals that they could still get tickets. There were radio and television reports that it was a sellout. In fact, only 24,000 tickets were sold Saturday.

To reach persons in outlying areas, the remaining tickets will go on sale today at Ticketron, Liberty and Mutual outlets throughout Southern California as well as the Forum. The initial crush for tickets is over and the ticket chains now feel the requests can be handled without interfering with the orderly operation of the stores.



MAIL BARRAGE—Inglewood Forum general manager Jim Appell, right, and employees tackle some of the 150,000 ticket orders received for the Feb. 13-14 Dylan concerts, part of a 21-city tour that's sold out nationwide. Times photo by Marianna Diamos

ROBERT HILBURN

Dylan Tour: 6 Million Orders

There's a "new" Bob Dylan album on its way to the stores today, but it consists of nine songs recorded around the time of "Self Portrait" in 1969 and is apparently being released without Dylan's blessing.

Thus, the *real* news is that Dylan has recorded a new album in Los Angeles with the Band and that it is expected to be available by the time Dylan begins his 21-city tour Jan. 3 in Chicago. The album, featuring 10 new Dylan songs, will be released on Dylan's own label—to be called Ashes and Sand—and distributed by David Geffen's Elektra-Asylum label.

But perhaps the most staggering single note yet on the whole Dylan reemergence is the estimate from San Francisco concert producer Bill Graham that 6 million ticket orders have been received for the Dylan tour. That's one ticket for every 35 persons in the United States. At an average of say \$8 per ticket, that's \$48 million in orders. And the estimate may be conservative.

★

When it became obvious Tuesday that the mail orders already on hand far exceeded the available tickets in each of the cities, most of the arenas involved simply refused to accept any more orders, bagfuls of which were still arriving in some locations. Thus, thousands of orders were never counted in Graham's estimate. In New York City alone, 1.2 million orders were received before the arenas stopped accepting new ones.

Since there are only approximately 600,000 seats available for the 40 concerts on the tour, Dylan and the Band could have done 10 times as many shows and still sold out—a striking example of Dylan's continued impact on the contemporary music and social scene.

An interesting sidelight in the ticket scramble occurred in Montreal, the only city in which tickets were sold at the box office. By the time the box office opened, the line was four abreast for three blocks. And most of those in line were 16

to 20 years old—a point that undercuts the argument that Dylan's recent recordings have caused him to lose touch with the young.

An estimated 150,000 orders were received for 56,000 available seats for the three concerts Feb. 13 and 14 at the Inglewood Forum, according to Jim Appell, Forum general manager. The orders are now being processed, but tickets won't be mailed until early January. There apparently won't be any concerts added to the schedule.

Because of the impact of the tour and the fact it is the first time Dylan has recorded a full album with the Band, his new Ashes and Sand album will quite likely be his biggest seller ever. A live concert album is also, obviously, a possibility.

The Columbia album meanwhile, is titled simply "Dylan" and features him singing such songs as Jerry Jeff Walker's "Mr. Bojangle," Joni Mitchell's "Big Yellow Taxi," Peter LaFarge's "The Ballad of Ira Hayes" and two tunes generally associated with Elvis Presley, "Can't Help Falling in Love" and "A Fool Such as I."

Though Dylan is no longer affiliated with Columbia and reportedly never intended to have these recordings released, Columbia still owns the right to whatever material Dylan recorded while under contract to the label. Yes, a Columbia spokesman in New York said Friday, there are other tapes in the can. The *new* Dylan material, however, will be on Ashes and Sand.

★

CLUBS/CONCERTS: David Crosby and Graham Nash will be at the Anaheim Convention Center tonight at 7:30 and at the Dorothy Chandler Pavilion of the Music Center Monday night at 9. . . Paul Butterfield's Better Days and Elvin Bishop will be at the Santa Monica Civic Auditorium tonight at 8. . . Helen Reddy and Danny O'Keefe will be at the Dorothy Chandler Pavilion Tuesday, while Jo Jo Gunne, Frampton's Camel and Grin will be at the Long Beach Auditorium Wednesday.

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BOB DYLAN/THE BAND

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Friday, January 25, 8:00 p.m.

Ticket Prices \$8.50, \$7.50, \$6.50 + \$2.25 service charge PER TICKET
Tickets by mail order only to: (limit 4 per person) Box Lunch (ticket price)

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Indicate on your envelope the price tickets you are requesting. Enclose self-addressed stamped envelope with your payment, payable to Amusement Ticket Service. (Do not mail cash or personal checks.) Note: No mail orders will be accepted postmarked earlier than December 2, 1973. IMPORTANT: Indicate if you will take the best available if all tickets at the price ordered are sold out.





CALENDAR

LOS ANGELES TIMES

NOVEMBER 18, 1973



A lack of enthusiasm has kept the Band from touring, but the upcoming tour with Bob Dylan is being looked on by the group with excitement. The tour will begin Jan. 3 in Chicago.

The Band: Hitting the Road in High Spirits

BY ROBERT HILBURN

● If the excitement and creativity level of rock 'n' roll could be charted on a day-by-day basis the way the stock market measures financial transactions, the entries for the first 10 months of this year would, I'm afraid, show a definite tailspin.

In fact, only the herculean efforts of a few key artists, such as David Bowie and the Allman Brothers, have kept rock from going into a total collapse similar to the pre-Beatles, early 1960s.

It's not that we haven't had a lot of product. Indeed, everyone seems to have either just released an album or gone into the studio to record one. But the results, for the most part, have been decidedly uneventful. Most of the old standbys seem to be simply repeating themselves, while the great new hope still hasn't raised his/her head.

Because of the generally depressed state of rock

this year, the surge in the music's stock on our allegorical chart was all the more dramatic this month when Bob Dylan, the most important songwriter of the rock era, announced he is going on tour for the first time in eight years.

The stock surged again when it was announced Dylan would be joined on the tour by the Band, whose new "Moondog Matinee" album (Capitol SW 11214) firmly reestablishes it, after nearly two years of relative inactivity, as America's foremost rock group.

The Dylan/Band tour shapes up as the most important musical event of this still young decade. Not even the Rolling Stones' extravaganza in 1972 carried as much multilevel excitement and potential.

The surprising news of the tour was less than 24

hours old as the Band's Robbie Robertson relaxed in the den of his rented beachfront home. He had been through a strenuous 13-hour rehearsal the day before, but his enthusiasm about the tour forced back any hint of tiredness as he talked about the new Band album, the reasons for the group's recent low public profile and, of course, that upcoming tour.

"Everyone felt in the right mood to do it and it's great. We're thrilled; as excited about it as little kids and that's what touring should be. We thought about just doing a few cities. That's how it started out. But as we went along, we got more and more courage and it just grew."

It was lack of enthusiasm for touring that kept the Band off the concert stage from the recording of its live "Rock of Ages" album in December of

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Rock 'n' Roll

Hitting Road in High Spirits

Continued from First Page

1971 to Watkins Glen last July. "Rock of Ages" featured the songs the Band had used on records and in concert the previous four years. They had some new songs that didn't fit into the type of albums they had been recording and they felt in late 1971 it was time to move on musically. "Rock of Ages" was considered a good way to end the earlier—"Music From Big Pink" to "Cahoots" albums—phase of the group's career.

Despite the enormous success of "Rock of Ages" (it spent six months on the national sales chart and was hailed by Rolling Stone and other rock publications as the live album of the year), the Band didn't give in to the urgings that it resume touring. "To go back on the road at that point just seemed like spinning our wheels," Robertson says now. "It seemed like such an unartistic move. To my mind, we had already been to those cities and halls. The idea is not to repeat yourself, but to keep moving. You've got to be dying to go on the road or it's stale, meaningless. You've got to really be up for it, which is the case now.

"Everybody had forgotten about the possibility of Bob Dylan and The Band ever playing together again. For a long time, everybody expected us to do it and we never did. So, now we do it and it catches everybody off guard. That really makes it interesting from our side of it and you have to be interested or it isn't any good."

For the rest of us, the tour is appealing because Dylan's songs remain a vital part of today's contemporary music scene and his vocals, as he showed in the Concert for Bangladesh, bring out the impact of his songs better than anyone. He will also have several new songs. The backing of the Band will add an extra dimension.

Though the Band first gained national attention as the "backup" group for Dylan, it has since clearly established itself, through such songs as "The Night They Drove Old Dixie Down" and "The Weight," as a major force in contemporary music.

Conceptual Insights

There is more intelligence, precision and overall design in the Band's music than in any of its rock competitors. Both vocally and instrumentally, the quintet has the technical skills and conceptual insights to tailor its music to bring out the maximum flavor of a song.

In Robertson, the Band has one of rock's finest writers. His songs reflect a sense of timeliness and history in the lyrics that give them a ring of authenticity and truth. Robertson, whose themes range from humor to social comment, writes about the human condition, something never out of style.

While the Band's basic lineup features Robertson on lead guitar, Rick Danko on bass/vocals, Levon Helm on drums/vocals, Garth Hudson on organ and Richard Manuel on piano/vocals, it can alter that setup to bring out the shading of a particular song.

It isn't unusual, for instance, for the Band to shift the lead vocal three times (from, say, Helm to Danko to Manuel) within the same verse to give the right emphasis to the lyrics. Similarly, the Band often re-arranges itself instrumentally (with Helm moving to mandolin, Hudson to piano, Manuel to drums, for instance) to provide the right texture.

This teamwork and craftsmanship is the result of more than a dozen years of playing together. The Band's members (except for Arkansas-born Helm, all are natives of Canada) met through Ronnie Hawkins, the rockabilly singer who moved from Arkansas to Canada in 1960. Robertson was 16 when he joined Hawkins' backup band, the Hawks. Helm was already in the Hawks. The others joined within a few months.

In 1961, the Hawks left Hawkins to pursue some more adventurous musical paths. Until they joined Dylan in 1965, they played clubs in the Southern States and in Canada. Their repertoire consisted chiefly of rockabilly, blues, rock and rhythm & blues—including the songs featured on the "Moondog Matinee" album.

They did a world tour with Dylan in 1965 and, caught in the controversy over whether Dylan should move from a soft acoustic style to the new

rock style, were booed in almost every concert by the folk purists. After Dylan's near-fatal motorcycle accident in 1966, he moved to Woodstock, N.Y., to recuperate. The Band followed.

By 1968, the ex-Hawks signed with Capitol Records and produced the highly influential "Music From Big Pink" album. It was named album of the year by Rolling Stone. The second album, titled simply "The Band," was hailed by some as the finest American rock album ever made. The other albums—"Stage Fright," "Cahoots" and "Rock of Ages"—where also consensus choices on annual top-10 lists.

After "Rock of Ages," the group considered some soundtrack offers. "People have often associated our music with pictures and I've been dying to do a film score, but we just couldn't find one that excited us enough. When you do a film score, you're really going on somebody else's trip. To make you want to do that, it's really got to be interesting or you'd rather go on your own trip."

So, the Band returned to the recording studio and began work on an album of original songs. "We were 60% through the album when we realized it was going to take more time than we had planned," Robertson said. "It was our most sophisticated musical move, more like a 'works' than just a bunch of songs."

"I've been heavily into Krzysztof Penderecki. He's a classical writer who really haunts me. He's like the Ingmar Bergman of music. And that's where I'm at. I totally relate to those two people. His influence on the new album (the 'works' album) may be totally unrecognizable, but he's what I've listened to to get where I now am musically."

When it became clear the "works" album was going to take more time, the Band decided to do the "Moondog" album. Thus, it is an interlude between the Band's "Rock of Ages" period and the next period.

But it is far from a careless, throwaway album. In fact, it is not only one of the best albums of 1973 but it may well be the best retrospective rock album ever made—a joyous celebration of the roots of rock 'n' roll that features some extraordinary vocals and arrangements.

In essence, "Moondog Matinee" (the title is from the late Alan Freed's old rock radio show) is a look at the various styles from rockabilly to rhythm & blues—and emotions—from humor to plaintive laments—that comprise the foundations of rock. Each song on the album is given the same carefully tailored arrangements as the Band gave its own material.

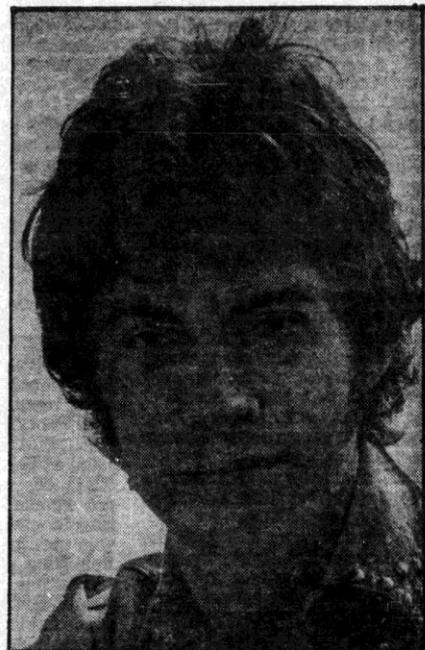
"Those old songs aren't as easy to do as it might seem," Robertson said. "A lot of them sound like goo-goo today. I mean, 'I got a girl named Bony Maronie' can really sound dumb. You just can't sing it with any conviction. We did maybe four more songs that we didn't put on the album because we couldn't pull them off. We had to find some songs that meant something to us."

Though the Band did several Chuck Berry tunes in an nightclub act, "Promised Land" was chosen for the album as something of a gag because the group, like the narrator in the song, was moving to California (i.e., the promised land). There's even more humor and good-time spirit in the Band's versions of Leiber & Stoller's "Saved," Fats Domino's "I'm Ready," Clarence (Frogman) Henry's "Ain't Got No Home" and the surprise entry, Anton Karas' "Third Man Theme."

On the softer side, the album includes Allan Toussaint's "Holy Cow," Sam Cooke's "A Change Is Gonna Come," Bobby Bland's "Share Your Love" and the Platters' "The Great Pretender." The album's tip of the hat to Sun Records' rockabilly style is "Mystery Train," an early Elvis Presley flipside.

Since the Platters' highly stylized version is so well known, "The Great Pretender" was the most challenging song, but Richard Manuel's vocal, perhaps the album's finest individual performance, gives new power and authenticity to the lyrics:

*Oh yes, I'm the great pretender
Pretending that I'm doing well
My need is such that I pretend too much
I'm lonely but no one can tell.*



Robby Robertson's songs for the Band reflect a sense of timelessness and history that rings with truth.

Another exceptional vocal is Rick Danko's lone-some, gospel-tinged effort on "A Change Is Gonna Come":

*It's been too hard living
But I'm afraid to die
Because I don't know what's up there
Beyond the sky.*

The album's most ambitious track, "Mystery Train," was given some additional lyrics by Robertson to bring out more of the feeling of a guy who keeps hanging around the depot hoping his girl will return to town. Levon Helm's vocal carries just the right touch of lovesick desperation:

*Come down to the station (to) meet my baby at
the gate
Asked the station master if that train's run-
ning late
He said if you're waiting on the four forty-four,
I hate to tell you son, that train don't stop here
any more.*

One of the Band's instrumental strengths has been its understanding of economy in arrangements. It knows when to harness power and when to unleash it; how to pace a record. While so many groups simply establish a pace and hold on for three or four minutes, The Band builds to a climax, slowly and subtly so that you almost don't notice to gradual heightening of tension and rhythm. The interplay between drum, organ, guitar and bass on "Saved" is a classic example.

Appropriate Timing

The timing of the album seems particularly appropriate. "I just felt some recycling was definitely in order, that people were up for it," Robertson says. "I mean everybody thinks he's a songwriter now and there are just millions and millions of songs coming out and most of them aren't any good at all. . . ."

"All of a sudden, it seemed these songs were valid again. A year ago they may have seemed corny to me, but now they seem valid. Things happen like that; in waves. 'Grease' and 'American Graffiti' are out and radio stations are playing oldies. Suddenly, what looked like a corny, decadent era has become an interesting, funny era and you have a soft spot for it instead of shunning it."

With "Moondog" released, the Band turns its attention to a variety of other projects: a live Watkins Glen album, the still unfinished 'works' album, some recording with Dylan and the tour that begins Jan. 3 in Chicago.

While each of these projects is cause for celebration on the rock 'n' roll stock chart, the tour is, understandably, the most dramatic entry. It's rare that the best in any field get together, but that's what the Dylan/Band tour represents.

Recording engineer producer

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'PLANET WAVES'
RECORDING BOB DYLAN at
the VILLAGE RECORDER

THE 'PLANET WAVES' SESSIONS
RECORDING BOB DYLAN

at
THE VILLAGE RECORDER

Interviews
With
ROB FRABONI
&
DICK LA PALM
by
GARY D. DAVIS

R-e/p: Dick, how did you choose an engineer for the Dylan album?

DICK LA PALM: I left the decision up to Rob. I asked him who should do it. At the time we had 3 guys. Rob came back after a couple of days and said, "I should do it." I said, "Fine."

R-e/p: Rob, why did you decide to do it?

ROB FRABONI: Mainly because I was really familiar with Bob's music, as well as The Band's. I've been listening to them both since their first albums. I talked to the other guys, and it seemed like I was the most familiar.

R-e/p: Dick, do you feel that familiarity with the music is essential for a mixer?

DICK LA PALM: Engineers are much like the medical specialist. I just don't think that every engineer can do every kind of music. I think this guy might be a hell of a lot better to do an R&B date, as opposed to a Country & Western date. And one engineer might be a hell of a lot better to do a Dylan and a Stones. I'm not taking anything away from him; I'm sure he could do a Willie Hutch. I'm sure he could do a Little Milton or a Chuck Berry. But I don't know that he could do it as well as someone else who's really into that kind of music. I think there's a hell of a lot more to it than just knowing that board. I think it has to do with gut feel, and feeling for the music itself.

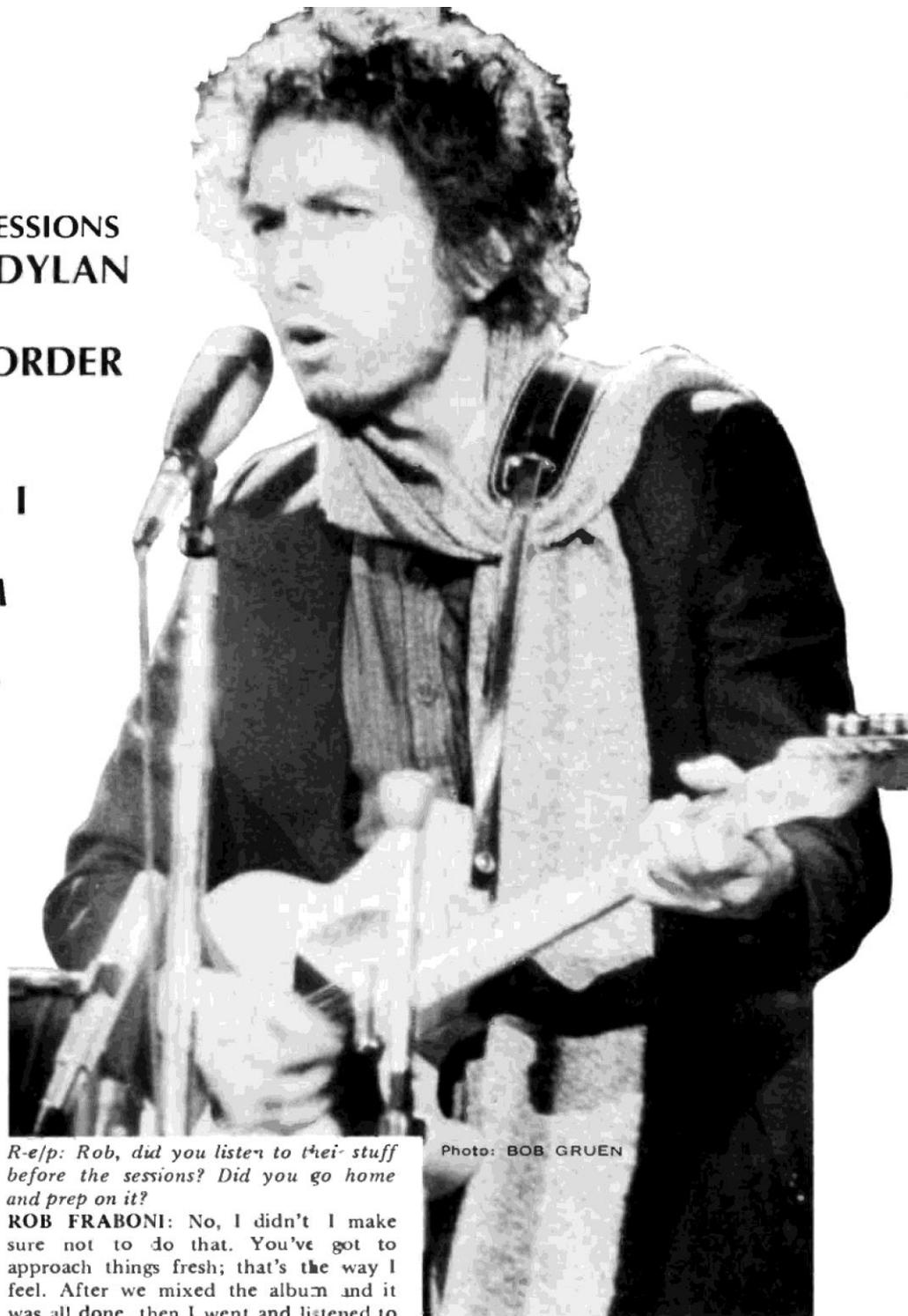


Photo: BOB GRUEN

R-e/p: Rob, did you listen to their stuff before the sessions? Did you go home and prep on it?

ROB FRABONI: No, I didn't. I make sure not to do that. You've got to approach things fresh; that's the way I feel. After we mixed the album and it was all done, then I went and listened to his records. I didn't want to be influenced before the sessions. I just wanted to do it fresh, and that was what they wanted, too, Dylan and The Band.

R-e/p: Was there anything unusual about the way Dylan and The Band work which would affect the choice of an engineer?

DICK LA PALM: We talked about engineers. The one thing they wanted was a guy that not only knew the equipment and respected it, but someone who could work really rapidly. Knowing how a Dylan works — the guy says, "Let's do it now," and he expects the engineer can do it, just like that, without fumbling.

R-e/p: Why did Dylan and The Band record at Village? What did you have that made it just right for them?

ROB FRABONI: One thing, the room was right for them. As far as the size, they really liked that. And as far as the control room is concerned, they just wanted something that sounded good. It could have been done at a number of places, but we had a combination of things: the room, the security and the location. They liked the idea of being out of town (The Village Recorder is situated in West Los Angeles, about ten miles from Hollywood). When we actually got down to the mixing, Robbie was com-

fortable with what he was hearing, and that was the really important thing.

R-e/p: When you say Robbie, you are talking about . . .

RF: Robbie Robertson, (guitar, The Band).

R-e/p: Was he the producer?

RF: There was no producer on this record. Everybody was the producer. Robbie is the one who gives a lot of direction, although they all have something to say about the music, and are all really involved.

DL: He seems to be the one that has the most knowledge as far as engineering is concerned. He has tremendous knowledge about what equipment can do — what a board can and can't do.

R-e/p: Let's get back to the room. You told us that studio B was used for the album. What is it about this room that made it attractive?

RF: For one thing, you can work in here for hours and hours and not get fatigued. And you can turn this room up very loud and it won't hurt. Numerous people have commented on that.

R-e/p: What kind of monitors are you using?

RF: The room was conceived by me and designed by George Augspurger, and the monitors are custom built using JBL components and custom crossovers. Each enclosure has two 15" 2220 woofers, which are thin-cone units. They're also efficient, so our amplifiers aren't working so hard on the low end. It gives us a punchier bottom than a 2215, with a different coloration. The 2215 has a more rubbery sound. While the curve of our room might look like another room, it has a certain character. The 2405 tweeters are also part of the picture. I just really like the way they sound in this installation. The overall system has a very low fatigue factor, or whatever you'd call it.

R-e/p: What kind of a curve does the room actually have?

RF: Well, it was originally flat, but we tailored the high end a little differently. I found that having a flat monitor system was a terrible hype. The way we finally decided on the curve was that I went to a lot of studios and to a lot of people's homes and played music on different systems. I took notes and gathered the information.

R-e/p: Since the room is equalized, you could probably have achieved similar frequency response with other speakers. Was there another factor involved in the choice of these particular speakers?

RF: Well, I like 604's with the Mastering

Lab crossover. But they still have a beaming effect. That's one thing you just can't get away from, and that was the reason we decided to switch to units with better dispersion.

R-e/p: Without the beaming, what kind of coverage do you get? Where is the best sound in the control room?

RF: Realistically, the working area is the length of the console. You can sit at the producer's desk and hear well, although there is some difference from behind the console. As far as quad sound, it's surprisingly good for a small room. It sounds very large and open in here.

R-e/p: We've talked a lot about the control room. Let's discuss the studio for a while. For example, how many mikes were used in the sessions?

RF: As it turned out, I used about 28 microphones.



DICK LaPALM

R-e/p: That seems like quite a few mikes for a relatively small studio. Why were so many mikes necessary?

RF: 7 were used on the organ. Garth (Hudson) has got this elaborate Lowrey organ with a Leslie on each of two keyboards. One Leslie is a model 103, of which very few were made. It has stationary speakers with a phasing device in the tube-type amplifier, as well as 2 rotors. There was also a Hammond organ with a Leslie. Sometimes Garth would play both organs at one time, so we were miking three Leslies.

R-e/p: How about the other instruments?

RF: I often use a lot of mikes on the drums; I used about 7 or 8. I wanted to mike everything kind of tight in this case. Bob had an electric and an acoustic guitar, as well as his vocal mike. And it all had to be ready to go because they would just say "OK" and boom, you go.

R-e/p: We'd like to know a little more about the miking, and the diagram you're doing will help. But you just raised an interesting point. That is, what kind of a

recording artist is Bob Dylan? What was it like working with him? Dick mentioned and you are also hinting that Dylan needs an engineer who's on his toes.

RF: Right. Robbie came in that first morning and said to me, "There are going to be no overdubs. We're doing it live. This is it, what's happening here is it." Bob doesn't overdub vocals.

R-e/p: It sounds like Dylan was in the studio to perform, period.

RF: That's really true. The record was really a performance, as far as I'm concerned. It wasn't like we were "making a record." It was more of a performance, and Bob wanted it to sound right — to come across. When he starts playing, there's nothing else happening but that, as far as he's concerned. I don't think I've seen anyone who performs with such conviction.

R-e/p: Maybe we can back up a little and get some information on how the album was first conceived. And how long did Dylan work on it?

RF: I can tell you what I know, although I don't know everything. A few weeks before we started the album, Bob went to New York by himself. He stayed there for two to two and a half weeks and wrote most all the songs. One of the classic songs, "Forever Young," he told me he had carried around in his head for about three years. He gets an idea for a song sometimes, he said, and he's not ready to write it down. So he just keeps it with him and eventually it comes out.

R-e/p: When did he get together with The Band for this album?

RF: I'm not exactly sure but I know they had started rehearsing for the tour before we began recording. They only knew two of the songs on the album before coming in. The balance of the songs on the album they never heard until they were right here in the studio.

R-e/p: It appears The Band are pretty good musicians.

RF: They're really something. And it's got such character — the music sounds like it's all arranged. Bob would just run it down, and they'd play it once. Then they'd come in to the control room and listen. That's another thing that really astounded me. Nobody was saying, "You ought to be doing this," or "You ought to be playing that." They just all came in and listened to hear what they should do, and then they'd go out into the studio. That would usually be the take, or the one following. That was pretty much the way it went.

R-e/p: Were the takes run straight through from the top?

example was the album I did with Richard Green before we did Bob's album. Our studio was booked so heavily that we had to go outside to Sound Labs (Hollywood). It sounded very similar and was easy for us to adjust.

R-e/p: That's a 604 system with the Mastering Lab modification.

RF: Right. The bottom end is different in here, it goes lower -- down to

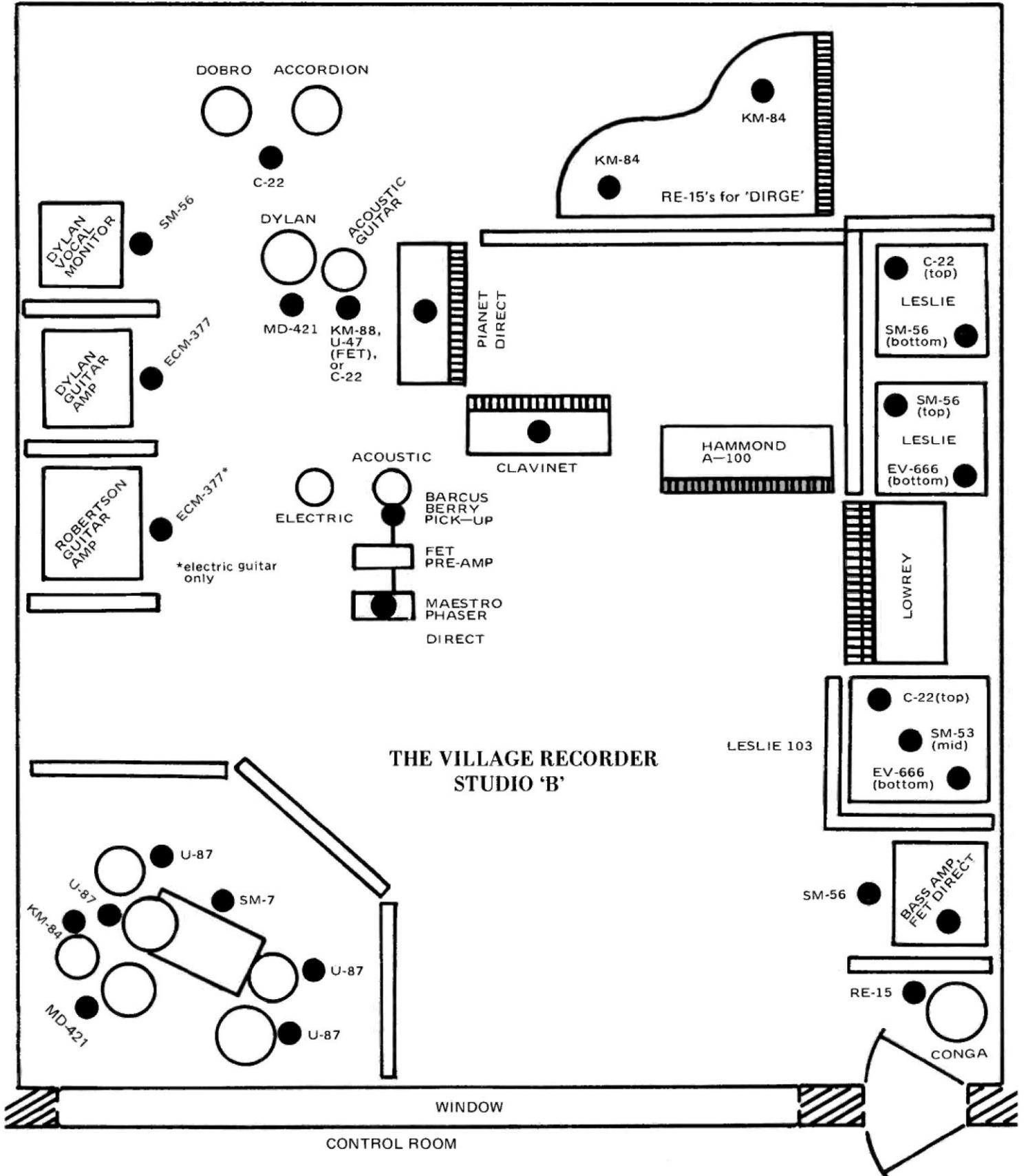
40 cycles almost flat. It just didn't sound like it was doing that at Sound Labs. Our bottom end has a certain feel to it, as well as a sound, which is different over there. But the high end sounded very similar, which surprised me.

R-e/p: What about people who like a different sound?

RF: Of course we're talking about taste. That's pretty much what it comes down

to. Some people like 604's, and you can't argue with it. What we do have in all our rooms is a speaker switching system. We have a rotary selector switch, with other speakers on custom made stands. They have small bases, telescoping height adjustment, and heavy-duty casters. They're sturdy enough to hold a 604E or 4320 and roll around.

R-e/p: You brought up the subject of



taste, and it reminds me that we were going to discuss the mikes used for the album. I wonder if you can describe Dylan's vocal mike, to begin with.

RF: We used a Sennheiser 421. But we went through five or six mikes to find out which would be best.

R-e/p: Did Dylan have a favorite mike?

RF: He preferred a 421 because he had used it before and liked it. Robbie suggested the 421. To tell the truth, it didn't cross my mind because I hadn't used it for vocals before.

R-e/p: Which one would you have used?

RF: As I said, I was experimenting, although there wasn't much time for it. The first day, we tried an SM-53, 57, an 87 and a 47. I figured the condensers weren't going to work because of leakage problems. We also had to consider popping, which was a problem with the 421 — especially because Bob doesn't like to use a wind screen.

R-e/p: What did that do to the sound?

RF: It worked out OK. He's always popped and seems to be used to it.

R-e/p: Did you use any de-essing or correction on the mix?

RF: No de-essing. We had a Pultec filter we would click in for the p's. We usually shelved the vocal at 50 Hz. Nat would sit over there and switch to 80 Hz just for the p's. On one song, "Dirge," I got Bob to use a wind screen. He used it, and it really worked well. So, to answer your earlier question, that was how we chose the vocal mike — experimentation, with an ear to leakage.

R-e/p: What are the leakage characteristics of the 421?

RF: Well, The Band was playing fairly loud and I was limiting Bob slightly, 3 to 5 dB. Live, we were getting -15 dB, tops, on the leakage, and that was incredible. I couldn't believe it. I'd look at the meter, and it was just barely moving. I was immediately sold on the mike. Plus, what leakage there was, sounded good.

R-e/p: Would you mind getting into more detail on the instrument miking?

RF: On the drum kit, I used quite a number of mikes: a Shure SM-7 on the bass, Sennheiser 421 on the snare, KM-84 on the high hat, and 87's for toms and overheads. I experimented with the set a little bit.

R-e/p: Was there anything you particularly like in that combination of drum mikes? Is it a favorite set-up?

RF: It just worked. The Band likes a thick tom sound, and the proximity effect of the 87's worked to our

advantage in this respect. And I like the sound of condenser mikes on drums, so that's why I chose them. On the high hat, I have found the 84 just works well on almost any set. I've got about three or four different mikes I use on snares, based on the kind of sound the drum set has.

R-e/p: So you try to get a sound tailored to the specific situation?

RF: Yeah. I don't have a set up that I use on every drum set.

R-e/p: You really seem to be enthusiastic about the drums.

RF: That's probably because I play drums. I feel they're really an important part of a good sounding record. I have a feeling for musicians, having played myself. I always go out in the room and listen. They'll run through something and I'll stay in the studio. When the musicians come in initially I always ask, "What's the most comfortable way for you to set up?" I tell them we'll start from there, and if there are any problems, we'll rearrange things. It helps a lot — when you give musicians that kind of room, they feel better.

R-e/p: Let's run through the rest of the miking. The diagram you prepared shows a lot. What about the choice of piano mikes?

RF: We used two KM 84's. I tried a couple of things. I miked both facing the hinge. One of them was almost to the end of the harp, and about 12" toward the hammers — about a foot to 18" from the hinge. The body of the mike was parallel to the soundboard, about 2" up. The other mike was in the same basic position, but angled a bit toward the soundboard — about 30 degrees. It was in the high end section of the piano, nearer the holes. It worked really well, with practically no leakage at all.

R-e/p: Did you have the top open?

RF: I had it on the short peg, with it really covered. We were all surprised how low the leakage was. But when I did "Dirge" with Bob, we used a completely different set up, mainly because he wanted it that way. I had it open all the way, no covers, nothing.

R-e/p: Did the piano get into his vocal?

RF: No, he sings so loud. Interestingly enough, the one thing that leaked into the drums was Bob's vocal. That's one reason the leakage was so low. He really sings hard. In fact, he was leaking so badly into the uncovered piano that I had to experiment. I used RE15's. I faced them toward the back of the piano, instead of the hammers, and it worked really well. It took a bit of EQ, but as far as leakage went, it was really

excellent. Plus, as I said, he wanted a more "far away" sound for that number.

R-e/p: Were there any other unusual or special miking techniques?

RF: Let's see. We used a special direct box for the bass. Our maintenance man, Ken Klinger, built it. It's a solid state, discrete, FET type. We used that on the bass, and miked the amp — a twin reverb, I think — with a 56.

R-e/p: It's becoming easier to see where all the mikes were used. According to the diagram, there seem to be quite a few more instruments than there were players. Were they all used in the same session?

RF: Yes, sometimes. There was a pianet and clavinet — both were direct. Rick (Danko), who played bass, also played fiddle a bit. And there was an accordion. There was also a Dobro guitar. I had extra mikes up for these instruments, for whatever might happen. The Band didn't do any singing on the album. And that's it.

R-e/p: With all the close miking and the experienced musicians, did the actual levels in the studio tend to be low? And, if so, did everybody wear phones?

RF: The levels were medium-loud, and they could hear each other in the room. They would occasionally wear phones.

R-e/p: What kind of mixes would you give them? Heavy on their own instruments, just the other guys, or what?

RF: A stereo mix of the whole thing, and they loved it. They had Sennheiser 414 phones, and the stereo worked out very well, especially for Garth. I could put one Leslie in one ear, and the other Leslie in the other ear, and it gave him the perfect effect because that's what he does. He puts the Leslies on either side of the Lowrey so that when he uses the different keyboards, the sound goes back and forth.

R-e/p: As far as your monitoring was concerned, did you listen in mono at all?

RF: Yes, a lot. That's a sure-fire way to acoustically catch phase problems.

R-e/p: But what do you do with something like the Leslie, where the phase is all over the place?

RF: That's a whole different circumstance. You just do your best to make it sound good.

R-e/p: We have led you into long discussion about miking, and you have told a lot about your decisions. But we'd like to play the Devil's advocate for a minute, and to ask you how important the miking really was?

RF: It was very important. I'm doing a

————— continued on page 29

quad mix of it now, and I've been away from the 16-track for about 2-1/2 months. And I was astonished when I put those tapes up. Bob was right in the middle of the room, with all these musicians, and without baffles. The leakage is really low, especially for the size of the room and the fact that they were playing pretty loud. There is no leakage to speak of, and I really feel it's in the miking.

R-e/p: Did you use any noise reduction on the 16-track masters?

RF: No, just 30 ips. There's no noise reduction on the whole record.

R-e/p: You said you used a little limiting on some of Bob's vocals. Was any other limiting necessary?

RF: I used a little limiting on the bass, very little. It was just there in case; Rick, all of them, are so great in the studio. They know just what to do. Bob works the mike. He gets on it when he's supposed to be on it. He was great about it. They all know just what to do, so a little bit of limiting on the bass and the vocal was about all we needed.

R-e/p: How about equalization? Did you use much of it, in addition to the piano EQ you mentioned for "Dirge"?

RF: There is relatively little EQ on anything. Vocals were all cut flat. But I do tend to get rid of frequency response that isn't needed on the instruments.

R-e/p: You mean you roll off the high or low end accordingly?

RF: Say, on the drum overheads; I got in tight on the cymbals and I didn't want to get a lot of bottom end on it. So I just rolled off a certain amount of the bottom end. I like to use equalizers for things like that.

R-e/p: That would help with crosstalk, too.

RF: Right. That was one approach. They might have wanted the guitar to sound a certain way, so we might have used some EQ on that. For example, the piano was recorded relatively flat. We arrived at the right combination of his touch, the microphones, and the positioning, so I didn't need the EQ.

R-e/p: How about echo? Did you use much, and was it equalized?

RF: We used echo in the mix. We used a few things: an Eventide digital delay, two EMT's with a little EQ, and acoustic chambers on a few things. We also used 15 and 30 ips slap (tape delay), with a VSO to tune it in very carefully.

R-e/p: In talking with you, Rob, you seem to have a pretty good grasp of the technical realities of the studio, in

addition to your obvious involvement on the creative side. What kind of technical background do you have?

RF: I did the Institute of Audio Research course on systems design, and the one on Studio Technology. I took an electronics course for two years, also. It may seem unrelated, but at one time I was a calibration repair technician and a mechanical inspector for precision machine parts. I even took a course in shock testing and vibration from the Tustin Institute of Technology. But I can do what needs to be done. For example, I layed out wiring and run sheets for the studio upstairs, and worked with George in putting this studio together. Now I realize how valuable it all is. We try to train engineers who work here and want to expand their background.

R-e/p: Do you think that mixers should also have musical training?

RF: I don't think it's a necessity, but I think music education is a definite asset.

I feel, the more you know about music, the better engineer it helps you to be. Because it's a matter of fusing the engineering with the music; to me that's what the whole game is about.

R-e/p: In other words, it helps you direct your gut feelings?

RF: Yeah, that's why I think some of these guys, like Jerry Masters of Muscle Shoals, for one example, are on it. The magic in their work is that they know exactly what the mix should be to make the music sound and feel right. It's really not a technical thing. Yet, it's interesting to note that some people, forceful talent -- Dylan's a good example -- you could record with one mike and it still gets across. It then gets into degrees of greatness, or of feel. You can keep polishing the gem, but it's a gem to begin with. That, to me, is a great thing -- to be fortunate enough to work with people like that.

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