

THE BAND



in
1975

BILL GRAHAM PRESENTS
 S-N-A-C-K
 TAX DEDUCTIBLE
 SNACK SUNDAY
 KEZAR STADIUM S.F.
 SUN MAR 23 1975 10:00AM
 S-N-A-C-K
 GA GEN ADM \$ ADULT admission 5.00
 sec row/box seat tax included

SF SNACK
 SAN FRANCISCO STUDENTS NEED ATHLETICS CULTURE & BASKETS

DOOBIE BROTHERS GARTH HUDSON
 MARION BRANDO BOB DYLAN
 JERRY GARCA FRIENDS THE MIRACLES
 JOHN BAEZ SANTIAGO
 TOWER OF POWER NEIL YOUNG

FRANKIE FLYNN JOHN BARRY BOBBI GIBBS
 WANDA JACKSON CHRIS CHRISTOPHER WILLY NILES
 BOB CROUCH CAROL WILKINSONS LITA FOSTER WILLIAMS

SNACK SUNDAY MARCH 23
 KEZAR STADIUM 10:00 AM

Are You Ready For The Country
 Ain't That A Lot Of Love
 Looking For A Love
 Loving You Is Sweeter Than Ever
 I Want You
 The Weight
 Helpless
 Knockin' On Heaven's Door
 Will The Circle Be Unbroken

Rick Danko - bass
 Bob Dylan - guitar, piano, harmonica
 Tim Drummond - guitar
 Levon Helm - drums
 Garth Hudson - keyboards
 Ben Keith - pedal steel guitar
 Neil Young - piano, guitar

Notes:
 Broadcast live on K-101 radio.

Page 10 - S.F. Examiner ☆ Sat., Mar. 1, 1975

Neil Young in SNACK

Folk-rock superstar Neil Young, the Doobie Brothers and the Miracles have been added to the Sunday SNACK benefit concert for the S.F. schools' sports and cultural programs, in Kezar Stadium March 23 beginning at 10 a.m.

Keith.
 Promoter Bill Graham, in announcing Young's booking, noted that the seven-hour show's roster is now complete.

Joan Baez, Jerry Garcia, Tower of Power, Santana, Graham Central Station, Jefferson Starship and others have already been announced.

Joining Young will be drummer Levon Helm and bassist Rick Danko of The Band and guitarist Ben

16 Oakland Tribune Mon., March 24, 1975

Brando and Dylan Stars of SNACK

THEATERS TODAY

By PETER COWAN
 Tribune Staff Writer

Surprise celebrities Marion Brando and Bob Dylan were the icing on Bill Graham's SNACK benefit concert yesterday at Kezar Stadium, a nine-hour marathon that drew an estimated 60,000 people to hear the Bay Area's top rock bands.

The rain held off until the show ended at 6 p.m. when Dylan, Neil Young and Rick Danko, Levon Helm and Garth Hudson of The Band left the stage. Kezar had been filled to the brim, the concert had run like clockwork and the audience had turned out en masse for a worthwhile cause, to save the San Francisco high school athletic programs which had been cut from the budget, but the talk backstage centered on another "surprise."

"The benefit turns out not to be a benefit," a forklift operator said.

He was referring to the report that the San Francisco School Board had uncovered a \$2.1 million windfall tucked away among school finances and that the \$200,000 Graham's organization had hoped to raise might not be needed. The surprise was that the windfall had been known for weeks, but board members were too embarrassed to acknowledge it publicly until the day before Graham's big show.

The widely publicized concert had been in the works for one month.

According to Graham's press liaison, Zaha Artman, the promoter is going to study the situation with his lawyer, staff and the artists who donated their time to determine what to do with the proceeds following this sudden change of developments.

Rock fans began arriving as early as Saturday afternoon to camp out for the big day in the mud. The rain that had drenched the Bay Area most of the week left the field soggy, but that didn't deter the army of concert goers. They staked their claims with blankets and sat back to drink in the sounds of Graham Central Station, Tower of Power, Doobie Brothers, Santana, Jefferson Starship and others.

The groups played 40-minute sets, just enough considering the lineup and the time element involved. Set changes were rapid and the mammoth sound system was a trifle to Graham's brand of professional showmanship. From any vantage point, the sound was superb, which can be tricky with outdoor shows. Crews had worked all week long to erect it, plagued by the bad weather.

The backstage area, the east end zone of the stadium, was abuzz with activity and occasional tension which such a large-scale show was bound to produce.

When the Jefferson Starship was due to go on, bass player Pete Sears had still not arrived. Graham was firm and brief. He insists on punctuality.

"Either you go on in five minutes, or you don't play," he said.

Sears showed in time and the Starship put on a rousing set.

Marlon Brando's appearance was another big moment. The elusive actor is not in the custom of appearing anywhere, let alone Kezar,

Band in the day's closing set. They performed "Are You Ready For the Country," "The Weight," "I Want You" and "Helpless."

With such an array of stars, 11 names total, it's hard to recall the total spectrum of entertainment, but a few stood out in particular.

Tower of Power was with its new lead vocalist Hubert Tubbs. Power, was outstanding on some of its oldies, "Sparkling in the Sand" and "You're Still A Young Man."

Santana brought back memories too, with "Oye Como Va" of the brilliant Latin rock sound it pioneered.

The Doobie Brothers, representing the new wave of Bay Area talent that's spread across the country, tantalized the through with driving versions of "Without Love" and

but Graham got him. "Nobody in history has witnessed an occasion like this," the silver-haired screen star said after a thunderous ovation.

"Some people came because people needed sports equipment. Others came to hear the sound. But there's another sound we have to listen to," Brando said.

"They've suddenly found a bunch of million dollars. So we're going to split the money among the poor, the whites, the blacks, the Chicanos, everyone that got ripped off."

Brando announced he was contributing \$3,000 to the cause and continued.

"We got to give and give and give. If nothing else, give them our feelings. That's worth more than all the (expensive) (deleted) money in the world."

Some artists were transported on golf carts from a series of dressing rooms outside the stadium. Joan Baez zipped out in one before she went on, looking a little nervous.

Others mingled freely among spectators, like Carlos Santana, who carried a couple of sticks of incense with him, and various members of the Doobie Brothers and the Starship, who stayed on for the numero uno celebrity, Bob Dylan.

Dylan was the biggest surprise of all. Brando had been hinted, but the fact that Dylan would appear was totally unexpected.

Dressed in a brown corduroy suit, he played harmonica, guitar and sang along with Neil Young and part of The

"China Grove." The Starship proved that San Francisco rock is still around and Joan Baez, the trouper, enthralled 60,000 with her lovely voice and acoustic guitar.

The Young-Dylan-Band combination was a fitting close, doing tunes that each had recorded during their heyday.

SNACK Sunday was the biggest single-day rock festival held in the area since Altamont, in 1969.

MEL BROOKS' COMIC MASTERPIECE
 5th WEEK
YOUNG FRANKENSTEIN
 PG
 PARKWAY CINEMA CENTER 2 ALBANY CINEMA CENTER
 SEE THEATRE GUIDE FOR POLICY

STREISAND & CAAN
 Funny Lady
 How Lucky Can You Get!
 PG
 PARKWAY CINEMA CENTER 2 FESTIVAL CINEMA CENTER
 SEE THEATRE GUIDE FOR POLICY

The Second Greatest Flyer in the World

ROBERT REDFORD
 IN A GEORGE ROY HILL FILM
 The Spy Who Came in from the Cold
WALDO PEPPER
 GEORGE ROY HILL
 SUGAR SAMPSON - MARION COOPER - SHERMAN - WILLIAM SOLTAN
 STAR - GEORGE ROY HILL. DANCE - BOB HENRY MARCH
 PRODUCED BY GEORGE ROY HILL. GENERAL RELEASE. RUNNING TIME: 105 MIN.
 (LITHIUM BROMIDE COLOR BY EASTMAN KODAK)
 PG
 ALAMEDA PLAZA CENTURY 22 PLEASANT HILL
 SEE THEATRE GUIDE FOR POLICY

SPRING OPERA THEATER
 of San Francisco
 presents
THE PEARL FISHERS
 by Georges Bizet
 IN ENGLISH
 produced by San Francisco Opera
 Kurt Herbert Adler, General Director
 at the
PARAMOUNT THEATRE
 TUESDAY, APRIL 8 at 8:00 P.M.

FROM ENGLAND

SNEAK PREVIEW

STARTS EASTER WEEK
 DAILY PERFORMANCES MARCH
 (AFTER MARCH 30 OPEN EVERY DAY EXCEPT MONDAY)

YOU ARE INVITED TO THE DELICATE AND D OF ABSOLUTE UTTER

ROBERT HILBURN

**\$200,000—
Who Needs It?**

Bob Dylan made a surprise visit Sunday at Kezar Stadium in San Francisco during a benefit concert to help that city's financially troubled school system, but the weekend's biggest surprise came when the San Francisco Board of Education discovered an "extra" \$21 million in one of its accounts, thus leaving organizer Bill Graham wondering if his concert receipts—an estimated \$200,000—are really needed.

Graham, the rock producer who put together the concert which attracted some 60,000 persons, said he will hold the money in trust until he can discuss its fate with the artists and others who contributed to the Kezar Stadium event. "The only thing I know at this point is that it won't end up in my own bank account," he said.

Dylan's unscheduled appearance came as he joined Neil Young in a 35-minute set that closed the all-day show also featuring such major, largely Bay Area-based rock acts as the Grateful Dead, Doobie Brothers, Joan Baez, Santana and Tower of Power plus guest appearances by such non-musical celebrities as Marlon Brando, Willie Mays, John Brodie and Gene Washington.

Besides playing harmonica, guitar and piano on some of Neil Young's songs, Dylan sang his own "I Want You" and "Knockin' on Heaven's Door" and then joined Young and the backing musicians (including Rick Danko, Levon Helm and Garth Hudson from the Band) on "Will the Circle Be Unbroken."

The benefit concert—nicknamed SNACK, standing for Students Need Athletics, Culture & Kicks—was scheduled by Graham, best known as the man behind the Fillmore East and West, to help pay for the athletics, band and other activities trimmed from the spring semester budget to help reduce a \$9 million deficit in the San Francisco school system.

Decision for the Fund-Raisers

Though Graham has not spoken to school district officials since the announcement late Friday that \$21 million in "extra" funds had been discovered, Graham expects to look into the legality of whether the money must still go to the school system or can be used for another purpose. "I hope, in the end, to turn the decision of where the money goes over to the people responsible for raising it—the artists who drew the 60,000 people to Kezar," Graham said Monday.

When the news was announced that the school system had found the extra \$21 million tucked away in an account labeled 'delinquent taxes,' there was an initial surge of disappointment among the artists who had rearranged their schedules and donated their time for what seemed to be an empty exercise.

"But I told them, 'What if someone in your block has a serious accident and you decide to throw a party to help cover the tremendous medical costs, then on the night before the party the doctor rushes into the planning center and says the patient has suddenly recovered. You don't feel bad. You feel good for him. You have the party and use the money for something else.' In the same way, we knew there were still lots of causes needing money."

Collection to Aid Indians

After the school district funds were found, Graham did, however, decide to announce that all the money collected at Kezar Sunday would go to aid U.S. Indian causes. When Brando was informed of that plan, he decided to attend and lend his support. All 60,000 tickets had been sold in advance, so the money raised Sunday was strictly in the form of spot donations.

Though Graham had voiced discouragement last week that the city itself had not responded better to the cause (the tickets didn't begin selling until some major acts—e.g., Neil Young—were added and Graham said not one parent, student or teacher called to say "thank you" or to offer assistance), he called the event itself the proudest moment in his professional life. The often critical, outspoken producer had nothing but praise for both the artists and crew that handled the day's massive logistics.

Miraculously, the show went through all nine acts and the series of celebrity guests right on time. It started at 9:01 a.m. and ended at 5:59 p.m. "The perfect show," Graham said Monday, "the perfect show." The only thing left to decide is who gets the money.



Bill Graham

RADIO

SNACK Time--A Line-Up of Talent in Live Stereo

RECENTLY the San Francisco School Board, in an effort to reduce the school budget, announced there would no longer be after-school sports, extra-curricular activities, etc.

A few individuals stepped forward and offered to help; among them was Bill Graham, the rock impresario who molded the San Francisco rock music scene through the 60's and 70's.

He has packaged a show called "SNACK Sunday," which takes place today at Kezar Stadium featuring a line-up of music greats who will donate their time and

talent to raise more than \$250,000 for the students of San Francisco. (SNACK stands for Students Need Athletics, Culture and Kicks.)

Santana, Jefferson Starship, Jerry Garcia, Eddie Palmiere, Neil Young, the Doobie Brothers, the Miracles, Joan Baez, Graham Central Station and Tower of Power will entertain a sellout crowd of 60,000.

The nine-hour concert will be broadcast from 9 a.m. to 7 p.m. live on radio without commercial interruptions.

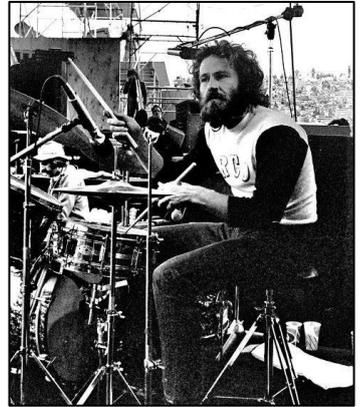
The show will be carried simultaneously on K-101

FM (in stereo) and K-101 AM (1010) plans for KQED-TV to carry the picture in color were cancelled shortly before press time.

The 24 microphones on stage will be blended down into two stereo channels.

K-101 will be featuring interviews with many of the performers between the numbers. Some of these will be recorded live by K-101 disc jockey Stefan Ponik; others were recorded during the past week.

There will also be commentary on the audience and artists during the lengthy pauses between the various acts.



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November 24, 1975
Hartford, CT
 Civic Center Arena
Rolling Thunder Revue

HARTFORD CIVIC CENTER
 Hartford, Connecticut
 NOV 24 1975
 Mon. Eve. at 9:00
ROLLING THUNDER REVIEW
 ADMISSION \$8.50
 TAX INCLUDED

ROLLING THUNDER REVUE
 STARRING
BOB DYLAN
JOAN BAEZ **JACK ELLIOTT**
BOB NEUWIRTH

HARTFORD CIVIC CENTER
 Monday, Nov. 24
 Tickets: \$8.50 - Reserved Seating
 On Sale At Hartford Civic Center
 Limit 4 per person

Rick Danko performs
What A Town
It Makes No Difference

Audience audio recording

THE HARTFORD COURANT, Wednesday, November 26, 1975 23

Rock/Thunder' Is Roaring Success

By J. GREG ROBERTSON

The Rolling Thunder Revue, which has been rumbolling melodiously around New England in recent weeks, blew into Hartford Monday as a full-fledged talent storm.

A Hartford Civic Center capacity crowd of 11,837 was treated to nearly four hours of solo and group performances by Bob Dylan, Joan Baez, Ramblin' Jack Elliott, Roger McGuinn, Bob Neuwirth, Ronee Blakley and guests Joni Mitchell, Sandy Bull, Rick Danko and Allen Ginsburg.

An excellent group of 10 backup musicians, smooth staging, and very good sound equipment and engineering made the treat complete.

The Dylan, Miss Baez and friends show retained the basic song format as when it opened in Plymouth, Mass., but the bugs were worked out and new songs worked in.

Neuwirth and the band opened the show in a jovial mood with a series of country-style numbers and songs written by band members. The highlight was a beautiful, building ballad belted out by Ronee Blakley.

After Neuwirth sang "Lord, Won'tcha By Me a Mercedes Benz" for "somebody who couldn't be here . . . Janis," the first guests came on: Rick Danko of The Band and poet Allen Ginsburg. With Ginsburg in the background playing finger cymbals, Danko and the group sang two songs, one acceptable, one a dreary dirge.

They exited as Joni Mitchell made her entrance, heralded by a roar from the audience. She sang two songs from her new album — a fine version of "Don't Interrupt the Sorrow" with the band and a solo, "Edith and the Kingpin."

She left to mounting screams of "more" before Neuwirth sang a musical introduction for Ramblin' Jack. "The man who taught us all how to play," Elliott did three numbers including one of the best songs of the evening, a long solo on "The Lion Rules the Barranca."

Dylan himself came on stage unannounced but the crowd's roar was instantaneous. After a duet version of "When I Paint My Masterpiece" with Neuwirth, Dylan and the band rolled into a nearly Latin rhythm version of "It Ain't Me Babe." They kept the tempo up with pumping rock renditions of three of his old songs. The best of these, "A Hard Rain's A-Gonna Fall," Dylan sang with the anger and indignation of the original. Dylan's glamorous violinist, Scarlet Rivera, joined the group for the rock and rollicking tongue-in-cheek "Durango" and "Isis."

After a short intermission, the curtain came up on Dylan and Miss Baez sharing a microphone for "Blowing in the Wind." They did five folk songs together before Miss Baez sang her gorgeous "Diamonds and Rust" and performed an a capella vocal tour de force with "Swing Low Sweet Chariot," proving her claim to one of the most beautiful voices extant. After a token political song, "Joe Hill," she shoed the band back off the stage and did a heart-gripingly lovely solo of "Passionate Strangers."

Folk and jazz guitarist Sandy Bull received polite applause when he was introduced, and a standing ovation after his fascinating instrumental solo, with percussion counterpointing on the oud. As he shifted from Arabic-Indian to "disco" style, Miss Baez began a slinky dance, to be joined by Miss Mitchell.

Roger McGuinn ripped off a few rock and country numbers before joining Miss Baez in "The Night They Drove Old Dixie Down."

At that point, more than three hours into the concert, Miss Baez left and Dylan returned — to sing eight more of his old and new songs. A woman in the audience summed up the evening succinctly with an astonished comment: "This is unbelievable!"



The Thunder Rolls
 Led Civic Center Monday night and Tuesday morning were Baez, Bob Dylan and Bob Neuwirth (Center Photo by Anthony Rucifera).

December 8, 1975
New York, NY
 Madison Square Garden
Rolling Thunder Revue – Night of the Hurricane

MADISON SQUARE GARDEN
 NIGHT OF THE HURRICANE
 NOV. 8, 1975
 LOGE \$12.50

168 B 1
 NOV 8 1975

ROLLING THUNDER REVUE
 STARRING
BOB DYLAN
JOAN BAEZ **JACK ELLIOTT**
BOB NEUWIRTH

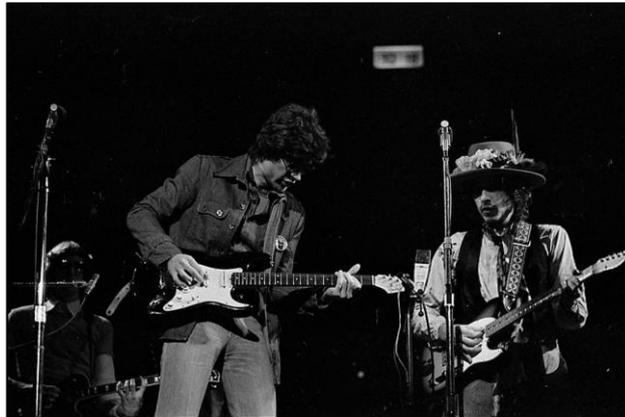
Guest Star
Muhammad Ali

Benefit Concert December 8 at 8 PM
 Tickets on sale Monday
 December 1 at 10 AM

PRICES: \$12.50, \$10
 (LIMIT 2 TICKETS PER PERSON)
 TICKETS ON SALE AT MADISON SQUARE GARDEN
 BOX OFFICE ONLY
 NO MAIL ORDERS ACCEPTED

Robbie Robertson plays guitar on
It Takes A Lot To Laugh, It Takes A Train To Cry

Audience audio recording
 Soundboard recording



NEW YORK (AP) — Bob Dylan brought his Rolling Thunder Revue to Madison Square Garden for a benefit concert Monday night for imprisoned boxer Rubin "Hurricane" Carter.

Dylan started the tour with singers Joan Baez, Ramblin' Jack Elliott, Roger McGuinn and Ronee Blakley, guitarists Bob Neuwirth and Mick Ronson and poet Allen Ginsberg. They were all at the finale, and so was singer Joni Mitchell, who joined the tour in the middle and stayed, gypsy violinist Scarlet Rivera, Robbie Robertson, leader of the Band, which toured with Dylan on his first cross-country tour in eight years and last time in New York, in early 1974. Roberta Flack joined only for the Carter benefit.

Mohammed Ali was a surprise guest, and got an ovation as large as any performers' from the predominantly white audience of 20,000 persons.

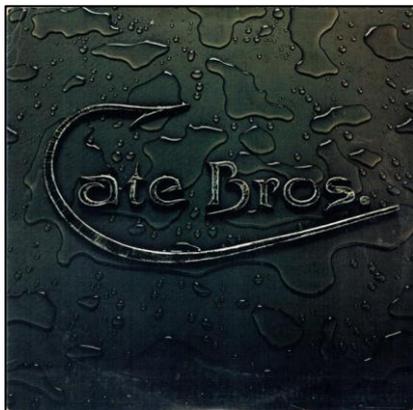
"The whole place is jam-packed," he said. "It looks like I'm getting ready to fight somebody. It's hard to believe Bob Dylan is this big."

Coretta Scott King, widow of the slain civil rights leader Martin Luther King Jr., was introduced on stage but did not speak.

The concert was expected to gross \$200,000 and, after expenses were paid, bringing more than \$100,000 to Freedom for All Forever, the committee working for a new trial or clemency pardon for Carter, a middleweight boxing contender at the time of his 1967 conviction for the murder of three persons in a Paterson, N.J., tavern.

While Ali was on stage, he talked by telephone with Carter, who is in New Jersey's Clinton Correctional Institution for Women, where one-third of the inmates are men. Carter's wife, Thelma, and daughter, Theodora, 11, also were on stage and Theodora spoke to her father by phone.

Dylan, wearing white face make-up and a hat with paper flowers around the brim, sang "When I Paint My Masterpiece," "It Ain't Me Babe," "The Lonesome Death of Hattie Carroll," a song of protest about individual injustice. Toward the end of the concert he sang "Hurricane," a song written about Carter.



**Standin' On
A Mountain Top 4:16**
Ernie Cate
Lead Vocal, Electric Piano, Elka
Earl Cate
Vocal Harmony, Lead Guitar
Terry Cagle
Vocal Harmony
Steve Cropper
Guitar
David Foster
Clavinet, Piano
Levon Helm
Drums (Courtesy of Capitol Records)
Klaus Voorman
Bass
Gary Coleman
Vibes, Percussion

**Cate Bros.
Asylum 7E-1050**

by Bud Scoppa

Ten years ago, Earl and Ernie Cate were playing the same Arkansas bars as Ronnie Hawkins and the Hawks. While the Hawks have moved on with Dylan and on their own as the Band, the Cate boys have kept toiling away in those bars. But recently, at Levon Helm's urging (Helm is the uncle of Cate Bros. drummer Terry Cagle), the Cates were signed by Elliot Roberts and Ron Stones's Lookout Management and by Asylum. They've recorded a terrific album of lean, taut and infectious Southern R&B in an overdue and well-deserved payoff for unrewarded labors.

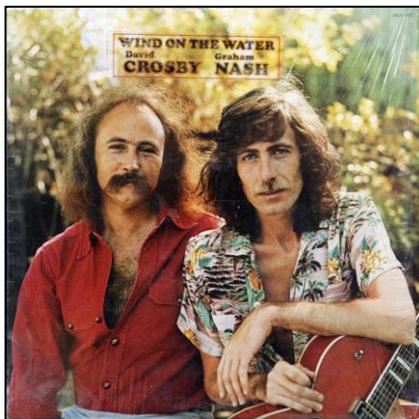
You can hear the bar-band experience on every track: the Cates waste no time in getting to the point, and there are plenty of rhythmic gut-grabbers, melodic twists and witty punctuations to hold you once they've got you. Earl is a wonderfully understated and fluid guitarist of the Steve Cropper school (Cropper produced the album, and quite effectively); his fills and solos snake out effortlessly. Brother Ernie attacks his battery of keyboards as if they were so many hand drums, and he's a truly gifted singer with a distinctive sound that recalls Al Green, Little Willie John and a relaxed Wilson Pickett. Ernie's coarsely silky voice works equally well in scorching footstompers like "Union Man" and midnight wails like "Easy Way Out."

None of the ten songs (all Cate collaborations) are utterly pretty or utterly throbbing; rather they're combinations of the two, with the best ones—

"Livin' on Dreams," "Time for Us," "When Love Comes" and "Can't Change My Heart"—urging you simultaneously to get up and dance and sit down and sigh. There's not a dud on the album and the performances match the material (although the band—now a four-some with the addition of drummer/singer Cagle and bassist/singer Albert Singleton—sounds even better onstage, churning with an urgency that belies the players' poker faces).

Though their roots are closer to Fayetteville than Memphis, the Cate Bros. embody much of the energy and sound of late-Sixties Stax/Volt music, with an emphasis on Sam and Dave (especially on "Can't Change My Heart") and Booker T. and the M.G.s (for their overall precision and economy). The Cates have remained close to a significant source, added elements of recent soul styles (Green, Sly, Wonder) to their own pop and soul ideas, and molded it all into a rich, ebullient mix that must make Uncle Levon long for the old days in the Arkansas saloons.

"Union Man" is apparently the choice of the R&B stations, but "Can't Change My Heart," with its reggae-like lilt (I'd wager these guys never heard of reggae), the delectable "Livin' on Dreams" and "Standin' on a Mountain Top," which falls somewhere between the dock of the bay and *Big Pink*, would sound at least as seductive on the radio. *Cate Bros.* is an uncomplicated, captivating album from the best Southern band to come out of the woods in 1975.



JOEL BERNSTEIN, guitar JACKSON BROWNE, background vocals CRAIG DOERGE, keyboards
TIM DRUMMOND, bass LEVON HELM, drums BEN KEITH, guitar CAROLE KING, keyboards
RUSS KUNKEL, drums DANNY KORTCHMAR, bass/guitar DAVID LINDLEY, guitar/violin
LEE SKLAR, bass STAN SZELEST, keyboards JAMES TAYLOR, vocal

This album from David Crosby and Graham Nash is generally acknowledged as one of the finest spin-off projects from "Crosby, Stills, Nash & Young." It was originally released in 1975 on the ABC Records label in America. The lead track, "Carry Me" was a minor hit single in America reaching No 52 during November of 1975.

As can be seen from the credits above the album had a stellar line up of talent especially the background vocals supplied by Carole King, Jackson Browne and James Taylor. Band drummer Levon Helm can be heard on the track "Fieldworker" whilst legendary session man Russ Kunkel is probably drumming on all other tracks. Keyboard player Stan Szelest was also a long time associate of The Band.

NOW ON TAPE!
DAVID CROSBY & GRAHAM NASH
"WIND ON THE WATER"
AVAILABLE ON 8-TRACK AND CASSETTE FROM ATLANTIC 499



SATURDAY, Binghamton, N.Y., August 23, 1975

Poco has a winner

HEAD OVER HEELS — Poco — ABCD-890.
Poco's first album on a new recording label is a winner. They have come back from an average album, "Cantomos," which followed "Poco 7," the first album after the departure of Richie Furay.

It took awhile after "Poco 7" was released to stop hoping that Furay's vocals might appear somewhere. Whenever Poco was mentioned, Furay came immediately to mind.

After living with the album and listening to it in the right perspective, "Poco 7" now represents a good initial effort by the now four-membered Poco.

However, when "Cantomos" was released it put a damper on my enthusiasm for the group, which was always present up to that point.

In "Head Over Heels" Poco is back on the right track. From the opening sweet harmonies of "Keep On Love," spiced with Garth Hudson's little piano part, and their version of "Dallas," which still retains most of its Steely Dan feeling, the group is always a group.

Poco has fortunately not become a Paul Cotton showcase, which I feared since his entrance, but instead, a more together bunch of musicians. Rusty Young, pedal steel guitar extraordinary, is ever-present on the album, but his driving and stinging solos are missed.

"Head Over Heels" is not as stimulating as Poco's earlier cookers, but it is an example of good 'laid-back countrypop-rock, by one of the tighter-knit groups around today.

RECORD WORLD APRIL 26, 1975

Band has been in the studio with Poco, overdubbing keyboards on selected tracks for the group's first ABC lp. Other studio guests have included Al Kooper and Roger McGuinn . . .

Garth Hudson of The

Rock 'n' Roll

Years of Tapes Made at Home Hone a Style

BY ROBERT HILBURN

●When I started going to the downtown library as a teen-ager to gather material for school projects, I noticed that I'd see some of the same people in the library almost every trip. They were usually older men with rumpled clothing who lived, perhaps, in a faded hotel nearby. They simply sat at one of the tables, writing in notebooks or on loose sheets of paper. When it was time to leave, they would collect what they had written (a shopping bag was a more likely container than a briefcase) and return whatever reference books they had gathered that day. They would return to the same spot the next day and resume writing.

My first instinct was that they had just found their own way to kill time. Unlike the older or unemployed men who liked to sit in the sunshine in Pershing Square or play chess in the park, these men—perhaps living out some long-time fantasy to be a great novelist—"played" at writing. But, the more one watched them, the more you could sense a dedication. They didn't just dabble in the notebooks; they wrote steadily and intently.

After a few visits, I asked one of the librarians about the man who stationed himself at a table in her department. She said he had been showing up daily for as long as she had been assigned to the department—over a year. Others throughout the building had reportedly been showing up for an even longer period. Most were writing fiction, but none, to her knowledge, had ever tried to get the material to a publisher. They seemed content just to write.

Intrigued, I finally asked one of the men, as he returned from lunch one day, about his writing. He wasn't particularly interested in talking, but he did acknowledge that he didn't plan to submit it to a publisher. He said he wanted to write without any external consideration. By refusing to consider publication, he would eliminate the possibility that he might even subconsciously alter the book for commercial reasons. "I see it and my friends see it," he said curtly, as if no further explanation was necessary.

He then reached into his satchel, pulled out a fresh supply of yellow, legal-sized paper and began writing. The theme, the librarian had told me, was—and this was in the pre-Watts, 1950s—racial unrest and eventual conflict in America. She termed it, innocently enough, a sort of science fiction. I accepted the man's sincerity, but I really couldn't understand his commitment to a project that probably would never be published. Maybe it was just a diversion after all.

I thought about those library regulars again for the first time in years recently when Hirth Martinez, a fascinating new, Los Angeles-based singer-songwriter, made his club debut at the Roxy in West Hollywood. Martinez, it seems, has been—in the style of those library novelists—writing songs for years and singing them into a cheap tape recorder in the cluttered front room of his house in Hollywood. He has, by now, hundreds of songs on tape.

In the spirit of the library cadre, his joy was simply in the creation. He believed the songs would eventually find an audience, but he never formally made the rounds of record companies or managers the way most aspiring songwriters do. Some of his friends say he was simply too busy writing the songs. He did sing and play guitar on a few afternoons at a Laundromat owned by a friend, and he has sung some of his songs at an asylum where another friend is committed. Otherwise, his chief audience has been his tape recorder. Song writing—and UFOs—was his passion.

It's easy, then, to see how the people who might have stopped by the house—e.g. the postman—or the people at the Laundromat, who paused between sorting the cottons and the polyesters long enough to even

notice the bearded figure with the guitar, probably thought Martinez was just some guy chasing an impossible, time-wasting dream.

But one of the people who did happen to hear some of Martinez's tapes was a guitar collector Bob Dylan happened to visit a few months ago. The collector played a tape for Dylan who found the songs so interesting he later mentioned them to Robbie Robertson, the leader of the Band.

On his next visit to the collector, Robertson asked about the tapes. Robertson, too, was fascinated by the sophistication of Martinez's melodies and guitar playing, and the maturity of his lyrics. He arranged to meet Martinez who arrived with a cardboard box full of tapes. Robertson picked out one tape, then another and another. He was genuinely excited by what he had heard: music that was so much more interesting and varied than virtually anything he had been hearing on the radio or in albums in a long time.

Since a new Band album was long overdue, Robertson felt he couldn't devote the time to produce an album with Martinez, but he began talking to several of his producer-friends to see if any of them might be interested. The more Robertson talked, the more he became enthused about the project himself. So, he eventually produced the album. The result is "Hirth From Earth," a work of sometimes uneven, but often spectacular results. It is only the second time Robertson—as respected a figure as we have in pop and rock music—has lent his name as producer to a non-Band album.

Since the first Robertson-produced album was the much heralded debut by Jesse Winchester, a writer in somewhat the Southern roots, country-tinged style of Robertson and the Band, it was only natural that some would expect a similar sound from Martinez. And, true enough, there's a track on side one of "Hirth From Earth" (Warner Bros. BS 2867) that is in the tradition of Winchester and the Band.

The song, titled "Winter Again," is one of the year's most evocative tunes since Emmylou Harris' haunting "Boulder to Birmingham." The song is a lovely tale of aging and resolve that would have fit nicely into a Band album if Robertson had run into problems writing enough songs for the group's upcoming album. The lyrics to "Winter Again" reflect both a melancholy over the passing of time and a sense of celebration over good times to come:

*As a little boy I cried
Trying desperately to hold on to summer
It couldn't be done.
And now I'm a man, but also a child.
I take the good and bad and weave it into smiles.*

Though it isn't in the true style of the Band, "Silent Movies," another standout track on the album, has a gentle, country touch. It's an engaging song with an arrangement that is as disarming as the lyrics: "Slip away, close your eyes/Now imagine silent movies in the skies."

But the rest of the album is a departure from the Band that shows Martinez to be so eclectic as a writer and performer that pop audiences may have trouble adjusting to him. Pop audiences, traditionally, have wanted a certain consistency—not only in terms of quality, but, crucially, in terms of style—from artists. Through that consistency, audiences can detect a certain point of view that makes identification with the artist possible.

Despite the talk about the universality of music, pop audiences, for the most part, have narrow taste ranges. You don't, for instance, find many buttons set to country, soul, rock and easy listening stations on the same car radio. Thus, someone who may like one side of the multifaceted Martinez may be disturbed or even suspicious of his motivation when he changes styles so drastically. The influences on the album range from Brazil to New Orleans, folk to rock to mainstream pop.

Where it may have been wiser from a strictly commercial standpoint, then, for Robertson and Martinez to have concentrated on a single style in this album, it would have given a false look at the artist's work. The strength of the album is in its refusal to be limited. It's the craftsmanship, rather than the unity of style, that holds the album together. It is, in some ways, a solitary, independent work. There are commercial strains that run through it, but there is a strong sense of isolation. He, somehow, makes you enter his room and his world. The reference points are sometimes UFOs and other cosmic forces. But the actual themes of the songs are love, loneliness, search, celebration, even some social comment.

Though the popular success of the album may well depend on how well audiences are able to accept its eclecticism, it almost certainly will end up as a favorite among musicians. Some cover versions of the songs seem likely. "Saturday Night," a song that captures the mindless, Saturday night honky-tonk spirit so well it would have been ideal for Randy Newman's "Good Old Boys" album, is one of the album's most accessible tracks.

The song, which has such a festive, authentic arrangement that it could have been taken straight from a lively Bourbon St. jam, has both humor and a bit of bite:

*Here it is Saturday night
Time for the boys to get tight
Time for the girls to get loose
Time for the folks to get juiced.*

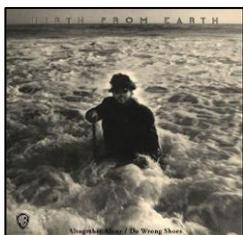
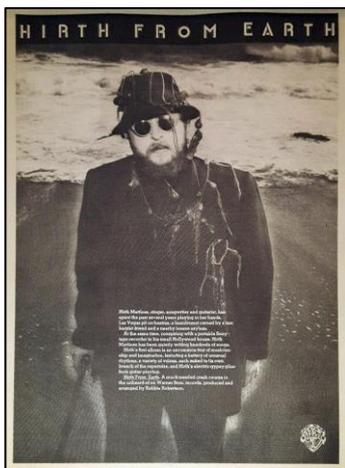
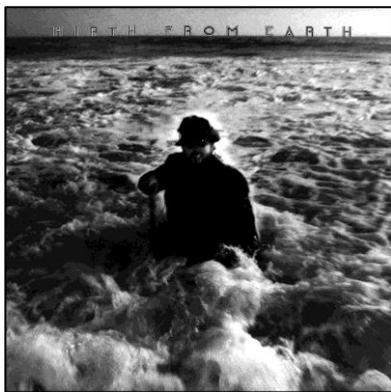
"Cold Dark Mornin'" is a slice of sexual appetite that could be equally at home with Dr. John or Maria Muldaur, while "Be Everything" is a compelling ballad with much easy listening potential. "Fly on the Fool" is a post-Watergate comment with much of the vigor of Stevie Wonder's "You Ain't Done Nothin'."

While the writing becomes a bit distant when he wanders too far into the cosmic, Martinez's phrasing is convincing (even if his actual voice seems a bit rough at times) and the instrumentation is exceptional. As a guitarist, Martinez attacks space rather than, as so many do, simply tries to fill the space.

After the Roxy showcase performance, Martinez was understandably excited. But there was something troubling him. Because of the rehearsal time required for the show, he hadn't been able to write for about three weeks. It was as if the library had suddenly shut down temporarily and our group of writers had to put their pens away for a while.

With the Roxy show over, however, Martinez, 30 this month, looked forward to getting back to the tape recorder. He said he had a lot of new ideas for songs. Martinez had never worried about eventually making it to the right producer, one of his friends explained the next day. "He just figured things would work out for themselves. He was just excited by writing the songs," the friend continued, almost echoing the librarian's remarks of years before.

In fact, it's not hard to imagine Martinez setting up his tape recorder on one of the library tables if the music didn't make too much noise. He would, at any rate, understand better than most what those downtown writers meant when they spoke of the joy of creation. Now, he's testing the next step in the process. He's putting his music on display. "Hirth From Earth" is a sometimes elusive, but generally challenging and significant work. The fact that these songs were buried for so long and have now only surfaced by what borders on an accident makes you wonder about all those manuscripts that have been turned out on those tables downtown. Maybe they too weren't just so many pipe dreams.

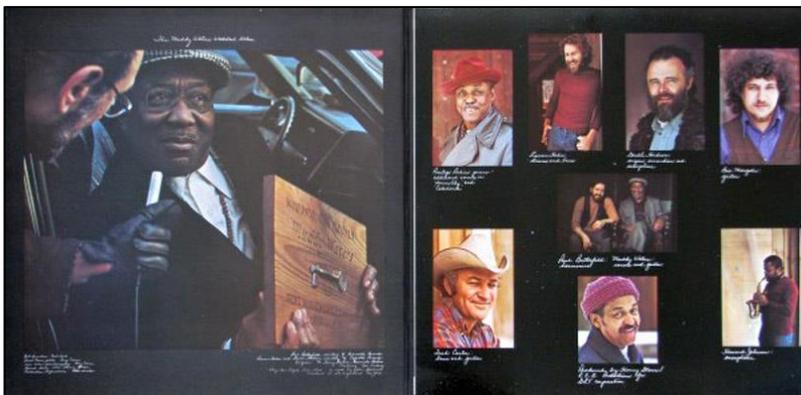
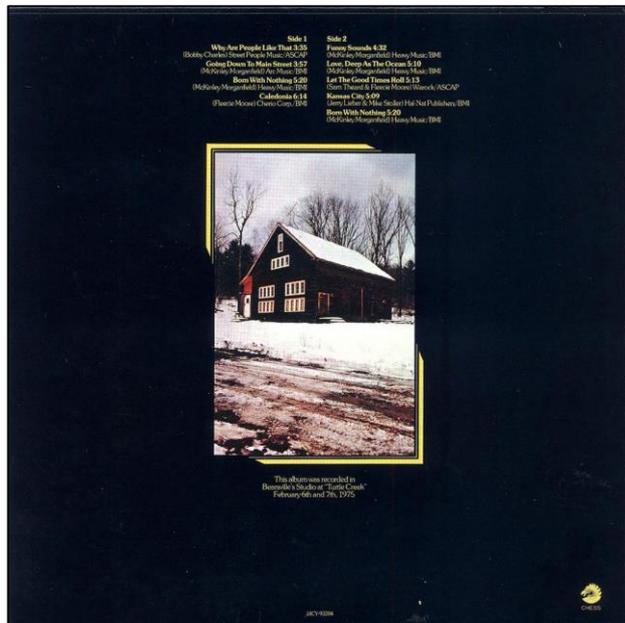
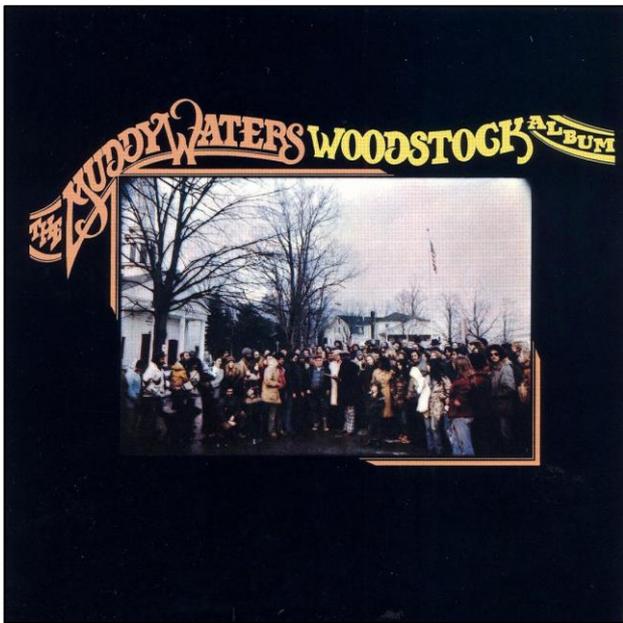


RECORD WORLD JUNE 28, 1975

HIRTH FROM EARTH

HIRTH MARTINEZ—Warner Bros. BS 2867 (6.98)

Easy FM airwaves are in for a treat with this gentle, yet stimulating teaming of Martinez with the production capabilities of The Band's Robbie Robertson. A sophisticated country feel keeps the sounds compelling and dynamic while maintaining a folk rock ambience. All cuts are appropriate for FM favor.



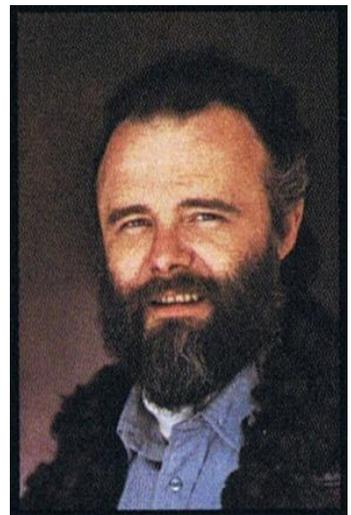
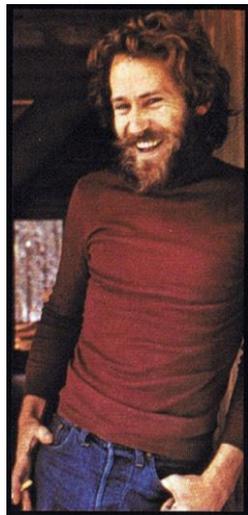
RECORD WORLD MARCH 1, 1975

■ **Levon Helm and Garth Hudson of The Band** joined **Muddy Waters** at Bearsville Studios in Woodstock for a few days at the beginning of February to help Waters with his next Chess album. **Paul Butterfield** and **Fred Carter** also lent their talents, with **Henry Glover** (from the **Ronnie & the Hawks** days) producing. They reportedly laid down tracks for some classic blues and r&b numbers, among them "Kansas City," "Let the Good Times Roll" and "Caldonia."

BITS & PIECES: Muddy Waters, who just finished recording his next album in Woodstock with members of the Band is pictured here with (top) Pine Top Perkins, Levon Helm, Garth Hudson, Fred Carter, and (bottom) Bob Margolin and Paul Butterfield. The album, which was recorded at Bearsville Studios was produced by Henry Glover of Ronnie and the Hawks fame. Titles from the forthcoming album include "Let The Good Times Roll," "Caledonia," "Kansas City," and "For Squirrel In A Tree"



Pine Top Perkins, Levon Helm, Garth Hudson, Fred Carter, Bob Margolin, Muddy Waters, Paul Butterfield: Quite an impressive band.



THE MUDDY WATERS WOODSTOCK ALBUM – Muddy Waters – Chess CH 60035 – Producer: Henry Glover

When a blues legend like Muddy Waters goes back to Woodstock where rock music really grew up and records an album it is truly a special event. Muddy whose down-home voice and guitar work have been an inspiration to nearly everyone in the business has never sounded better than on his latest on Chess. Backed by a very fine band which includes the likes of Paul Butterfield on harmonica and Garth Hudson on organ adds up to make this Muddy Waters finest effort to date. Travel along the road to Woodstock with Muddy as he sings from the gut on "Why Are People Like That" "Born With Nothing," and "Caldonia."

BOB DYLAN
P.O. Box 264
Cooper Station
New York, New York 10003

dated as of: June 9, 1975

Messrs. Jaime Robbie Robertson, Garth Hudson, Levon Helm,
Richard Manuel and Richard Danko p/k/a/ The Band
c/o Hardee Barovick Konecky & Braun
9665 Wilshire Boulevard
Beverly Hills, California 90212

Gentlemen;

The following, when signed by you and by me, shall constitute the agreement between you and me.

1. I refer to the agreement dated June 9, 1975 between you, me and CBS Records, a division of CBS Inc. ("CBS") whereby you and I sell, transfer and assign to CBS all right, title and interest in and to certain master recordings ("Masters") embodied on the double LP phonograph album entitled "THE BASEMENT TAPES" (hereinafter referred to as the "Agreement").

2. You, jointly and individually, hereby agree that if and when the Masters revert to you and me pursuant to subparagraph B2(C) (page 7) of the Agreement, I shall have the exclusive right, at all times thereafter, to lease, license, transfer, sell, assign or otherwise dispose of the Masters, or any rights of any nature therein or thereto, or to refrain therefrom, as I may elect in my sole discretion, and subject to the provisions of the Agreement.

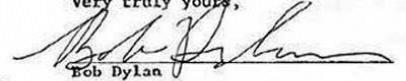
3. In the event I lease, license, transfer, sell, assign or otherwise dispose of the Masters, I agree to pay or cause to be

from the sales and uses of the Masters. In the event I enter into an agreement with a third party with respect to manufacture, sale and distribution of phonograph records made from the Masters, or any other disposition thereof, I shall have the right to cause such third party to pay your share of net income derived from such sales and uses of the Masters to you (jointly) directly and such payment by a third party shall relieve me of any obligation or liability to pay you hereunder.

4. This agreement shall be construed and interpreted in accordance with the laws of the State of California as an agreement to be wholly performed therein. This agreement shall be binding on you jointly and individually. This agreement constitutes your and my entire understanding and shall not be modified, altered or amended unless in writing signed by you and by me. This agreement shall be binding on and inure to the benefit of your and my respective heirs, executors, administrators and assigns.

Please confirm your agreement to the foregoing by signing below.

Very truly yours,



Bob Dylan

AGREED TO AND ACCEPTED:

Jaime Robbie Robertson

Garth Hudson

Levon Helm

Richard Manuel

Richard Danko



CBS RECORDS
PRESS AND PUBLIC INFORMATION
31 WEST 52 STREET
NEW YORK, NEW YORK 10019
TEL. 765-4321

June 25, 1975

On July 7, Columbia Records will issue the most famous album never released. *The Basement Tapes*, a joint effort of Bob Dylan and The Band, recorded between June and October 1967 in the basement of Big Pink, a house in West Saugerties, New York rented by some members of The Band, was the product of a particularly creative period in Dylan's life as he rested in upstate New York following his near tragic motorcycle accident of July 1966. Often bootlegged in forms that had only poor recorded quality in common, the official version of *The Basement Tapes* will finally be available in a studio quality form, with all tracks on the Columbia package having been remixed and remastered to bring out highlights, to sharpen tones and to remove tape hiss. Twenty-four songs will be included on the two album set which will list for \$9.98. On sixteen of the tracks Dylan sings lead, with members of The Band singing lead on the other eight. The song titles to appear on the albums are as follows:

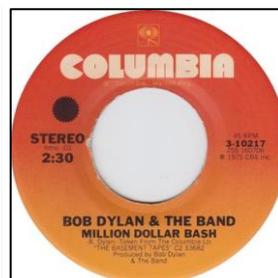
- "Odds and Ends"
- "Orange Juice Blues (Blues for Breakfast)"
- "Million Dollar Bash"
- "Yazoo Street Scandal"
- "Goin' to Acapulco"
- "Katie's Been Gone"
- "Lo and Behold"
- "Bessie Smith"
- "Clothes Line"
- "Apple Suckling Tree"
- "Please, Mrs. Henry"
- "Tears of Rage"
- "Too Much of Nothing"
- "Yea! Heavy and a Bottle of Bread"
- "Ain't No More Cane"
- "Crash on the Levee (Down in the Flood)"
- "Ruben Remus"
- "Tiny Montgomery"
- "You Ain't Goin' Nowhere"
- "Don't Ya Tell Henry"



CBS-Blitzinformation
BOB DYLAN & THE BAND

Million Dollar Bash
(2:30) (B. Dylan - R. Manuel) From The LP CBS 48147
"THE BASEMENT TAPES" - Dwarf Music

Tears Of Rage
(4:17) (B. Dylan - R. Manuel) From The LP CBS 50147
"THE BASEMENT TAPES" - Dwarf Music



Columbia To Release 'Basement Tapes' LP

NEW YORK — Columbia Records is preparing to release a two-record set of Bob Dylan and the Band's legendary "Basement Tapes." The material was recorded in sessions between June and October in 1967 in the upstate home of The Band known as Big Pink.

Including 24 songs in all, the double LP set includes several songs and performances which have never before been available, on bootleg albums or otherwise. "The Basement Tapes" set is due for release by Columbia at the beginning of July.

The personnel on "The Basement Tapes" album consists of Bob Dylan (guitar, vocals), Rick Danko (bass, vocals), Garth Hudson (organ, vocals), Richard Manuel (piano, drums, vocals), Robbie Robertson (lead guitar, vocals). The material on the album was cut live, without overdubbing, and has been remastered for release on record by Columbia. The recording sessions which resulted in "The Basement Tapes" took place following a national tour in 1966.

Columbia has planned a major merchandising campaign in support of the release of "The Basement Tapes."

Dylan Songs Out of the Basement

I don't recall now the name of the caller's favorite bands (I think they were along the lines of Ten Years After and Deep Purple), but I do recall the nature of his argument. The call came during last year's Bob Dylan/Band tour and the caller felt, quite simply, that I was devoting too much attention to the tour. He thought it would be fairer to write one article on Dylan/Band, then one on, say, Ten Years After and then one on Deep Purple.

The point I tried to make to him was that it is more important in the long run to write about subjects of significance in a given field (e.g. Dylan and the Band in pop music) than simply divide space among the various popular bands of the day. I tried to emphasize this by saying we'd all be better off listening to the kind of ragged stuff Dylan and the Band did in their basement rehearsals back in Woodstock in the 1960s than the latest, polished studio albums by Ten Years After and Deep Purple. Outraged, he hung up. I guess he had never heard of the *Basement Tapes*.



Bob Dylan

Big Pink's Basement

"The Basement Tapes" was the name given to the series of songs Dylan recorded in mid-1967 on a home recorder with the Band in the basement of Big Pink, the house in upstate New York that later became famous itself because of its mention in the title of the Band's first album ("Music From Big Pink"). The songs, mostly recorded in just one or two takes with little or no formal rehearsal, were put on "demonstration" records and sent to artists and producers who had expressed interest in recording some of Dylan's songs.

Because of the enormous interest surrounding Dylan's work, it was only natural that some of the "demo" records found their way into the hands of bootleg record-makers. Though there was a lot of surface noise on the bootleg copies, "The Basement Tapes" comprised the basis for the most famous of the hundreds of bootleg albums released in the 1960s.

Though one is always on shaky ground trying to speculate on Dylan's reasoning, there has been one line of thought that Dylan waited until now to "officially" release the tapes because he wanted to clearly reestablish his critical credentials (something he has done with "Planet Waves" and "Blood on the Tracks") before issuing something from his previously acclaimed period (the basement tapes were recorded between "Blonde on Blonde" and "John Wesley Harding").

Another source, however, said the decision to release the album was triggered when Dylan and the Band's Robbie Robertson heard one of the basement tracks—"Apple Suckling Tree"—on the radio one night and thought the ragged, festive nature of the tune sounded so interesting—in contrast to the smooth, homogenized sounds that

dominate the airways these days—that they began to explore the old tapes. It finally seemed time to release them. Reportedly, there was even some brief talk about recording a new "basement" tape album—not the same material, but new songs in the same quick informal style.

In putting the two-record set together, Robertson listened to hours of old tapes. Besides the official "basement" tapes, Robertson listened to other tapes recorded by Dylan and the Band during the same period, including cover versions of such hits as Johnny Cash's "Folsom Prison Blues." The resultant album (Columbia C2-33682) contains 18 Dylan songs (two co-written by members of the Band) plus six songs written or arranged by the Band. At one time the latter were all apparently considered as possible selections for "Music From Big Pink."

Sound of the Jam

Since most of the Dylan material is familiar to even those who don't have the original bootleg albums (all but two of Dylan's songs are included in his "Writings and Drawings" lyric book and most of the better ones have been recorded by other artists), the chief interest in the new album—aside from being able to hear the songs free of the old surface noise—is in the musical performances.

"Apple Suckling Tree," true enough, is the kind of simply joyous, spirited musical exercise that one might have expected to stumble across—if lucky—after hours one night at the old Ash Grove or wherever else musicians gather for their own pleasure. A freedom from deadlines and other recording studio pressures enabled Dylan and the Band—a group that was just rounding into its own musical maturity—to come up with some truly inspired performances in the Big Pink basement those nights in 1967.

The album, in fact, reflects such an inviting lack of inhibiting self-consciousness that it tempts one to say musicians just don't sing and play that well for money, but they can for themselves. Dylan's vocals move freely and convincingly from the western narrative of a song like "Lo and Behold" to the spunk of "Tiny, Montgomery" to the Johnny Ace-like, 1950s R&B style of "Nothing Was Delivered." There is humor, bite and comment in his songs. The Band's support—both in the instrumentation and the occasional harmony—is textured in a way that made its own emergence inevitable.

The Band's material is highlighted by "Ain't No More Cane," a song with a sense of Southern musical-social history that would have fit easily into the tone of the Band's second album, "Orange Juice Blues," a Richard Manuel tune whose arrangement reflects the primitive country and blues mixture of the classic, early Sun Records sessions, and "Bessie Smith," a Robertson-Rick Danko song that is far too infectious to have stayed hidden away all this time.

The timeliness of the "The Basement Tapes" again points up the art in the music of Dylan and the Band. If this album's history weren't so well known, it could easily have carried a 1975 copyright tag without anyone being the wiser. There is a vitality to the album that defies its age. When you realize an eight-year-old album can still sound so tasteful, it makes you wonder what the rest of rock has been doing all this time. I'd hate to think what the new Ten Years After album will sound like in 1982.

We've thrown some light on 'The Basement Tapes'

"The Basement Tapes" is the historic Dylan double album. Recorded back in '67—the talk of the music business but never released.

Now all is revealed. Recorded at Big Pink—Dylan's Woodstock farmhouse, there are 24 tracks of Dylan and the "Band" featuring classic Dylan old and new: "Million Dollar Bash," "Too Much of Nothing," "Tears of Rage," "You Ain't Gonna Nowhere" and many others.

An essential addition to any Dylan collection. The Basement Tapes Revealed on CBS records.

DYLAN'S LATEST ALBUM

Also available on Cassette & Cartridge

地下室 ボブ・ディラン &ザ・バンド
(ザ・ベースメント・テープズ)

66-68年のロック史の謎を解く あばかれた秘密。 ティンランザ・バンドの伝説的初音源

伝説的音楽の宝庫に封印されてきた。世界中の音楽ファンが待ち望んでいた。66-68年の地下室で録音されたボブ・ディランとザ・バンドの音源が、ついに世に公開される。この音源は、ボブ・ディランの音楽的成長の証として、そして、ザ・バンドの音楽的成長の証として、音楽史の重要な一ページを飾る。

このアルバムは、ボブ・ディランの音楽的成長の証として、そして、ザ・バンドの音楽的成長の証として、音楽史の重要な一ページを飾る。

BOB DYLAN & THE BAND

THE BASEMENT TAPES

A LEGENDARY COLLECTOR'S ITEM—NOW AVAILABLE ON COLUMBIA RECORDS AND TAPES.



The basement of the Hollywood YMCA, 1975
Photos by Reid Miles



BOB DYLAN & THE BAND
"THE BASEMENT TAPES"
PHOTO SESSION FOLIO

8 unreleased fine art prints taken
 behind the scenes of the cover shoot

First Edition
 Signed by Photographer John Scheele

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BOB DYLAN & THE BAND - "THE BASEMENT TAPES" PHOTO SESSION
BONUS "ONE SHEET" IMAGE

ALBUM COVER COPY-(YELLOW) MASTERING INSTRUCTIONS-(BLUE) LABEL COPY-(WHITE) RECORD CLUB-(PINK)

ARTIST DYLAN/BAND	PROJECT NO. 4532-2	LABEL COLUMBIA	LABEL COLOR RED	PAGE OF 1 2
RELEASE 7/3/75	SHIPPING CATEGORY 02 Tape 05	CLASS OF DISC POPULAR-12"	CONTROL NO. 859	PICTURE 6/20/75
SELECTIONS 701	NO. OF SELECTIONS 5	MONO <input checked="" type="checkbox"/>	STEREO <input checked="" type="checkbox"/>	RECORD PRICE \$9.98
PRODUCTION B. Dylan & The Band (1)	WORKING <input checked="" type="checkbox"/>	DOC CODE C2	DOC ORG C2	DOC PRICE \$1.21
1975 CBS Inc.	REVISION NO.	MATRIX NO. AL 33682	QUAD DISC N/A	QUAD PRICE N/A
BOB DYLAN & THE BAND THE BASEMENT TAPES				
TIME	RECORDING DATE	MATRIX NO.	PULL NO.	
1:43	1967	Dwarf Music (ASCAP) 1970		01
2:00	1967	Dwarf Music (ASCAP) 1968		01
2:30	1967	Dwarf Music (ASCAP) 1967		01
3:26	1967	Dwarf Music (ASCAP) 1968		01
5:25	1967	Dwarf Music (ASCAP) 1975		01
2:49	1967	Dwarf Music (ASCAP) 1968		01

ARTIST DYLAN/BAND	PROJECT NO. 4532-2	LABEL COLUMBIA	LABEL COLOR RED	PAGE OF 2 2
RELEASE 7/3/75	SHIPPING CATEGORY 02 Tape 05	CLASS OF DISC POPULAR-12"	CONTROL NO. 859	PICTURE 6/20/75
SELECTIONS 701	NO. OF SELECTIONS 5	MONO <input checked="" type="checkbox"/>	STEREO <input checked="" type="checkbox"/>	RECORD PRICE \$9.98
PRODUCTION B. Dylan & The Band (1)	WORKING <input checked="" type="checkbox"/>	DOC CODE C2	DOC ORG C2	DOC PRICE \$1.21
1975 CBS Inc.	REVISION NO.	MATRIX NO. AL 33683	QUAD DISC N/A	QUAD PRICE N/A
BOB DYLAN & THE BAND THE BASEMENT TAPES				
TIME	RECORDING DATE	MATRIX NO.	PULL NO.	
1:08	1967	Dwarf Music (ASCAP) 1967		02
3:12	1967	Dwarf Music (ASCAP) 1971		02
4:22	1967	Dwarf Music (ASCAP) 1968		02
2:47	1967	Dwarf Music (ASCAP) 1968		02
3:38	1967	Dwarf Music (ASCAP) 1971		02
3:59	1967	Dwarf Music (ASCAP) 1967		02

FOR FLYLEAF ONLY: Produced by Bob Dylan & The Band
 Compiled by Robbie Robertson
 Recorded in the basement of Big Pink, West Saugerties, N.Y., 1967
 Recording Engineer: Garth Hudson
 Mixing Engineers: Rob Fraboni, Ed Anderson, Nat Jeffrey & Mark Aglietti
 Mixed at Village Recorders & Shangri-La Studios
 Mastering Engineer: George Horn

PLEASE NOTE: This is record 1 of a 2 record set in automatic sequence.
 Set number to appear on labels.

ALBUM COVER COPY-(YELLOW) MASTERING INSTRUCTIONS-(BLUE) LABEL COPY-(WHITE) RECORD CLUB-(PINK)

ARTIST DYLAN/BAND	PROJECT NO. 4532-2	LABEL COLUMBIA	LABEL COLOR RED	PAGE OF 1 2
RELEASE 7/3/75	SHIPPING CATEGORY 02 Tape 05	CLASS OF DISC POPULAR-12"	CONTROL NO. 859	PICTURE 6/20/75
SELECTIONS 701	NO. OF SELECTIONS 5	MONO <input checked="" type="checkbox"/>	STEREO <input checked="" type="checkbox"/>	RECORD PRICE \$9.98
PRODUCTION B. Dylan & The Band (1)	WORKING <input checked="" type="checkbox"/>	DOC CODE C2	DOC ORG C2	DOC PRICE \$1.21
1975 CBS Inc.	REVISION NO.	MATRIX NO. AL 33684	QUAD DISC N/A	QUAD PRICE N/A
BOB DYLAN & THE BAND THE BASEMENT TAPES				
TIME	RECORDING DATE	MATRIX NO.	PULL NO.	
2:08	1967	Dwarf Music (ASCAP) 1967		01
4:17	1967	Canaan Music, Inc. (ASCAP) 1970		01
2:56	1967	Dwarf Music (ASCAP) 1970		01
2:47	1967	Dwarf Music (ASCAP) 1970		01
2:31	1967	Dwarf Music (ASCAP) 1967		01
4:17	1967	Dwarf Music (ASCAP) 1968		01

ARTIST DYLAN/BAND	PROJECT NO. 4532-2	LABEL COLUMBIA	LABEL COLOR RED	PAGE OF 2 2
RELEASE 7/3/75	SHIPPING CATEGORY 02 Tape 05	CLASS OF DISC POPULAR-12"	CONTROL NO. 859	PICTURE 6/20/75
SELECTIONS 701	NO. OF SELECTIONS 5	MONO <input checked="" type="checkbox"/>	STEREO <input checked="" type="checkbox"/>	RECORD PRICE \$9.98
PRODUCTION B. Dylan & The Band (1)	WORKING <input checked="" type="checkbox"/>	DOC CODE C2	DOC ORG C2	DOC PRICE \$1.21
1975 CBS Inc.	REVISION NO.	MATRIX NO. AL 33684	QUAD DISC N/A	QUAD PRICE N/A
BOB DYLAN & THE BAND THE BASEMENT TAPES				
TIME	RECORDING DATE	MATRIX NO.	PULL NO.	
3:00	1967	Dwarf Music (ASCAP) 1967		02
2:14	1967	Dwarf Music (ASCAP) 1967		02
3:57	1967	Pending		02
2:06	1967	Dwarf Music (ASCAP) 1967		02
3:11	1967	Dwarf Music (ASCAP) 1968		02
2:51	1967	Dwarf Music (ASCAP) 1967		02

FOR FLYLEAF ONLY: Produced by Bob Dylan & The Band
 Compiled by Robbie Robertson
 Recorded in the basement of Big Pink, West Saugerties, N.Y., 1967
 Recording Engineer: Garth Hudson
 Mixing Engineers: Rob Fraboni, Ed Anderson, Nat Jeffrey & Mark Aglietti
 Mixed at Village Recorders & Shangri-La Studios
 Mastering Engineer: George Horn

PLEASE NOTE: This is record 2 of a 2 record set in automatic sequence.
 Set number to appear on labels.

ALBUM NO. C2 33682 (C 33683)	RELEASE 604	COLUMBIA RECORDS CR 888 A REV 8/70	DATE 6/20/75	JOB NO. MAT #1 OF 2
ALBUM COVER COPY AND MASTERING				
REVISION #3 - To change to automatic sequence and add additional credits.	A & R PROJECT NO. 4532-2 ART DUE DATE FLY DUE DATE MATRIX NO. AL 33683			
BOB DYLAN & THE BAND THE BASEMENT TAPES				
PUBLISHER				
SIDE ONE				
1	ODDS AND ENDS	Dwarf Music (ASCAP)	1970	
2	ORANGE JUICE BLUES (BLUES FOR BREAKFAST)	Dwarf Music (ASCAP)	1968	
3	MILLION DOLLAR BASH	Dwarf Music (ASCAP)	1967	
4	YAZOO STREET SCANDAL	Dwarf Music (ASCAP)	1968	
5	GOIN' TO ACAFULCO	Dwarf Music (ASCAP)	1975	
6	KATIE'S BEEN GONE	Dwarf Music (ASCAP)	1968	
MATRIX NO. BL 33683				
SIDE FOUR				
1	YOU AIN'T GOIN' NOWHERE	Dwarf Music (ASCAP)	1967	
2	DON'T YA TELL HENRY	Dwarf Music (ASCAP)	1971	
3	NOTHING WAS DELIVERED	Dwarf Music (ASCAP)	1968	
4	OPEN THE DOOR, HOMER	Dwarf Music (ASCAP)	1968	
5	LONG DISTANCE OPERATOR	Dwarf Music (ASCAP)	1971	
6	THIS WHEEL'S ON FIRE	Dwarf Music (ASCAP)	1967	
For Flyleaf Only: Produced by Bob Dylan & The Band Compiled by Robbie Robertson Recorded in the basement of Big Pink, West Saugerties, N.Y., 1967 Recording Engineer: Garth Hudson Mixing Engineers: Rob Fraboni, Ed Anderson, Nat Jeffrey & Mark Aglietti Mixed at Village Recorders & Shangri-La Studios Mastering Engineer: George Horn				
1975 CBS Inc.				

ALBUM NO. C2 33682 (C 33684)	RELEASE 604	COLUMBIA RECORDS CR 888 A REV 8/70	DATE 6/20/75	JOB NO. MAT #2 OF 2
ALBUM COVER COPY AND MASTERING				
REVISION #4 - To reverse publisher credits on Side 3 bands 2 & 3.	A & R PROJECT NO. 4532-2 ART DUE DATE FLY DUE DATE MATRIX NO. AL 33684			
BOB DYLAN & THE BAND THE BASEMENT TAPES				
PUBLISHER				
SIDE TWO				
1	LO AND BEHOLD!	Dwarf Music (ASCAP)	1967	
2	BESSIE SMITH	Dwarf Music (ASCAP)	1970	
3	CLOTHES LINE SAGA	Dwarf Music (ASCAP)	1970	
4	APPLE SUCKLING TREE	Dwarf Music (ASCAP)	1970	
5	PLEASE, MRS. HENRY	Dwarf Music (ASCAP)	1967	
6	TEARS OF RAGE	Dwarf Music (ASCAP)	1968	
MATRIX NO. BL 33684				
SIDE THREE				
1	TOO MUCH OF NOTHING	Dwarf Music (ASCAP)	1967	
2	YEA! HEAVY AND A BOTTLE OF BREAD	Dwarf Music (ASCAP)	1967	
3	AIN'T NO MORE CANE	PENDING		
4	CRASH ON THE LEVEE (DOWN IN THE FLOOD)	Dwarf Music (ASCAP)	1967	
5	RUBEN REMUS	Dwarf Music (ASCAP)	1968	
6	TINY MONTGOMERY	Dwarf Music (ASCAP)	1967	
For Flyleaf Only: Produced by Bob Dylan & The Band Compiled by Robbie Robertson Recorded in the basement of Big Pink, West Saugerties, N.Y., 1967 Recording Engineer: Garth Hudson Mixing Engineers: Rob Fraboni, Ed Anderson, Nat Jeffrey & Mark Aglietti Mixed at Village Recorders & Shangri-La Studios Mastering Engineer: George Horn				
1975 CBS Inc.				

PRODUCER E. DYLAN & BAND	RELATED CATALOG NOS. C2A 33682 C2T 33682	DATES RECORDED & LOCATION 1967 NEW YORK	REMARKS AND SPECIAL PACKAGING INSTRUCTIONS SELECTIONS CLEARED AND IN SEQUENCE
SELECTIONS C2A 33682 C2T 33682	TITLE CLEARED YES NO WORKING		

PRODUCER B. DYLAN & BAND	RELATED CATALOG NOS. C2A 33682 C2T 33682	DATES RECORDED & LOCATION 1967 NEW YORK	REMARKS AND SPECIAL PACKAGING INSTRUCTIONS SELECTIONS CLEARED AND IN SEQUENCE
SELECTIONS C2A 33682 C2T 33682	TITLE CLEARED YES NO WORKING		

Pop Music

For the Band Fans, the Long Wait Is Finally Over

BY ROBERT HILBURN

● If even some of its most ardent supporters have tended to worry about the future of the Band in recent years, the group itself has certainly done little to alleviate the concern. Except for the "Moondog Matinee" oldies collection, the Band—once widely heralded as America's premier rock unit—hasn't released a new studio album in more than four years.

True, the Band backed Bob Dylan on "Planet Waves" and drew rave reviews of its own when it toured with Dylan last year. It also upstaged Crosby, Stills, Nash & Young so badly—in an artistic sense—last year at the Oakland Stadium that it was a wonder CSNY didn't call it quits on the spot.

But mostly the Band—which has moved its personal and professional base from Woodstock to Malibu—has been in what appeared to be semi-retirement, leaving others—chiefly the Allman Brothers, Steely Dan and the Eagles—to contend for the American leadership in rock.

To make matters worse, the Band's last album of original material ("Cahoots" in 1971) was its weakest artistically and, probably, its poorest seller. "Rock of Ages," a two-record set in 1972, was a spectacular live album, but it relied almost exclusively on the group's old songs. The Band still needed to give its audience new reasons to believe.

"Moondog Matinee," in 1973, was a greatly satisfying look at rock's roots (e.g., "Mystery Train," "The Great Pretender"), but it, too, failed to fully flex the group's creative abilities. Things seemed to grow even more tenuous this year as the release date of the Band's long-awaited new studio album got pushed back farther and farther.

The wait, however, is finally over, and the Band's fans can rejoice. "Northern Lights/Southern Cross" is not merely the first true Band album in four years, but, crucially, the most consistent and penetrating Band album since the group's classic "The Band" in 1969. There is a sureness and strength in both the songwriting and musical execution that reclaims the Band's position of leadership in rock.

While there is no need to view the album as more than simply a collection of interesting, entertaining songs, Robbie Robertson is such an accomplished and purposeful lyricist that his songs invite the listener to look for some deeper meanings and unifying factors.

In the heart of "Northern Lights/Southern Cross," Robertson and the Band look at some of the complexities, ironies and, indeed, disappointments of this "restless age" in America. It's an examination that was touched on in both the "Stage Fright" album in 1970 and in "Cahoots," but the study is more concentrated and well-defined here.

By updating the exploration of the American spirit and heritage that was launched in the original "The Band" album, the rock quintet has completed the artistic circle in its new album (Capitol ST 11440) that it began in 1969 with such songs as "Across the Great Divide," "King Harvest" and "The Night They Drove Old Dixie Down."

In the album's opening "Forbidden Fruit," for instance, Robertson speaks of how many people these days seem torn between a deep-rooted emptiness (e.g., economic, spiritual) and increasing desires/temptations in a way that makes it difficult for one to gain balance or perspective. The song's tone, however, is light and wry rather than morose:

*High and lonesome out on Times Square
Haven't got a dime, ain't got a prayer*



"In Northern Lights/Southern Cross," the Band is providing its audiences with new reasons to believe.

*Deliver us, Lord, from this golden calf
People only want what they can not have . . .
How can I walk with this ball and chain?
How can I land in this hurricane?
Or is this part of man's evolution
To be torn between truth and illusion?*

By contrast, "Hobo Jungle," the next track, deals with those who have stepped from the mainstream in a way that causes them to be labeled outcasts, but who actually may have a keener sense of direction than most. The song's universal tone turns it into a gentle ode to anyone who seeks his own—sometimes lonely, unpopular—path. Richard Manuel's vocal is so lovely and evocative that the Grammy Award voters should remember it if they are really serious about honoring the best performances this year:

*There was a chill that night in the hobo jungle
Over the trainyard lay a smooth coat of frost.
Although nobody here really knows where they're goin'
At the very same time, nobody's lost . . .
Drifters and rounders and distant friends
Ridin' the rods, sleepin' under the stars
Playin' the odds from a rollin' box car.*

In the equally poignant "It Makes No Difference," Robertson touches on a theme (a love affair blocked by prior obligations) that is so contemporary that it just finished winning a song-of-the-year Grammy for the writers of "I Honestly Love You." But the Band song is such a more eloquent treatment that the judges may want to consider a revote.

The 1970s certainly have no monopoly on romantic complications, but the changing moral and philosophical values of this era have certainly added to romance's sometimes tormenting intensity. The lead vocal—this time by Rick Danko—is so convincing that it may well be Richard Manuel's only legitimate competition for a vocalist of the year Grammy. The song deals with the ache of a romance that can't be finalized:

*It makes no difference how far I go
Like a scar the hurt will always show
It makes no difference who I meet
They're just a face in the crowd on a dead-end street.*

"Acadian Driftwood," a song with much of the tone and historical sensitivity of "The Night They Drove Old Dixie Down," deals with the forced migration of a people (the Acadians who originally settled in Nova Scotia) in a way that is once a reflection of their plight, but also relates to the continued oppression around the world.

Where "Acadian Driftwood" offers Robertson in his familiar role of story-teller, there is an intimacy and personal vision in much of "Northern Lights/Southern Cross" that gives it the overtones of a solo work by a singer-songwriter. But no singer-songwriter ever had as rich and flexible a means through which to present his music.

In Danko, Manuel and Levon Helm, the Band has three of the finest vocal interpreters in contemporary pop music. While Danko and Manuel are at their best on the more plaintive tunes, Helm is ideally suited for the earthier, kick-up-your-heels numbers. "Ophelia" and "Ring Your Bell," for instance, are songs on the new album that are in the "Rag Mama Rag"/"Up on Cripple Creek" tradition that is tailor-made for Helm's rough and rowdy vocal ways. Helm has just the right touch of grin-and-bear-it conviction in his voice.

Instrumentally, the important thing about the Band is the way its arrangements seem at once spare and complete. The group knows just when to stop adding layers to its sound. Garth Hudson's use of synthesizer is an example. Though the synthesizer is noticeable on several tracks in "Northern Lights/Southern Cross," it never becomes unruly or dominant as it does in so many less disciplined hands.

But the playing generally on the album—particularly Helm's steady, propulsive drumming—is comfortable and controlled. Unlike so many groups returning from a layoff, there are no signs of rust or stiffness.

Just as the arrangements are nicely balanced, there, too, is an equal weighing of harsh and soft, sophisticated and earthy elements in the album. Indeed, Robertson has even divided his canvas between the city (e.g., "Rags & Bones," an ode to the sounds of the streets) and the country (e.g., "Jupiter Hollow," an acknowledgement of the freedom and opportunity associated with an untarnished land or frontier).

While there are elements of pessimism in the album that quite accurately reflect some feelings in society, there is also optimism. It's the same kind of ultimate faith in man's ability to endure that one found in the sometimes pessimistic pages of William Faulkner's novels.

The only disappointing note in "Northern Lights/Southern Cross" is that the Band—which can be a vigorous/celebrative unit on stage—continues in a generally softer key on record. Only in moments of "Rock of Ages" did the group step out dynamically in a way that would capture the affections of a hard-core rock fan. Thus, the rock side of the group remains largely unheard by those who have listened to its records.

But the Band, in truth, is not strictly a rock group. It combines too many important elements in its music—from country and blues to folk and rock—to be a prisoner of any one of them. It's a stance that has cost the group some commercial impact, but it was a decision that has enabled the Band to produce one of the most valuable and influential bodies of work in contemporary pop music.

In a time when pop music fans seem almost obsessed with pointing out how few veteran rock stars have done anything in the 1970s to match the power and passion of their work in the 1960s, the Band enthusiasts can point proudly to "Northern Lights/Southern Cross." The Band, unquestionably, is back. The irony is that the group may well have never even thought of itself as being away.

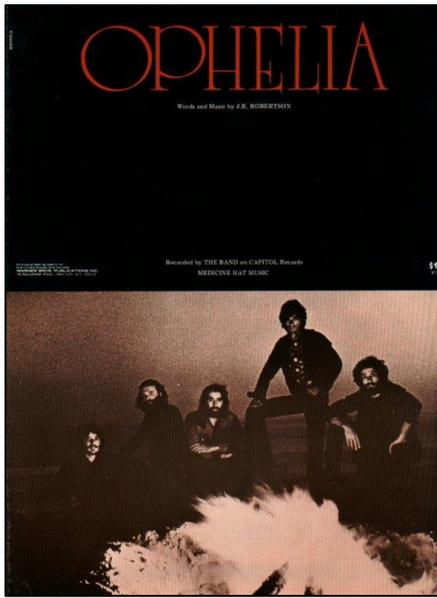
cash box singles reviews

THE BAND (Capitol P4230)

February 14, 1976

Ophelia (2:52) (Medicine Hat — ASCAP) (R. Robertson)

This first single from the chart-busting "Northern Lights-Southern Cross" LP is a funky shuffle in The Band's best found-and-lost woman tradition. Levon Helm's floppy drums kick the piece along, and his vocal is impeccably mournful. Robbie Robertson plays an absolutely steaming guitar solo, popping the strings until they cry, and this song will hit the charts strong. Flip: Hobo Jungle.





THE BAND



the VILLAGE recorder
1414 BUTLER AVENUE
WEST LOS ANGELES, CALIF. 90023
TELEPHONE (213) 478-8227

CLIENT	ARTIST / PRODUCT		DATE	FILE NO.				
ENGINEER	W.O. NO.	MACH. NO.	REEL NO.	STUDIO MONO 2 TRK 4 TRK 8 TRK 16 TRK 24 TRK				
CODE:	FS — FALSE START	G — GOOD	M — MASTER	S — SPICE				
TITLE: <i>Acadian Driftwood</i>	TRACK 1	TRACK 2	TRACK 3	TRACK 4	TRACK 5	TRACK 6	TRACK 7	TRACK 8
	<i>FIES</i>	<i>BASS</i>	<i>KICK</i>	<i>SN</i>	<i>— DRUMS —</i>	<i>FCR</i>	<i>VOC</i>	<i>VIOLIN</i>
	<i>COMP</i>	<i>DIR</i>				<i>VC</i>		<i>COMPOSITE</i>
	<i>REC'D</i>							
	<i>#5</i>							
	TRACK 9	TRACK 10	TRACK 11	TRACK 12	TRACK 13	TRACK 14	TRACK 15	TRACK 16
	<i>TRIMBLE</i>	<i>GUITAR</i>	<i>CLAV</i>	<i>GUITAR</i>	<i>CLAV</i>	<i>LEON</i>	<i>CHANCE</i>	
	<i>REF</i>	<i>FLY</i>		<i>REF</i>	<i>REF</i>	<i>VOC</i>		
	TRACK 17	TRACK 18	TRACK 19	TRACK 20	TRACK 21	TRACK 22	TRACK 23	TRACK 24
	<i>LAST</i>			<i>"click"</i>	<i>clean vocal</i>	<i>tracks</i>		
	<i>LAND OF SNOW</i>							
	TRACK 1	TRACK 2	TRACK 3	TRACK 4	TRACK 5	TRACK 6	TRACK 7	TRACK 8
		<i>+7@1.5</i>	<i>-4@10K</i>		<i>+2@10</i>		<i>-2@3L</i>	
	<i>X</i>	<i>-2@250</i>			<i>+2@40</i>	<i>+2@40</i>		
	TRACK 9	TRACK 10	TRACK 11	TRACK 12	TRACK 13	TRACK 14	TRACK 15	TRACK 16
	<i>+2@1.5</i>		<i>+2@5K</i>	<i>+2@5K</i>	<i>-2@5L</i>	<i>+2@5K</i>	<i>+2@5K</i>	<i>+2@1.5</i>
					<i>+2@250</i>		<i>+2@50</i>	
	TRACK 17	TRACK 18	TRACK 19	TRACK 20	TRACK 21	TRACK 22	TRACK 23	TRACK 24
		<i>→ 116 5/4</i>	<i>25 3/4 8/1</i>	<i>116</i>	<i>28/24</i>	<i>1/7 8/1</i>		
		<i>SEALA</i>	<i>12/10 2/4</i>					
TITLE: <i>542</i>	TRACK 1	TRACK 2	TRACK 3	TRACK 4	TRACK 5	TRACK 6	TRACK 7	TRACK 8
<i>566</i>		<i>Eolo return</i>	<i>+2@1.5</i>	<i>-4@50</i>	<i>P-10 F-15</i>			
<i>556</i>			<i>MES 200/4</i>	<i>SK/5</i>	<i>2K/4.5</i>			
	TRACK 9	TRACK 10	TRACK 11	TRACK 12	TRACK 13	TRACK 14	TRACK 15	TRACK 16
	TRACK 17	TRACK 18	TRACK 19	TRACK 20	TRACK 21	TRACK 22	TRACK 23	TRACK 24
TITLE: <i>572</i>								
<i>580</i>								



B-side to Twilight, edited down to 3:48 from 6:41

RECORDS



The Band's Wintry Tales: Nothing Is Revealed



Northern Lights—
Southern Cross
The Band
Capitol ST-11440

by Robert Palmer

Cahoots and the oldies LP, *Moondog Matinee*, weren't exactly auspicious developments in a recording career with beginnings as brilliant as the Band's. Their playing behind Bob Dylan on *Planet Waves* and *Before the Flood* as well as on the earlier *Basement Tapes* has been more accomplished and stirring than any of their own music since *The Band*, and it is against these efforts as sidemen that their first album

of new songs in four years must inevitably be judged. The first few seconds of *Northern Lights*—*Southern Cross* promise a departure. Robbie Robertson's usually clean, cutting guitar quavers through a wah-wah and phase-shifter, and Garth Hudson is using multiple synthesizers to create an orchestra-like overlay. The entrance of Levon Helm's voice, its Arkansas inflection intact, provides a familiar reference, but only momentarily. The vocals on earlier Band albums tended to blur into murkily homogeneous instrumental backdrops, but here Levon and the answering voices of Richard Manuel and Rick Danko are mixed forward, ringing through loud and clear. The listener realizes during the first few bars of music the extent to which the antique sepia-tinged flavor of the first Band albums was a result of their determinedly primitive mixes. Before long it's equally evident that the Band's new sound is the result of a revolution in instrumental and recording technology and not of

a revolution in ideas.

Robertson's new songs are set in his native north country, from the "smoky bars and souped up cars" that comprised the Canadian landscape of his youth to the porn theaters of Times Square, New York, and for the most part they attempt to render emotion directly rather than through the medium of characters. Unfortunately, the self-dramatization and occasional baldness which marred the more personal songs on *Cahoots* are still present. "It Makes No Difference" wallows in emotional excess ("Since you've gone it's a losin' battle/ Stampedin' cattle they rattle the walls") and the down-and-out narrator of "Forbidden Fruit" wonders, as he wanders past the sleaze palaces of 42nd Street, "... is this part of man's evolution/ To be torn between truth and illusion?" Several other songs are so introverted they're almost antiexpressive. "Hobo Jungle" may be more than an account of the death and funeral of a drifter, but the significance of the

words to their author isn't made clear. "Rags and Bones," which ends the album, consists of an obsessive catalog of urban sights and sounds with only a passing evocation of *déjà vu* to indicate what they mean to Robertson or are supposed to mean to the listener. In "Jupiter Hollow," an apparent dream journey into states of mental dissociation, Robertson notes matter-of-factly, without seeming to complain, that "nobody cares when a man goes mad/ And tries to free the ghost within." Even "Ophelia" and "Ring Your Bell," both relatively lightweight sagas of mounties, outlaws and renegade women, come replete with forebodings of separation and retributive justice. Robertson is true to his roots in the far north, where window shades stay drawn throughout the year and comments on the weather are usually answered with that most noncommittal of affirmatives, "Ayuh." He expresses pain, frustration and desperation, but cannot really reveal him-

self; even devoted analysts of the Band's oeuvre can have only a vague notion of how it feels to be Robbie Robertson.

Robertson's re-creations of the American past have been the most unique and the most easily accessible of his songs, and predictably enough *Northern Lights*' most unambiguous success is its one historical narrative, "Acadian Driftwood." Richard Manuel and Levon Helm are at their mood-sustaining best as they take turns tracing the odyssey of the French-speaking Acadians from Canada to the sugar fields of Louisiana. The lyrics are direct and earthy, the melody is the most memorable on the LP and the instrumental arrangement is positively breathtaking. Garth Hudson surrounds the keening fiddle of guest Byron Berline with the sounds of a whining bagpipe chanter, an accordion and a piping piccolo, while Robertson adds restrained chordal punctuations on acoustic guitar and Manuel maintains a burry rhythm line on clavinet. The

chorus sings "Canadian cold front/Movin' in," but the words are almost unnecessary; the arrangement makes you feel the cold in your bones.

In fact, all the arrangements are superb. They camouflage the deficiencies of the material so successfully that on a purely sensual, noncognitive level, *Northern Lights* is invigorating. Levon sings lead on over half the songs. His nuanced twang is the perfect foil for the more histrionic deliveries of Manuel and Danko, and his drumming is as crisp and incisive as ever. Garth Hudson's contributions reveal the most spectacular individual growth. "Ophelia" is of interest principally because he has overdubbed an orchestra of brass woodwinds and synthesizers, and dovetailed all his instruments precisely into the deliberate pulsation of the tune's rhythm track. The veiled phenomenology of "Jupiter Hollow" is lent an air of arcane mystery by his succinct string synthesizer and vibrantly dissonant Lowrey organ. On "Hobo Jungle" his organ and accordion blend with Robertson's acoustic guitar and melodica into a delight of shifting luminosities. The influence of New Orleans producer Allen Toussaint, who wrote horn charts for the Band's live *Rock of Ages* LP, is evident in the offbeat rhythm patterns played by drums and bass in "Ring Your Bell," "Forbidden Fruit" and "Ophelia," and in the snaking shapes of Hudson's brass and reed lines as well, but the overall sound remains rustic, due largely to the roughness of Hudson's horns and the country-style close harmony of the vocalists. This characteristic stylistic mix is taken to almost uncanny extreme in "Ophelia," which manages to sound like a 19th-century period piece with brass-band accompaniment despite the prominently featured electric organs, synthesizers and Seventies funk rhythms.

The least satisfying instrumental work comes from Robertson, usually the Band's most arresting soloist. He has made a career of turning technical limitations into stylistic triumphs, beginning with his simple but riveting solo on Ronnie Hawkins' "Who Do You Love?" and continuing through his supercharged breaks and pumping rhythm riffs on the Dylan/Band tour. His lead guitar on "Forbidden Fruit" and "It Makes No Difference" conveys his familiar fire, but again and again, in "Fruit," "Ophelia," "Difference" and "Rags and Bones," he employs the device of repeatedly hammering on a single note, oddly paralleling the insistent listing of undeveloped images in the words to

"Bones." Until he begins to at least formulate the problems with which he is grappling through his music, the Band's records will doubtless continue to be, like this one, exquisitely put together, emotionally affecting, melodious, sincere, and like a picture puzzle with one piece missing, slightly but significantly awry.

THE NEW YORK TIMES, FRIDAY, DECEMBER 5, 1975

The Pop Life

The Band Has a New Album

By JOHN ROCKWELL

The Band has a new album out called "Northern Lights—Southern Cross," and in the press biography that Capitol Records has released for the occasion, the quintet is casually referred to as "one of America's most prolific groups."

Aside from the fact that four of the five come from Canada, the statement betrays a wicked sense of irony. On the one hand, they have put out five disks in the last two years, not even counting this one. But on all five they were overshadowed by Bob Dylan—"Planet Waves" was a collection of Dylan songs; "Before the Flood" was a two-record document of the Dylan-Band 1974 tour, with only Band oldies representing the Band on its own, and "The Basement Tapes," while containing some previously unreleased Band songs, dated from 1967.

Furthermore, the group's record for 1973 was a collection of rock and rhythm-and-blues oldies, again with no original material, and their record for 1972 was a two-record live album that consisted largely of material from their previous studio albums. All of which means that "Northern Lights—Southern Cross" is the first record of new Band songs since "Cahoots" in 1971.

For those who loved the group's early records, there was real cause for worry. The great Band albums were "Music from Big Pink" in 1968, "The Band" in 1969 and, maybe, "Stage Fright" in 1970. During the Dylan-Band tour there was talk of new Band material, but it never appeared. And for some time Robbie Robertson, the group's leader and chief song writer (all the songs on the new disk are his) talked vaguely about shaping the Band's sound in emulation of the Polish avant-garde composer Krzysztof Penderecki. It was a notion that struck those who know Mr. Penderecki's work as eccentric at best: what was Mr. Robertson thinking of—down-home, Civil War synthesized avant-gardism?

Well, the new record doesn't sound much like Mr. Penderecki, one can gratefully report. But it does make use of the synthesizer in a pervasive yet amazingly sub-

tle way, one that doesn't subvert the Band's basic sound at all. The prevailing idiom reverts to the sturdy simplicity of the best Band disks, free of the sometimes slightly awkward experimentation of "Cahoots."

The songs cover a wide range of concerns, although Mr. Robertson's verse has always struck this observer as too convoluted and opaque for its own good, despite its evocativeness. No doubt the analysts among us will soon be coming forth with sober elucidations of the disk as a total concept. One can say that motions of rootless despair tempered by gentle consolation pervade the record, especially in its two most initially striking songs, "Arcadia Rising" and "Jupiter Hollow." All in all, this is certainly the finest Band record for half a decade, and a reaffirmation of the fecundity of the group in general and of Mr. Robertson in particular.

It looks fairly likely as of this moment that Mr. Robertson will be among the guests who show up for the Dylan benefit concert Monday night at Madison Square Garden. As usual, secretiveness covers everything. As of now—aside from Muhammad Ali and Roberta Flack, whose participation has been known about for several days—John Lennon is a probable, and Ray Charles is a maybe, with many more guests hinted at; a recent Canadian show lasted five hours, so this one may go on all night. Joni Mitchell, who has appeared for some Rolling Thunder Revue dates in New England, is scheduled to do a benefit in Los Angeles that night.

First, There's The Band; Then, There's The Rest Of Them

By CLIFF RADEL
Enquirer Reporter

The Band. The group's name instantly suggests pre-eminence. It was the band Bob Dylan chose to accompany him on his 1966 world tour.

The name also implies a sacrificing of individual identities in favor of the group. Levon Helm, Garth Hudson, Richard Manuel, Rick Danko, and Robbie Robertson are The Band. No one receives star billing.

ON RECORD the five have continuously stressed the group over the individual performance. Pictures of The Band on its albums never bear any identifying captions. Only one of the group's recordings, its second, "The Band," and three albums with Dylan, "Before the Flood," "Basement Tapes," and "Planet Waves," include any mention of instrumentalists.

With The Band's latest release, "Northern Lights - Southern Cross," (Capitol, ST-1140), the mystery continues. The quintet stares anonymously across the cover. As on all their photographs, the group's

plain clothes, stark features, and coalblack hair make them appear as if they are posing for a daguerreotype.

Compared to the group's six previous Capitol albums, "Northern Lights-Southern Cross" contains a wealth of information. For the first time in The Band's recording career, the vocalist and instrumentation are individually identified for each song.

"NORTHERN LIGHTS-SOUTHERN CROSS" represents a year's work for The Band. The time and thought the group put into the album was well spent.

The album was composed by the guitarist Robertson. Three of the selections, "Ring Your Bell," "Hobo Jungle," and "Acadian Driftwood," contain references to the native land of 4/5ths of The Band, Canada. Drummer Helm, from Arkansas, is the "Southern Cross" in the album's title.

"Acadian Driftwood" shows Robertson once again relating to a losing cause as he did on "The Night They Drove Old Dixie Down." Acadia was the original name for Nova Scotia. The driftwood in the song

represents the thousands of French Acadians deported from the area beginning in 1755. The song tells of the hardships these people encountered as they settled in the French colony of Louisiana and became known as Cajuns.

THE ALBUM'S lyrics, ranging from the *fin de siecle* "Rags & Bones," about a ragman, to the imagery of "Hobo Jungle," over the trainyard lay a smooth coat of frost. Arrangements featuring Hudson's accordion and Lowrey organ, and smoothly blended vocal harmonies prove that The Band's creative powers are still intact.

Judging from Little Feat's "The Last Record Album" (Warner Bros. BS 2884) Warner Records' A&R people have decided to make the group the company's answer to The Band. Richard Hayward keeps his drum heads loose and makes an abundant use of brushes like his counterpart in The Band.

The group vocals on "Romance Dance" sound uncannily like The Band. Unfortunately, Little Feat's lyrics lack continuity and thematic development. The best words on the album are on the liner notes regarding the group's lead vocalist Paul Barrere's description of Hollywood: "a giant fruit salad with a twist of a cool whip like a mirage in your garage."

The Art Ensemble of Chicago does not sound like The Band. In fact, it does not sound like any group that has ever played on God's Earth. The quartet's Arista-Freedom double-record set, "The Paris Session" (AI 1903), is a mixture of melodic and percussive experiments and humor.

EACH OF THE ART Ensemble's members, Lester Bowie (trumpet, and percussion), Roscoe Mitchell (reeds and percussion), Joseph Jarman (reeds and keyboards), and Malachi Favors (electric and acoustic bass), are master improvisors.

Their music is in a constant turmoil. Every minute of the album challenges the fundamentals of Western music.

Throughout the album Bowie takes the trumpet from its melodic roots and transforms it into a percussive instrument. Mitchell's fills on whistles, sirens, cowbells, tin cans, steel drums, besides his outstanding duet on alto with Bowie on the Latin-rhythmed "Toro" add elements of ironic contrast.

These normally unmusical sounds, when juxtaposed with a harpsichord as on "Lori Song," display the Art Ensemble's dedication to revolutionary sounds. As proof of how advanced the Art Ensemble's musical concepts are this album so full of fresh music was recorded in 1969.



The Band Unmasked

Rick Danko, Garth Hudson, Richard Manuel, Robbie Robertson and Levon Helm.

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Recordings

The Band Shines for Change in 'Northern Lights'

By PAUL JOHNSON
Of the Gazette Staff

I HAVE NEVER BEEN partner to the defecation of The Band. In fact, their last three albums have left me singularly unimpressed, and I haven't liked ANY of their albums since "The Band" VERY much.

Nevertheless, "Northern Lights Southern Cross" (Capitol) impresses me more than any album in recent months, and is quite possibly among the better recordings of the last five years.

Always one of the most humane of bands, The Band returns on "Northern Lights Southern Cross" to some of the themes that marked the best of its earlier work. For instance, "Acadian Driftwood" is the best Band song since "The Night They Drove Old Dixie Down." Like that earlier recording, "Acadian Driftwood" deals with a historical theme, couched in human terms that make the experience real for the listener.

"Acadian Driftwood" tells the story of the exodus of the Acadians who were to become Louisiana's Cajuns. With Byron Berline's scratchy fiddle pouring out a very subdued Cajun swamp fiddle theme, the song nevertheless is not a Cajun tune in the classic sense. It contains lyrics that deal with the exodus in purely personal terms that make the story even more understandable. "Try to raise up a family," the tune relates, "end up the enemy over what went down on the Plaip of Abraham." It continues, "We worked in the sugar fields up north of New Orleans; it was evergreen up until the flood." This song will rank among The Band's best ever and deserves to become as big a hit as "Rag Mama Rag" or some of the others.

"Acadian Driftwood" is not the only good song on this album by any means. In fact, every tune strikes home with just the right feeling. Robbie

Country Music

Knight News Service

1. LOVE PUT A SONG IN MY HEART, Johnny Rodriguez.
2. SECRET LOVE, Freddy Fender.
3. EASY AS PIE, Billy (Crash) Craddock.
4. COUNTRY BOY (You Got Your Feet In L.A.), Glen Campbell.
5. WHERE LOVE BEGINS, Gene Watson.
6. IT'S ALL IN THE MOVIES, Merle Haggard.
7. WARM SIDE OF YOU, Freddie Hart and The Heartbeats.
8. LYIN' EYES, Eagles.
9. JUST IN CASE, Ronnie Milsap.
10. SINCE I MET YOU BABY, Freddy Fender.

Robertson's deft compositions are executed with marvelous feeling and precision by Rick Danko, Arkie Levon Helm, Garth Hudson and Richard Manuel.

"Forbidden Fruit," a Creedence-sounding kicker, opens the album on a primitive note. Levon's vocal being filtered to provide just the right aura of rough-hewn rock that is needed to carry off the tune. That gives way to a softer style on "Hobo Jungle," another of Robertson's humane observations about "The old man lay frozen on the cold cold ground; he was a stray bird, playing the odds from a rolling boxcar." Hudson's accordion and harp add an appropriately lonesome feeling to a lonesome railroad song.

As a musician, Hudson dominates this album like a Colossus, playing a virtual roomful of instruments ranging from organ, harp and synthesizers to horns and accordions. His brassy contribution and Levon's drumming power across "Ring Your Bell," making it a purely enjoyable work.

The only quarrel with an album that rates 4 1/2 stars on a four-star rating is that Rick Danko's vocal is a bit too polished on "It Makes No Difference," but that's quibbling, when the fact remains that this album must rank as among the year's best two or three recordings.

I dearly love Jimmy Buffett albums, and I'd recommend this one as highly as any of old Jim's; for me that's about as high a compliment as I can pay a recording.

A&M and Jazz

A&M RECORDS has issued a series of jazz recordings on the Horizon label, and if their future output is the equal of the initial issue, jazz fans are in for a major treat.

Leading off the first offering is "Suite for Pops" by the Thad Jones/Mel Lewis big jazz band. I think the Jones/Lewis group is probably the best big band around, and it lives up to that reputation here. The album is not an attempt to reproduce Louis Armstrong's music, but is a tribute to him and his life. The music ranges from sheer brassy power to soft waltzes, and every cut is a sheer joy. The band members are too numerous to mention but they include Jon Faddis, Marvin Stamm, Jimmy Knepper, George Mraz, Jerry Dodgion, Pepper Adams, Eddie Qiques, Roland Hanna and others. The album is a pure delight for jazz lovers who insist that their music sound like music and not like a threshing machine.

Other albums in the initial Horizon offering include "Brubeck and Desmond 1975: The Duets," a very nice, quiet excursion by Paul Desmond and Dave Brubeck. This may be too tame for some jazz fans, but it's still a nice recording for those whose tastes run more to relaxation than tension. Desmond is the real star on most of the cuts, with Brubeck's

piano touch just a bit too light for my taste.

The other three discs in the series are "Sweet Hands" by David Liebman, "Jim Hall Live" and "Awakening" by Sonny Fortune.

Jazz listeners will welcome the addition of the label to a growing groundswell of jazz recordings.

Chet's Concept

CONCEPT ALBUMS often prove disappointing, but Chet Atkins has managed to bring one off with great style on "The Night Atlanta Burned" (RCA) by the Atkins String Company.

The idea started with John D Loudermilk, who had heard stories about the Atlanta Conservatory of Music, which, in pre-Civil War days was a sort of school of "classical" country-style music. The school was burned, along with the rest of the city, by Sherman, but Loudermilk heard an old man who said he had seen some sheet music that was illustrative of the style of music they played then.

Atkins plays acoustic guitar on the album, joined by Lisa Siver on violin and viola, Johnny Gimble (and excellent fiddler) on mandolin and Paul Yandell on acoustic rhythm guitar.

The result is a curious combination of a classical music sound with country music

Concert Set By Jazz Group

The Jazz Ensemble at the University of Arkansas at Little Rock will give a concert at 8 p.m. Tuesday in the UALR Recital Hall. The public is invited and admission is free.

The eight-member Jazz Ensemble, which is directed by Ronald Boswell of the UALR music faculty, will perform jazz and jazz-rock arrangements by several of the country's leading jazz composers, including Quincy Jones, Dick Grove, Kim Richmond and Dan Haerle.

Featured soloists will be Wes Hall, trumpet; Boswell, saxophone; Tilden Barger, guitar, and Jack Pritchett, drums.

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MUSIC FROM THE LAND OF HAPPY FEET

HAYANA MOON



Band album shows Canadian roots

By Bill Provick

You can take the band out of the country but you can't take the country out of the band.

It's trite but it's true. It's also a quick way to sum up a particular magic native to one of the finest musical groups in existence — The Band.

As a rock band with Canadian roots long since transplanted in the fertile — and lucrative — field of entertainment in the United States, The Band is probably the Lorne Greene of contemporary music.

Back home, we celebrate the group's Canadian origins while in the U.S. they probably regard the band members as extremely successful Americans — rich and famous, winners in the Great American Dream.

I don't know how The Band's material currently qualifies under the Canadian Radio-Television Commission's rules on Canadian content, but in a thoroughly non-legislated manner, The Band's music bears enough Canadian content to please ardent Canadian nationalists and confuse many American listeners.

At least I assume most Americans, if pressed for an answer or guess, would say the Plains of Abraham probably have something to do with the Civil War.

Classic song

Some Americans may even recall having already heard some Civil War history from The Band — all about *The Night They Drove Old Dixie Down*.

This classic Band tune — which has since been recorded by a number of other artists — was personalized Civil War history captured in an unusual contemporary-rustic style that proved mellow yet thoroughly arresting.

The Band performed on



stage by the light of Tiffany lamps and posed for album covers in log cabins. The image fit the music, which had an earthy naturalness to it, restful and compelling like rural scenes softly sketched in pastels.

The music also had a strong foundation, a basic, lonesome catchiness like a backwoods — Timmins, Ont.? — bar sound raised to new levels by excellent musicianship.

This relaxing naturalness was executed with awesome precision by some of the tightest, most graceful musicians anywhere.

Dylan's choice

It's been no accident that for the past 10 years, when America's genius singer-songwriter Bob Dylan wanted to rock, he always chose The Band to accompany him in his live performances.

But like its friend Dylan, The Band only comes out once in a while. While glitter boys like Elton John are releasing albums as fast as they can record them, a new release of original material from The Band is a rare but cherished event.

The Band sits back so long between albums, one begins to wonder if the group has lost something. Then suddenly, there they are, better than ever.

The Plains of Abraham crop up in *Acadian Driftwood* — another beautiful ballad of distant, war-torn days of sadness — from The Band's latest album, *Northern Lights — Southern Cross* (Capitol ST-11440).

Acadian Driftwood is Canadian history, one section that overlaps with American history, involving special links between the two nations. The Band, with its dual citizenship, uses this history to draw some modern parallels.

"Set my compass north/
I've got winter in my blood...
Acadian driftwood/gypsy tailwind/they



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call my home/the land of snow/Canadian cold front/moving in/what a way to ride/oh what a way to go."

On both levels, it's a beautiful song.

Another is *Forbidden Fruit*, which opens the album with an old-fashioned twang that leads nicely into some classic rustic funk by The Band.

As usual, The Band provides an excellent, warm, enveloping mesh of sound created by individual excellence. In addition to one of the most fluid guitarists and most tasteful keyboardists anywhere, The Band also boasts three fine vocalists equally adept on their instruments — drums, bass and keyboards.

From *Forbidden Fruit*, The Band swings into marvelous, slow, late-night blues called *Hobo Jungle* with Richard Manuel's vocals rivaling those of any other male vocalist.

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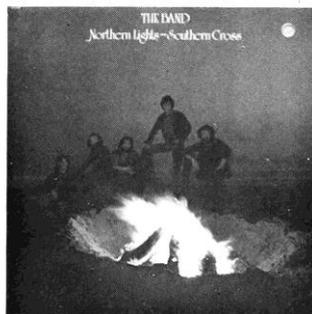
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CANADA'S LARGEST
The Beatles / 1962-1966

cash box: album reviews

NORTHERN LIGHTS-SOUTHERN CROSS — The Band — Capitol ST-11440 — Producer: The Band — List: 6.98

November 29, 1975

The downhome strain in rock and music in general has always done right by The Band. Their chops just seem to lean that way and, as a result, the music is always superior. On "Northern Lights-Southern Cross" this vein is supplemented by a crisscross of other elements such as soul, folk and a minute strain of mountain music that makes the wait on this album one well worth it. Top cuts from the hills include "It Makes No Difference," "Hobo Jungle" and "Jupiter Hollow." The latest by The Band is music of the earth with a whole lot of majesty.





THE BAND

Top rock group, The Band, offers 'Northern Lights-Southern Cross'

By GERRY BARKER
Star-Telegram Writer

America has been the birthplace for a lot of great music.

When you're talking about the blues, or rock and roll, bluegrass or country, there's a wealth of bands which could be considered outstanding at one or more.

But the group most rock critics name as the one which best represents everything American music has come to is The Band.

And I agree. That fact is slightly ironic when you consider that four of the group's five members — Robbie Robertson, Richard Manuel, Garth Hudson and Rick Danko — hail from Ontario, Canada.

The fifth, Levon Helm, was born in Marvell, Ark. The Band has been around in one form or another since 1959. But it wasn't until 1965, when Bob Dylan picked the group to be his backup band, that things started happening for the group in a big way.

What happen was a milestone album in American mu-

sic called "Music From Big Pink."

Songs like "The Weight," "Up On Cripple Creek" and "The Night They Drove Old Dixie Down" have become modern classics.

THEIR ALBUMS since that time have continued to be best-sellers, although not all have measured up to their first efforts as to quality.

But The Band has a new album on the Capitol label, "Northern Lights-Southern Cross," that is their best work in a long, long time.

It features eight cuts that capture the essence of the "rockabilly" the group made famous in its salad days.

Robertson has in the past been the catalyst that makes it all come together, and on this album he does a marvelous job of doing just that. All eight cuts were written by Robertson, and his guitar work is excellent throughout.

"Forbidden Fruit" kicks off side one, and right from the start you know this album is going to be something special.

Each succeeding song sub-

stains this feeling. Cuts like "Hobo Jungle" reaffirm how this group has bottled what constitutes grass roots America, while Helm's vocals contribute to the easy, goodtime feeling of songs like "Ophelia."

BUT MAKE special note of "Acadian Driftwood." This one is a dandy, a sweet ballad that bears playing again and again.

The mood continues on side two, which includes the rock steady "Ring Your Bell," a bit of the blues with "It Makes No Difference," which features Hudson doing marvelous things with the soprano saxophone, and the eventempered "Jupiter Hollow."

Critics have been waiting for a long time for The Band to show it's still one of the most viable forces in American music.

"Northern Lights-Southern Cross" more than proves it.

Ticker your ad

Neil Diamond will record his next album with Robbie Robertson of the Band producing. The presence of the genius guitarist composer — a new acquaintance of Diamond's — hints at a shift in direction for Neil. And, according to one associate, "Neil's anxious to get back in his old groove after all this crap (specifically the "Jonathan Livingston Seagull" soundtrack)." Diamond, who will record in LA, paid a visit to his childhood stomping grounds in Brooklyn recently for some songwriting inspiration.

9 Part IV—Tues., Oct. 21, 1975 Los Angeles Times ★

NEIL DIAMOND'S RETURN: Neil Diamond is about to begin recording his new Columbia album and hopes to return to concerts early next year. The album, which will be produced and arranged by the Band's Robbie Robertson, will be recorded in Malibu and is expected to take about eight weeks. The tour, which will mark the end of Diamond's self-imposed, three-year sabbatical from concerts, will probably begin in Australia with Diamond working his way back to the United States in late spring or early summer.

THE COURIER-JOURNAL,
TUESDAY, SEPTEMBER 2, 1975



random notes

United Artists gave a recording session-jam session-party for newly signed Dr. John, Los Angeles. Those attending included Ringo Starr (who played host), Eric Clapton, Alice Cooper, Jackson Browne, Phoebe Snow, Joe Cocker, Minnie Riperton, Edgar Winter, Eddie Kendricks, Maria Muldaur, Tommy Smothers and the Band's Rick Danko. John entertained for a couple of hours with his Rizzum and Blues Revue, while the tapes ran and a film crew whirred away. Then at midnight, he was joined for an after-recording-session jam with Ringo, Clapton (on congas), Cocker, back-up singer Tami Lynn and Alice Cooper guitarist Steve Hunter. The resulting album, entitled "I Got Rizzum," is due in early fall.



MASTERS OF ROCK VOL. 9

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ELECTROLA

Masters of Rock Vol. 9, European compilation, 1975



Lincoln Perry

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