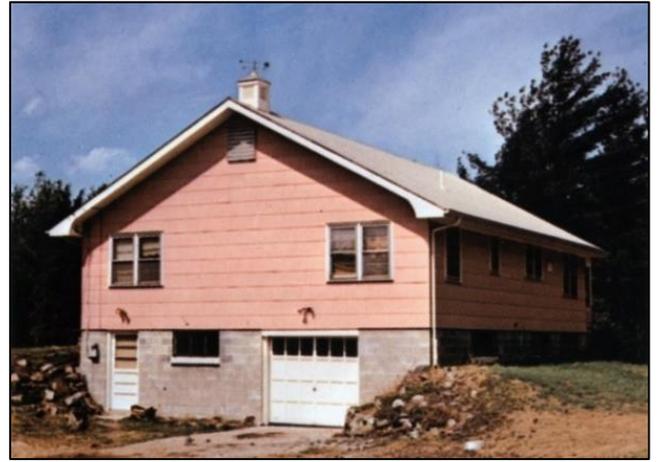
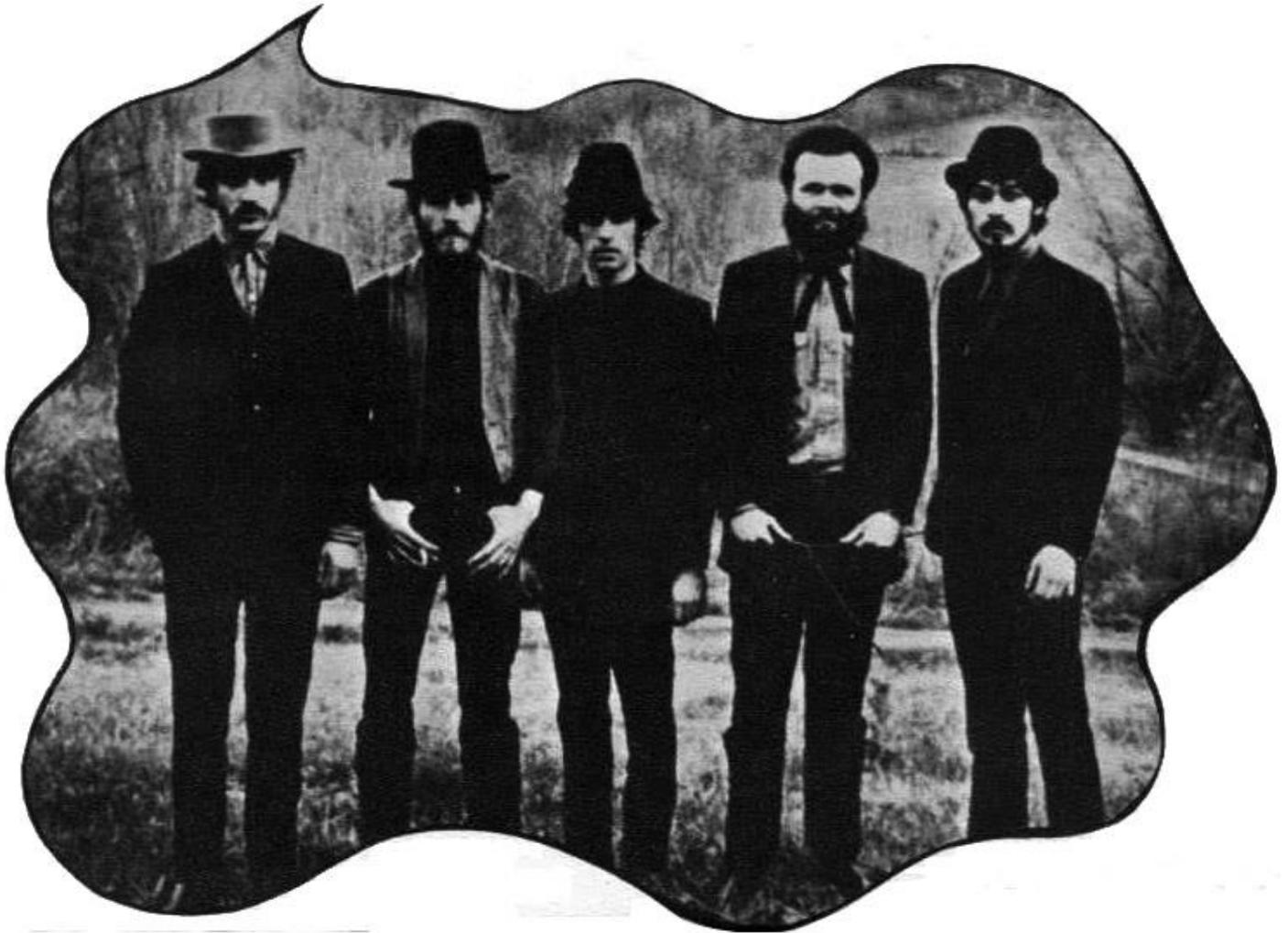


**JAIMIE ROBBIE ROBERTSON**  
**RICK DANKO**  
**RICHARD MANUEL**  
**GARTH HUDSON**  
**LEVON HELM**



**IN**  
**1968**



January 20, 1968  
 New York, New York  
 Carnegie Hall  
 A Musical Tribute to Woody Guthrie  
 With Bob Dylan



CARNEGIE HALL, 76th Season  
 Saturday, January 20, 1968, at 8:00 and 8:00

THE GUTHRIE CHILDREN'S TRUST FUND  
 presents

A MUSICAL TRIBUTE TO  
 WOODY GUTHRIE

JUDY COLLINS/BOB DYLAN/ARLO GUTHRIE  
 RICHIE HAVENS/BROWNIE MC GHEE  
 & SONNY TERRY  
 ODETTA/TOM PAXTON/PETE SEEGER  
 CHILDREN FROM  
 MARJORIE MAZIA SCHOOL OF DANCE

Narration by ROBERT RYAN/WILL GEER  
 Words & Music by WOODY GUTHRIE  
 Adapted and staged by MILLARD LAMPELL  
 Audio/Visuals by JERRY OBERWAGER

Produced by HENRIK LEVYENTHAL  
 Assistant to Producer: TERRY ELLIYAN, IRENE EICHES

Program subject to change

The Grand Coulee Dam  
 Dear Mrs. Roosevelt  
 I Ain't Got No Home  
 This Train Is Bound For Glory (with ensemble)  
 This Land Is Your Land (with ensemble)

Notes:  
 2 shows, performance from the first show  
 officially released on "A Tribute to Woody  
 Guthrie, Part One" in 1972

D-9 THE DAILY HOME NEWS  
 NEW BRUNSWICK, N.J., MONDAY, JAN. 22, 1968

# People in the News

IN TRIBUTE—Bob Dylan, center, who spent 17 months in seclusion after a motorcycle accident, sings with the Crackers during a tribute to Woody Guthrie in Carnegie Hall Friday. His appearance ended frequent rumors that he had died or injured his brain in the August, 1966, accident. Other performers in the rock group that sometimes four with Dylan are, Rick Danko, left, and Robbie Robertson, Guthrie, who wrote folk songs, died last year. (AP Wirephoto)



ALIVE AND WELL—Folk-rock artist Bob Dylan returned to Carnegie Hall after spending 17 months in seclusion following a motorcycle accident. His appearance, at which he was accompanied by Rick Danko, left, and Robbie Robertson, right, ended rumors of that he had died or injured his brain in the motorcycle crash, the summer of 1966.

### Dylan Plays At Woody Guthrie Tribute

## Folk-Rock Idol Proves He's Alive, Picking

NEW YORK (AP)—Bob Dylan is alive, well and performing at Carnegie Hall.

That's the news for those in the younger generation who idolize Dylan and his folk-rock music and have been concerned because he hasn't made a public appearance since a motorcycle accident in August 1966.

Dylan appeared twice at Carnegie Saturday in "A Musical Tribute to Woody Guthrie," ending 17 months of seclusion and rumors that he had died, or had injured his brain in the accident.

Although it was Dylan's "return" after 17 months, it was Woody Guthrie's show. Eight folk singers took part, singing 29 songs written by Guthrie, with proceeds going to the Committee to Combat Huntington's Disease. Guthrie died in 1967 of Huntington's Disease, a gradual and incurable paralysis.

Arlo Guthrie, Woody Guthrie's 20-year-old son, started the show by playing on his guitar, "This Train

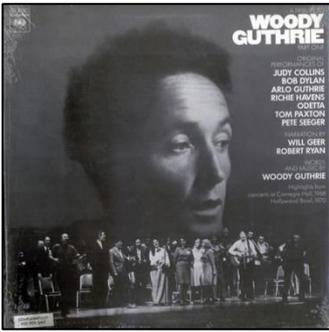
Is Bound for Glory." Arlo also is a folk singer, whose antidraft talking blues record, "Alice's Restaurant," has sold over 100,000 copies.

Pete Seeger played a banjo but all the rest played guitars—Judy Collins, Tom Paxton, Odetta, Richie Havens and Jack Elliott. Audience applause was generous for each of the eight singers.

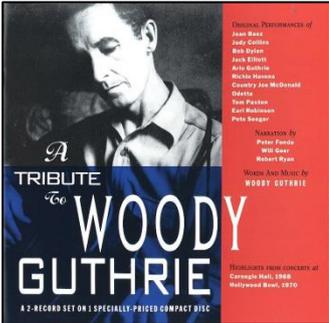
Songs, most of them considered folk songs now, included—"Oklahoma Hills," "So Long It's Been Good to Know You," "John Hardy," "Talking Dust Bowl," "It Takes a Worried Man," and "This Land Is Your Land."

Dylan sang, playing acoustical guitar, along with the Crackers, a five-piece rock group, two electric guitars, electric organ, piano and drums. He sang in his urgent, compelling folk-rock style as they did "Grand Coulee Dam." "This World Was Lucky to See Him Born," a tribute to FDR, and "I Ain't Got No Home in This World Any More."

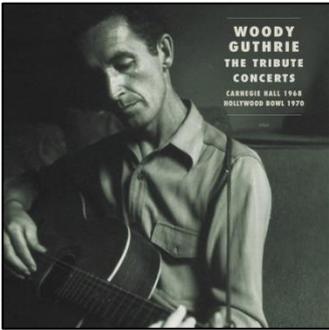




1972 LP



1989 CD



2017 CD



1972 'Playback' EP



## Dylan Record?

Continued from Page 1

sion the organist makes a lot of dancing figures around Dylan's vocal. It has the potential of being a great swinging rock and roll song, capable of sustaining a lot of tension between the rhythm and the vocal. The potential for a rock and roll treatment is not at all coincidental, as the theme is very much reminiscent of "Like a Rolling Stone" and "Positively Fourth Street." In that the subject is about a chick ("Mama") who let the singer down and will have to "find another best friend now." The statement and drama is not as harsh as those previous songs, in fact much milder in style, words and situation, but it is the familiar set-up.

**Tiny Montgomery:** The lyric strategy here is rather diffuse, about telling everybody in "old Frisco" that "Tiny Montgomery says 'Hello.'" "Everybody" is a collection of rather moderate freaks and non-descripts, and one can't help thinking that Dylan is taking cognizance of some of the more publicized aspects of San Francisco. The organ in this song does several hard-to-hear electronic bits and the vocal is backed a continual high-pitched chorus.

**This Wheel's On Fire:** A little Del Shannon piano in the beginning tips off the most dramatic and moving vocal by Dylan in this collection. The drums become clear for the first time on this song. It is a great number, possibly the very best by this group.

"This wheel's on fire/Rolling down the road;/ Just notify my next of kin/This wheel shall explode."

The song is a very passionate love story ("You know we shall meet again/If your memory serves you well") about a woman who must inevitably return bound by a fate, to the man she has neglected but who has done everything he possibly can for her.

The style here is close to J. W. Harding, the aching and yearning is soul wrenchingly intense.

**Ain't Goin' Nowhere:** "Get your mind off wintertime." This song like many of the others and much of John Wesley Harding could be characterized as part of Dylan's continuing advice to calm down, smile on your brother, let's get together.

**I Shall Be Released:** Curiously enough the music in this song and the high pleading sound of Dylan's voice reminds one of the Bee Gees. It is one of the few songs on the tape with an instrumental break. "They say every man needs protection/They say every man must fall/ Yet I swear I see my reflection/ Somewhere so high above this wall."

**Tears of Rage:** This is a very sad and a very confusing song. I'm sure you will understand it when it is recorded and released by some artist. "Why must I always be the one."

**Quinn the Eskimo** is familiar to most in the version by Manfred Mann. Dylan does the song slower, does use flutes, but doesn't make the great differentiation between the verse and the chorus. "Mighty Quinn" is the most obvious of these songs to give a full-blown rock and roll treatment.

**Open the Door Richard:** "Take care of all of your memories/For you can not relieve them/And remember when you're out there/ You must always first forgive them." This is a light, swinging song.

**Nothing Is There:** If this doesn't prove Dylan's sense of humor, little will. This sounds like 1956 vintage rock and roll; the piano triplets (Dylan himself playing, I'm sure) are a direct cop from Fats Domino's "Blueberry Hill." Dylan is one of the few rock and roll artists who uses both a piano and an organ.

The last song gives interesting insight into the nature of this unreleased Dylan material. Even though he used one of the finest rock and roll bands ever assembled on the *Highway 61* album, here he works with his own band, for the first time. Dylan brings that instinctual feel for rock and roll to his voice for the first time. If, this were ever to be released, it would be a classic.



Beatles Dump the Maharishi — See Page 18

## DYLAN'S BASEMENT TAPE SHOULD BE RELEASED

BY JANN WENNER

Two months before he went to Nashville to record John Wesley Harding, Bob Dylan spent some time in the basement of his upstate New York home. There he made a rough but very listenable tape with thirteen songs.

There is enough material — most all of it very good — to make an entirely new Bob Dylan record, a record with a distinct style of its own. Although it is highly unlikely that Dylan would want to go into the studio to record material that is now seven or eight months old, nonetheless these tapes could easily be remastered and made into a record. The concept of a cohesive record is already present.

Whatever the original intention of the session, what happened was that Dylan and his band made a demo, a collection of songs vaguely arranged and fitted to instrumentals, for other artists to audition to see if they would like to record any of the material. One of the songs on the tape

— "Quinn the Eskimo" or "The Mighty Quinn"—reached the top position on radio surveys in a version by the English group Manfred Mann. Another of them, and one of the best — "This Wheel's On Fire"—has just been released in England in a version by British vocalist Julie Driscoll and organist Brian Auger. Their version is supposed to be quite good and will probably be released shortly in the United States.

The group backing Dylan on this tape is called the Crackers. Formerly they were the Hawks. The band, which lives with Dylan at his home, consists of Levon Helm on drums, Rick Danko on bass and Robbie Robertson on guitar. They accompanied him at Carnegie Hall for the recent Woody Guthrie Memorial program. Robbie Robertson has been working with Dylan for the past three years.

The instrumentation is closest to *Blonde* on *Blonde*, including an organ, an electric bass, drums and two guitars, acoustic and electric. The singing is more closely related to John Wesley Harding, however. The

style is typically Dylan: humorous, rock-and-roll with repetitious patterns. One of the things peculiar to this tape is that Dylan is working with a group; there is more interaction between him and the instrumentalists than can be seen in any of his other efforts, plus there is vocal backup in the choruses from his band.

The quality of the recording is fairly poor, it was a one-track, one-take job with all the instruments recorded together. The highs and lows are missing, but Dylan's voice is clear and beautiful. Additionally the tape has probably gone through several dozen dubs, each one losing a little more quality.

Here is a summary of some of the songs:

**Million Dollar Bash:** In the background of all Dylan's material is the style of rock and roll, and in this song is the sing-songy tune and the "oo-baby, ooo-h-wee, ooo-baby ooo-wee" chorus. The song is just a funny one, about people who run around like chickens with their heads

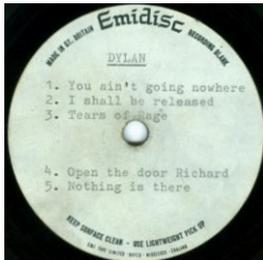
cut off ("I get up in the morning, but it's too early to wake") trying to get someplace or other, including a good party, like the Million Dollar Bash where everybody ends up anyway.

**Yea Heavy and a Bottle of Bread:** This will probably not be recorded by anyone, because it isn't terribly good. The imagery is *Highway 61*, the melody non-existent. ("The comic book and me caught the bus, then the chaffeur she was back in bed.")

**Please Mrs. Henry** starts out like a Johnny Cash song, a tale about a poor cat without a dime and with too much to drink ("I'm a sweet bourbon daddy and tonight I am blue.") It is indicative of where Dylan was headed because it's about a man who's hit some hard times and needs a little help. The song is a sort of swaying "Rainy Day Women" number, but without all the laughing and hoopla.

**Down In The Flood:** Flatt & Scruggs did this song. In Dylan's ver-

—Continued on Page 19



PETE JOHNSON

# Bob Dylan Band to Release Album

Bob Dylan's backing group currently known as the Band, will release an album with several new Dylan compositions shortly on Capitol. The LP will be called "Music From Big Pink." Formerly known as Crackers, the Band has evolved from a Canadian combo once called the Hawks (with Ronnie Hawkins, who is no longer with them). They sound a bit like Procol Harum, a bit like Traffic and a lot like no one else. Among the members of the group, who live in Dylan's house in Woodstock, N.Y., are Robbie Robertson, guitar; Levon Holmes, drums, and Rick Danko, bass. Their music is countryish, in line with Dylan's latest direction, but still very much rock. The album is great—powerful unexpected harmonies, excellent instrumental work and a unique sound.

Rolling Stone, the lively pop tabloid published in San Francisco, also reports the existence of a tape of 13 new songs by Dylan, among them "Quinn the Eskimo," "Ain't Going Nowhere" and "Down in the Flood," already released by Manfred Mann, the Byrds and Flatt and Scruggs respectively. The recording was made two months before "John Wesley Harding." Its release as an album is doubtful, though writer Jann Wenner reports that Dylan's voice is "clear and beautiful." Other titles on the tape are "Million Dollar Bash," "Yea Heavy and a Bottle of Bread," "Please Mrs. Henry," "Tiny Montgomery," "This Wheel's on Fire," "I Shall Be Released," "Open the Door Richard" and "Nothing Is There."

A must-hear album: "Sounds From Big Pink," by the Band, which will be out soon on Capitol, if it isn't already released. This could be an extremely important album. The Band, sometimes also known as the Crackers, is basically the group Bob Dylan uses in concert—Robbie Robertson and friends, and basically used to be a highly popular Canadian rock group known as the Hawks. Very confusing, but also very together. There are many nice cuts on the LP, produced by John Simon, who did Leonard Cohen and is presently at work finishing Big Brother and the Holding Co., but probably the most outstanding is the Band's version of a Dylan song, "I Shall Be Released." This cut and another will make up a single that allegedly will be issued simultaneously with the album. Incidentally, "Big Pink" is Albert Grossman's home in Woodstock.

RECORD WORLD—June 15, 1968

It's Jaime Robbie Robertson, Rick Danko, Richard Manuel, Garth Hudson and Levon Helm—not the Band, nor the Crackers, nor the Hawks, who are the artists on "Music From Big Pink." That's the latest from Capitol. Their new single carries what seem to be the heaviest cuts on the album . . .

RECORD WORLD—August 24, 1968

Strictly underground, the Band (Capitol) has released "The Wait" as a single. It is the turntable hit off their LP, "Music From the Big Pink" . . .

RECORD WORLD—August 24, 1968

# The Sound

Music and radio: for young listeners

"A pink house seated in the sun of Overlook Mountain in West Saugerties, New York. Big Pink bore this music along its way. It's the first witness of this album that's been thought and composed right there inside its walls."—Liner notes to "Music from Big Pink," The Band [Capitol SKAO 2955]

**T**HE BAND is the group that used to back Bob Dylan in his appearances following his switch to amplified rock. Their first album is an interesting package including the country-western standard, "Long Black Veil," and original compositions by Dylan and the members of the group.

The cover itself includes a painting by Dylan [either neo-primitive or kindergarten], two color snapshots of a square pink house that looks like it would be more at home in suburbia than in the rural setting shown, a black-and-white John Wesley Harding-type study, and another color picture, bearing the captions "Next of Kin," and looking, indeed, like a country family reunion.

The sound is pretty much like Dylan of the "Highway 61 Revisited" era, with perhaps a bit more northern country thrown in. Particularly good cuts are "The Weight," by Jaime Robbie Robertson, "We Can Talk" and "Lonesome

Suzie" by Richard Manuel, Dylan's "I Shall Be Released," and "This Wheel's on Fire," by Dylan and Rick Danko, a member of The Band, as are Robertson and Manuel.

"This Wheel's on Fire" is a big hit in England for Julie Driscoll, Brian Auger, and The Trinity. That's all one group, and they've released the single here on Atlantic. Julie, known as "Jools," is 21, had hair like Jimi Hendrix until about a week ago when she cut almost all of it off, used to be leader of the fan club for The Yardbirds, and now is lead singer with the group. Auger is rated one of the top rock organists in Britain.

WCFL conducted a telephone thing last week-end where old gold records were pitted against each other [listeners called in and voted during the next record]. Records which survived three challengers were "retired."

Among the 37 retired hits were 7 by The Beatles: "She Loves You," "I Want to Hold Your Hand," "A Hard Day's Night," "Yesterday," "Michelle," "Love Me, Do," and "Eleanor Rigby." Three groups, The Rolling Stone, The Buckinghams, and The Union Gap, had two winners each. Elvis had one ["Love Me Tender"], which put his right in there with Shelley Fabres, The Cowbills, and Percy Faith.

ROBB BAKER





**MUSIC FROM BIG PINK**  
**THE BAND—Capitol (SKAO 2955).**

Here's an album that is going to be very important. Beautiful, provocative countrified music by the five-man band who frequently back up Bob Dylan. Jaime Robbie Robertson, Rick Danko, Richard Manuel, Garth Hudson, Levon Helm play "In a Station," "This Wheel's on Fire."



RECORD WORLD—July 6, 1968





**JAIME ROBBIE ROBERTSON, RICK DANKO,  
 RICHARD MANUEL, GARTH HUDSON,  
 LEVON HELM—Capitol 2269**

**THE WEIGHT** (Callee, ASCAP)  
**I SHALL BE RELEASED** (Dwarf, ASCAP)

One of the great cuts from the trend-setting, original "Music From Big Pink" album. Dylan song on flip. Great stuff.

★★★★

RECORD WORLD—August 17, 1968

## A 'Pink' Gas--and 'Funky Town' Blues

By Ralph J. Gleason

THIS IS a time of harvest, a time of goodies in the world of recorded music, and the record companies, flush from the success of the past year, are busy issuing all kinds of lovely items.

Capitol has a new album out, "Music from Big Pink," by The Band (Capitol SKAO 2995) which is a gas. Despite Capitol's delightfully perverse tradition of refusing to inform anyone of what is going on (they are the most un-promotional minded of any of the major record companies), I can tell you about this album.

"The Band" is the group that played with Bob Dylan for over a year and since his accident have been living and working with him in rural New York.

### Canadian Band

Originally Levon and The Hawks, it was a Canadian band which was formed in the early 60s and played all down through the Middle West. John Hammond Jr. worked with them, (they backed him for a time) and in 1965, when Dylan first heard them in Toronto and later in New Jersey, he hired the entire group.

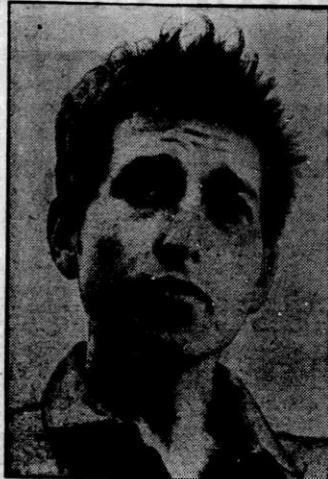
The original drummer was Levon Helm. He left after a while and a couple of others (Bobby Gregg and Sandy Conniker) played with the band here; later, Micky Johns drummed with them. Levon, who eventually returned, is on this album.

The Band accompanied Dylan on his last British tour (the one which was filmed in color and never released).

Lead guitarist is Jaime "Robbie" Robertson; bassist, Rick Danko; organist, Garth Hudson; pianist, Richard Manuel; and Helm.

There are eleven tracks on the LP. Dylan is co-composer of two, "This Wheel's On Fire" (with Danko) and "Tears of Rage" (with Manuel). He wrote another, "I Shall Be Released." The rest of the tracks, with one exception, are compositions of Robertson or Manuel. The exception is "Long Black Veil," which is a well known country ballad (even the Kingston Trio did it).

The Band is still one of the best electric groups, with strong C&W overtones, that I have heard. The singers are unidentified (Dylan's silence



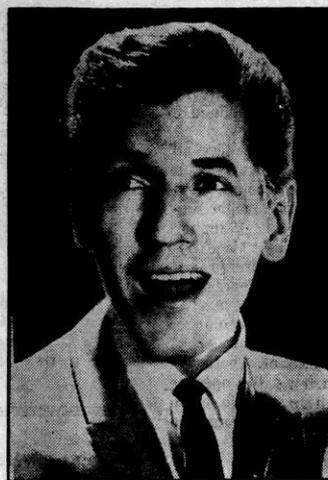
BOB DYLAN



ELLA FITZGERALD



RAY CHARLES



FRANK D'ROME

concerning The Band on stage is repeated here) but at least one of the voices is really fine, sounding somewhat like the Procol Harum soloist.

The songs are right in the current Dylan tradition of mystical country & western folk tales, and the performance is excellent. I would express only one regret: that Robertson, who is one of the finest guitar soloists I have heard in rock, is not heard enough.

The cover is a painting by Bob Dylan. No other album can make that claim.

### Ellington's Greatest

Columbia, which has periodically re-cut some of its better Duke Ellington albums, has just made available a package of re-issues

entitled "Duke Ellington's Greatest Hits" (Columbia CS 9629).

It contains the beautiful "A-Train" number as sung by Betty Roche, Do Nothing 'Til You Hear From Me," by Al Hibbler and "Don't Get Around Much Any More," also by Hibbler.

In addition, there are classic performances of "Satin Dolls," "Solitude," "Mood Indigo," "Perdido" and "C-Jam Blues." It's a delightful package in the sad events you have missed the original albums over the years.

A collection of numbers by Ella Fitzgerald, culled from several previously released albums such as "Ella at the Opera House," "Ella at Juan-Les-Pines" and "Ella in Hamburg," has been released

in a new package, "Ella Live" (Verve V6-8748). There are a dozen tracks, with the trumpet of Roy Eldridge on some. Ella is in excellent voice on these performances and the songs are among the best that she does. They include "Stompin' at the Savoy," "The Girl from Ipanema," "Just a-Sittin' and a-Rockin'" and "Body and Soul."

### Great Performance

The excellent series of reissues from Atlantic which is being done under the title of "History of Rhythm & Blues" has two additions this month — Vol. 5 (1961-62) and Vol. 6 (1963-64).

The trouble here is that Atlantic no longer holds the position of having a monopoly (or almost a monopoly) on the essential records and,

while there are many tracks of great historic value, not all of them are that worthy of reissue.

Among the great performances included in these two LPS (Atlantic SD 8193-94) are "Early in the Morning" by Ray Charles, "Little Egypt" by The Coasters, "Up On the Roof" by The Drifters, "Green Onions" by Booker T and the MG's, "On Broadway" by The Drifters, "Hello Stranger" by Barbara Lewis, "Hold What You've Got" by Joe Tex and "Mr. Pitiful" by Otis Redding.

Despite the gaps and the faults of the two volumes, they are of considerable interest. Added to the first five LPs, they make up a pretty good survey of R&B over the years.

T-Bone Walker is one of the best of the blues singers and guitarists of the past 25 years and is, along with Muddy Waters, Bo Diddley and Howlin' Wolf, one of the major influences in R&B and thus in rock 'n roll. He records now for BluesWay, the blues label of ABC Paramount. The new LP, "Funky Town" (BluesWay 6014) has good examples of the Walker guitar and singing style. He is a living link with the historic figures of the blues — Blind Lemon Jefferson, Ma Rainey — and their tradition survives in him.

Several years ago a young, unknown guitarist appeared on the jazz scene playing with the Harry James band. His name is Dennis Budimer and he is now a Los Angeles studio player with a wide variety of experience. He is featured in a new album, "Second Coming," (Revelation 4) in a series of lyrical, warm and moving improvisations accompanied by bassist Gary Peacock and drummer Bill Goodwin. The album is lovely; not a trend-making, historic item, but just a pleasant, delightful package of lyric jazz.

Frank D'Rone, that remarkable ballad singer, has a beautiful collection of ballads on his new LP, "Brand New Morning" (Cadet LPS 806). Two of my favorite tunes are included, "Blue-Sette" and "Mandy is Two" and D'Rone sings them in a way to delight the heart.

The Richard Evans orchestra which accompanies him is skillfully handled and the arrangements by Johnny Pate, Evans, Phil Kelly, Paul Mour, Joe Sherman and Phil Wright are first rate. It's a very good album for all the ballad fans of D'Rone.



heavy  
"The Weight"

a single from "Music From Big Pink"

THE ARTISTS: Jamie Robbie Robertson, Richard Manuel, Rick Danko, Garth Hudson, Levon Helm  
THE PRODUCER: John Simon  
THE OTHER SIDE: "I Shall Be Released"

Capitol 2269

THE BAND  
MUSIC FROM BIG PINK

SKAO 2955

Cash Box—August 17, 1968



THE BAND  
was born in this big pink house.

Their music was composed there.  
Their album cover was painted there.

Get the Big Pink message.  
from THE BAND.

**MUSIC FROM BIG PINK**

Capitol

**NAME THIS PAINTING**



**BIG PINK THINK DETAILS HERE!**

Capitol

**MUSIC FROM THE BIG PINK**  
The original hit version of

**THE WEIGHT**



Accept No Substitute—This is the big one!

Jamie Robbie Robertson, Rick Danko, Richard Manuel, Garth Hudson, Levon Helm  
better known as **THE BAND**  
CAPITOL CL15559

Jr. Walker And The All Stars  
Hip City—Pt. 2  
Tamla Motown TM6567

**EMI**

James & Bobby Purify  
Help Yourself To My Loving  
Riff BLL1024

THE GRANDEST RECORDING ORGANIZATION IN THE WORLD  
E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Square, London W1A 1ES

**JULY 13, 1968, BILLBOARD**



**POP**  
**MUSIC FROM BIG PINK—**  
Capitol SKAO 2955 (S)

When Bob Dylan scuttled his acoustical guitar for electrification, he was backed on tour by an unnamed quintet. It was this group, together with Dylan, who composed in an Upstate New York home (called by them "Big Pink") the music which spearheaded the folk-rock era. The group puts over an excellent performance on disk, with a sound bordering on country and reminiscent of the Procol Harum. The cover art is by Dylan.

**MUSIC FROM BIG PINK**  
The Now Generation will be heard! Swinging psychedelic sounds including, The Weight and Tears of Rage.  
Reg. 3.99, 2.69



# The Band want to drop the Dylan tag and stand on their own feet

THEY are known simply as the Band, although at one time they almost became the Crackers. Their publicity picture makes them look like a bunch of the McCoy's back from a successful skirmish with the Martins.

They hit the MM Chart recently with a song called "The Weight," written by lead guitarist Jaime Robbie Robertson, and backed with Bob Dylan's "I Shall Be Released," both tracks coming from their album titled "Music From Big Pink." The album cover sports a painting by Bob Dylan.

Robertson, together with drummer Levon Helm, pianist and vocalist, Richard Manuel, organist Garth Hudson and Rick Danko, who plays guitar, fiddle and mandolin, lives at Big Pink.

Big Pink is a 125 dollar-a-month ranch style house in Woodstock not far from Dylan's home. It was in the basement of Big Pink that the Band, once Dylan's backing group, improvised a recording studio. Dylan would come over and together they would work out tunes ranging from folksongs to spontaneous creations.

The group have been together almost nine years and once backed a singer called Rompin' Ronnie Hawkins. They were known as the Hawks. The name of the Band wasn't picked or thought up or meant to be any sort of status name because they worked with Dylan. People just called them the Band.

"You know, for one thing there aren't many bands around Woodstock and friends and neighbours just call us the band and that's the way we think of ourselves."



THE BAND: long musical background

The Band are much travelled and all of them have long musical backgrounds of rock, country and folk. Says drummer Helm, "We had never heard of Bob Dylan, but he had heard of us." The boys, having quit working with Rompin' Ronnie, after several years, were working at a coastal resort, Sommers Point, New Jersey, in 1965 when Dylan phoned.

"He said, 'You wanna play the Hollywood Bowl,'" recalls Helm, "So we asked him who else was on the show. 'Just us' he said."

On the Big Pink album there is certainly a Dylan-esque feel about the music and it has been said that Dylan himself is heard on harmonica.

"There is music from Bob's house and there is music from our house. The two houses sure are different," points out Robbie, once described by Dylan as "the only mathematical guitar genius I've ever run into who does not offend my intestinal nervousness with his rear guard sound."

Besides the two tracks on the single, other songs on the album include "Wheels On Fire," a slightly faster version than the Julie Driscoll/Brian Auger hit, and credited to Dylan and Danko. "Tears Of Rage," credited to Dylan and Manuel, and an old country number, "Long Black Veil" plus some original songs from Robertson and Manuel.

Inevitably the Band will be identified strongly with Dylan, but although influence is there, they stand pretty firmly on their own ten feet.

# MUSIC FROM BIG PINK

**BIG PINK** A pink house named in the name of Dylan's town. Big Pink was the studio and home of the folkies who made the wave.

**THE BAND**  
 Jaime Robbie Robertson  
 Rick Danko  
 Richard Manuel  
 Garth Hudson  
 Levon Helm  
 John Simon, Producer

329

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 (B. Dylan)  
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## Soul Sounds and Rugged Rock in 'Big Pink'

By Ralph J. Gleason

TODAY'S refugees from formal religion are not only finding their prophets and preachers in unusual places, they are finding their parables and texts where one ordinarily would not look.

One of the places is in rock music and one of the most impressive examples of the growing importance of the lyrics of these songs (and their manner of delivery) is the huge success of "Music from Big Pink" (Capitol SKAO 2955) by The Band.

Those interested in what speaks to the under-30 (and to many above-30 as well) ought to listen to this album. Since it was reviewed here last summer, it has continued to be one of the best-selling albums in the country and shows no sign of diminishing in importance. On a recent day, in four separate conversations, I discovered that a poet, a businessman, a college student and a high school student had each played the album within the previous 24 hours.

What is this all about?

"Music from Big Pink" is by a group which has not made a public appearance in almost two years and for two years prior to that was an anonymous back-up group for singer Bob Dylan. Capitol records issued the album with no fanfare whatsoever, not even a press release until after the LP was out several weeks. "When I first heard it, I almost screamed," said the poet. "I didn't know who it was but I knew it had soul."

### Other Sounds

There are eleven songs on the album and the members of the band wrote all but two of them. Bob Dylan wrote one alone and collaborated with band members on two of the others. The instrumentation includes electric bass, guitar and piano, regular piano and organ plus drums. However, I keep hearing other sounds and am unable to decide if there are other instruments or if it is just the electronics.

The sound of the album is deceptively simple and fundamental. It rocks along on the bass and drums with other instruments adding color and occasional solos and harmony. But it is the rocking rhythm which sets the feeling. The voices are unique and make a sound not available anywhere else in popular music that I know of. It is a rural sound, not on the country & western stations, yet not rural in the sense of lack of sophistication; I think it is hymnal.

The use of voices, both in harmony and in the lead singing, is reminiscent of Anglo Saxon church singing.

In most contemporary popular music, the lead voice remains the lead throughout the song. In this album, the lead is much more flexible. Sometimes it is consistent throughout the song, sometimes it is passed around among various singers and there is consistent use of multiple voices in close harmony.

The voices are unidentified and various reviews differ in attributing them to the specific band members but there are at least five people on the session and five voices. They have distinctly individual sounds; the basic style includes all the vocal devices prevalent in the black gospel music—falsetto, sliding a syllable over a multitude of notes, hitting a note just below and sliding up with increasing volume, and the rest. However, at no place does the sound seem to be an attempt to sound black.

### Blue-Eyed Soul

In recent years there has been a good deal of talk about "blue-eyed soul" which is a term used to describe white singers, such as the Righteous Brothers, who sing the black style effectively. I suggest the music on this album is true and original blue-eyed soul, rather than an imitation of a black thing.

The use of the vocal devices from church music and from folk and gospel music makes the voices on this al-



bum unusually effective instruments for the transmission of emotion. "Lonesome Suzie," for instance, a composition by pianist Richard Manuel and apparently sung by him, is as agonizingly personal a tragic story, though in a different way, as "Eleanor Rigby."

Bob Dylan, whose shadow hangs over this album, or stands behind it as you will, in a serious moment once pointed out (on a KQED interview) that folk music, in general, dealt in symbolic imagery, "people with stakes

coming out of their hearts" and mysterious figures appearing in visions.

The songs the band sings and plays, including Dylan's own numbers, are cast in a rhetoric of enigma. Most of the time it can be interpreted as you will, but it always seems, darkly, to follow a story line which hovers just a degree beyond complete comprehension. They are Gothic Tales in song, cast in



a scene that is, by implication, rugged mountain America. That quality of ruggedness is important.

Early country music—Jimmie Rodgers, the Carter Family and the rest—always seemed to me a dramatic contrast to the sentimentality of most of the music on today's country & western records. They had a hard edge to them which has softened over the years and sometimes is just plain slurry. The music and the songs and the voices from Big Pink have once again this hard edge that implies strength and ruggedness.

These are songs of giving, true protestant hymns speaking to the emptiness in man, protesting against alienation in a very Christian way.

By playing the album over and over—and I have personally played it more than any other album this year—the songs grow on you, change around and become temporary favorites as with the albums by the Beatles and by Dylan himself. Already there are other versions of some of them. "Tears of Rage," "The Weight," "This Wheel On Fire," "I Shall Be Released," and there will be more.

The lyric influences in the songs include, of course, Bob Dylan (I am speaking of the ones he did not write) but they almost all share the feeling of a kind of modern mythology. It is not without significance that the only song not written by either Dylan or members of the band themselves, is "Long Black Veil" a mournful and eerie country ballad which is in the same style.

"Tears of Rage" (written by Dylan and Manuel), is an epic vision. Ostensibly dealing with the parent-daughter relationship, it is about the pain of life itself. "To Kingdom Come" (by J. R. Robertson) has a strongly Biblical feeling of parables and prophecies.

Richard Manuel's "In a Station" is a plaintive love song with a haunting feeling rather like "Last Year at Marienbad." It contains some beautiful lines such as, "Fell asleep until the moonlight woke me and I could taste your hair," and "I could sing the sound of your laughter/Still I don't know your name."

J. R. Robertson's "Caledonia Mission" seems like a nightmare love song of a TV Western set done with a rollicking kind of rhythmic pattern that gives strength to the song. "The Weight," another Robertson song, is somewhat similar, full of parables and allusions and biblical implications.

"Chest Fever," another Robertson number, is a love song in good spirits, with the most exciting instrumental passages of the album in-

cluding a wild organ solo. "Lonesome Suzie" by Manuel, is an American tragedy, the simplest song with a straight story line.

This album I now believe is the most important album of contemporary music issued so far this year and unlikely to be challenged by any but the work of The Beatles or Dylan. The songs are going to be American classics and it will not matter if there is no second album nor if the Band ever appears in person again.

### Soul and Mystery

Its most important quality is that of soul referred to earlier. It reaches inside you. The mystery implicit in the lyrics of the songs is important also.

This is, of course, a time of mystery and into it, for American popular music (and thus the world), come four Canadians and an Oklahoman to give us a feeling of community. That to me, is what the album does. It makes one belong. "It's the same old riddle only start in the middle," Rick Danko writes in "We Can Talk." It seems to be.

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S. F. Sunday Examiner & Chronicle



Music From Big Pink, The Band (Capitol SKATO 2955)

Every year since 1963 we have all singled out one album to sum up what happened that year. It was usually the Beatles with their double barrels of rubber souls, revolvers and peppers. Dylan has sometimes contended with his frontrunning electric albums. Six months are left in this proselytizing year of music; we can expect a new Beatles, Stones, Hendrix, perhaps even a mate for JW Harding; but I have chosen my album for 1968. Music from Big Pink is an event and should be treated as one.

Very quietly, for six years, a band has been brewing. They'd pop up once a while behind Ronnie Hawkins or on their own as the Hawks or affectionately called "the Crackers," but it was sort of hip to know who they were outside of Toronto. They left Toronto three years ago to tour with Dylan. But when the concerts were over, and the boos had turned to standing ovations, what was to become of these nameless faces?

They came home to Woodstock with Dylan and put down firm roots for two years. It was Dylan's "out of touch" year and they began to spawn this music, this hybrid that took its seeds in the strange pink house. Whereas the Dylan "sound" on recording was filled with Bloomfielding guitar, Kooper hunt and peck organ and tinkly country-gospelish piano, a fortunate blending of the right people in the right place etc., the Big Pink sound has matured throughout six years picking up favorites along the way and is only basically influenced by the former.

I hear the Beach Boys, the Coasters, Hank Williams, the Association, the Swan Silvertones as well as obviously Dylan and the Beatles. What a varied bunch of influences. I love all the music created by the above people and a montage of these forms (bigpink) boggles the mind. But it's

also something else. It's that good old, intangible, can't-put-your-finger-on-it "White Soul." Not so much a white cat imitating a spade, but something else that reaches you on a non-Negro level like church music or country music or Jewish music or Dylan. The singing is so honest and unaffected, I can't see how anyone could find it offensive (as in "white people can't pull this kind of thing off.")

This album was made along the lines of the motto: "Honesty is the best policy." The best part of pop music today is honesty. The "She's Leaving Home," the "Without Her's," the "Dear Landlord's" etc. When you hear a dishonest record you feel you've been insulted or turned off in comparison. It's like the difference between "Dock of the Bay" and "This Guy's In Love With You." Both are excellent compositions and both were number one. But you believe Otis while you sort of question Herb Alpert. You can believe every line in this album and if you choose to, it can only elevate your listening pleasure immeasurably.

Robbie Robertson makes an auspicious debut here as a composer and lyricist represented by four tunes. Two are stone knockouts: "The Weight"—probably the most commercial item in the set with a most contagious chorus that addicts you into singing along . . . "take a load off Fanny, take a load for free, take a load off Fanny and . . . you put the load right on me . . ." "To Kingdom Come"—starts out smashing you in the face with weird syncopations and cascading melody lines and then goes into that same groovy bring-it-on-home chorus that earmarks "Weight."

Individually what makes up this album is Robby Robertson whose past discography includes "Obviously Five Believers" on *Blonde* or *Blonde*, the "live" version of "Just Like Tom Thumb's Blues" and the much ignored Dylan single, "Crawl Out Your Window." Rick Danko, on bass and vocals, is one of the more outgoing people in the band, he can be depended upon to give you a lot of good matured shit whenever you see him; he of the new breed in bass players, the facile freaks like Harvey Brooks, Jim Fielder and Tim Bogert. He is only different from these three in his tasteful understating.

Richard Manuel is affectionately called "Beak" or was at one time; a deft pianist with a strong feeling for country-gospel bigpink music. A strong contributing composer: "Tears of Rage," "In A Station," "We Can Talk," and "Lonesome Suzie."

Garth Hudson is one of the strangest people I ever met. If Harvey Brooks is the gentle grizzly bear of rock and roll then Garth is the gentle brown bear. He is the only person I know who can take a Hammond B3 organ apart and put it back together again or play like that if it's called for. While backing Dylan on tour he received wide acclaim for his fourth dimensional work on "Ballad of A Thin Man."

Levon Helm is a solid rock for the band. He is an exciting drummer with many ideas to toss around. I worked with him in Dylan's first band and he kept us together like an enormous iron metronome. Levon was the leader of the Hawks.

John Simon, a brilliant producer-composer-musician, finally has this album as a testimonial to his talent. The reason the album sounds so good is Simon. He is a perfectionist and has had to suffer the critical rap in the past for what has not been his error, but now he's vindicated.

These are fiery ingredients and results can be expected to be explosive. The chord changes are refreshing, the stories are told in a subtle yet taut way; country tales of real people you can relate to (the daughter in "Tears of Rage") the singing sometimes loose as field-help but just right. The packaging, including Dylan's non-Rembrandt cover art, is apropos and honest (there's that word again). This album was recorded in approximately two weeks. There are people who will work their lives away in vain and not touch it.

—AL KOOPER

**LIFE** MUSIC REVIEW

## Country Soul from Bob's Backup Band

MUSIC FROM BIG PINK

**B**ig Pink is one of those middle-class ranch houses you would expect to find in suburbia rather than on a mountaintop in rustic Woodstock, N.Y. When the band moved into Big Pink in 1967 it was a refugee from six years of motels, rooming houses and the front parlor of friends' apartments, and what the band brought to Big Pink was the dust of three continents. They had recently returned from a round-the-world tour as backup group for Bob Dylan when Dylan himself, injured in his motorcycle accident, summoned them to Woodstock to help finish a movie.

Settling like the dust they brought, the band lounged awhile on Big Pink's overstuffed furniture and then, taking their boots off the coffee table, lugged their gear into Big Pink's cellar, improvising a recording studio. Dylan, who lived a few miles away, would come over evenings and they would play together, everything from folk songs to music composed on the spot. The band began to grow mustaches and beards and wear hats. It was in Woodstock that people began calling them "the band."

Now they have released an album of their own music, called *Music from Big Pink* (Capitol). It is country rock with cadences from W. S. Wolcott's original Rabbit's Foot Minstrel Show and it tells stories the way Uncle Remus did, with the taste of Red River Cereal and the consistency of King Biscuit Flour. They call it mountain music, "because this place where we are—Woodstock—it is the mountains." And yet it is mountain music which has been matured by the Dylan influence.

The band doesn't have a name (they once were known as the Hawks) and inevitably, they are going to be identified as Dylan's band. He painted a picture for the album, wrote one of the songs, co-authored two more and endowed the remainder with that unmistakable presence. But the album is the band's claim to its own identity. "There's the music from Bob's house," says Jaime Robbie Robertson, "and there's the music from our house. The two houses sure are different."

Robertson, now 24, was once described by Dylan as "the only math-

ematical guitar genius I've ever run into who does not offend my intestinal nervousness with his rear-guard sound." Robertson was only 15 when he was hired by Ronnie Hawkins, one of the early legends of that spontaneous combustion of country soul and city flash known as Rockabilly. By 18, Robbie had barnstormed thousands of miles across rural America and the grit of the road was in his hair, nose, eyes, voice and music. You can hear it when you listen to *Music from Big Pink*. "I pulled into Nazareth," he writes in *The Weight*, one of his four songs on the album, ". . . was feeling bout half past dead . . . 'Hey mister, can you tell me where a man might find a bed? . . . he just grinned and shook my hand . . . 'No,' was all he said . . ."

There are four others in the band, three of them from Canada—Organist Garth Hudson, Bass Guitarist Rick Danko, the son of a woodcutter, and Pianist Richard Manuel, whose singing echoes the faint signal of the Nashville rhythm-and-blues radio show he used to listen to as a child. They were playing at a club in a Jersey resort in the summer of 1965, when Dylan telephoned them. "We'd never heard of Bob Dylan," says drummer Levon Helm, a sharecropper's son from Arkansas. "But he'd heard of us. He said, 'You wanna play Hollywood Bowl?' So we asked him who else was gonna be on the show. 'Just us,' he said."

**I**ts creators insist that *Big Pink* be judged on its own merits, not Dylan's. It probably won't be. In taste, modesty and humor these merits tend to coincide. One of the purest of Dylan's unpublished songs, "I Shall Be Released," graces the album like a benediction. Yet his lyrics don't go without music, and instrumentally the band vindicates Dylan's taste in choosing them in the first place.

With *Big Pink* the band dips into the well of tradition and comes up with bucketsful of clear, cool country soul that washes the ears with a sound never heard before. Traditionalists may not like it because it's too original. Pop faddists won't like it because it's too traditional. It is the kind of album that will have to open its own door to a new category, and through that door it may very well be accompanied by all the reasons for the burgeoning rush toward country pop and the hunger for earth-grown wisdom. "Isn't everybody dreaming?" Richard Manuel sings, ". . . then the voice I hear is real . . . Out of all the idle scheming . . . can't we have something to feel?"

Mr. Aronowitz is an author and chronicler of the pop music scene.

by Alfred G. Aronowitz

**THE WEIGHT**

RECORDED BY **THE BAND** ON CAPITOL

20p.

PUBLISHED BY BOB DYLAN WORDS AND MUSIC COMPANY, INC.  
Singing Agents: B. FELDMAN & CO. LTD., 14 DEAN STREET, LONDON, W1

36 *San Francisco Chronicle* ☆ Wed., Aug. 7, 1968

Bill Graham met with Bob Dylan and the band from The Big Pink this week to try to arrange a booking for the band here and free concerts in major cities . . .

Mon., Sept. 2, 1968 ☆☆ *San Francisco Chronicle* 47

. . . any plans to bring The Band from Big Pink out on the road will have to wait. Rick Danko, the bass player, was injured in an auto accident . . .

**THE WEIGHT**

RECORDED BY **THE BAND** ON CAPITOL

31.

PUBLISHED BY BOB DYLAN WORDS AND MUSIC COMPANY, INC.  
Singing Agents: B. FELDMAN & CO. LTD., 14 DEAN STREET, LONDON, W1

12—C THE SUNDAY PRESS

Binghamton, N. Y., Oct. 27, 1968

# About 'Music From Big Pink'

By JOE CAPPO

The Press—Chicago Daily News

Big Pink is a squat, square barn-like house perched on the side of Overlook Mountain in West Saugerties along the Hudson.

It is dowdy and nondescript, and not at all the type of house one would expect to find pictured on a record album — unless, of course, the album is entitled "Music From Big Pink."

★ ★ ★

THIS NEW Capitol Records album is unusual at least for one reason, because it carries a painting of Bob Dylan on its cover. Like Dylan's music, the painting is rather rough and childlike, with a world of ominous and untold ideas lurking within.

The residents of Big Pink and the artists on the LP are The Band—Jaime Robbie Robertson, Rick Danko; Richard Manuel, Garth Hudson and Levon Helm.

They are perhaps better known under their old name of

the Hawks, or even more so as the group that played behind Dylan on many of his concert tours. They live in Big Pink, compose their songs there, and play there.

★ ★ ★

THE GROUP HAS been together for nine years, a veritable icon in the pop music business. Helm comes from Arkansas, but the other band members are all natives of Canada.

In spite of their association with Dylan, and the fact that he composed three of the "Big Pink's" LP sides, the music is not at all in the typical Dylan folk fashion.

It is blues . . . slow, deliberate and very funky. "Tears of Rage" is filled with full, church-like organ chords and a vocal that sounds like Percy Sledge.

Sometimes, as in "Lonesome Suzie" and "This Wheel's on Fire," a touch of primitive country feel seeps through the blueness.

The lead side is "The Weight," written by Rob-

ertson, which was released by Jackie Deshannon before Capitol decided to come out with a single of the Band's own version.

★ ★ ★

THE ARRANGEMENTS on both singles are almost identical, although Jackie would have to win in a head-on contest, because she is much prettier than any member of the band . . . or even all of them together.

She also has the sensitive feel and raw voice needed to carry off the Deep-South nuances of the song.

The tune, incidentally, has done wonders for Jackie, who has not had a smash hit since her performance on "What the World Needs Now."

And even though they were beaten to the draw with their own gun, The Band should benefit, too. (If nothing else, they have put Overlook Mountain on the map.)

# POP

by Hoag Levins

## TOP TEN

1. HEY JUDE, Beatles (Apple).
2. FIRE, Arthur Brown (Atlantic).
3. LITTLE GREEN APPLES, D. C. Smith (Columbia).
4. I'VE GOTTA GET A MESSAGE TO YOU, Bee Gees (A&O).
5. TIME HAS COME TODAY, Chambers Brothers (Columbia).
6. PEOPLE GOT TO BE FREE, Rascoles (Atlantic).
7. I SAY A LITTLE PRAYER, Aretha Franklin (Atlantic).
8. HUSH, Deep Purple (Toscanrammation).
9. THE FOOL ON THE HILL, Sergio Mendes (RCA).
10. REVOLUTION, Beatles (Apple).

## Music From Big Pink

THERE WERE FIVE OF THEM, four Canadians and one American.

The Hawks.

It was 1965 and the group was doing a summer gig at Somers Point. Any local musician will tell you that a summer job at the Point is a great thing. The Point's strip of night clubs is perhaps the wildest of any along the Jersey coast.

At night a group can perform for crowds of dancing, screaming people. People looking for a good time, people who never want the music to stop. They allow a musician to climb into his own music and take them along. It's a great trip for both group and audience.

DURING THE DAY, after you get up in the early afternoon, you can zip across the bridge and check out the chicks on Ocean City's Ninth Street Beach, or you can hang around the Point and have a quiet bayside beer and watch the fishermen.

It was on such a quiet day that the Hawks received a phone call. It was from this guy they had never heard of. He said his name was Bob Dylan and he had seen the group and wanted them to quit their jobs and back him at a concert in the Hollywood Bowl.

After the first wave of skepticism and hesitation passed, the Hawks accepted the offer. As it turned out, the offer not only took them to the Hollywood Bowl but was ultimately to bring them to world renown.

Since then, they have traveled the world, become intimate friends with Dylan and changed their name from the Hawks to no name at all.

A YEAR AGO, when Dylan had his motorcycle accident, he retired to the seclusion of Woodstock, New York, and took his band with him.

The five musicians moved into a house on the side of Overlook Mountain, just a few miles from Dylan's place. Along with its isolation, the house came with a \$125-per-month price tag and circus-pink clapboard siding.

In a short time, it had acquired the nickname, "Big Pink."

Now the house has joined its inhabitants in new fame via a newly-released Capitol album, "Music From Big Pink."

EVEN WITH AN ALBUM, a very good album, to their credit now, the group at Big Pink still does not have a name. In their first days at Woodstock, they were simply called "The Band" by the people in town. For want of something better, that's the name they use: The Band.

The "Music From Big Pink" could descriptively be called "Woodshed Rock." It is an unusual blend of folk, country, and R & B with heavy hard-rock electrical overtones. It is quite its own thing and there is nothing currently on the market that it can readily be compared to.

Except for one song that he authored and two in which he aided with lyric composition, Dylan has been physically removed from the creation of the album.

However, if not in body, he is there in spirit and throughout the album, may be felt as an overriding influence. Perhaps it's the wavering wail of the lead singer's voice, or the heavily pulsed songs, or the guitar work. It is hard to define, but it is there. The ear can taste the Dylan tang from the first to the last album cut.

THE HEAVY STRAINS of country western that run through The Band's music find their origin much farther back than the Dylan influence of their three-year association. They may easily be explained by the country background of each of the group's members:

Jamie Robertson began playing the guitar at age 15 and spent a number of years playing with Ronnie Hawkins, who was a leader of the "Rockabilly" era.

GARTH HUDSON, organ, was a farm boy who dropped out of an agricultural college to go into music.

Rick Danko, bass man, grew up with a daily diet of Grand Ol' Opry in the home of his Canadian woodcutter-father.

Richard Manuel, on piano and vocals, has worshipped the Nashville sound since he was a small boy.

The only American in the group, Levon Helm, drummer, was the son of an Arkansas sharecropper and needs no further explanation.

THIS ALBUM BY THE BAND is wonderfully strange. Embodied in its music is a unique multi-sided appeal that should cause it to sell to the underground, the Establishment and the teenyboppers, all equally well.

It is not Rock. It is not Folk. It is not Country.

It is music from Big Pink, and that about says it.

# Music from Big Pink continues C&W trend

By Tom Sheehan  
Features Staff

And so psychedelic music died, and the country sound came in. There are still, to be sure, the psychedelic people in Harvard Square and the deep-voiced "this'll blow your mind" radio announcers, but the biggest seller, the music, is gone forever, never to return. (at least for a few months).

The finishing touches on the psychedelic grave are soon to be provided in new albums by the Stones, Traffic, and if the Lady Madonna-Revolution pattern holds, by the Beatles in their coming double-album.

It started last January. The Harvard Square poster people were too busy selling John Wesley Harding to think about it, but, of course, other people were, and within months there were straight country sounds coming from trend-followers like Buffy Sainte-Marie and the Byrds.

The trend-followers, never understanding that Dylan had used the country sound in Harding merely as a vehicle for his message, had established an artificial trend whose end is nowhere in sight.

In the midst of this confusing picture, add Music from Big Pink (Capitol SKA02955). Big Pink, it turns out, is a house not far from Bob Dylan's Woodstock, New York, retreat. The musicians are none other than the members of Dylan's old old back-up band, and the sound they produce is not the straight countryfolk of John Wesley Harding, but a kind of cross between country and pop.

The Band's music (that seems to be their name) has the basic characteristic that distinguishes John Wesley Harding from the country explosion that followed it: it is genuine.

And it is Dylan-influenced. Of the album's eleven cuts, Dylan wrote one and co-authored two more. The album cover is a Dylan painting, and, most significantly even the songs not written by the master sound as if they could have been.

The album's big underground hit of the summer was "The Weight," which contains the type of irony Dylan uses so well:

I pulled into Nazareth,  
Was feeling 'bout half past  
dead,  
I just need someplace  
Where I can lay my head.  
"Hey mister, can you tell me  
Where a man might find a  
bed?"  
He just grinned and shook my  
hand.

"No" was all he said.

Music from Big Pink is filled with the John Wesley Harding imagery of thieves, drifters, and other of society's rejects. The imagery comes through on the cuts Dylan authored or co-authored ("Why must I always be a thief/Come to me now, you know we're so alone."), but more importantly, it comes through on the Band's very own music:

Tarred and feathered, fizzled  
and foamed,  
One or the other he kindly  
warmed,  
Now you look out the window,  
tell me, what do you see?  
I see a golden calf pointing  
back at me.

—Kingdom Come

On a deeper level of meaning, the lyrics to "Kingdom Come" seem to reinforce the strong anti-Church message of John Wesley Harding ("Don't go mistaking paradise for that home across the road"). All this is not to say that the Dylan influence is all pervading. A good number of the cuts bear very little resemblance to Dylan's material, both musically and lyrically. A prime example is "In a Station":

Once I walked through the  
halls of a station.

Someone called your name.

In the streets I heard children  
laughing.

They all sound the same.

Wonder could you ever know  
me,

Know the reason why I live.

Is there nothing you can show  
me?

Life seems so little to give.

When the Band sets out on its own, they take a great risk. The risk pays off in "In a Station," but on "Caledonia Mission" (which contains the immortally poor phrase, "But dear me, when you're near me"), they fail miserably.

Overall, the lyrics are strong, though not nearly as noteworthy as the sound the Band produces.

It is simply not sufficient to describe the Band's music as "a cross between country and pop," as I have done. It would be better to say it is an uncomfortable sound, one that I'm not sure I like. It reminds me of the phrase Donovan uses in "Hurdy-Gurdy Man"—"the crying of humanity."

It is a kind of wailing, often fantastically high in tone, generally unrestrained. Blues, country, folk, pop—all are combined to various degrees in different numbers.

"Long Black Veil," for example, is an old folk sound. "Lonesome Suzie," a cut with unbelievably weak lyrics, is almost slowed-down blues. "Chest Fever" is the hardest rock sound, with a heavy organ. And the country sound is present from the start of the album to the finish.

Even if it had not been given the "Album of the Year" award by Rolling Stone magazine, and even if there were no rumors of a new group composed of the Band, Janis Joplin, and Bob Dylan (they are rumors only), Music from Big Pink would be an album worth listening to. A lot of other people already have.

# 'Big Pink' Is Just a Home in Saugerties

By RICHARD GOLDSTEIN

ONCE the pariah of American musical culture, rock has evolved into a full-fledged art form, perhaps the most preened and pampered of our day. But somehow, in making the leap from sewer to salon, pop music has ceased to be an adventure. Much of what we cherished in progressive rock is musically advanced but emotionally barren. The indulgence of a new, cerebral audience has endangered that raw vitality which was once a hallmark of the rock experience. It doesn't take an anti-intellectual to sense that the very musicians and composers who once sanctified rock are now beginning to feel alienated from their own thing.

To them, rock is *de rigueur* but rather dull. Their scene needs an airing out. It needs to re-discover its roots, to feel natural again. That search for musical identity is leading the underground back to old stand-bys by Chuck Berry, Little Richard and Fats Domino. These "ravers" from the distant fifties first brought the frenzy of unadulterated rhythm and blues to young, white audiences.

Record executives — ever sensitive to unexpected commercial boomlets — are dusting off old 78 R.P.M. records in hopes of the total resurrection of the style of the fifties. But the rock revival now sweeping England and surfacing stateside is only the most apparent sign of a much deeper dissatisfaction with today's pop scene. In one sense, when a young musician rediscovers "Rock Around The Clock," he is also showing his contempt for a current sound which has sold its soul for one too many harpsichords.

John Wesley Harding (Columbia — CS 9604), Bob Dylan's recent album, offers the pop audience another possibility. In looking back at his own roots, Dylan realized that country and western music (perhaps the least respectable pop form in sophisticated circles) still possessed the charm, earthiness, and emotionalism that rock had "outgrown." The pop audience was already far more familiar with country style than it might have realized. After all, rock began as a fusion between country music and rhythm and blues — a

sound called "rockabilly." In "John Wesley Harding," Dylan resurrected this tradition and made it accessible to his generation by poeticizing what was already implicit in it. He made it inevitable that a sizeable chunk of the folk-rock vanguard would desert the pop scene and take creative refuge in country music.

That is what has happened. Buffy St. Marie, the folksinger who preened before a symphony orchestra a few months ago, has dropped all that harmonic finery and gone to Nashville. Her new album, *I'm Gonna Be a Country Girl Again* (Vanguard VR 9250, stereo VSD 79280) represents a very solid change of venue. The Stone Poneys too have created a successful country-rock synthesis, with the voice of Linda Ronstadt ringing dewy clear on songs like "Neck Deep In High Muddy Water" on a Capitol single.

Finally, the Byrds, who were pioneers in folk-rock, and among the first in pop music to use electrical distortion, have backed away from the psychedelic barrage and are preparing a

country album. Like Dylan's recent work, it will probably be muted in tone, and reverent in spirit. It may well rip the lid off progressive rock.

Fortunately, we needn't wait for the Byrds to understand what the country-rock synthesis is all about. Already, the movement has its first major album: "Music From Big Pink" (Capitol SKAO 2955) by The Band. You can tell right away that this is country music by its twang and its tenacity. But you know it's also rock, because it makes you want to move.

First, let's deflate some potential mythology about this album. *Big Pink* is not another naughty euphemism for acid, but a house in West Saugerties, New York, where most of the group's material was created. The rather ignoble painting on the front of the jacket is by Bob Dylan, who has better hands for the piano.

The Band itself is composed of five seasoned young musicians, who paid their country dues in the late fifties, touring with a Canadian rockabilly singer named Rompin' Ronnie Hawkins. On their own, as the Hawks, they played backwater bars, scrounging to survive and learning how to move people. Later, Robbie Robertson and his friends perfected that skill as Bob Dylan's backup band, accompanying him in concert and occasionally playing on his records.

Dylan himself is responsible for one song on this album, a haunting ballad called "I Shall Be Released." He co-authored two others with Band members Richard Manuel and Rick Danko respectively. "Tears Of Rage" seems ponderous, despite the Band's dramatic rendition, but "This Wheel's On Fire" is filled with a stabbing, sinuous intensity.

It's impossible to say with any certainty how much of a hand Dylan had in shaping the Band as it sounds today. Certainly, there are Dylanesque elements in the group's original material. Its language — rambling, cryptic, emotional — is especially reminiscent. Dylan's sense of the elusive epigram is apparent in a line such as "Go Down, Miss Moses" from Robertson's "The Weight." But fortunately, the Band is far more than its master's worthiest voice. So essentially has Robertson grasped Dylan's approach that their songs appear as equal clauses in the same sentence. That kind of harmony can only

have come of personal interaction. No producer in a 72-track recording studio could evoke Dylan's terse melancholy as honestly as these five friends have, with their wailing voices and mangy sound.

The vocals are immediately appealing. To an old rockabilly fan, the falsetto work and the harmonies will seem deeply satisfying because they are so basic and so real. That same authenticity applies to the Band's music as well. They won't blow your mind the first time around, but that's not what they're after. They are no dulcimers or synthesizers here; just the basic rock combination of organ, drums and guitars, augmented by an occasional piano and a pinch of brass. There are no ten-minute flights of atonality, either. For the most part, the Band eschews solos to create a unified sound which forces attention to the material at hand. Garth Hudson is an exciting, charismatic organist, but he plays to the group, not at his audience. That's a novelty in rock, which is an exhibitionist's medium. Yet, the modest virtuosity which each member of the Band displays makes many of today's high power groups seem terribly diffuse.

But their sparsity also makes "Music From Big Pink" a difficult album for the uninitiated listener. I recommend a half dozen hearings before passing judgment. No one should confuse the Band's commitment to simplicity, with dullness. The simplicity ethic has always been present in folk music, and it will probably become an important tenet of country-rock as well.

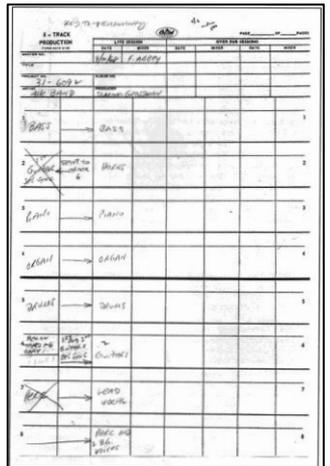
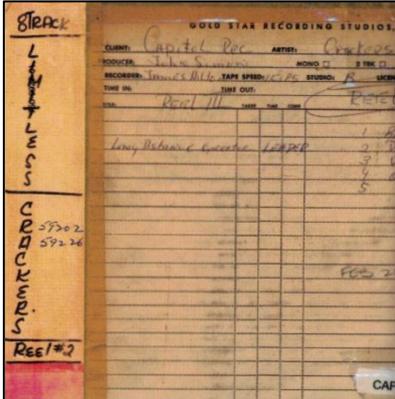
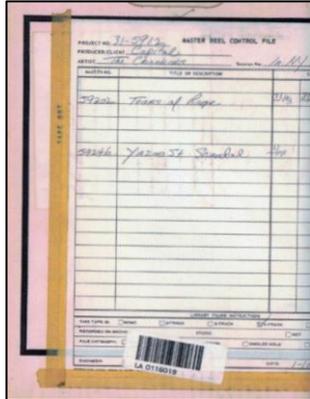
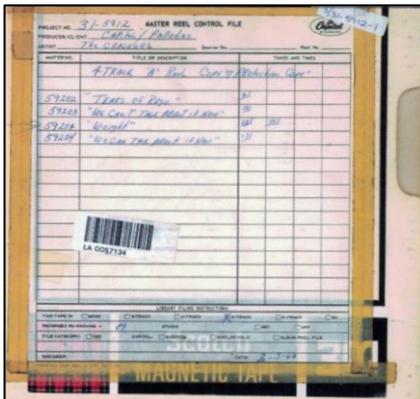
The Band wears dun while other musicians prefer dayglo. Their album jacket as a whole, inside and out, especially designed by Milton Glazer to look casual, is in clear repudiation of the acid-nouveau which graces many a rock album today. Even a name like the Band's can be construed as a slap at the ornate titles rock groups often choose for themselves.

But there is far more to this ethic of simplicity than reverse snobbism. On its own stylistic terms, the Band is an honest, versatile and immensely vital new group. So many rock musicians think they must assault an audience to make their presence felt. The Band tries for less, but accomplishes more. It makes me long to hear real music — just music — once again.



Elriott Landy

The Band is heard in its recording debut. Its twang is country but it moves like rock.



Still FIRST in Phoenix

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PHOENIX JULY 19, 1968

NUMBER 122

THE BAND was born in this big pink house. Get the BIG PINK message. From THE BAND.

**MUSIC FROM BIG PINK**

Capitol

# THINK BIG PINK

EMI  
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MUSIC FROM BIG PINK

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## BUY-THE BAND

Jamie Robbie Robertson, Rick Danko, Richard Manuel, Garth Hudson, Levon Helm

### The Weight

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RECORD MIRROR, Week ending October 5, 1968

## ... they ARE the band

**THEY'RE** not keen on being called The Band. They're more enthusiastic about being known as Jaimie Robbie Robertson, Rick Danko, Richard Manuel, Garth Hudson and Levon Helm. But we ARE calling them The Band and we're buying enough of their records to give them victory in the three-cornered fight over "The Weight", against Jackie de Shannon and Spooky Tooth.

Which is perhaps only fair as Jaimie Robbie Robertson actually wrote the song.

But the boys have been together for almost nine years, right from the days when they worked behind Canadian rock idol Ronnie Hawkins.

About their lack of name, Robbie says: "You know, for one thing, there aren't many bands around our area of New York and our friends and neighbours just call us the band and that's the way we think of ourselves. And then we just don't think a name means anything. It's got out of hand, the name thing. We don't want to get into a rut like that."

Canadian-born, with the exception of drummer Levon Helm, who is from Arkansas, the boys all have similar histories - early exposure to music, rock bands in high school and, from there, a real group existence.

Lead guitarist Robbie says: "I was very young when I got into music. My mother was musical and I heard a lot of country music. Then I had a thing about the big bands. I've been on guitar so long I can't remember when I started but I guess I got into rock like everybody else."

Pianist-singer Richard Manuel says: "I took piano lessons when I was nine but didn't see eye to eye with the teacher. She didn't want me to play by ear and I



knew I had a short cut. I got back into it when I was twelve. I became a party star. In fact, I became a party."

Organist Garth Hudson comes from a farming family in Ontario and there were several musicians among his relatives. "My uncles all played in bands and my father had a lot of old instruments round the house. I guess I began to play the piano when I was about five. My high school band was like a vaudeville band and it wasn't till later that I started to play rock." Garth, unlike most rock organists, uses a Lowery which has a wide range of orchestral sounds, so boosting the group approach.

Drummer Helm comes from West Helena, Arkansas, the home of Sonny Boy Williamson. "I used to listen to him a lot when I was a child, but I think my influences are more general than specific." He also had his own group at school, called the Jungle Bush Beaters. Coming from the same state as Ronnie Hawkins brought Levon in as the first of the present

Band to join Hawkins.

Guitarist - mandolinist - violinist Rick Danko, from Ontario, dropped out of high school and joined Ronnie when he was sixteen. "It had to do with physical education, actually. I always wanted to go to Nashville to be a cowboy singer. From the time I was five, I'd listened to the Grand Ole Opry and the blues and country stations." Rick, who played rhythm guitar before joining the Hawks and now plays bass, doesn't like to think of himself as a musician because he doesn't read music!

Right now the boys live in the Woodstock area and have an album called "Music From The Big Pink" due to be released on October 4.

Five characters who jell on the musical scene and on the social scene. They say: "We suppose a lot of people are going to try to call us Bob Dylan's band, because we worked a lot with him, but even he doesn't call us that. We're five individuals not just The Band." P.J.

# JAGGER RAVED OVER BAND'S FIRST ALBUM

## NMExclusive feature and review by Nick Logan

THE five eccentric gentlemen pictured right are the folks who live on the hill above rustic Woodstock, New York State, in a ranch house called Big Pink. In the basement they make a lot of noise with neighbour Bob Dylan and on the occasions when they venture out onto the streets local townsfolk have been heard to remark, among other things, "There goes the band." And so as the Band they became known.



Lead guitarist Jamie Robbie Robertson explains: "For one thing there aren't many bands around our area of New York and our friends and neighbours just call us the band and that's the way we think of ourselves. And then, we don't think a name means anything. It's got out of hand—the name thing. We don't want to get into a rut like that."

### 'Groovy'

So the names they chose to grace the record labels were "the ones out parents thought groovy for us"—Jamie Robbie Robertson, Rick Danko, Richard Manuel, Garth Hudson and Levon Helm, which may confuse but makes a pleasant change from the Electronic Goosberry Bush or the Dynamic Space Odyssey.

The Group With No Name—or the Band to take the simpler reference—settled at Big Pink in 1967 after a round the world tour backing Bob Dylan, whose own house is just a few miles from the Pink. It was Dylan, then recovering from his motorcycle accident, who invited them to Woodstock to help him finish a film.

Falling with delight on their first stable home after six years almost continually on the road, Big Pink's cellar was turned into an improvised recording studio and Dylan would drop over most evenings to work and play with the group on everything from folk songs to music they composed on the spot.

Out of these sessions came an album called "Music From The Big Pink." Mick Jagger brought copies of it back from the States to give to friends; the Small Faces and Bee Gees drummer Colin Petersen are among others who have been raving about it. Now Capitol release it here (Friday).

### Mountains

The group calls it mountain music and, as it defies any known categorisation, that seems an appropriate tag. "It is mountain music because that's where we are—Woodstock—it is the mountains," say the group. But by that token it could also be called "Highway music" or renamed "Music From The Roads That Lead To Big Pink," as on much of the LP it is the dust and the grime and the tales of life on the road to provide the dominant lyrical content.

Dylan did the child-like painting on the album's cover, wrote one of the songs on it and co-authored two others, but though his influence—that of "John Wesley Harding"—is there, it does not overwhelm the Band's own musical identity. "There's the music from Bob's house and there's the music from our house. The two houses sure are different," says Robbie.

Robbie's singing country guitar is a strong binding force through the 11 tracks, as are Richard Manuel's rattling piano and dusty down-trodden vocals and Garth Hudson's rich enveloping organ. Unlike most rock organists, Hudson employs a Lowery organ and its wider variety of orchestral sounds contribute much to the Band's distinctive style.

Among the tracks is the group's current single "The Weight"—it improves every time round—with its dragged out drum patterns complimenting the lazy rolling piano and the lifting quality of the vocal. Other side one tracks: "Tears Of Rage," "To Kingdom Come," "Caledonia Mission" and the other standout this side, "In A Station."

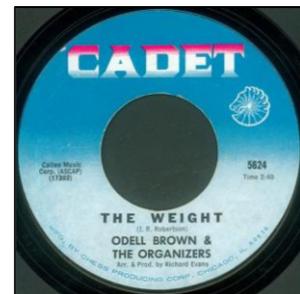
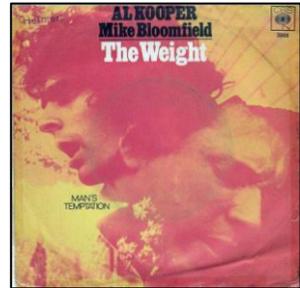
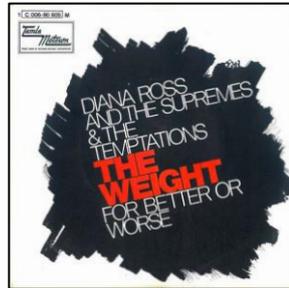
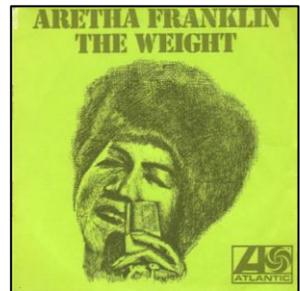
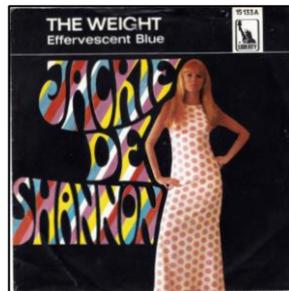
Side two opens with "We Can Talk," which has more of a pop

leaning, then leads into the folk standard "Long Black Veil." "Chest Fever" and "Lonesome Suzie" are to follow before "Wheels On Fire" and the final track, Dylan's moving "I Shall Be Released."

Taken at a faster pace than the Julie Driscoll-Brian Auger Trinity hit version, the Band's "Wheels" has an appealing rawness to it while guitar replaces organ in dominance. It's not so commercial—though that's not to say it's necessarily better. Both versions have their attractions—but from both, "Wheels On Fire"

emerges as one of Dylan's best works of late.

Finally, to Robbie for the last word on the name (or no name) business: "I suppose a lot of people are going to try to call us Bob Dylan's band, but even he doesn't call us that. The only name we do have is the one all our friends call us. When we decided to put a record out, the company asked us what we were going to call ourselves, and we told them our Christian names. We told them that our neighbours refer to us as the band, but we don't refer to ourselves."



# bi·og'ra·phy



THE BAND



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**ABGM**  
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Biography  
 "MUSIC FROM BIG PINK"

the band

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

Near the upstate New York community of Woodstock, far from the urban centers where musical movements are assumed to be made, nests a house called Big Pink. In its basement, a five-piece band, once known as The Hawks and then touted as the group who's backed up Bob Dylan, have made music that is like a fresh breeze blowing through the blasting decibels, shattering feedback and frenetic rhythms that have characterized pop fare since the psychedelic bandwagon took off.

Robbie Robertson, lead guitar and vocals; Richard Manuel, piano and vocals; Levon Helm, drums and vocals; Rick Danko, bass and vocals and Garth Hudson, organ and vocals are the band. They have been together for almost nine years, from

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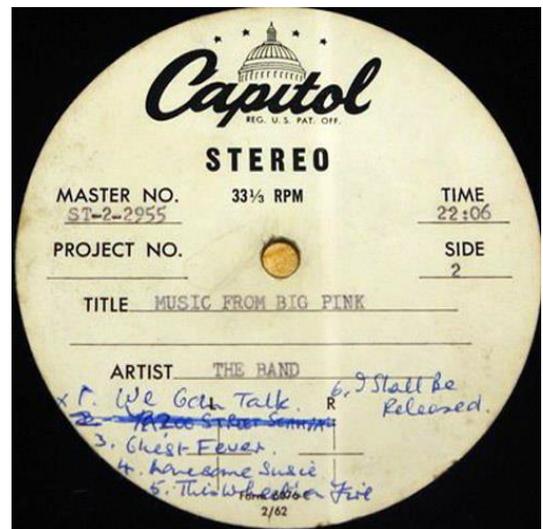
CAPITOL RECORDS DISTRIBUTING CORP.  
 BIOGRAPHY: THE BAND  
 PAGE -1-

Near the upstate New York community of Woodstock, far from the urban centers where musical movements are assumed to be made, nests a house called "Big Pink." In its basement, a five-piece band, once known as The Hawks and then touted as the group who's backed up Bob Dylan, have made music that is like a fresh breeze blowing through the blasting decibels, shattering feedback and frenetic rhythms that have characterized pop fare since the psychedelic bandwagon took off.

Robbie Robertson, lead guitar and vocals; Richard Manuel, piano and vocals; Levon Helm, drums and vocals; Rick Danko, bass and vocals and Garth Hudson, organ and vocals are the band. They have been together for almost nine years, from the days they worked behind the Arkansas-born Canadian rock hero, Rompin' Ronnie Hawkins. For the last two years, they have lived in the Woodstock area, their time spent playing music, frequently among themselves, occasionally with Dylan. Some of their music is represented in the band's first Capitol album, "Music From Big Pink."

The band's lack of a name may be puzzling to some. But as Robbie explains it; "You know, for one thing, they're aren't many bands around Woodstock and our friends and neighbors just call us the band and that's the way we think of ourselves. And then, we just don't think a name means anything. It's gotten out of hand -- the name thing. We don't want to get into a fixed bag like that."

(more)



# ROLLING STONE

ACME

No. 16 AUGUST 24, 1968

THIRTY-FIVE CENTS

## THE BAND



*Report from the Newport Festival*

ELLIOT M. LANDY

# ROLLING STONE

No. 16  
AUGUST 24, 1968  
THIRTY-FIVE CENTS



LEE TANNER

Janis Joplin at the Newport Folk Festival: A Report by Jon Landau—Page 16

## 'FRIENDS AND NEIGHBORS JUST CALL US THE BAND'

BY ALFRED G. ARONOWITZ

**NEW YORK**  
Big Pink is one of those middle class ranch houses of the type that you would expect to find in development row in the heart of suburbia rather than on an isolated mountaintop high above the barn architecture of New York State's rustic Woodstock. When the band moved into Big Pink in the spring of 1967, the house looked as if it had been tenanted by little more than a housewife with a dustmop who only crossed its threshold once a week to clean it.

The band, of course, had spent its six previous years living in hotels, rooming houses, motels, and the front parlors of friends' apartments, and what the band brought to Big Pink was the dust of the road. With Cardiff still black underneath their fingernails and Stockholm still caked on their boots, with Paris still waiting to be brushed off their trousers and Copenhagen unwashed from their hair, with the grime of Dublin, Glasgow, Sydney and Singapore still pasted on their luggage, staining their laundry and embedded in their pores, the band had just returned from an around-the-world tour with

Bob Dylan when Dylan, injured in his motorcycle accident, summoned them to Woodstock to help him complete a television movie.

In Woodstock, a friend found Big Pink for them, at \$125 a month. Settling like the dust they brought, the band lounged for a while on Big Pink's overstuffed furniture and then, taking their boots off the coffee tables, lugged their equipment into Big Pink's cellar, improvising a home recording studio. Dylan, who lived only a few miles away, would come over each evening and they would play together, running through a repertoire that ranged from ancient folk songs to music they composed on the spot. Occasionally, a friend or neighbor would drop in as an audience. The band began to grow mustaches and beards and wear hats. It was in Woodstock that people started referring to them as The Band.

The band's lack of a name may be puzzling to some. But as Robbie explains it; "You know, for one thing, there aren't many bands around Woodstock and our friends and neighbors just call us the band and that's the way we think of ourselves. And then, we just don't think a name

means anything. It's gotten out of hand—the name thing. We don't want to get into a fixed bag like that."

Once they had been known as the Hawks. For a while they thought of calling themselves the Crackers. Now that they've released an album of their own music, they still don't have a name. Inevitably, they're going to be identified as Bob Dylan's band, but not even Dylan calls them that. Although Dylan painted a picture for the cover of the album, wrote one of the songs on it, co-authored two more and endowed the remainder with the unmistakable influence of his presence, *Music From Big Pink* is the band's claim to its own identity.

"There is the music from Bob's house," says guitarist Jaime (Robbie) Robertson, "and there is the music from our house. *John Wesley Harding* comes from Bob's house. The two houses sure are different."

Robbie was born and raised in Toronto. "I was young, very very young when I got into music," he recalls. "My mother was musical and I used to listen to country music a lot. Then when I was about five, I can remem-

ber I had a thing for the big bands. I've been playing guitar for so long, I can't remember when I started but I guess I got into rock just like everybody else." Robbie left high school to play music in the Toronto area and had his own group for a while before he was sixteen.

At 24, Robertson could be considered the leader of the band, if the band bothered itself with such considerations. Once described by Dylan as "the only mathematical guitar genius I've ever run into who does not offend my intestinal nervousness with his rear guard sound." Robertson was only 15 when he was hired by Ronnie Hawkins, one of the early kings and legends of that spontaneous combination of country soul and city flash known as Rockabilly. By the time he was 18, Robertson himself had become a legend in his native Toronto, barnstorming thousands of miles across rural North America with Ronnie Hawkins and the Hawks. For a musician, the dust of the road gets into more than your pores. It gets into your hair, your nose, your eyes, your mouth, your voice and your music.

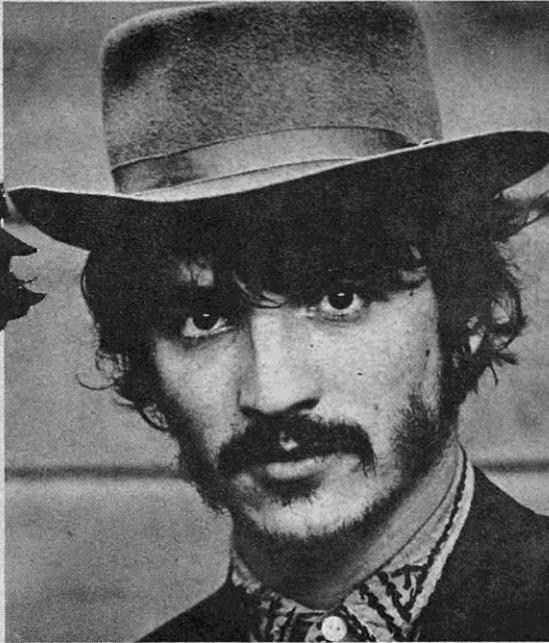
—Continued on Page 8



Levon Helm



Richard Manuel



Rick Danko

—Continued from Page 1

"We've played everywhere from Molasses, Texas, to Timmins, Canada, which is a mining town about 100 miles from the tree line," says Robertson, and you can hear the grit when you listen to *Music From Big Pink*. "I pulled into Nazareth," he writes in "The Weight," one of Robertson's four songs on the album, "... was feeling 'bout half past dead... 'Hey, mister, can you tell me where a man might find a bed?'... He just grinned and shook my hand... 'No,' was all he said..."

There are four others in the band. Like Robertson, three of them came from Canada. At the organ, there is Garth Hudson, who had started out to attend agricultural college until a photograph of his uncle playing trombone in a dance band led him into the study of music theory and harmony. By the time he was 13, he says, he was the only one in London, Ontario, who knew how to play rock and roll. On the bass guitar, there is Rick Danko, who was born the son of a woodcutter in the Canadian tobacco belt village of Simcoe, where he grew up listening to Grand Old Opry on a wind-up Victrola and a battery radio. There was no electricity in his house, he explains, until he was 10. At the piano, Richard Manuel does most of the singing in a style that echoes the faint signal of the John R rhythm and blues show, broadcasting all the way from Nashville over Radio Station WLAC, 1510 on the dial.

"It was that era's Underground radio," remembers Manuel. "I was about 13, and you had to stay up late to get it. You have to remember I was in Stratford, Ontario, at the time."

Organist Garth Hudson was born in London, Ontario, to a farming family whose relatives included a number of musicians. "My uncles all

played in bands and my father had a lot of old instruments around the house. I guess I began to play the piano when I was about five." Garth's high school band was "kind of a vaudeville act" according to him, and it wasn't until later that he began playing rock and roll. "I'd heard country for years though," he says. "My father used to find all the Hoedown stations on the radio and then I played accordion with a country group when I was twelve." After high school, Garth left Canada to form his own group in Detroit. Unlike most rock organists, Garth uses the Lowrey organ which, having a wider variety of orchestral sounds, has a specifically enriching effect on the texture of the band's music.

The only member of the group born in the United States, drummer Levon Helm comes from West Helena, Arkansas, the home of blues harp player Sonny Boy Williamson. "I used to listen to him a lot when I was a kid," he recalls, "but I think my influences are more general than specific." Like the other members of the band, Levon had his own rock group in high school. "It was called The Jungle Bush Beaters if you can believe it, but it was a good group." Richard Manuel is his favorite drummer and Levon doesn't listen to records. "It gets like TV," he remarks. "I once watched TV for six whole months. Didn't do anything else. That's what happens when you spend your time listening. You land

up not playing and that's all I really want to do."

Rick Danko, born in Simcoe, Ontario, began playing guitar, mandolin and violin before high school and played in a band before he reached his teens. He dropped out of high school and joined Ronnie Hawkins when he was seventeen. "It had to do with physical education," he says. "Actually, I always wanted to go to Nashville to be a cowboy singer. From the time I was five, I'd listened to the Grand Ole Opry, the blues and country stations." Rick, who played rhythm guitar before joining The Hawks and now plays bass, doesn't like to think of himself as a musician. "Like I don't read music."

They all met playing with Ronnie Hawkins, who hired them one by one until, after three years, they quit. They were playing at a night club in the seashore resort of Somers Point, New Jersey, when, in the summer of 1965, Dylan telephoned them.

"We had never heard of Bob Dylan," says drummer Levon Helm, who, as a sharecropper's son from the South Arkansas Delta country, is the only American in the band. "But he had heard of us. He said, 'You wanna play Hollywood Bowl?' So we asked him who else was gonna be on the show. 'Just us,' he said."

Whether or not Dylan, even in absentia, can be heard on the record as a sixth member of the band, *Music From Big Pink* will have to

be judged on its own merits, not his. Probably it won't be. In taste, in modesty, in humor and perhaps even in perception, many of those merits tend to coincide, and one of the purest of Dylan's unpublished songs, *I Shall Be Released*, graces the album like a benediction. "They say every man needs protection... 'They say that every man must fall... Yet I swear I see my reflection... somewhere so high above this wall,' the lyrics go, but they don't go without music and, instrumentally, the band vindicates Dylan's taste in choosing them as his backup group in the first place.

What the band plays is country rock, with cadences from W. S. Wolcott's Original Rabbit Foot Minstrel Show and music that tells stories the way Uncle Remus did, with the taste of Red River Cereal and the consistency of King Biscuit Flour. Robertson himself calls it mountain music, "because this place where we are — Woodstock — is in the mountains."

With *Music From Big Pink*, the band dips into the well of tradition and comes up with bucketsful of clear, cool, country soul that wash the ears with a sound never heard before. *Music From Big Pink* is the kind of album that will have to open its own door to a new category, and through that door it may very well be accompanied by all the reasons for the burgeoning rush toward country pop, by the exodus from the cities and the search for a calmer ethic, by the hunger for earth-grown wisdom and a redefined morality, by the thirst for simple touchstones and the natural law of trees. "Isn't everybody dreaming?" Richard Manuel sings, "... Then the voice I hear is real... Out of all the idle scheming... can't we have something to feel?"

# THE BAND



Garth Hudson



Robbie Robertson

ELLIOT M. LANDY

# SING OUT!

THE FOLK SONG MAGAZINE

VOLUME 18/NUMBER 4—OCTOBER/NOVEMBER, 1968—\$1.00

EXCLUSIVE INTERVIEW WITH BOB DYLAN  
INTERVIEW WITH BUKKA WHITE  
TEN YEARS WITH THE RAMBLERS  
WORDS & MUSIC TO "MR. BOJANGLES,"  
"THE WEIGHT" AND OTHERS



# The Weight

My good friend Jaime Robbie Robertson composed this fine song.

— Bob Dylan

By Jaime Robbie Robertson. © 1968 Dwarf Music.

Transcribed from "Music from Big Pink" (Capitol, SKAO 2955).

D F#m G

I pulled in - to Naz - a - reth, was feel - in' 'bout half past

D F#m G

dead. I just need some place where I \_\_\_ can lay my

D F#m

head. \_\_\_ Hey, mis - ter can you tell me where a

G D

man \_\_\_ might find a bed? \_\_\_ He just grinned and

F#m G D

shook my hand, \_\_\_ "No," was all \_\_\_ he said.

*Chorus*

G D G

Take a load off Fan - ny Take a load for free, \_\_\_

Take a load off Fan - ny Take a load for free, \_\_\_

Take a load off Fan - ny Take a load for free,

D G (Guitar tacet)

Take a load off Fan - ny And

Take a load off Fan - ny

Take a load off Fan - ny

D

you put the load right on me.

And you put the load right on me.

And you put the load right on me.

I picked up my bag, I went lookin' for  
 a place to hide  
 When I saw Carmen and the Devil  
 walkin' side by side.  
 I said: Hey Carmen, come on let's  
 go downtown.  
 She said: I got to go but my friend  
 can stick around. (Cho.)

Go down Miss Moses, there's nothing  
 you can say.  
 It's just old Luke and Luke's waiting  
 on the Judgment Day.  
 Well, Luke my friend, what about  
 young Annalee?  
 He said: Do me a favor son, won't  
 you stay and keep Annalee com-  
 pany? (Cho.)

Crazy Chester followed me and he  
 caught me in the bar.  
 He said: I will fix you round if you  
 will jack my daw.  
 I said: Wait a minute Chester, you  
 know I'm a peaceful man.  
 He said: That's ok boy, won't you  
 please do when you can? (Cho.)

Get your cannonball now to take me  
 down the line.  
 My bag is sinkin' low and I do believe  
 it's time  
 To get tired of Miss Fanny, you know  
 she's the only one  
 Who sent me here with her regards  
 for everyone. (Cho.)

Editor's Choice

We receive many records to review; some are good and some bad. Most fall somewhere in between. Usually, in the two-month period between issues, at least one record comes our way that is outstanding. (In the past year, there has been John Wesley Harding and the Hangman's Beautiful daughter.) Of course, each person has his own criterion as to what makes a record outstanding, so I'm going to use my position as editor to make a special mention of those records that I hear that grab me in a special way.

Music From Big Pink (Capitol SKAO 2955) not only grabbed me, but spun me around and knocked me out. In case you haven't yet heard, it was made by five guys who lived in a big pink house in the country and made music there. The group has no collective name (which immediately puts them out of the run-of-the-mill group rat race) but goes by the names of its members: Jaime Robbie Robertson, Rick Danko, Richard Manuel, Garth Hudson, and Levon Helm.

This is the most funky, most heartfelt, most original record to come out in some long time. It's alive. It's not the product of super-powered electronic engineering skill. There is little overdubbing, no tapes running backward, no synthetic Moog noises, no psychedelic overload. Just five guys singing and playing their asses off. The music is loosely, almost informally structured. You get the

feeling it's all happening there for the first time - everyone's working and it's just happening that way, right before your ears. And yet, it's really so together that you know these cats have been playing together for a long, long time. It all fits so well.

The record starts out with a long, soulful ballad that tells you right from the beginning that this record is not to be taken lightly. Halfway through you've got to stop and put it back to the beginning and listen. There's Richard Manuel singing Tears Of Rage (by B. Dylan and R. Manuel) in his high, wailing voice. The song is comparable, both in its subject matter and in its painful honesty, to She's Leaving Home.

We carried you in our arms  
on Independence Day  
Now you throw us all aside  
and put us all away.  
Oh, what dear daughter  
'neath the sun  
Could treat a father so....

(Chorus)  
Tears of rage, tears of  
grief,  
Why must I always be the  
thief,  
Come to me now, you know  
we're so 'lone  
And life is cruel.

The record then swings into a hard-driving To Kingdom Come by Robbie Robertson and the record really takes off with all the power you knew was there and had to be released sooner or later. One song after another follows, each one with its own twist, depending on which member of the group wrote and/or sings it.

It is all great, but as with all things certain songs stand out for me as being especially strong. The Weight seems to be the one that hits most people the hardest at first. (This song appears on page 16 of this issue.) The lead is sung by Levon, the group's drummer, in his funkiest, most down-home Arkansas style, his voice full of innuendo and double-meaning, his bass drum driving along and punching out the emphasis in his voice. (Strangely, in this song and in certain others, the lead is unpredictably switched to another member of the group, which gives the song an extra dash of color and mystery, and helps maintain the singer's anonymity while bringing out the importance of the song.)

Richard Manuel's We Can Talk is also a fantastic song, light and funny, yet driving and powerful. Part of this song is a dialogue between the members of the group:

Come let me show you how -  
To keep the wheels turnin'  
you've got to keep the  
engines churnin'.  
Did you ever milk a cow?  
I had the chance one day but  
I was all dressed up for  
Sunday.

You can't listen to this song without dancing to it, shifting your gears at the rhythm change in the middle, then back into the original groove towards the end.

The only song on the record that I had heard before was the country ballad Long Black Veil, but I never

(Continued on page 56)

RECORD REVIEWS CONT'D FROM P. 55

heard it like this. Rick Danko sings it in his husky-country style, with (what sounds like) Levon and Richard singing harmony on the chorus, and the ghostly love-ballad takes on new power and emotion.

I think my own favorite song is the one that closes the album - Bob Dylan's I Shall Be Released - a moving, deeply religious song, in the mood of some of the songs on John Wesley Harding (especially St. Augustine and Dear Landlord). It closes this album in a serious, quiet way; the singing simple and sincere, in a high, quiet falsetto. This is a song that will be sung for a long, long time.

Happy Traum

OTHER NEW RECORDS:

THE CIRCLE GAME - Tom Rush. Elektra EKS-74018

An easy-going and exceedingly well-sung program of songs, drawn largely from songwriters Joni Mitchell, James Taylor, and Tom Rush himself. One notable exception is the old standard Glory of Love, complete with a Motown-type production. Tom Rush builds and sustains a mood of relaxed self-confidence, which is a pleasure after some of his earlier records which I felt were forcing things on the blues side. This one has a folky country-western feel that sits very nicely with his voice and style.

BAPTISM - Sung and spoken by Joan Baez. Music composed and conducted by Peter Schickele. Vanguard 79275

What can I say about this? I admire Joan Baez for what she is and what she stands for. I understand what she

was trying to do with this album, and so it is difficult for me to criticize it too strongly. It is a program mostly of poetry, with some songs - literature from the ages, including Whitman, Joyce, Lorca, Donne, and Yevtushenko. There is music throughout by Peter Schickele. The over-riding mood of the record is the abhorrence of violence, the meaninglessness of war, the possibility of love. What comes out first and foremost, though, is Joan's inexperience as an actress, and that's what you have to be to make poetry live on a record. There is no life in her voice; the whole thing becomes monotonous after a short time. Peter Schickele's music is over-dramatic and takes away further from the power of the poetry. I don't think this would have happened had the speaker been stronger. As it is, the deadpan vocal expression coupled with a very heavy and often morbid subject matter of the poetry makes the whole thing pretty hard to take.

THE BEST OF JIM KWESKIN AND THE JUG BAND Vanguard VRS-9270 (mono) VSD-79270 (stereo)

Just what the title says it is - the best of the best revival jug band. If you are already a Jug Band fan, you've probably got all these sides. If not, get this as a sampler and you'll probably want to buy the rest as well. The happy-time is absolutely infectious.

AUTOSALVAGE. RCA Victor LPM-3940 (mono) LSP-3940 (stereo)

In the electric-music arena, there are bands and there are bands. This one is a BAND. It's original, together, and pure dynamite

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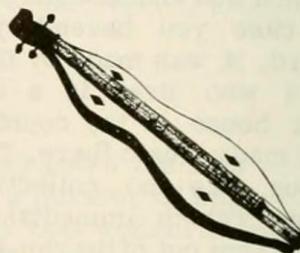
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**"Tiny Tim...a super pop art performance."**  
...*N.Y. Magazine*

original soundtrack on Columbia Records

**Mr. Tiny Tim**  
**you are what you eat**

Michael Butler, Peter Yarrow, and Peter Yarrow present "The Aw What You Eat" starring Tiny Tim, Peter Yarrow, and Barry McGuire.  
Peter Yarrow Backs - Barry McGuire - The Aw What You Eat  
Willy's Group Produced by Peter Yarrow and Barry McGuire  
Electric Flag - Super Freakout!  
John Simon - My Name Is Jack  
Paul Butterfield - Harper's Bizarre  
Rosko - My Name Is Jack  
Herman D. Dink - My Name Is Jack  
The Electric Flag - Super Freakout!

**Tiny Tim with The Band**  
**The Balloon Farm, East Village, NYC**

February 3 & 4, 1967: rehearsals

- February 9, 1967:  
-*Be My Baby*  
-*Memphis, Tennessee*  
-*I Got You Babe (with Eleanor Barooshian)*

February 16, 1967:  
-*Sonny Boy*

Film and soundtrack LP released in late September 1968.



This World, Sunday, October 13, 1968

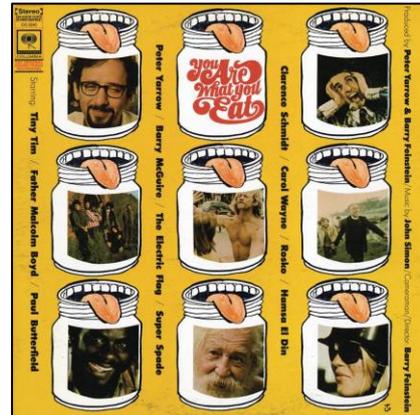
**The Surfacing of the Hippie Documentaries**

By **Ralph J. Gleason**

"You Are What You Eat" is Mondo-hippie. It's a trick film with some beautiful photography (by Barry Feinstein) and some great editing (by Howard Alk) and it has the tremendous advantage of abandoning all pretense to have a story line or narration.

But it is a Hollywood view of the hippies in which they are treated as freaks, which is to say, basically cynical. The film is also hung up with a boring sequence by Peter Yarrow in which he sings a dull song. There are some excellent moments, especially the opening sequences with Super Spade, the dope dealer who was murdered last year, and with Tiny Tim, backed by the Band in Big Pink in a special performance in New York.

A good deal of the rest of it was really rather embarrassing, especially to anyone who has been around this cultural phenomenon at all. There's an anachronistic scene with the Rev. Malcolm Boyd, who, whatever he may be, is infinitely removed from any real contact with youth. Both Revolution and "YAWYE" have nude dancing scenes, neither of which is really very interesting or particularly artistic. Certainly neither of them have any real relation to all this.



You Are What You Eat (Original Soundtrack Recording)  
Columbia Masterworks, 1968



**The Arizona Republic** Phoenix, Sunday, Sept. 22, 1968

**THE** soon-to-be-released film "You Are What You Eat," is supposedly going to be a radical departure from the ordinary. At least that's the impression I got from the flick's soundtrack album (Columbia OS 3240).

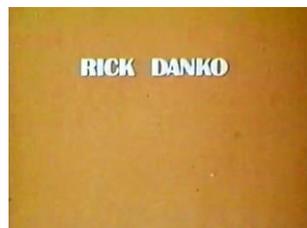
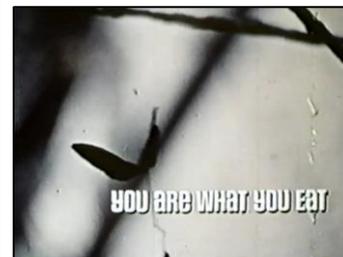
The album features the talents of producer Peter Yarrow (of Peter, Paul & Mary fame), who does several songs on the album (most notably "Moments of Soft Persuasion" and "The Wabe."

Other performers on the LP include Tiny Tim ("Be My Baby" and "I Got You Babe"), Paul Butterfield ("You Are What You Eat"), the defunct Electric Flag ("Freakout"), John Simon ("My Name Is Jack") and Rosko, a New York progressive rock deejay.

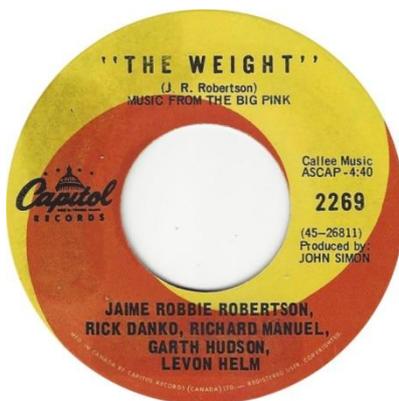
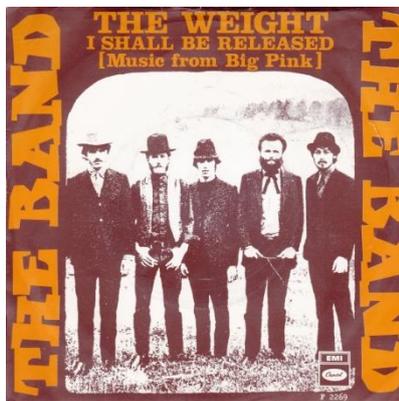
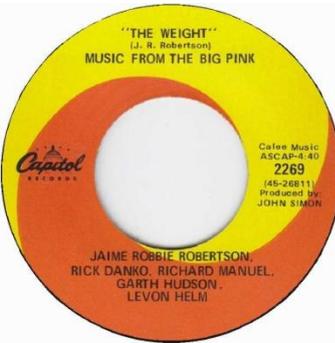
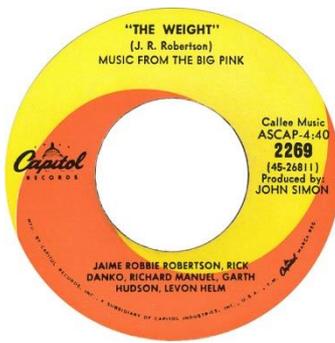
Featured in the film, but not in the album, are such personages as Barry McGuire, one of the leads in the Broadway production of "Hair"; the late "Super Spade" (an Antioch College dropout who migrated to Haighe - Ashbury); and the Rev. Malcolm Boyd, who celebrates a sunrise service on a San Francisco beach with 50 kids from the Haight.

"You Are What You Eat," as the album liner notes explain, "makes no attempt to having anything to do with cinematic tradition. . . . The traditional label, 'movie,' does not prepare you for 'YAWYE.'" There is no literal plot.

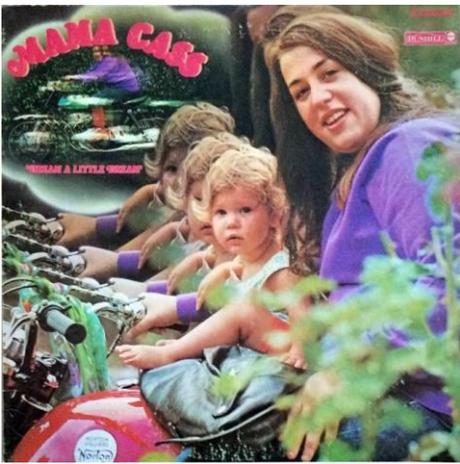
And if the soundtrack album and notes are to be believed, that's like it is.



From the end credits of the film. The Band only appear as unseen backup musicians for Tiny Tim.







Cass has one of the most praised voices in pop music, a sweet, pure voice with subtle force, and her solo debut predictably attracted new songs from some of the best contemporary writers: John Sebastian, Leonard Cohen, John Hartford, Graham Nash (of the Hollies), Richard Manuel (of the unnamed "Music From Big Pink" group) and John Simon, who also produced the album (his previous productions include "Blood, Sweat and Tears" and "Music From Big Pink").

Friday, June 7, 1968, THE BRANDON SUN.

# Focus on the Paupers

By DONNA HOGELAND

"In Toronto, everybody's brought up to be groovy," says Robbie Robertson, lead guitar player for Bob Dylan. Robbie comes out of Toronto. So does Zal Yanovsky, late of the Lovin' Spoonful. So does Gordon Lightfoot. So does Ian and Sylvia. And now the Paupers. Who are the Paupers?

There are four of them. And "Magic People," the title of their latest long-play recording, aptly befits this group. From the stage they practise their magic with a collective smile of easy godlike beneficence. There is Skip Prokop, commanding his drums under a short-brimmed hat that seems to be as much a part of his face as his beard. There is Chuck Beal, lead guitarist; and Denny Gerrard, pouding out an electrifying bass. There is Adam Mitchell, his red Scottish hair rolling down toward his shoulders in the same Homeric grand manner with which he plays rhythm guitar and speaks his brogue. The Paupers were born in Toronto 2½ years ago, for no particular reason. The most important fact about them is that they are here.

There is a musicianship to their magic and a precision to their musicianship. It is part of the Paupers' routine to submit to the schedule of rehearsals for 40 hours per week. This is what makes them what they presently are—one of the top Canadian groups to come about in a long time.

In New York, appearing with the Jefferson Airplane, they scored as big a hit as the internationally acclaimed group who have "Somebody To Love" and "White Rabbit" tucked under their skin. The Paupers also appeared with Peter, Paul and Mary, famous for many years.

The first thing you notice about the Paupers is that they have three drum sets on the stage, but that's only the first thing. If you don't like innovation, you won't like the Paupers. It was Denny's idea to put the

drum harmonies into the act. Now he plays one of the drum sets in addition to his bass guitar. Adam plays the other drum set. It was Skip who won the Canadian National Individual Rhythmic Drumming Championship in 1963 and 1964, also winning the percussion quartet competition with four-part drum harmonies based on Afro-Cuban rhythms.

Dubbed as No. 1 group in Toronto, there is no reason for doubt. Skip and Adam, who do the lead singing, have already written more than 100 songs that tie innovation and improvisation into one knot, creating a new music that is performed with a freedom, innocence and freshness which, in this day and age, could only have come from Canada. The Paupers have restored the vitality of blues and jazz missing from contemporary pop. The Paupers emerge carrying on the spontaneous tradition of primitive music in live performance. Listen to their cowboy voices and their parade ground rhythms. You will find that they have brought spontaneity to a new focus with an honesty not previously achieved in pop. Brandon is certainly fortunate to have the Paupers appearing tonight at the 4-H Building, along with the Bitter End. Th's is the last big group to appear in Brandon till the Provincial Exhibition, and then till fall. After you have heard this

group, you cannot help but form a favorable opinion of the fabulous Paupers.

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BOB DYLAN'S OWN — The Band, once strictly a session group, has just released their first album, "Music from Big Pink." Left to right, Rick Danko, Levon Helm, Richard Manuel, Garth Hudson and Robbie Robertson.

## Backup Band Is Now 'In' With The Hip

By DOUG THOMPSON

Pop Scene Service

Folsinger: Bob Dylan's backup band has come into its own as a highly talented rock group, although they don't even have a name. Living near Woodstock, N.Y., where Dylan has made his home ever since his motorcycle accident over a year ago, the group prefers to be known simply as the Band.

"You know, for one thing, there aren't many bands around Woodstock," Robbie Robertson, lead guitarist and vocalist explains. "Our friends and neighbors just call us the Band and get into a good long talk about that's the way we think of our-

elves. And then we just don't think the name means anything. It's gotten out of hand, the name thing. We don't want to be just called as the Band and get into a good long talk about that's the way we think of our-

seriously enough. For the past two years the Band has lived in Woodstock playing music and writing songs with Dylan and by themselves. Recently, they released an album on Capitol Records called "Music from Big Pink" (SCLA 855). Robbie says the music is taken by the group "just seriously enough to write it, but enough so that we can smile at one another when we're through playing."

The name Big Pink is derived from a house near Woodstock where the group has been composing and practicing. The Band moved into Big Pink—the house is featured on the group's album jacket—and in mid-1967 spent six years living in hotels, rooming houses, motel rooms and bus stations, all the places a rock group can usually "live" while on the road.

During these years they had been a backup group for Canadian star Ronnie Hawkins, who in the heyday of rock 'n' roll sold three million records before joining Dylan. "In the summer of 1966 we were playing at a night club at a seashore resort in New Jersey," drummer Levon Helm, the only member of the group who isn't a Canadian, remembers. "We'd hardly heard of Bob Dylan, but he had heard of us. We were killing it on the stand when he played us and said, 'You wanna play Hollywood Bowl?' We were shocked, so we asked him who else was going to be on the show. 'Just us,' he said."

"Blonde On Blonde" Following that first show, the group played on Dylan's albums including his million-selling "Blonde On Blonde," as well as appearing with him in concert. Then they started to branch out into their own form of music which they describe in terms of rockabilly, blues and country. The release of Big Pink has caused a sensation among the underground and hip audience who look at Dylan as a leader and god and now feel that the Band must be considered a serious force in the music light.

But the Band is keeping their comments on their new found stardom to themselves. They just appear in Woodstock playing their music and working on new material. They don't seem to have decided whether they will tour or not as the album takes off the sales charts.

## Team Eyes Opponents

The William Tennent '68 varsity field hockey team recently began its season under the direction of head coach Miss June Ritting.

Miss Ritting cited Penobscot, Jenkintown, and Council Rock as the teams to look in the Lower Bucks County League.

Under her leadership and captain Eugene Merrick, the Paupers have defeated Lower Merion and Council Rock, lost to Bristol, and tied Merriville to hold a 2-1 record, maintaining third place in league standings.

The members of the team are: members Carol Bechold, Janet Gunnar, Barbara Lyons, and Shirley Valery; James Dobbin, Anderson, Hilley Hay Ruth Johnson, Lyone Merrick, and Sherri Rice; sponsors Karen de Trice, Donna Siskler, Cheryl Wilson and freshman Joy Westrop.

Although her team is young and inexperienced, Miss Ritting conveyed confidence that the 1968 varsity team will uphold the tradition of good hockey at William Tennent.

# MUSIC FROM "LIL BROWN"



**"LIL BROWN"**  
A brown garage squatting in the shadows and sun of the Baldwin Hills in South Los Angeles. And "Lil Brown" gave birth, possibly caesarean, certainly not prematurely to this music. As witness, we offer this album conceived and born (also recorded) within its brown walls.

**AFRICA ARE:**  
Eric Coeffield  
Gary Pipkin  
Chester Pipkin  
Ed Wallace  
Freddie Wills  
Produced by Lou Adler



Stereo Z12 44 010

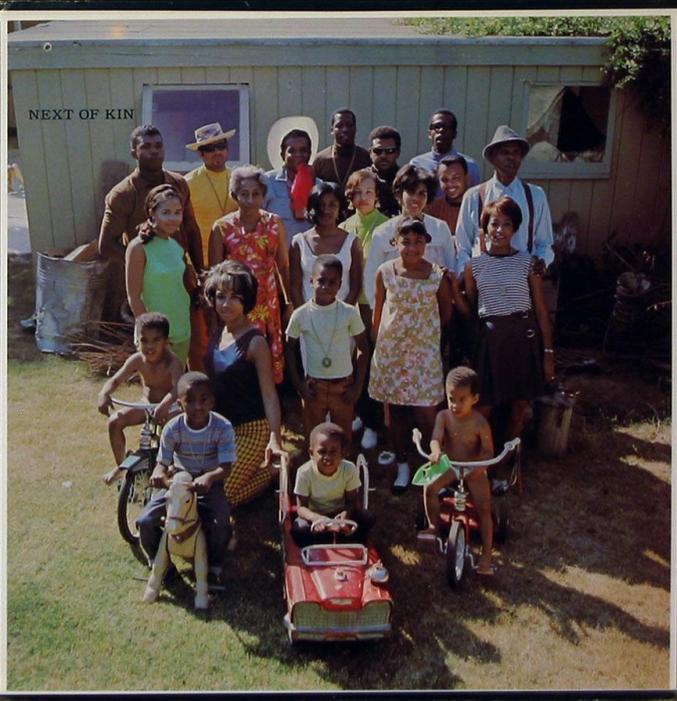
**SIDE ONE**

Paint It Black 7:35  
Jagger-Richards  
Gideon Music  
Light My Fire 4:37  
Morrison-Manzarek  
Krieger-Densmore  
Nipper Music ASCAP  
Here I Stand 4:17  
Billy Storm  
Hollenbeck Music

**SIDE TWO**

Louie, Louie  
Richard Berry  
Limex Music  
Ode to Billie Joe 5:40  
Bobby Gentry  
Larry Shayne Music ASCAP  
Widow 4:04  
C. Pipkin-G. Pipkin  
B. Coeffield-B. Storm  
Hollenbeck Music  
Savin' All My Love 3:03  
C. Pipkin-G. Pipkin  
B. Coeffield-B. Storm  
Hollenbeck Music  
You Take Advantage of Me 3:44  
Maria Tynes  
Hollenbeck Music

The selections are BMI except where noted.



Any similarity to any other album package was purely calculated and our thanks to all those concerned. Be sure and listen to the Band. SKAO2955.



**MUSIC FROM "LIL BROWN"**

*Ode Z12 44 010.*

Lou Adler has produced here an album inspired by (and not at all satirizing) "Music by Big Pink." If the "Band" "Pink" music was the product of a crowd of rock musicians who had lived together to let their sound gestate properly; so does this "Africa" album seem to be. "Light My Fire," more.

Remember the Fifties? "Earth Angel"? The pure sound of early R&B? Kids huddled in doorways, singing tight harmony? Well, Africa remembered, too. And they wanted to know how it would sound '69 plug-in style. Africa R&B '69. Listen. Music from "Lil Brown" on Ode Records. Z12 44 010.

RECORD WORLD—November 23, 1968



Next of Kin. Simcoe, Ontario



November 1968

