

# THE BAND IN CONCERT 1974

## THE BAND Stage Fright

AS 13 011 



From The Album  
BOB DYLAN / THE BAND  
Asylum AS 63000 

Distributed by WEA Musik GmbH - A Warner Communications Company - Made in Germany

## Tour '74 with Bob Dylan



1974-01-03 Chicago, Illinois  
1974-01-04 Chicago, Illinois  
1974-01-06 Philadelphia, Pennsylvania (Afternoon show)  
1974-01-06 Philadelphia, Pennsylvania (Evening show)  
1974-01-07 Philadelphia, Pennsylvania  
1974-01-09 Toronto, Ontario  
1974-01-10 Toronto, Ontario  
1974-01-11 Montreal, Quebec  
1974-01-12 Montreal, Quebec  
1974-01-14 Boston, Massachusetts (Afternoon show)  
1974-01-14 Boston, Massachusetts (Evening show)  
1974-01-15 Largo, Maryland  
1974-01-16 Largo, Maryland  
1974-01-17 Charlotte, North Carolina  
1974-01-19 Hollywood, Florida (Afternoon show)  
1974-01-19 Hollywood, Florida (Evening show)  
1974-01-21 Atlanta, Georgia  
1974-01-22 Atlanta, Georgia  
1974-01-23 Memphis, Tennessee  
1974-01-25 Fort Worth, Texas  
1974-01-26 Houston, Texas (Afternoon show)  
1974-01-26 Houston, Texas (Evening show)  
1974-01-28 Nassau, New York  
1974-01-29 Nassau, New York  
1974-01-30 New York City, New York  
1974-01-31 New York City, New York (Afternoon show)  
1974-01-31 New York City, New York (Evening show)  
1974-02-02 Ann Arbor, Michigan  
1974-02-03 Bloomington, Indiana  
1974-02-04 St. Louis, Missouri (Afternoon show)  
1974-02-04 St. Louis, Missouri (Evening show)  
1974-02-06 Denver, Colorado (Afternoon show)  
1974-02-06 Denver, Colorado (Evening show)  
1974-02-09 Seattle, Washington (Afternoon show)  
1974-02-09 Seattle, Washington (Evening show)  
1974-02-11 Oakland, California (Afternoon show)  
1974-02-11 Oakland, California (Evening show)  
1974-02-13 Los Angeles, California  
1974-02-14 Los Angeles, California (Afternoon show)  
1974-02-14 Los Angeles, California (Evening show)



1974

Tour  
North America

	Chicago, IL	Chicago, IL	Philadelphia, PA	Philadelphia, PA	Philadelphia, PA	Toronto, ON	Toronto, ON	Montreal, PQ	Montreal, PQ	Boston, MA	Boston, MA	Largo, MD	Largo, MD	Charlotte, NC	Hollywood, FL	Hollywood, FL	Atlanta, GA	Atlanta, GA	Memphis, TN	Port Worth, TX	Houston, TX	Houston, TX	Nassau, NY	Nassau, NY	New York City, NY	New York City, NY	New York City, NY	Ann Arbor, MI	Bloomington, IN	St. Louis, MO	St. Louis, MO	Denver, CO	Denver, CO	Seattle, WA	Seattle, WA	Oakland, CA	Oakland, CA	Inglewood, CA	Inglewood, CA	Inglewood, CA	Total - 40 Shows					
	January										January										February																									
	3	4	6	7	7	9	10	11	12	14	14	15	16	17	19	19	21	22	23	25	26	26	28	29	30	31	31	2	3	4	4	6	6	9	9	11	11	13	14	14						
All Along The Watchtower	e	9	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	40
As I Went Out One Morning	e																																													1
Ballad Of A Thin Man	e	10	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	40
Ballad Of Hollis Brown	e			1	8						8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	37
Blowin' In The Wind	a																																													2
Blowin' In The Wind	e																																													11
Desolation Row	a																																													1
Don't Think Twice... All Right	a																																													33
Forever Young	e	17	15	16	16	15					15	15	15	15	15	15	15	15	16	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	16	15	17	40
Fourth Time Around	a																																													1
Gates Of Eden	a																																													24
Girl Of The North Country	a																																													2
Hard Rain's A-Gonna Fall	a																																													1
Hero Blues	e	1	1																																											2
Highway 61 Revisited	e																																													15
I Don't Believe You	e	11		15	5	5																																								9
It Ain't Me, Babe	e	7	4	4	4	4																																								39
It Takes... A Train To Cry	e																																													1
It's All Over Now, Baby Blue	a																																													4
It's Alright, Ma... (Bleeding)	a	16	14	14	15	14																																								36
Just Like A Woman	a																																													27
Just Like Tom Thumb's Blues	e																																													39
Knockin' On Heaven's Door	e																																													39
Lay, Lady, Lay	e	2	2	2	2	2																																								40
Leopard-Skin Pill-Box Hat	e	8	8	8	8																																									6
Like A Rolling Stone	e	19	17	18	18	17																																								40
Lonesome Death Of... Carroll	a	14	12	12																																										5
Love Minus Zero/No Limit	a																																													4
Maggie's Farm	e																																													4
Mama, You Been On My Mind	a																																													1
Most Likely You Go Your Way	e																																													33
Most Likely You... (reprise)	e	20																																												33
Mr. Tambourine Man	a																																													1
Mr. Tambourine Man	e																																													1
Night... Drove... Old Dixie*	e	4																																												1
Nobody 'Cept You	a	15	13	13	14	13																																								8
One Too Many Mornings	e																																													1
Rainy Day Women #1's 12 & 35	e																																													30
Share Your Love With Me*	e	6																																												1
She Belongs To Me	a																																													6
Something There... About You	e	18	16	17	17	16																																								25
Song To Woody	e	13																																												2
Stage Fright*	e	5																																												1
Times They Are A-Changin'	a	12	10																																											35
To Ramona	a																																													1
Tough Mama	e	3	5	5																																										3
Visions Of Johanna	a																																													1
Wedding Song	a																																													9
Total - 43 songs		20	18	18	19	18					18	18	18	18	18	18	18	18	19	18	18	18	18	18	19	19	19	18	19	18	18	18	18	19	19	19	19	20	18	21	736					

\* Backing band was The Band: Robbie Robertson on guitar, Garth Hudson on keyboards, Levon Helm on drums, Richard Manuel on keyboards and guitar, Rick Danko on bass.

\* January 3 (Chicago) - Dylan played guitar only on 'The Night They Drove Old Dixie Down' and 'Stage Fright', and played harmonica only on 'Share Your Love With Me'.

Chart from "Tangled Up In Tapes" by Glen Dundas.



**The Band sets**

The following tables list all the Band sets that are available on the various tapes.

(1 <sup>st</sup> Set) January 1974	3	4	6	6	7	9	10	11	12	14	14	15	16	17	19
Stage Fright	2	1	1	1	1	1	1	1		1	1	1	1	1	1
The Night they Drove Old Dixie Down	1	2	2	2	2	2	2	2		2	2	2	2	2	
King Harvest (has surely come)	5	3	3	3	3	3	3	3		3	3	3	3	3	2
Long Black Veil		4	4	4											
Loving You Is Sweeter Than Ever					4	4									
This Wheels on Fire							4	4		4	4	4	4	4	3
I Shall be Released		5	5	5		5	5	5		5	5	5	5	5	4
Up on Cripple Creek	6	6	6	6		6	6	6		6	6	6	6	6	5
Share Your Love with Me	3														
Holy Cow	4														

(2 <sup>nd</sup> Set) January 1974	3	4	6	6	7	9	10	11	12	14	14	15	16	17	19
Life is a Carnival	7														
Rag Mama Rag	10	7	7	7	5	7	7	7		7	7	7	7	7	6
Loving You Is Sweeter Than Ever												8			7
When you Awake	9	8	8	8	6	8	8	8		8	8		8	8	
The Shape I'm In	8	9	9	9	7	9	9	9		9	9	9	9	9	8
The Weight	11	10	10	10	8	10	10	10		10	10	10	10	10	9

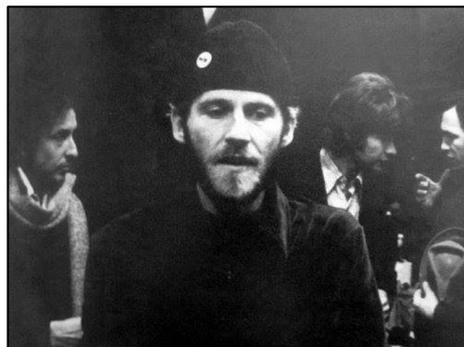
Apart from the first show (3<sup>rd</sup> Jan), these first sets are similar. Between the 6<sup>th</sup> and 10<sup>th</sup> *Long Black Veil* was replaced by *Loving You Is Sweeter Than Ever* and then by *This Wheels on Fire*. Later *Loving You Is Sweeter Than Ever* sometimes replaces *When you Awake* in the second set. The 19<sup>th</sup> is a shorter set with *The Night they Drove Old Dixie Down* missed out.

(1 <sup>st</sup> Set) January / February	19	21	22	23	25	26	26	28	29	30	31	31	2	3	4
Stage Fright	1	1		1	1	1		1	1	1	1	1	1	1	
The Night they Drove Old Dixie Down	2	2		2	2	2		2	2	2	2	2	2	2	
King Harvest (has surely come)	3	3			3	?		3	3	3	3	3	3	3	
Goin' to Memphis				3											
When You Awake	4	4		4	4	?		4	4	4	4	4	4	4	
I Shall be Released	5	5		5	5	?		5	5					5	
Up on Cripple Creek	6	6		6	6	6		6		5	5	5	5	6	

(2nd Set) January / February	19	21	22	23	25	26	26	28	29	30	31	31	2	3	4
Rag Mama Rag	7	7		7	7	?		7	6	6	6	6	6	7	
This Wheels on Fire	8	9		8	8	?		8	7	7	7	7	7	8	
The Shape I'm In	9	8		9	9	?		9	8	8	8	8	8	9	
The Weight	10	10		10	10	10		10	9	9	9	?	9	10	

Apart from the 'one-off' *Goin' to Memphis* for Memphis, these sets show little variation. The second set has no variation and is now only four songs, and the total songs played by the Band is less. On the 19<sup>th</sup> *This Wheels on Fire* has swapped with *When You Awake*. The Band sets remain in this format with little variation till the end of the tour.

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For more info on the  
1974 tour with Bob Dylan:  
[Olof Björner's site](#)



**SURPRISE!**—Record exec David Geffen, left, with fellow revelers Cher, the Band's Robbie Robertson and Bob Dylan at Geffen's birthday fete. Photo by Barry Feinstein

ROBERT HILBURN

## Frosting on Geffen's Cake

The Bob Dylan Band tour had an unexpected 41st stop Thursday night at the Le Grand Trianon room of the Beverly Wilshire Hotel. Shortly after midnight, Dylan, the five members of the Band and a special guest—Cher—asssembled in one corner of the brightly decorated room and began singing "Happy Birthday."

It was the start of a 20-minute musical interlude that was the highlight of a surprise, 31st birthday party for David Geffen, the head of Elektra-Asylum Records and the man Time magazine this week tabbed as the new "financial superstar" of the \$2 billion a year record industry.

Rather than simply another in the endless series of record industry parties, it was *the* party, not only in its imaginative design and highly selective guest list, but also — most importantly — in its warmth. There was none of the excessive egotism, hype, business dealing, overt career promoting atmosphere that so often dominates such occasions.

Dylan, the Band and Cher—who arranged the party—clearly set the mood for the evening. Dylan, for instance, wasn't on hand to simply lend his presence to the occasion the way so many rock superstars might. Rather than hold court in a corner of the room, for instance, he was constantly huddling with Louie Kemp (his friend from Minnesota) or Elliott Roberts (Geffen's longtime partner) or Linda Laldengaard (Geffen's secretary) or the members of the Band about various details. Like Dylan's sharing the spotlight with Bill Graham and Barry Imhoff during the final minutes of the tour at the Inglewood Forum, this was another instructive look at the shy, but generous nature of this often written about, but seldom captured performer.

Geffen, who was told he had a business appointment at the Beverly Wilshire, arrived at the hotel about 10 p.m. Because he had been at a testimonial dinner for another record executive earlier in the evening, he was wearing a tuxedo—the first time anyone in the room could remember seeing him in a suit. Geffen, who made his first million dollars at 25, normally lounges around his office in jeans and sport shirt.

When the door of the Grand Trianon opened, Geffen was greeted by 75-100 friends and associates in a room that was lavishly decorated in a carnival, sideshow atmosphere: balloons and streamers hanging from the ceiling, a knife-thrower in one corner of the room, a cyclist, two mimes, a fire-eater, two wrestlers in the center of the room, a fortune-teller and some strolling musicians.

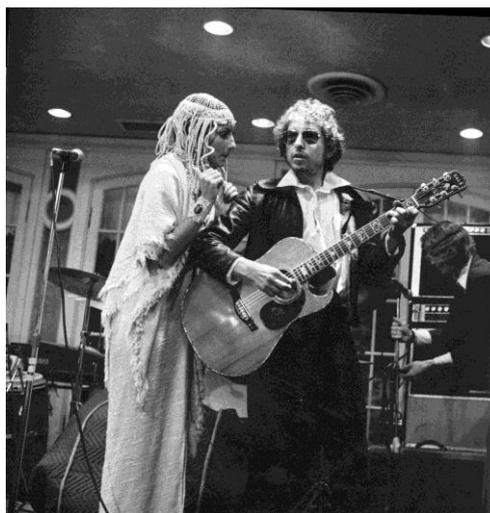
The guests ranged from record executives to actors, some of the people who had worked on the tour: Atlantic Records' Ahmet Ertegun (who flew in from New York), Warner Bros.' Mo Ostin and Joe Smith, Ode's Lou Adler, Ringo Starr, Harry Nilsson, Bernie Taupin, Jack Nicholson, Warren Beatty, MCA's Artie Mogull, Barry Imhoff, Bianca Jagger, Bill Graham, Roy Silver, Helen Reddy and Jeff Wald, David Blue, the Inglewood Forum's Jim Appell and Harry Dean Stanton.

After singing "Happy Birthday," Cher, Geffen's almost constant companion, began singing Dylan's "All I Really Want to Do" with Dylan on harmony and the Band backing them. Then, she and Rick Danko dueted on "Mockingbird," followed by Dylan taking the lead on "Mr. Tambourine Man."

When the music stopped, Mogull, whose company has Cher under contract, raced over to Geffen, whose label has Dylan, with an offer: "I just recorded the songs. You can have the single if I can have the album." It was typical of the jovial, informal atmosphere. The record business is tough and competitive, but this was a night for relaxation. Geffen seemed clearly moved—not just by the party, but the obvious care that had been put into it, by Dylan, the Band, others.

On the way out of the Grand Trianon, Geffen stopped by the fortune-teller's booth for a moment. After a few minutes, the man whose company has three albums in next week's list of the nation's top five sellers (Dylan's "Planet Waves," Joni Mitchell's "Court and Spark" and Carly Simon's "Hotcakes") smiled and walked away.

What had she told him? "She said I have a lot of success in store for me," he said, his smile spreading even wider. Few who have seen Geffen's enormous progress in recent years would doubt the fortune-teller, but there'll probably be few nights to match his 31st birthday party.



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For those of you traveling a great distance who may not be aware of local ground-rules, we would like to make you aware of them now. The Miami-Hollywood Sportatorium is in the jurisdiction of Broward County, Florida. Road and outside security is handled by their sheriffs department. Broward County, as does the rest of Florida, has ordinances prohibiting the public use of alcohol and other intoxicants. Please make all of our lives easier by leaving these items home and enjoying the music. In accordance with local procedures, you are SUBJECT to search at the entry gates. If you are carrying no packages or bulky items, you will probably not be searched and will go right through. This is not to alarm you, but to make you aware so there are no surprises to upset your total enjoyment.

See you on the 19th,

BILL GRAHAM  
LEAS CAMPBELL

2035 WESTWOOD BOULEVARD, LOS ANGELES, CALIFORNIA 90025/PHONES: 474-1507 • 272-6700

ITINERARY FOR M. FRANKLIN GROUP

DAY	DATE	CITY	HOTEL	SHOWS
WED.	JAN. 2	CHICAGO	ASTOR TOWERS	0
THURS.	3	CHICAGO	ASTOR TOWERS	1
FRI.	4	CHICAGO	ASTOR TOWERS	1
SAT.	5	PHILADELPHIA	SHERATON	0
SUN.	6	PHILADELPHIA	SHERATON	2
MON.	7	PHILADELPHIA	SHERATON	1
TUES.	8	TORONTO	INN ON THE PARK	0
WED.	9	TORONTO	INN ON THE PARK	1
THURS.	10	TORONTO	INN ON THE PARK	1
FRI.	11	MONTREAL	CHATEAU CHAMPAIGN	1
SAT.	12	MONTREAL	CHATEAU CHAMPAIGN	1
SUN.	13	BOSTON	SHERATON TOWERS	0
MON.	14	BOSTON	SHERATON TOWERS	2
TUES.	15	WASHINGTON	WATERGATE HOTEL	1
WED.	16	WASHINGTON	WATERGATE HOTEL	1
THURS.	17	MIAMI	COCONUT GROVE(LATE ARV.)	1
		CONCERT IN CHARLOTTE		
FRI.	18	MIAMI	COCONUT GROVE	0
SAT.	19	MIAMI	COCONUT GROVE	2
SUN.	20	ATLANTA	ATLANTA INTERNATIONAL	0
MON.	21	ATLANTA	ATLANTA INTERNATIONAL	1
TUES.	22	ATLANTA	ATLANTA INTERNATIONAL	1
WED.	23	MEMPHIS	ALBERT PICK MOTOR INN	1
THURS.	24	MEMPHIS	ALBERT PICK MOTOR INN	0
FRI.	25	DALLAS	FAIRMONT HOTEL	1
SAT.	26	HOUSTON	WHITEHALL HOTEL	2
SUN.	27	NEW YORK	PLAZA HOTEL	0
MON.	28	NEW YORK	PLAZA HOTEL	1
TUES.	29	NEW YORK	PLAZA HOTEL	1
WED.	30	NEW YORK	PLAZA HOTEL	1
THURS.	31	NEW YORK	PLAZA HOTEL	2
FRI.	FEB. 1	NEW YORK	PLAZA HOTEL	0
SAT.	2	DETROIT	CAMPUS INN (ANN ARBOR)	1
SUN.	3	ST. LOUIS	CHASE PARK PLAZA	1
		CONCERT IN BLOOMINGTON, IND.		
MON.	4	ST. LOUIS	CHASE PARK PLAZA	2
TUES.	5	DENVER	RADDISON HOTEL	0
WED.	6	DENVER	RADDISON HOTEL	2
		AFTER CONCERT LEAVE FOR LOS ANGELES		
THURS.	7	IN LOS ANGELES		0
FRI.	8	IN LOS ANGELES		0
SAT.	9	SEATTLE	SEATTLE HILTON	2
SUN.	10	SAN FRANCISCO	ST. FRANCIS TOWERS	0
MON.	11	SAN FRANCISCO	ST. FRANCIS TOWERS	2
		AFTER CONCERT FLY TO LOS ANGELES		

2035 WESTWOOD BOULEVARD, LOS ANGELES, CALIFORNIA 90025/PHONES: 474-1507 • 272-6700

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PLEASE NOTE NUMBER OF ROOMS REQUIRED:

6 SINGLES  
6 TWINS

SEE SECOND SHEET FOR ROOMING LIST.

ARRIVING: JANUARY 15, 1974

DEPARTING: JANUARY 17, 1974



# MUSIC

By BEN FONG-TORRES

See the man with the stage  
fright  
Just standing up there to give  
it all his might  
And he got caught in the  
spotlight  
But when you get to the end,  
you want to start all  
over again\*

TORONTO—The crowd whooped in approval. After all, Dylan had just finished his sixth number, "The Ballad of a Thin Man," had offered a quick bow, had moved down the stage steps and into his modest backstage quarters, leaving the Band on its own. Now Rick Danko marched up to the mike, past the booming guitar intro:

Now deep in the heart of the  
lonely kid  
Who suffered so much for  
what he did  
They gave this ploughboy his  
fortune and fame  
Since that day he ain't been  
the same\*

"It's accidental," said Robbie Robertson, the Band's lead guitarist, spokesman, and composer of "Stage Fright."

"I mean, it was not put there because (he whistled a brain-stormed, what-a-clever-idea whistle) 'If we do this here!...' at all. The key that 'Stage Fright' is in, coming after the song before it—it's a nice lift. It's picked musically and for its tempo. It's not necessarily picked because it's relevant to this or that."

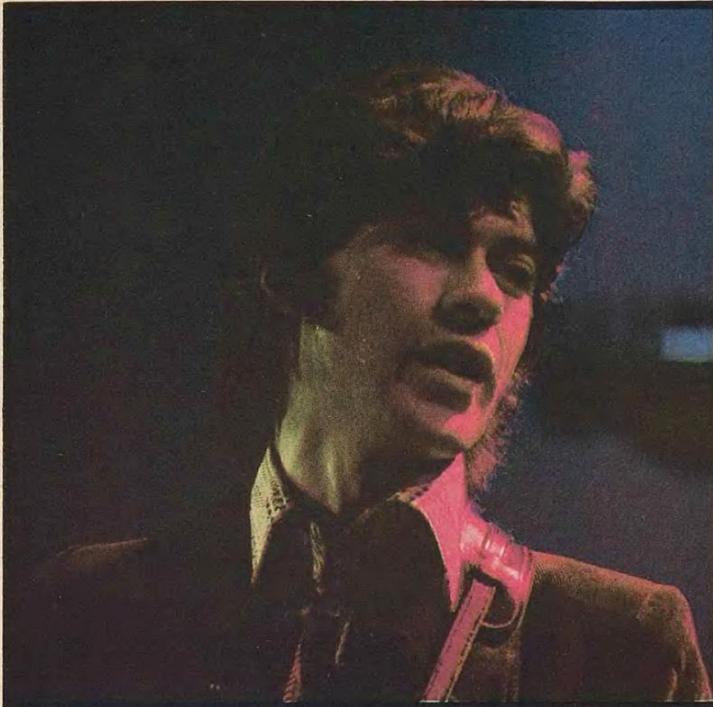
"Stage Fright" is, in fact, "about ourselves," said Robertson. "We're those kind of people—not outgoing, basically shy. We've never been very comfortable showing off. We play music, write songs and like to play them, but we have never and will never really have it in the palm of our hand. And we don't want to. We enjoy that rush of being scared. A lot of people I've gone to see, it just seems to roll off their tongue. They don't seem to sweat. You see no pain in them whatsoever. It's just a wonderful evening of entertainment. It's not for us. It's turmoil. It's pulled out like a tooth."

But the music is at least as painstaking as it is painful. Doing ten songs of their own each concert and backing up Dylan on another 13 each show, the Band is winning over each audience it faces. And that is not an easy achievement, given the complete absorption by each audience into the anticipated presence, the overriding mystique of Dylan.

One critic of the Band complained about their "blase professionalism." Others hear it as a precise execution of some of the best, most thoughtful and picturesque American rock & roll compositions ever produced, mostly written by Jaime "Robbie" Robertson. And the Band (Robertson on lead guitar, Levon Helm on drums and vocals, Rick Danko on bass and vocals, Richard Manuel on keyboards and vocals, and Garth Hudson on organ) is not and cannot be a machine, as it has to roll with Dylan's musical changes of mind almost every show.

We are at the Inn on the Park in Toronto. On the way here to this hotel in Don Valley, we passed through a part of town, hidden by snow in the night, that got Robbie smiling: "This is Cabbagetown," he said. "You know, on the cover of *Moondog Matinee*? I described the feeling of the place to the artist, and he

\* "Stage Fright," © 1970 by Jaime R. Robertson



## The Band With Dylan: 'It's Right on the Dot'

got it just perfect." Robertson and all of the Band, except Levon, are from Canada, and he's quite at ease, talking with a low voice, at a slow gait.

The touring history of the Band, since their emergence in 1968 from the big pink house in Woodstock, is a simple one: They've done as little as possible, taking a year and a half off between the recorded concert in New York, December 31st, 1971, to a Watkins Glen appearance in July, 1973. Then nothing until the Dylan tour. The Band prefer to stay home with families—all are now in Malibu, along with the Bob Dylan family—and work on albums.

And, as Robertson repeated several times, in various contexts, the Band are not "very in-touch people," and they don't relate to much of the current rock scene. There is more than a touch of elitism when Robertson states: "We don't have fancy outfits or sparklers on our eyes, and we don't cut off our heads."

But even the albums come hard. After *Rock Of Ages*, the live set from New Year's Eve at the Academy of Music, Robertson considered a few soundtrack offers, then decided to do another album of original songs. He'd written a few tunes, he said, and the Band began the album; then he shifted into another gear. He had been listening to the avant-garde classical music of Krzysztof Penderecki:

"I bought one of his albums a few years ago because I liked the album cover: It was a guy holding a candle. Very spooky looking cover. One day I put it on and I thought, 'My God. That's terrific.' I think he is the contemporary classical writer of this age.

"He doesn't just use strings or orches-

tras. He uses very unorthodox techniques. He uses guitars and 30 men singing at half an octave below their range. It's incredible, what he reaches for, and I like very much the lyrics that he writes and I find his music haunting. Other people's music I can shake off very easily. His music I cannot sluff off like that."

Robertson's own writing, however, is not outwardly changed by his admiration for Penderecki. "Just like you could be influenced by Leadbelly; it doesn't mean that you'll write Leadbelly tunes. It just means you like him, but you don't necessarily do anything similar to what he does at all. But Penderecki is who I've listened to to get where I am now, musically."

So Robertson and the Band began putting together a new, more ambitious album. "More of a works than just some songs," he said. "But after getting into it for a while I realized that it was much more involved and advanced, that it took a whole other kind of writing and attention. You couldn't knock them off the way you could other things. So after about half way into it we said we got to do something. I mean we got to do something to just say hello to everybody again. We were fooling around one day and we played a couple of tunes that we used to play years ago, and it was really fun, and we said, 'Gee, why don't we do our old nightclub act?'"

"It seemed like people wouldn't object to that at this point because a lot of people feel nostalgic, because what's happening now is kind of watery and they're picking the past apart again, so it seemed to make sense.

"It wasn't as easy as I thought. A lot of

the tunes were hard to get into seriously. I mean, to do 'Bony Maronie'—you listen to it and you say, 'Whew!' It was fine, but we don't mean it. We *can't* mean 'Bony Maronie.' So the ones we picked are the ones we believed the most."

The result was *Moondog Matinee* (named after Alan Freed's Cleveland radio show of 1951, *The Moon Dog Show* on WJW), featuring tunes like "The Great Pretender," "I'm Ready," "Mystery Train," "Holy Cow," and "Share Your Love."

Next would be the album with Dylan, cut in three days in November at Village Recorders studio in Los Angeles. Robertson, who supervised the sound on the album and mixed it, with Village chief engineer Ron Frabroni, was enthusiastic: "Oh, man, what a record! And it just gets better and better. The more you live with it. It happened so quick and it's great. It's just right on the dot."

Why did it happen so quick?

"We were not going to play around," said Robertson. "Drive it into the ground."

Frabroni, 23, previously worked with Dylan in 1971—at the Record Plant in New York on the Dylan/Allen Ginsberg album that was never released ("It wasn't on the commercial side," he said). Robbie had heard about the studio, which included a new room and monitoring system put together by Frabroni. "He heard it was tight," the engineer said. "And it's out of town (in West L.A., near Westwood). When the Stones were there it was comfortable for them; they had security." (Dylan and the Band were booked under the names "Judge Magney," a name picked by studio general manager Dick La Palm and, coincidentally, a rest stop on Highway 61 along the Minnesota border.) The only visitors to the sessions were Cher Bono (friend of Elektra-Asylum head David Geffen), Geffen himself and Jackie DeShannon and Donna Weiss, who sang backup on one track. "It was good," Frabroni said, "but it had a different feel and wasn't left in."

Only three songs required overdubs, Frabroni recalled: "Going Going Gone," "Never Say Goodbye," and "On a Night Like This."

Two of the songs, Frabroni said, were written in the studio: "Dirge" and "Wedding Song."

"One Saturday afternoon, after the cutting with the Band was finished, we were putting together a master reel. Dylan was writing 'Wedding Song.' He told me he wanted to record. So I set up some mikes and we let it roll, and that was the take. You'll hear some noises on the track; those are from buttons on his sleeve hitting the guitar."

Next for the Band, according to Robertson, will be either a live album from Watkins Glen, the "works" album, or another record with Dylan.

Finally, the Band is yet to decide its business future. David Geffen, the man who brought Dylan into the Elektra-Asylum, had told me he's also signed the Band. Robertson denied it. What about after their commitment to Capitol, consisting of two more albums?

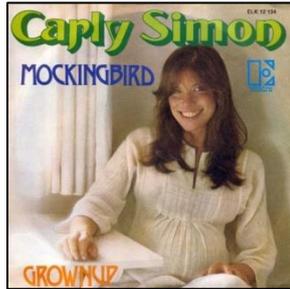
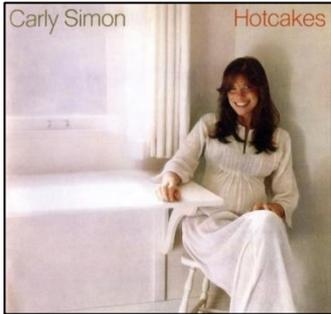
"Ummm . . . I'm not sure," he said. "I think we have our hands full with other things. I'm not thinking about that too much, really. It's not very interesting to think about. And it will just kind of take care of itself in the next few months."



**SNOOKEROO**

Elton John and Bernie Taupin

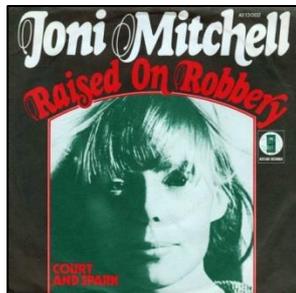
Drums: Ringo Starr, Jim Keltner/Piano: Elton John/Guitar: Robbie Robertson/Bass: Klaus Voorman/Synthesizer: James Newton Howard/Backing Vocals: Linda Lawrence, Clydie King and Joe Greene/Horns: Trevor Lawrence, Steve Madaio, Bobby Keys, Chuck Finley



**Mockingbird**

BY INEZ & CHARLIE FOXX/ADDITIONAL LYRICS BY JAMES TAYLOR

Vocals: Carly Simon and James Taylor; Piano and Organ: Dr. John; Elec. Lead Guitar: Robbie Robertson; Drums: Jim Keltner; Bass: Klaus Voorman; Baritone Sax: Bobby Keys; Elec. Rhythm Guitar: Jimmy Ryan; Percussion: Ralph McDonald; Tenor Sax Solo: Michael Brecker



Electric guitar: Wayne Perkins (*Car On A Hill*); Dennis Budimir (*Trouble Child*); Robbie Robertson (*Raised On Robbery*); Jose Feliciano and Larry Carlton (*Free Man In Paris*); Larry Carlton on all others



**SEE THE SKY ABOUT TO RAIN: 5:03**

Produced by Neil Young and Mark Harman  
Wurlitzer Piano and Vocal - Neil Young  
Steel Guitar - Ben Keith  
Bass - Tim Drummond  
Drums - Levon Helm  
Harp - Joe Yankee

**REVOLUTION BLUES: 4:02**

Produced by Neil Young and Mark Harman  
Lead Guitar and Vocal - Neil Young  
Rhythm Guitar - David Crosby  
Wurlitzer Piano - Ben Keith  
Bass - Rick Danko  
Drums - Levon Helm

- 1974-07-04 Berry Park, Wentzville, MO
- 1974-07-05 Three Rivers Stadium, Pittsburgh, PA
- 1974-07-06 Rich Stadium, Buffalo, NY
- 1974-07-13 Oakland Stadium, Oakland, CA
- 1974-07-14 Oakland Stadium, Oakland, CA
- 1974-08-30 Nassau Coliseum, Uniondale, NY
- 1974-08-31 Cleveland Stadium, Cleveland, OH
- 1974-09-01 Civic Center Arena, St. Paul, MN
- 1974-09-02 Varsity Stadium, Toronto, ON
- 1974-09-04 Barton Hall, Cornell University, Ithaca, NY
- 1974-09-06 Capital Centre, Landover, MD
- 1974-09-14 Wembley Stadium, London, England

SEPTEMBER 14, 1974, BILLBOARD

**EXTRA**

A new album by The Band will be completed in October. That's the word from drummer Levon Helm, at a reception following The Band's show with CSN&Y for 40,000 wet fans at Toronto's Varsity Stadium Sept. 2. The Band will be producing their own tracks over the next six weeks in Los Angeles and Woodstock. The result will be not the concept album, temporarily sidelined, just "a collection of songs."

**Cancelled:**

- 1974-07-04 Musicpark, Beulah Park, Grove City, OH
- 1974-08-03 Ontario Motor Speedway, Ontario, CA
- 1974-08-28 Boston Garden, Boston, MA
- 1974-09-08 Iowa State Fairgrounds, Des Moines, IA
- 1974-09-21 Ontario Motor Speedway, Ontario, CA

SHIRLEY FRIEDHEIM & BILL GRAHAM IN ASSOCIATION WITH BILL GRAHAM PRESENTS

**CROSBY, STILLS, NASH and YOUNG**

**THE BEACH BOYS**

**JOE WALSH and BANDSTORM**

**JESSE COLIN YOUNG**

**THE BAND**

**ONTARIO MOTOR SPEEDWAY**  
SATURDAY AUGUST 3, 1974 12: NOON-ON (EST)

TICKETS \$25.00 AT THESE OUTLETS:  
PACIFIC STEREO WALL-GUM MUSIC CITY STORES, ALL LIBERTY  
TICKET AGENCIES, TROY TICKETS, PICO RIVERA, RASBERRY KOACH  
IN HUNTINGTON BEACH AND ONTARIO, ONTARIO  
MOTOR SPEEDWAY BOX OFFICE AND ALL TICKETRON OUTLETS.

Job Friedheim, Bill Graham & G&G Present

**JULY 4TH CELEBRATION**  
LIVE ON STAGE

**ERIC CLAPTON & FRIENDS**

**THE GRATEFUL DEAD**

**THE BAND**

Location: MUSICPARK  
Show Starts at 8:00 PM  
JULY 4TH CELEBRATION  
TICKETS: BEER ADVANCE \$10.00 AT THE GATE  
TICKETS: \$15.00  
Community Ticket Office and all locations within an hour's drive of Columbus, Ohio  
Mail orders now being taken by sending money orders only along with a \$5 handling charge per order to: MUSICPARK, 4000 W. 127th, Columbus, Ohio 43235.  
TICKETS: \$15.00  
TICKETS: \$15.00  
Other Coming Events  
JULY 27th - ALLMAN BROTHERS BAND PLUS SUPPORTING SHOW  
AUGUST 3rd - CROSBY, STILLS, NASH & YOUNG

**Order cancels July 4 concert**

The giant rock concert scheduled for July 4th at Musicpark in Columbus has been cancelled. The concert featuring Eric Clapton & Friends, Santana, The Band and Ross was cancelled due to an injunction by the Franklin County Ohio Common Pleas Court.

Refunds are now being made exclusively at the Central Ticket Office, 41 S. High St., Neil House Hotel, Lower Arcade, Columbus, Ohio 43215.

Out-of-town ticket holders may return their tickets by mail with a self-addressed, stamped envelope to the Central Ticket Office. All envelopes should be marked "July 4th Refund." Refund deadline is July 31, 1974.

The concert promoters regret this cancellation and inconvenience.

**HILLTOPPER**

Front Row & Music Circuit Productions Presents — Outdoors —

**THE BAND**

**IOWA STATE FAIRGROUNDS**  
**SUN., SEPT., 8 1 PM**  
Tickets \$7 in Advance

Ticket Outlets: Des Moines—Music Circuit, Just Ponto, House of Socrates, Sioux City—Uncle John's, Davenport—The Music Den (North Park & South Park), Cedar Falls—Cloud Burst, Cedar Rapids—Water Bed Shop, Budget Records, Iowa City—E. J. Records, Omaha—Homer's (both locations).

Mail Orders to Music Circuit Productions, 3213 Forest Ave. Des Moines, Iowa 50311. Send Self addressed, stamped envelope. Money Orders only.

Music Circuit Productions Presents — Outdoors —

**THE BAND**

**IOWA STATE FAIRGROUNDS**  
**SUN., SEPT., 8 1 PM**  
Tickets \$7 in Advance

**CANCELLED**

Ticket Outlets: Des Moines—Music Circuit, Just Ponto, House of Socrates, Sioux City—Uncle John's, Davenport—The Music Den (North Park & South Park), Cedar Falls—Cloud Burst, Cedar Rapids—Water Bed Shop, Budget Records, Iowa City—E. J. Records, Omaha—Homer's (both locations).

Mail Orders to Music Circuit Productions, 3213 Forest Ave. Des Moines, Iowa 50311. Send Self addressed, stamped envelope. Money Orders only.

Harvey and Corky present

**THE BAND**

In their only New England appearance with special guest

**LITTLE FEAT**

**WEDNESDAY AUGUST 28th**  
**BOSTON GARDEN**

All Seats Reserved \$7.50 \$6.50 \$5.50

Tickets on Sale Monday Aug. 12th

at All Ticketron Outlets and the Boston Garden Box Office

Boston Evening Globe Friday, August 16, 1974

Harvey and Corky have lined up Robbie Robertson and The Band with "extra added attraction," Little Feat, who are the Saturday-Sunday item in Paul's Mall for Wednesday, Aug. 28, in cozy Boston Garden.

**Band cancellation a shock**

By Ernie Santosuoso  
Globe Staff

Concert cancellations are a built-in hazard of the rock scene and generally do not stir alarm among rock fans accustomed to worn-out excuses. In most cases, program wipeouts are traceable to anemia of the box-office and are understandably face-saving devices.

However, when sluggish ticket sales necessitate the knocking out of The Band's appearance next Wednesday at Boston Garden, a mass arching of eyebrows should ensue.

When the date was announced, it was assumed that The Band possessed the clout to fill the 15,000-plus seats in the Garden. Hadn't Robbie Robertson and his colleagues outshone even Bob Dylan last January?

Levon Russell's recent weakness at the cash register is certainly interesting but few would have forecast The Band's "bomb." In fact, a Garden spokesman disclosed that the group chalked up a piddling \$3000 in sales for the week—the saddest return since Aretha Franklin's last visit to Causeway street.

Some might point to the absence of students from Greater Boston at this time, but remember the rapid

**WEEKEND**

Garden sellouts this summer for the Allman Brothers Band, Crosby, Stills, Nash & Young and Eric Clapton. Would you care to try your hand as a concert promoter?

Funkadelic Parliament has been announced as a late insertion into Sunday afternoon's "Uptown-in-the-Park" concert in White Stadium in place of Graham Central Station. The others in the celebrated soul expo are Mandrill, the Isley Brothers, Gil Scott-Heron and the Voices of East Harlem.

When Otis Redding died in a plane crash in December 1967, four members of the six-man group, the Bar-Kays, also lost their lives. The team which had recorded a major hit, "Soulfinger," disbanded for awhile but regrouped in late 1968.

Appearing through Sunday at Paul's Mall, the Bar-Kays, who cut the soundtrack for "Shaft," have a new album, "Coldblooded," on the Volt label. As part of their

July 4, 1974  
 Wentzville, Missouri  
 Berry Park  
 Independence Day Festival



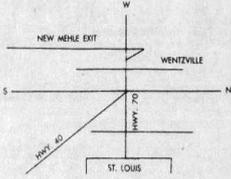
## INDEPENDENCE DAY FESTIVAL

Starring

# LEON RUSSELL — THE BAND

Featuring:

- ★ R.E.O. SPEEDWAGON
- ★ DAVE MASON
- ★ FRAMPTON'S CAMEL
- ★ JO JO GUNNE
- ★ SONS OF CHAMPLIN
- ★ ISIS



## Thurs., July 4th—12 Noon

# CHUCK BERRY'S FARM

IN  
 WENTZVILLE, MO.

Tickets: \$10 in advance available at—Orange Julius, Spectrum, KSHE Radio, Music Village, Plaza Magnavox in Belleville, Streetside Records, Red Baron's, Head Records in Kirkwood, Stagger Inn in Edwardsville. Take Hwy. 70 (Hwy. 40 & 70) to Wentzville, get off 70 at New Mehle exit and go south, follow signs to Berry's Farm.

## Rock Festival A Disaster In Almost Every Way

By MERRILL BROWN

The Berry Park Lesson: Persons with lots of money and no experience in major concert promoting have no business attempting to put on the most pretentious rock festival ever scheduled in this area.

Yesterday's Fourth of July festival near Wentzville was disastrous in nearly every way.

The ill-conceived, poorly executed festival ended just after 1 o'clock this morning after 14 hours of waiting, music, heat, and more and more waiting.

Granted, several groups, most notably the Band and REO Speedwagon put on good, although brief, performances. But the staging of the event was so poor that more time was spent waiting for the acts than listening to their music.

Much of the crowd was waiting for headliner Leon Russell, who along with Dave Mason and Frampton's Camel never took the stage, apparently because of the financial and logistical diarray apparent in so much of the production.

From the beginning, a scheduled Friday night party for the playing groups, friends and the press, proved to be nonexistent.

But the trivial social failures are indicative of the over-all poor planning of Festivals, Inc.

The park lacked adequate concession facilities; by 5 p.m. all concession stands had been shut down. The lack of trash containers left the site covered with debris.

But those difficulties could have been ignored if the show had been put together with care. The sound system, believe it or not, was quite good.

The show was too long. Common sense should indicate that a show with 10 rock bands would not last 10 hours, as the promoters had contended.

As for the individual acts, most performers seemed so bothered by a lackadaisical backstage atmosphere and equipment and transportation difficulties that most were eager to do their act quickly and depart.

The Hillman, Furay, Souther Band, made up of former Byrd and Manasses member Chris Hillman, Richie Furay, former Poco lead singer, singer-songwriter John David Souther and three fine back-up musicians, performed a vocally tight set of their newly emerging country rock sound.

They followed Hydra, a hard rock outfit from Atlanta, and a veteran San Francisco unit, Sons of Champlain. Later came performances from a rising female group Isis and Jo Jo Gunne.

Just before 10 p.m., the reliable Band took the stage and for a few moments the hassles of a long day in the sun seemed distant. Their richly American sound brought a warmth and vigor to the crowd appropriate for Independence Day.

The Band played its standards last night — songs like "Stage Fright," "The Weight," "The Night They Drove Old Dixie Down," and their loosely sung,

### A Review

upbeat and brilliant version of "Cripple Creek."

REO Speedwagon of Champaign, Ill., followed with a hard rocking, well received set, highlighted by "Riding the Storm

Out," and followed with an encore of Terry Reid's beautiful "Without Expression."

By that time, Independence Day had droned into July Fifth, the crowd had begun to scatter and the announcement of the concert's conclusion prompted a loud chorus of obscenities.

Fri., July 5, 1974 ST. LOUIS POST-DISPATCH

July 5, 1974  
 Pittsburgh, Pennsylvania  
 Three Rivers Stadium

NATIONAL Record Mart  
 WELCOMES TO PITTSBURGH  
**ERIC CLAPTON**  
**THE BAND**  
 TODD RUNDGREN'S UTOPIA  
 ROSS  
**JULY 5th**  
 3 RIVERS STADIUM, PITTSBURGH  
**20,000 TICKETS**  
**ON SALE**  
**THURSDAY—FRIDAY**  
 JULY 4th JULY 5th  
**3 RIVERS STADIUM**  
**BOX OFFICE**

Pat DiCesare & Rich Engler Present  
 IN ASSOCIATION WITH THE ROBERT STIGWOOD ORGANIZATION  
**THE ONCE IN A LIFE TIME**  
**CONCERT**  
**ERIC CLAPTON**  
 special guest stars  
**THE BAND**  
 special guest  
**TODD RUNDGREN**  
**JULY 5**  
 3 RIVERS STADIUM  
 • Eric Clapton  
 • The Band  
 • Todd Rundgren  
 • Ross  
 Tickets on sale at all  
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 Call  
 412-471-4300  
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**Plenty of Good Seats**  
**Still Available.**  
**20,000 Tickets**  
**Available At The Door**  
**On The Day Of The**  
**Show.**  
**JULY**

002467  
 GOOD ONLY  
 FRIDAY EVE. **5** 1974  
 JULY  
**THREE RIVERS STADIUM**  
**STAGE FRONT—LEVELS 5-6**  
**GATE "D"**



Pat DiCesare & Rich Engler Present in association with the Robert Stigwood Organization  
**THE ONCE IN A LIFE TIME**  
**CONCERT**  
**ERIC CLAPTON**  
 AND "FRIENDS ???"  
 VERY SPECIAL GUEST STARS  
 From their triumphant tour with Bob Dylan  
**THE BAND**  
 ADDED SPECIAL GUESTS  
**TODD RUNDGREN**  
 Also ROSS & BILLY COX'S Rainbows & Gypsies  
**JULY 5th**  
 3 RIVERS STADIUM  
 PITTSBURGH  
 5 GREAT HOURS OF MUSIC  
**TODD RUNDGREN**  
**TICKETS \$10.00**  
 Plus 25c Service Charge  
**TICKETS AVAILABLE**  
**AT ALL**  
**NATIONAL**  
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**OR ORDER**  
**BY MAIL**  
**NATIONAL RECORD MARTS**  
 Mail orders to National Record Mart's, Box 433, Pittsburgh, Pa. 15270. Enclose stamped, self-addressed envelope, plus \$10.25 per ticket. Checks payable to National Record Mart's.

The Pittsburgh Press  
**Living/74**  
 Saturday, July 6, 1974 **5**

## All-Evening Concert Tops

By PETE BISHOP

If one word could describe last night's all-evening concert at Three Rivers Stadium, it would be "professional." From the orderly change of stage trappings to the stream of limousines carting performers back to their rooms, to most especially, the degree of musicianship all four acts displayed, it was a fine example of how a concert should be run.

**In Picnic Mood**  
 Although most of the crowd of more than 40,000 a far cry from the 61,000 hoped for, were in a picnic mood (campers, coolers, blankets, flags, beachballs and leftover firecrackers abounded), there

**'Band' The Best**  
 By this time, it was dark, and the fireworks were growing louder, brighter and more numerous—especially when The Band (the best act of the night) came on. Their set was music the way it should be played, well-blended, not overpowering, everything from the laid-back ("Unfaithful Servant") to real rock 'n' roll ("Sma o k e Signal," "Chest Fever") to that great combination of rock, blues, funk and soul, "The Weight."

Outstanding was the work of organist Garth Hudson. The Band played, and drummer Levon Helm, who does more with a minimal set of "skins" than most of the people who surround themselves with blessed things.

**ERIC CLAPTON**  
 Effortless mastery.

were, unfortunately, some less pleasant incidents: several arrests, a fan falling out of the bleachers, several ushers injured, fans taken to hospitals with drug or alcohol overdoses.

[The 40,000 is a Pittsburgh rock concert attendance record. The previous mark, set last summer by Led Zeppelin, was 38,000, not 50,000 as previously reported by co-promoter Rich Engler.]

Ross, a British quintet, opened the show at 6 p. m. (it ended at 12:30 a. m.) with the funky beat of "Alright by Me" and "Gotta Get it Right Back," featuring the guitar work of Alan Ross, for whom the group is named.

Well-blended arrangements are Ross' strong point, as are the lead singing of Alan Ross and the serpentine writhings of percussionist Reuben White as he beats the bongos and congas and shakes the bells-on-a-stick.

With Three Dog Night-style vocal harmony, Ross rocked through "Whole Fire Burning," "Changes," "Wherever You Go" and "I've Been Waiting," earning quite a hearty response.

Next up were Todd Rundgren and his band, Utopia, specialists in sound upon layers of sound, natural for a group with two keyboard men (Ralph Schuckett in red overalls and Moogy Klingman in a gorgeous red plaid sport coat) and another (Jean-Yves Labat) fiddling with a huge mounted synthesizer like an artist at his musical ease.

With Rundgren in black judicial robes with white "pajamas" underneath, on lead guitar, the group opened with the "Utopia Theme" and an interesting medley, ranging from gentle keyboards to big, bouncy boogie, of "Don't You Ever Learn," "Everybody's Going to Heaven," "King Kong Reggae" and "Sunset Boulevard."

Pick any other song they played—"Hard Times," "Stage Fright," "Great Divide," for example—and you'll know why Bob Dylan's recent tour was such a success.

And then the headliner, the star, the only man who rated a limousine waiting for him at the bottom of the stage steps, Eric Clapton, the rock legend—playing acoustic guitar on that schmaltzy old "Smile though your heart is breaking . . ."

Yep, Eric Clapton playing "Smile"—and getting away with it because he's Eric Clapton—and staying in an easier vein for the opening third or so of his show, emphasizing melody and becoming a part of his total group, not taking the fore with delicious amplified runs (he deliriously trotted out "Hand Jive," which wasn't too swift the first time around).

It didn't last long though, not with a funky keyboard man like Dick Sims, a Derek and the Dominoes veteran (Carl Radle on bass) and a singer like Yvonne Elliman behind him.

**On Came Crowd**  
 On came the rock 'n' roll, big rock 'n' roll like "Tell the Truth" and "Crossroads," on came the blues with lush vocal duets between Clapton and Miss Elliman, on came the Christmas tree lights strung behind the band like a beaded curtain—and on came the crowd as on came Clapton's electric guitar.

Clapton on the acoustic guitar is like Sandy Koufax pitching a wiffle ball; Clapton on the electric guitar is a slice of musical heaven. Such is his mastery, his motions seem almost effortless; such are the sounds, one just sits back and soaks them all in, not caring about when songs end and begin and what the titles are.

Such was the quality of the concert, no one, I'll wager, went home, wherever home is, feeling anything but good.



—Post-Gazette Photo by ALBERT FRENCH

This was the scene at Three Rivers Stadium rock concert last night, where more than 40,000 fans gathered.

## Biggest Draw in City's History

# 40,000 Jam Rock 'Happening'

By MIKE KALINA  
Post-Gazette Staff Writer

Frisbees sailed, firecrackers exploded, fans cheered and the bands played on last night at Three Rivers Stadium in the biggest rock show in Pittsburgh history.

More than 40,000 braved the heat, traffic jams and a flat \$10 ticket price to see the five-hour show headlined by English rock guitarist Eric Clapton.

Over all, the crowd was orderly. There were, however, some who boosted the spirits of the evening with booze and drugs. There was a lot of firecracker

Picture on Page 3.

tossing and at times the event seemed more like a Fourth of July celebration than a rock show. In addition to smaller

fireworks, some cherry bombs were exploded.

Police said there were some crowd control problems. They also noted a fire of suspicious origin broke out in a restroom about 6:30 p.m., shortly after the five-hour event began.

Officers also reported several medical evacuations from the stadium including two men injured in falls from stadium ramps. Emergency rooms in hospitals in the stadium area were crowded with concert casualties added to normally heavy Friday night emergency calls, police said.

The attendance estimate of more than 40,000 given by promoters Pat DiCesare and Rich Engler beats the previous record of 38,000 set by hard rock group Led Zeppelin last year at the same site. The estimated gross of more

(Cont'd on Page 3, Column 5)

PITTSBURGH POST-GAZETTE: SATURDAY, JULY 6, 1974

# 40,000 Rock Fans Jammed 'Happening'

(Continued from Page 1)

than \$400,000 also is a record for a music event here.

Appearing with Clapton on the bill was the British group Ross, Todd Rundgren and The Band, which recently com-

pleted a cross-country tour as Bob Dylan's backup band.

The biggest draw apparently was the Clapton mystique. Clapton's recording work has an international reputation among rock fans. His public performances have been few and he only recently came out of self-imposed exile after overcoming a drug problem.

Like other mammoth rock shows, "being there" was as important as the acts on the bill, Clapton's mystique notwithstanding. The show was more a happening than a musical event. It offered the fan a chance to let his long hair down with 40,000 peers.

Clapton's guarantee for the concert was \$125,000, plus a percentage.

## 'Once in a Lifetime Concert' pulls 39,500 into Three Rivers

By REX RUTKOSKI  
Staff Writer

THEY CONVERGED, nearly 40,000 of them on Pittsburgh last week, like ever so many hip scout troops en route to a cosmic jambevee.

They came with back packs and blankets, picnic coolers and jugs, in the uniform of the day: blue jeans and t-shirts... walking, hitching, jamming the infamous "Bridge To Nowhere" (Fort Duquesne Bridge) with their vehicles.

In the stadium they camped for eight hours, waving their flags of self expression proudly... A blue peace banner... A green marijuana leaf against white background... The red and yellow South Vietnamese flag.

THEY STROLLED through the stands and across the board-covered tartan turf.

They danced. But mostly they just listened, caught up in the atmosphere of a beautiful night in Three Rivers Stadium.

It was "The Once In A Lifetime Concert," or so it was billed, and it drew 39,500 rock music fans — an all-time city record for a musical — at \$10 a head.

The previous high was set last summer when the premier British heavy metal group, Led Zeppelin, attracted 38,000 to the ball park. Promoters Pat DiCesare of Monroeville and Rich Engler, formerly of Creighton, had hoped for a capacity of 61,000, but the actual turnout still represented a success for the duo.

(Radio news accounts inaccurately carried reports that 60,000 went through the turnstiles.)

BASEBALL BUFFS may be awaiting the annual all star game in Three Rivers later this month, but Pittsburgh area rockers had their lineup of allstars last week.

The bill, which included the British rock group, Ross, and the electronic wizardry of Todd Rundgren and his

band, Utopia, headlined The Band, considered by many to be America's foremost rock group, and Eric Clapton, one of the world's leading rock guitarists.

The audience, contrary to the tone of some radio reports, generally was well behaved. The presence of leftover 4th of July firecrackers was about the extent of any rowdiness. (Early in his set, Clapton berated those who were throwing firecrackers and sparklers, telling them to "Stop it, we don't need this silly aggravation.")

ONE PATRON was injured in a fall. The crowd was warm to Ross and Rundgren, who played during the daylight hours of the concert, which began an hour late at 6 p.m., and displayed an outpouring of enthusiasm for The Band and, finally, at 11 p.m., Clapton.

Clapton, a warm admirer of the Band's artistry, arrived backstage at 9:30 p.m. and asked to be taken to a stadium box to view the quintet's performance.

THE GROUP'S stature has grown markedly since its appearance at the mammoth Watkins Glen festival last summer and its billing this winter on Bob Dylan's historic tour.

They performed 13 songs, including "Stage Fright," "The Weight," "The

Night They Drove Old Dixie Down," "The Shape I'm In," and "Cripple Creek," for which they received \$30,000. They encored with "W. S. Walcott Medicine Show."

Clapton received an introduction filled with pomp and circumstance.

HE MAY have surprised many of his fans in the first half hour of his set, choosing to play laidback acoustic rock with his guitarist Yvonne Elliman, star of the original stage version of "Jesus Christ Superstar." Several of the songs

were from Eric's latest album, "461 Ocean Boulevard."

The musician began to move into more familiar material when he strapped on his electric guitar and did "Let It Rain."

Other members of his band were Jamie Oldaker, drums; Carl Radle, bass, and formerly of Clapton's Derek and the Dominoes group; Dick Sims, keyboard, and George Terry, guitarist.

CLAPTON received \$125,000 for his efforts, topping Zeppelin who earned

\$119,000 in Pittsburgh last year.

Among notables backstage was Albert Grossman, former manager of Janis Joplin, Bob Dylan, Crosby, Stills and Nash, and others.

The next scheduled Three Rivers

Stadium rock concert will be Aug. 31 with Chicago and the Doobie Brothers. Promoters are mulling the possibility of a Three Rivers show later this summer featuring Leon Russell, Santana and Poco.

July 6, 1974  
 Buffalo, New York  
 Rich Stadium  
 Summerfest at the Stadium



Hard Times (The Slop) (Instrumental)  
 Just Another Whistle Stop  
 Stage Fright  
 The Weight  
 The Shape I'm In  
 The Night They Drove Old Dixie Down  
 Across The Great Divide  
 Endless Highway  
 Up On Cripple Creek  
 Unfaithful Servant  
 Smoke Signal  
 The Genetic Method  
 Chest Fever (with Eric Clapton)

Notes:  
 Audience audio recording.  
 Photos from this show at [The Band Site](#).

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# THE SPECTRUM

Vol. 25, No. 5 State University of New York at Buffalo Friday, 12 July 1974

## Summerfest

# Thousands gather in stadium to hear Clapton and The Band

by Willa Bassen  
 Music Editor

The grass surrounding the main gate to Rich Stadium is covered with beer cans and broken glass and cigarette butts and paper bags and empty bottles of Bali Hai. Not littered. Not strewn. Covered. I see the ghosts of those who must have been standing in the hot sun all day, hour after hour, just trying to get that seat, just a bit closer.

Ross is already playing as we walk into the stadium, some kind of typical English heavyshit electric blues, trying to get people clapping with little success (with 45,000 people, somebody's bound to get into it). The big screen is flashing the names of Ross' members, and I see a sea of people on the field, crammed together. It's 7:00 now, the weather is pleasant, and Ross goes off.

People are standing and stretching, breezes are blowing, the inevitable streaker runs across the stage and then has to pick his way through the crowd back to his pants. My friend has met an old friend and his girlfriend, and the four of us are drinking tequila. It's not unpleasant to sit, watch the sun go down, feel the wind and look at all those other people. So many of them. A small city. Stevie Wonder music is playing and people are getting psyched, dancing around in place, rubbing their sunburns, checking out the action.

### Waiting for The Band

Turns out the girlfriend has a pair of binoculars. She is, in a word, breathless.

"Oh, I can't wait til Eric comes on," she says, clutching her knees. "And you know what? Somebody told me Crosby Stills Nash and Young might be here. Oh, I'd just die if they were here!"

"Well, I hear they're going to be in Toronto later this month."

"What if," her eyes are wide with excitement, "what if George Harrison shows up? Oh, God, I'd faint!"

"Well," I say, "could I use the binoculars to see The Band?"

"Oh, sure, I don't care about them, I'd much rather look at Eric."

After a long delay (setting up of equipment), The Band finally hits the stage. Off to a flying start, they're jamming, just an instrumental, just great. They have a guest saxophonist who adds to thy excitement. Robertson is cool and collected, in his typically subtle get-up: a smartly tailored black suit with a black and white flowered shirt. All part of the image, baby. Ho hum. I think I'll throw this little lick right in here — BOOM!

### Through binoculars

It's a good thing I have these binocs. I can see his fingers move. They're the only indication of what's coming out of those twenty megaton amps, other than his body, swaying slightly with the beat. His face looks, well, not bored, but not excited, just another show. That's the thing with Robertson. He's dignified. He doesn't jump around or make idiotic faces or contort his body — he's not a statue, either, but well, subtle. Like his guitar playing. (His best licks are in between vocal lines.) And his presence on stage adds to the excitement of his leads. Here are these really hot licks coming out of this very physically controlled body. It gives you the feeling of all this energy inside, contained, ready to break out. But the only way it ever does is through his fingers.

### And The Band played on . . .

Rick Danko is taking a break, running up and down the bass but never losing that incredible sense of pulse so the whole band keeps going all the time.

"Look," my friend says, "Rick's arm is in a cast."

"Naw. It must be an arm brace." But I take another look. It is a cast. His right arm is in a cast up faint!"

—continued on page 7—

past his elbow. How is he playing? But playing he is, just like nothing's wrong. Richard Manuel is pounding the keys, Garth Hudson is erratically running up and down the organ keyboard, and Levon Helm is keeping the skins in a perpetual state of vibration. People are smiling, dancing, jumping, clapping. "... see the man with the stage fright..." (what, these guys? So cool, calm and collected?) "...oh, you don't know the shape I'm in..." (they sound like they really mean it — it must be rough.)

### Problems

But we are by no means in Heaven. First of all, the mammoth sound system is not properly mixed. The piano is just faintly audible, the bass is not bassy enough, and whenever Hudson or Robertson takes a solo in the upper registers, the combination of the too loud and too shrill speakers makes me fold my ears in to avoid the pain. And c'mon, boys, it's been too long since you did an album (I don't really count *Moondog Matinee*). I still have faith, but I mean, people are beginning to talk.

So The Band continues, through a greatest and not-so-greatest hits repertoire, not even changing off on instruments (I think they knew what kind of simpletons were mixing). Garth does "The Genetic Method," weaving his organic tapestry. We all know this song inevitably leads into "Chest Fever," which it does, and everyone comes back on stage. The song's gone through a couple of bars when a guy in a brown and beige cowboy shirt comes on and stands, slouching, on the side of the stage. He's got a little Fender amp (maybe a Princeton) in his hand, a natural finish Strat around his neck, and a butt dangling from his lip. I zoom in. Uh — huh.

### Who?

The girlfriend is beginning to froth at the mouth.

"Oh, I can't wait till Clapton comes on. Ohhh..."

I'm not gonna tell her that he just has. He plugs in and starts playing, although no one hears him (the idiot sound men haven't hooked him in yet). "...but just before she leaves..." (a new voice singing harmony with Rick and Manuel) "...she receives..." Ah, he's on the air now, you can spot that tone a mile away: he's taking the break. For the first time, The Band is smiling. Robbie has a wide grin on.

By the end of the song, Rick and Robbie and Eric are in a circle, playing with and to themselves, hugging each other as it ends. Most of the crowd knows by now and The Band goes off to riotous applause: from my seat it looks like waves rolling across the sea of people.

### Sunheroes and rock stars

Another 45 minute wait. I'm reading a book to pass the time. Briefly, it describes Earth after the Desolation, returned to a primitive culture based on fertility rites. Every year a "Sunhero" is appointed. With the help of grafted on antlers which pump tons of hormones into his body, he goes from town to town, servicing the hundred or so most beautiful virgins in each one. He gets a bandstand welcome everywhere he goes, and all the girls stand around, looking at him, panting, drooling, and so on.

So I'm reading this book, looking at the crowd, looking at the girlfriend. At the book. At the girlfriend. Whoever wrote this book must be a veteran of large rock concerts: I don't see much difference. Because Eric is finally announced (by this Tiny Tim type), and she goes into ecstasy. Mind you, she didn't even recognize him before. Pavlov would be proud. Anyway, she is an accurate meter for a great deal of the rest of the crowd, which is screaming, yelling, jumping up and down and fainting (shades of Elvis!)

### Slow start

"Elooooo" (he draws). "Thaaaank Yooooou."

Very much to his credit, Eric starts slow with some '30's tune like "Till There Was You" — doing a very mellow rendition. Then another mellow tune, this one from his new album called "Let It Grow." He's playing an acoustic (a Martin 00 28, for those who care), and so is Yvonne Elliman, an excellent female vocalist (playing a Martin D35, for those who don't). "Let It Grow" is a very pretty tune, good three part harmonies.

As he steps up to the mike, the obvious becomes manifest.

"I'm drunk and ready for trouble." Adopting a stance which he will return to many times, that of leaning his left arm over the horizontal part of the mike stand, (resting on it), looking all in all as if he was leaning over the back of a chair, he announces the presence of a guest star.

### HotLicks

"We have a guest tonight. He's a musician. He's lover. He's a guitar player. He's big. As big as they come. And if you don't know his name, you don't deserve him. He name is Freddie. Know him?"

Freddie King comes bouncing onto the stage, fat and solid looking. They go into a medium tempo blues, trading licks. I must say, it certainly is not

Clapton's finest hour. He is smashed off his ass. Freddie is hot as hell, and Eric, well, he is very, very good, but not incredible. Which he can be.

However, the next song they do is "Have You Ever Loved A Woman," and here, Eric hits his high for the night. (Maybe Freddie inspired him.) Besides trading off some excellent riffs, his vocal is really there — really true bluesy. Freddie leaves and the regular band takes over.

### Give a kid a break

Yvonne Elliman is a great help. She has just the right voice for Clapton's music. Deep, full, throaty, raunchy. Perfect for songs like "Tell the Truth, Little Wing, Blues Power" and "Willie And The Hand Jive," all of which they do. Because her voice maintains such a solid vocal line, his voice, which is very hoarse, adds another dimension instead of just sounding weak.

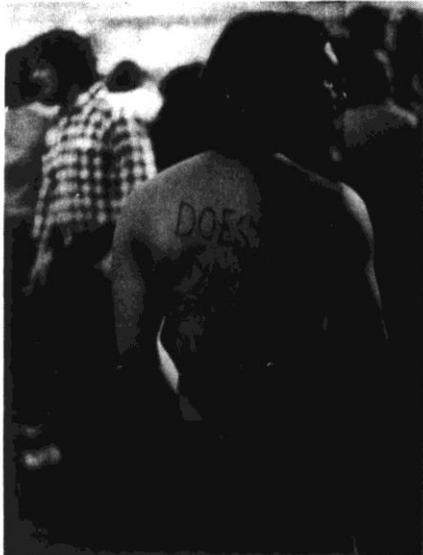
Eric has always been known to give everyone else a generous chance at leads and breaks, and considering his condition ("I'm lousy when I'm drunk," he says at one point), it is not surprising that he lets guitarist George Terry take a lot of the licks. Terry is obviously greatly influenced by Clapton, but he nevertheless pulls off some really fine ones, and I'm sure he'll show up on his own soon.

O.K. Let's try and forget who we're dealing with for a minute. The Band, considered as a whole, is extremely good. Carl Radle is the best free-lance bass in the business, and Dick Sims on keyboards and Jaime Oldaker on drums are both very together musicians. Tight and punching, competent, dynamic, versatile. Seems to me that's what Clapton's after these days. Not just Eric the star, but a complete sound.

### Stage fright?

And consider this. The knowledge that every time you appear (which hasn't been for three years), people are expecting the best, the absolute best guitar playing in the world. Who wouldn't have to be smashed to face 45,000 of those people?

Clapton's stage presence throws me totally off guard. He's known for his reticence — just standing and playing. But tonight he is incredibly extroverted. Cracking jokes, flirting with Yvonne, laying down for a while (while he's playing), chastising the people who are setting off firecrackers — he really is putting on a show.



Photos by Allen

The one thing that turns me off is that Tiny Tim creep. After "In The Presence Of The Lord," the band goes into a rock and roll medley (cutting off Yvonne who is just beginning a vocal solo, by the way. I don't know whether that was a planned joke or not.). This guy comes on, starts dancing around with the guitar, and goes into a Townsend number. You know, smashing the guitar and flinging it into the audience. I know it's a goof, but what's the point?

### One more time

That's the end of the set, and here comes the encore. Eric kind of knows he's gotta give 'em one more piece of himself, something to send them home with. He steps up to the mike, leans on it, and says almost sheepishly,

"Now I'm drunk and I've been chewing this guitar for three days, so what you get is liable to be a bit..." (fuzzy)?

It's "Crossroads." About half tempo from the Cream version. And he's right. It is a bit... anybody else, you'd say, "wow, that guy is really fantastic!" But it's Clapton up there, so you have to say, "Well, I've heard him play much better."

How can anyone escape from that?





# CSNY Warms Up in A's Outfield

BY ROBERT HILBURN  
Times Rock Music Critic

OAKLAND—Elliott Roberts, who likes to think of himself more as a friend and consultant than as a "manager" of such major rock acts as Crosby, Stills, Nash & Young and Joni Mitchell, was standing in front of the huge center field stage at the Oakland Coliseum Stadium the night before CSNY's two weekend concerts, talking about the factors that led the superstar rock band to reunite after nearly four years of separation.

But he paused and smiled as he saw a thin, somewhat gangly figure race across the deserted outfield grass. As the runner neared the infield, Roberts cupped his hands to give his voice something of the tone quality of a public address system and yelled, "And now . . . playing second base . . . Neil Young."

Hearing the introduction, Young, his hair cut markedly shorter than on his last solo tour, slowed, turned gracefully and did an imaginary tip of the hat to the rows of vacant seats.

### First California Stop

It was the same relaxed, informal atmosphere one would find among the 45,000 persons in the audience and the performers backstage Saturday as CSNY made its first California stop on a mammoth summer tour that is expected to be the largest grossing (upwards of \$10 million) in U.S. rock history.

The tour had officially begun with indoor shows July 9 and 10 in Seattle and Vancouver, but the Oakland concerts (a second one was held Sunday) were the first large, outdoor shows; warm-ups, if you will, for the Aug. 3 extravaganza at the Ontario Motor Speedway where between 200,000 and 250,000 fans are expected.

Despite the lingering civic concerns over outdoor rock gatherings (outdoor CSNY shows for both the Ontario Motor Speedway and Los Angeles Coliseum had to be canceled before the Ontario City Council finally approved the Aug. 3 date), the peacefulness and serenity of the afternoon Saturday was much like an old-fashioned Fourth of July celebration.

### Check of Field Conditions

"The only thing I'm worried about today is how that beautiful grass is going to look after Sunday," said one stadium security guard as he gazed at the thousands camped in the outfield.

"But the way the A's have been playing, I guess it doesn't matter. Nobody shows up for the games anyway. I don't think we've had this many people in here since the World Series. It's nice to see people again."

Things went so well, in fact, that producer Bill

Graham brought the first act—Jesse Colin Young—on stage 15 minutes early Saturday. Similarly, the concert, also featuring the Band and Joe Walsh, ended on schedule nine hours later. Even Fourth of July celebrations don't usually run that well.

"They really felt great in Seattle," Elliott Roberts said of CSNY before the start of Saturday's concert. "It was supposed to be a three-hour show, but they just kept calling out songs to each other and ended up playing for 4½ hours. They did something like 46 songs. They were as happy as I've ever seen them."

David Crosby, whose voice was so strained in that long Seattle show that he described his singing in Vancouver as "the pits," agreed with Roberts.

"Seattle was really good," he said. "The feeling in the band is better than I've ever seen it, even

better than it was when we started the first time.

"We're all older and we've had a lot of corners knocked off. We've all been hit in the face with a couple of pies from life. Everybody seems to have more of a sense of each other's worth. There's a lot of respect and what seems to me to be a very sincere, genuine try to work together."

"The basic idea when we originally got together was that we would do some things together, then split apart and do our own things, then come back together—a loose aggregation of singer-songwriters rather than a thing where we got locked into roles."

"We were supposed to be able to come apart and then come back together, but I don't think any of us expected a three-and-a-half or four-year cycle on it."

While part of the reason for the original separation was for each of the four principals to pursue individual musical careers, there were also

Please Turn to Page 10, Col. 1

10 Port IV—Tues., July 16, 1974 Los Angeles Times \*

# CSNY Warms Up in the A's Outfield

Continued from First Page  
some tensions and differences that had developed.

"We were all getting on each other's nerves from being with each other all the time and . . . I don't know . . . I've been thinking that I ought to write a book called '1001 Ways for a Musician to Lose His Way and Forget What He's Doing'."

"There's only one thing that means anything to a musician and that's making the music, but sometimes you lose track of that, you get hung up about other stuff. That's what happened to us. We started thinking about things other than the music."

"I can't place any one thing or one person as being the villain. We never really did break up. We just didn't come back together."

Most people in the large CSNY touring party shared Roberts' and Crosby's views that the band has never been in better spirits. Thus, they too reflected the light, relaxed spirit. Even though the tour was only two stops old, there were already lots of mostly humorous "did you hear about what happened . . ." stories going around.

One of the most popular was what happened at U.S. Customs when the group re-entered the country after the Vancouver concert.

It seems Graham Nash loves a certain type of food sauce that is only sold in

Canada and his native England, so when he was in Vancouver he bought a case of it and proceeded to give bottles of it to various members of the touring group—one, two, three bottles at a time.

"So when we got to customs," one member of the touring party said, picking up the story, "the officers saw all those bottles in our cases and got suspicious. They were looking at them and smelling them and trying to figure out what we were hiding in them."

"We kept telling them it was just food sauce, but they just couldn't imagine a group of rock 'n' rollers all loving food sauce so much."

"I thought they were going to haul us all in, but they finally let us through."

Though Crosby, Stills, Nash & Young topped the bill Saturday and Sunday, there are some in rock who feel the Band, which toured with Bob Dylan earlier in the year, is the superior group. Indeed, the City, a biweekly guide to the arts in the Bay area, ran a picture of the Band with a caption that read, "We all know who these folks are, the best rock-and-roll band ever . . . They're returning Sat-

urday and Sunday . . . for a gig at the Oakland Stadium with Crosby, Stills, Nash & Young and Joe Walsh . . ."

But the audience, clearly, came to see CSNY and it, rather than the Band, received the largest audience response. The Band's set was, as always, impressive in every measurable way: from the excellence of its material to the design of its arrangements to the sharpness of its vocals/instrumentation.

### Warm Ovation

Except for a saxophone-dominated instrumental that opened its set, the Band continued to feature old material. It did, however, provide some change of pace from its Dylan tour repertoire by substituting such songs as "Mystery Train," "Time to Kill," "Smoke Signal" and "Just Another Whistle Stop" for some of the ones from that tour.

Though it received a warm ovation when it took the stage, CSNY didn't receive the overpowering, emotional-tinged welcome one might expect at a Dylan or Rolling Stones or even the Who concert.

The bank took the stage just before 3:30 p.m. and played until nearly 7 p.m., taking only two quite brief intermissions for equip-

ment changes. Opening with Stills' "Love the One You're With," they followed with Crosby's "Wooden Ships," Nash's "Immigration Man" and then a new Neil Young song.

It was a rotation pattern that was followed—though not in rigid order—through some three dozen songs, about a quarter of them new. The familiar material included "Suite: Judy Blue Eyes," "Cowgirl in the Sand," "Carry On," "Long Time Gone," "Time Fades Away," "Ohio."

As with the old CSNY concerts, the group used a variety of instrumental and vocal line-ups, moving from acoustic to electric, from the whole unit (backed Russ Kunkel on drums, Tim Drummond on bass and Joe Lala on percussion), to just three of them on stage to just two to just a single figure.

### Sound Problems

Though the outdoor sound problems sometimes shattered the group's harmony, the performance was hard, enthusiastic, inspired. The four weeks of rehearsal at Young's ranch near San Francisco had obviously paid off. Young, the most respected member of the group, consistently drew the best response.

If uneven material is its chief weakness, CSNY's

strength is its ability to mix a great, undeniable beat with lovely harmonies, thus creating a sound that soothes you at the same time it is making you want to get on your feet and celebrate.

At the end of the day, everyone seemed pleased—the musicians, Roberts, the audience. And, the security guard noted, the outfield grass didn't even look too bad.

Now, it's on to Ontario.

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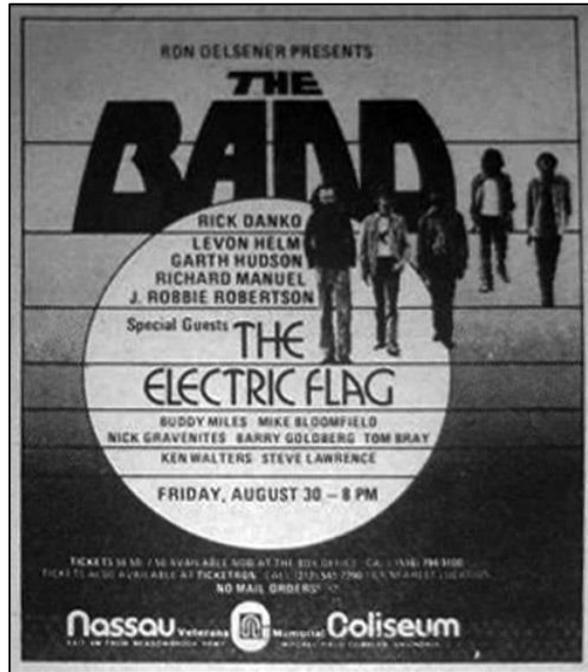
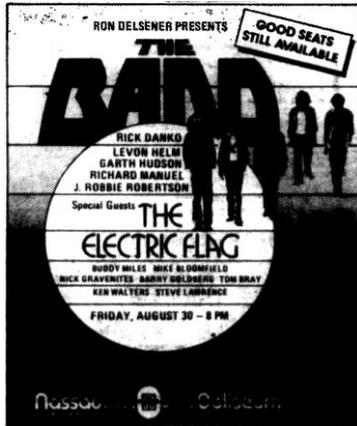
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**August 30, 1974**  
**Uniondale, New York**  
**Nassau Coliseum**

Also on the bill:  
*The Electric Flag*



- Hard Times (The Slop) (Instrumental)*
- Just Another Whistle Stop*
- Stage Fright*
- The Weight*
- The Shape I'm In*
- Loving You Is Sweeter Than Ever*
- The Night They Drove Old Dixie Down*
- Across The Great Divide*
- Endless Highway*
- Smoke Signal*
- The W.S. Walcott Medicine Show*
- Time To Kill*
- Mystery Train*
- The Genetic Method*
- Chest Fever*
- Up On Cripple Creek*
- Don't Do It*

Notes:  
 Audience audio recording

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SEPTEMBER 14, 1974, **BILLBOARD**

**THE BAND**

*Nassau Coliseum, Uniondale, N.Y.*

Drawing heavily from its early Capitol albums, The Band delighted a sellout crowd of 13,000 strongly partisan fans Aug. 30.

The five-man aggregation garnered heavy audience response for its familiar chestnuts, "Stage Fright," "The Night They Tore Old Dixie Down," "W.S. Walcott Medicine Show," and other Band familiars.

It's puzzling however, why the group, one of the tightest extant, chooses to "play safe" when in concert and dedicate an entire evening to songs they performed in the early seventies.

Basically, they are as sound as ever. All excellent musicians, strong vocalists with all the attributes of stardom, but their concert was almost boring.

Organist/saxophonist Garth Hudson and guitarist Robbie Robertson do the bulk of the solo work and after one or two numbers it seemed as if one could actually hum the riffs along with them. Not that they were bad, just predictable.

The strong rhythm section, comprised of pianist Rick Manuel, bassist/guitarist Rick Danko and drummer Levon Helm, provides percussive anchor for the group. They too are limited by the overall lack of enthusiasm generated by the members.

No doubt playing the same songs all these years adds the edge of precision The Band is noted for but it wreaks havoc with their once soaring creativity. Who could have foreseen that "Rock of Ages" would end up as the bulk of their repertoire four years later?

**JIM STEPHEN**

# The Band and the Flag Score at Nassau Coliseum

■ NEW YORK — It was one of those proverbial "nights to remember" at the Nassau Coliseum (30). The Electric Flag (Atlantic) made their first New York appearance since reuniting, and The Band (Capitol) made a triumphant return to the stage they graced so splendidly last winter on the Dylan tour.

The Flag was a bit ragged, but good spirits and genuine enthusiasm more than made up for this lack of smoothness. On "Killing Floor," an old Howlin' Wolf song and Flag standard, Nick Gravenites seemed unsure of himself vocally, searching for the old zip. The band itself was too exuberant, and much of the vocal was lost in a swirl of brass and percussion.

Still, there were flashes of the old Flag. "Groovin' is Easy" sounded as good as ever, and a new song, "The Band Kept Playing" (also the title of their soon-to-be-released album) found the band at its collective best. Bass player Jellyroll Troy earned his letter on this one, trading vocals with Gravenites and proving himself to be an excellent replacement for Harvey Brooks, who was with the original Flag.

## Encore

After closing with their boogie-woogie arrangement of "Wine," the Flag wasted no time in returning for an encore. The song was "Texas" and it was Bloomfield's vehicle. He crouched Eddie Cochran-style over his guitar and attacked the fretboard with a vengeance. The notes flew off his fingertips and pierced the stuffy

Coliseum air, reminding us once again that Mike Bloomfield has few equals as a guitarist. He is the heart of this Electric Flag, and the group rode on his energy throughout the set.

It's been six years since the Electric Flag members last played together. In light of this fact, one forgives their shortcomings and looks instead towards the future. The signs are positive: They get along with each other onstage, their new songs are good, they sound good as a band, and their musical credentials are beyond question. Groovin' with the Flag may be easy right now, but it will be sheer delight once this group hits its stride.

## The Band

Where does one begin, and stop, writing about The Band? Individually and collectively, they are something quite apart from all other groups. They matter; they will endure in the future as they have in the past; some of the songs they performed so well on this night—"The Weight," "The Night They Drove Old Dixie Down," "Along the Great Divide," "Stage Fright"—are a part of us now, as if they had always been here.

One strains to think of a better-balanced, more versatile group and, invariably, one comes up empty-handed. Even the horrendous Coliseum acoustics failed to obscure a brilliant performance. From the first notes from Garth Hudson's wailin' sax on their instrumental opener to the last crackling notes from Robbie Robertson's guitar on their third encore, The Band maintained a quality of musicianship rarely encountered these days.

## Garth Hudson

After tipping their musical hats to the '50s with a subdued version of Junior Parker's "Mystery Train," everyone left the stage except Garth Hudson, who remained seated at the organ. Then, bathed in a lone white spotlight, he played a soul-raising Renaissance-Baroque introduction to "Chest Fever." Strains of Buxtehude and Bach echoed throughout the hall as the rest of the group returned and brought the song home.

The Band. Amen.

David McGee

August 31, 1974  
 Cleveland, Ohio  
 Cleveland Stadium  
 World Series of Rock

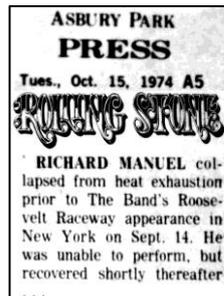


Stage Fright  
 The Weight  
 Loving You is Sweeter Than Ever  
 The Night They Drove Old Dixie Down  
 Endless Highway  
 Smoke Signal  
 The W.S. Walcott Medicine Show  
 Up On Cripple Creek

Notes:  
 Audience audio recording.  
 Richard Manuel didn't perform.

## Everybody won with CSN&Y and company in the World Series of Rock

By Jane Scott  
 "Can you tell me please, who won?"  
 This was Crosby, Stills, Nash & Young, singing their famous song, "Wooden Ships," Saturday night at the Stadium.  
 This was the final World Series of Rock. Everybody won.  
 An estimated 88,000—more than the entire population of Lorain, O.—had waited six hours to hear the superstars.  
 Twenty-six songs later, fans were up on their feet, lighting matches, stamping in unison, calling for more.  
 "We'll do one old one for you and one new one," said guitarist David Crosby.  
 Then pianist Neil Young scored with the title song from his new album, "On the Beach." Then came the finale, Young's "Ohio," written after the Kent State killings.  
 This was the biggest crowd the quartet had played for since Woodstock, announced once Bill Graham.  
 Indeed, the concert set its own record, the largest in a controlled, outdoor facility.  
 It was an incredible concert, enjoyable all the way through.  
 Each of the four acts—Jesse Colin Young, Santana, the Band and CSN&Y—were old pros. Young was an old hand with the Youngbloods in 1968, the Spanish sounds of Santana have been on the charts for years and the Band members were once the Hawks in Ronnie Hawkins and the Hawks in 1959 and later backed up Bob Dylan.  
 David Crosby, Stephen Stills, Graham Nash and Neil Young are not only talented and experienced, but respected as singers and writers.  
 Just before 7 p.m. came the announcement that the Band's pianist, Richard Manuel, was ill. Other groups might have pulled out, but the Band pulled it off.  
 There was a definite hole in some of their songs, but the right rhythm came through, especially in their 1968 blockbuster, "The Weight."  
 But the main reason were Crosby, Stills, Nash & Young, together again after four years. They sounded better than ever.  
 "We'll be here for 2½ hours, so settle down," Stills said. The crowd did, the fans in front actually sitting down so others could see.  
 "I couldn't believe the stillness of the crowd. They were totally absorbed. There was a minimum of restlessness," said Browns' owner Art Modell, who stayed through to the end.  
 "Only a tiny fraction of the crowd caused any trouble. This crowd came here to hear music."  
 Stills, who has the highest, most fragile voice, received his greatest response from his "Triad," made famous by the Jefferson Airplane.  
 "I spent all this money and sent you away to school and didn't you learn anything?" asked he in the middle of the song.  
 There were old and new songs, tender, swinging and hard-hitting ones. Two sets were electronic, one acoustic.  
 One of the standouts was the group's old "Suite: Judy Blue Eyes," with superb harmonies.  
 But in the big open-air stadium with fence to fence people it was Young's strong, plaintive voice that carried the best.  
 "I need a crowd of people," he sang out in "On the Beach."  
 The only unresponsive figure at the concert was an antique cigar store Indian Young had placed behind his piano.



Probably referring to this show as they played in London on September 14. CSN&Y performed at Roosevelt Raceway on September 8 but without the Band.

September 1, 1974

St. Paul, Minnesota

Civic Center Arena

Also on the bill:

The Souther, Hillman & Furay Band

GREATHALL & WM. SEMANS PRESENTS

# THE BAND



SPECIAL GUEST STARS TO BE ANNOUNCED

SEPTEMBER 1 - 8 P.M.  
ST. PAUL CIVIC CENTER ARENA  
RESERVED TICKETS \$7.50-\$55 AVAILABLE ALL DAYTON'S STORES

GREATHALL & WM. SEMANS PRESENTS

# THE BAND



WITH SPECIAL GUEST STARS

## Souther, Hillman & Furay Band

TONIGHT 8 P.M.  
ST. PAUL CIVIC CENTER ARENA  
RESERVED TICKETS \$7.50-\$55 AVAILABLE ALL DAYTON'S STORES

THE MINNEAPOLIS STAR  
Mon., Sept. 2, 1974

## ST. PAUL CONCERT

# The Band rocks past generation gap

Reviewed by JON BREM

The Band, one of this continent's premier rock groups a few years ago, reestablished its reputation with an excellent concert last night in the St. Paul Civic Center Arena.

The five-man group, which introduced electricity into folk music while backing Bob Dylan at a folk festival in 1965, rose to prominence in the late '60s with an original folk-rock sound that was an amalgam of country and gospel music with a rock-and-roll beat.

For much of the last three years, though, The Band has been in a hiatus. The group, four of whose members are Canadian-born, has not released an album containing new material since 1971 and had appeared only once in con-

cert (last summer at the Watkins Glen rock festival) before accompanying Dylan on his comeback tour last winter.

## REVIEW

Despite the widespread success of the Dylan-Band tour, The Band's popularity has ostensibly diminished. Its fans of four years ago are generally post-college age and seldom frequent concerts in large arenas, such as the 20,000-seat St. Paul Civic

Center. Today's concertgoer tends to be between the ages of 14 and 20; most don't remember The Band because the group, despite its critical acclaim, never has had a hit song.

The 7,000 persons in attendance last night, however, saw a convincing performance. The Band was first-rate, offering a wholly inspired 70 minutes of old favorites.

The arrangements were more complex and the sound often more electric than on the original recorded versions. Songwriter Robbie Robertson's

blistering guitar rendered the material more forceful, decidedly more rock-than folk-oriented.

Also worth noting was the playing of organist Garth Hudson, pianist Richard Manuel, bassist Rick Danko and drummer Levon Helm. The group's sound was tight, and the vocal harmonies were impressive.

The brightest of the many highlights were "The Weight," the blues standard "Mystery Train" segued with The Band's "Chest Fever" and "The Shape I'm In," which featured a fine keyboard duet.

Despite The Band's outstanding performance, hundreds of spectators lingered after the concert, expressing their disappointment that Dylan, who has long been associated with The Band, did not appear. The much-publicized rumors of a "special guest" proved unfounded. The Minnesota-born Dylan, who has not appeared in concert in the Twin Cities since the late '60s, was in California.

The six-man Souther, Hillman, Furay Band opened last night's show with a sloppy, lethargic set of country rock. The previous work of Chris Hillman and Richie Furay with bands such as the Buffalo Springfield, Byrds, Poco and the Flying Burrito Brothers more effectively demonstrated their considerable talents.

JON BREM regularly covers rock music for The Star.

September 2, 1974  
Toronto, Ontario  
Varsity Stadium

Nº 40161

**VARSITY STADIUM**  
Retain Stub — Good Only

**MON. SEPT. 2**  
8:00 P.M.  
Davis Printing Limited

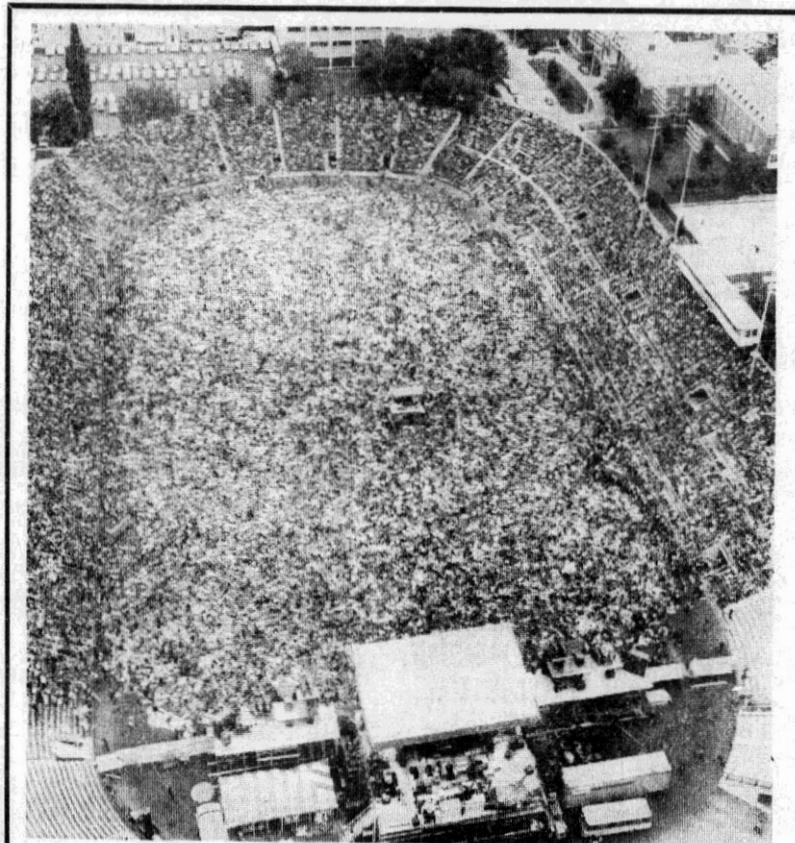
**CROSBY • STILLS  
NASH • YOUNG**

**THE BAND**

PRICE - \$12.00

*Hard Times (The Slop) (Instrumental)*  
*Just Another Whistle Stop*  
*Stage Fright*  
*The Weight*  
*The Shape I'm In*  
*Loving You Is Sweeter Than Ever*  
*The Night They Drove Old Dixie Down*  
*Across the Great Divide*  
*Endless Highway*  
*Smoke Signal*  
*The W.S. Walcott Medicine Show*  
*Time to Kill*  
*Mystery Train*  
*The Genetic Method*  
*Chest Fever*  
*Up On Cripple Creek*

Notes:  
Two different audience audio recordings



CARPET OF PEOPLE COVERS PLAYING AREA AND SEATS  
... at Varsity Stadium in Toronto.

—CP Wirephoto

## Rock group draws 40,000 people

TORONTO (CP) — The five-year absence of Crosby, Stills, Nash and Young has done little harm to the smooth sound that launched the group to the recording industry's top ranks in the late '60s and early '70s.

Back again with their characteristic close harmonies, David Crosby, Stephen Stills, Graham Nash and Neil Young visited Toronto's Varsity Stadium Monday for their 30th date in a 31-concert North American tour. It was their only Canadian performance.

Following an excellent showing by The Band, CSN and Y hit the stage amid thunderous applause to begin their three-part show.

An opening amplified rock set was followed by a played-down acoustic segment featuring individual solos. A second electric rock set closed the show, which lasted almost seven hours.

By the end of the first set, which included such CSN and Y favorites as *Love the One You're With* and *Wooden Ships*, it was evident that the quartet had retained its golden touch.

Although the official count of ticket sales for the \$12-a-head concert was reported at 40,000, one Varsity official said many holders of the counterfeit tickets which circulated Toronto last week were believed to have slipped past security checks at the gates.

Hours before the concert began, the stadium bleachers were filled to their 27,000 capacity and the open-air stadium floor was covered with fans.

A light drizzle which accompanied the group to the stage turned to a heavier and colder rain midway through the group's three-hour performance, discouraging some spectators in the last hour.

CSN and Y disbanded in 1969 after the release of their album entitled *Deja Vu*, believing they had exhausted their potential together.

Solo work followed, with Crosby and Nash teaming up for a period. But only Neil Young, a Toronto native, achieved any modicum of success on his own.

Their current tour, which finishes this week in New York City, is expected to gross \$10 million.

September 4, 1974  
Ithaca, New York  
Barton Hall, Cornell University

Also on the bill:  
*Aztec Two-Step*

## Cornell Concerts Slated

This semester, Cornell again hopes to give the Upstate region the best possible concert attractions. To open the season in Barton Hall on Wednesday, will be The Band with special guest Renaissance. The Band, having just returned from their concert tour with Bob Dylan and several dates with Eric Clapton and C.S.N.&Y., are one of the most distinguished bands in rock music today. Renaissance combine classical strains with rock music and are a good example of the fine mode of English rock.

*Hard Times (The Slop) (Instrumental)*  
*Just Another Whistle Stop*  
*Stage Fright*  
*The Weight*  
*Shape I'm In*  
*Loving You*  
*The Night They Drove Old Dixie Down*  
*Across The Great Divide*

Notes:  
Audience audio recording.  
Photos from this show at [The Band site](#).

6 ITHACA JOURNAL Thursday, Sept. 5, 1974

## Music 'The Band' Plays In Barton Hall

The Band opened Cornell Concert Commission's fall lineup last night before a crowd of 5,000 at Barton Hall. They played a smooth 13-song set ranging from their early hits off the Big Pink album to pieces off all of their more recent albums.

*Aztec Two Step*, a two-man guitar folk group that has played at Ithaca clubs before, sang the warm-up set. Their vocal harmonies often recalling Simon and Garfunkel in the early days, they sang easy-rhythm love songs and a few energetic numbers that allowed their guitars more play. Each had a good flatpick style, and they blended nicely, though Barton Hall's bigness is tough on acoustic instruments.

At the close of their recorded "Persecution, Restoration," which featured their best guitar work, a big chunk of the audience, led by their local fans in the front rows, gave them standing applause. They reappeared to do a slow number, "I'm Your Prisoner."

The Band's organist, Garth Hudson, opened their set with a short tenor sax solo leading into "Just Another Whistle Stop" from *Stage Fright*. Robbie Robertson's fine guitar work was more prominent than usual in the opening piece and throughout the concert.

Pianist Richard Manuel, bassist Rick Danko, and drummer Levon Helm rotated the lead vocals as the group played older pieces such as Robertson's famous 1968 "The Weight," and two other songs from *The Band* album, "The Night They Drove Old Dixie Down," and "Across the Great Divide." Helm, a restrained drummer, was an excellent vocalist, especially on the early pieces.

With no break in the set, they played other numbers off *Stage Fright* — the title piece, "The Shape I'm In," "Time to Kill," and "W.S. Walcott Medicine Show" — as well as numbers off *Cahoots* and their latest album. Hudson's long and impressive organ solo, easily blending classical, country, and church sounds, led into "Chest Fever" from *Big Pink*, closing their set after just over an hour of play. Lighted matches brought them back to do their 1970 hit "Up on Cripple Creek."

Though it started out in the mid-60's days with Ronnie Hawkins as a beat rock and roll group, The Band has made its name not on big sound but on soft, intricate, syncopated sound. Yet Barton Hall is just too big and airy for great subtlety. Rearranged with a big stage in the east end, nearly all its floor space was used for the audience, leaving more of the cavern to fill with sound than last year's arrangement.

The size of the building and of the sound system seemed to swallow some of The Band's music. With the piano and organ not always audible, with no rhythm guitar, and with Danko's unconventional bass playing, the sound was sometimes hollow.

But dampened sound did not dampen enjoyment of the concert. For an audience familiar with The Band's material, it was a real pleasure to hear especially their nostalgia pieces and their rockier numbers. Their performance was intense and practiced, without any in-between patter. The audience regretted only that they did not play longer than they did.

KATHLEEN SULLIVAN

## The Band Lost Money for Cornell

At \$5.50 and \$6.50 a head, the promoters were expecting a capacity crowd—a sell-out audience for one of the biggest super-groups around — The Band.

But somehow, for reasons that will probably never be explained to the promoter's satisfaction, things didn't go quite as expected, and Barton Hall was only filled to one-half capacity, or 5,000 people.

"I don't know the magnitude of loss yet", Co-ordinator of the Cornell Concert Commission Bob Davis said this morning. "We didn't break even...I'd guess we lost about \$14,000."

But it isn't the money that's bothering Davis, because he feels that loss can be made up on future concerts.

"The only thing that bothers me is that it shouldn't have happened...it's a little embarrassing," he said. But he added that The Band, which has played to capacity crowds even before their last smash tour with Bob Dylan, weren't too bothered.

"They were upset because we were losing money", Davis noted. "But they kind of liked playing to a small crowd."

"People at Cornell and in Ithaca are a bit spoiled", he continued. "Because we've been able to bring tickets into a reasonable price range (sample: \$4 for a Joni Mitchell concert), people think they should be able to have those prices all the time."



"The Band" played at Cornell Wednesday night. Photo by Jon Reis

September 6, 1974

Landover, MD

Capital Centre

**capital  
centre**  
**THE BAND**  
Friday, Sept. 6—8:00 P.M.  
Tickets \$6.50, \$5.50, \$4.50

Available at HECHTS, PENTAGON TICKET SERVICE, CAPITAL CENTRE and the Downtown CAPITAL TICKET CENTER at 918 16th St. N.W. (Corner 16th & K). Add 35c service charge to all tickets, except at CAPITAL CENTRE BOX OFFICE, Landover, Md. Capital Centre is located off the Capital Beltway, Exits 32E and 33E. No personal checks accepted. For additional information call 350-3900 or 338-5992.

Washington Star-News  
Monday, September 9, 1974

C-3  
M\*\*

## James Brown And The Band, Living in the Past

By Richard Harrington  
Special to the Star-News

The Capital Center was the scene over the weekend for two shows which offered remarkable contrasts; yet somehow both ended up with a similar problem.

The contrasts occurred in the presentations: the intelligently structured, dexterously played rock sensibilities of The Band, and the exuberant, funky, bump-inducing soulfulness of James Brown. The problem with both shows was that, most likely, everyone had seen them before. Familiarity breeds half-filled halls.

**THE BAND**, which performed to a friendly crowd of 9,000 on Friday night, has certainly been around long enough to transcend the material which it has been playing to death for too many years.

When songs like "The Weight" or "The Night They Drove Old Dixie Down" were fresh, they were gloriously delivered, with vital involvement from the musicians. Robbie Robertson's stinging guitar riffs rattled off Garth Hudson's earthy organ patterns, propelled by Levon Helm's clean, sharp drumming. The Band embodied the innermost spirit of rock and roll, tempered with a country sense and a folklorish outlook.

Now it all seems very tired. Chances are that if you went to the bathroom, you missed any recent songs, of which there were very few. The half-filled Center may have been partially responsible for a hollow texture that provided little bass and certainly not enough body for Robertson's still-interesting solos. The group vocals were unforgivably sloppy, and apparently the Band is in need of some new material, perhaps a new direction. With all its talent, it is ridiculous for it to be so rooted in the past.

On Saturday, the Center hosted the James Brown Revue, and about 8,000 people showed up for an incredibly slick, frequently vacuous, but consistently churning evening of music provided by "The Godfather of Soul." Brown, unfortunately, has been plying his particular trade for so long that his revue has developed into a veritable Ice Capades of soul, complete with an imperious master of cere-

### Pop Music

monies who sounded as though he was reciting his lines while in a deep sleep.

**THIS IS NOT** to deny the musicality of Brown, or that of his backup band, the J.B.s. The band, and particularly the featured soloists, Maceo Parker and Fred Wesley, delivered just about everything one could possibly want. They added a vitally needed body to Brown's basically one-dimensional performance he has been giving for so many years without seeming to get tired of it, even the steps, the stutters the slides and splits.

The basic vitality of Brown's soulfulness will always be attractive and invigorating, but a great many people apparently feel they've seen it enough

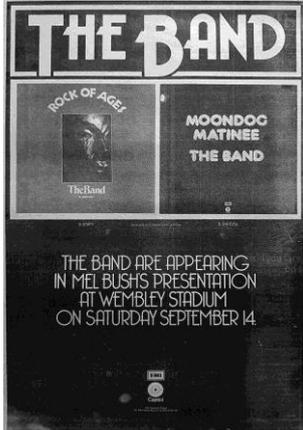
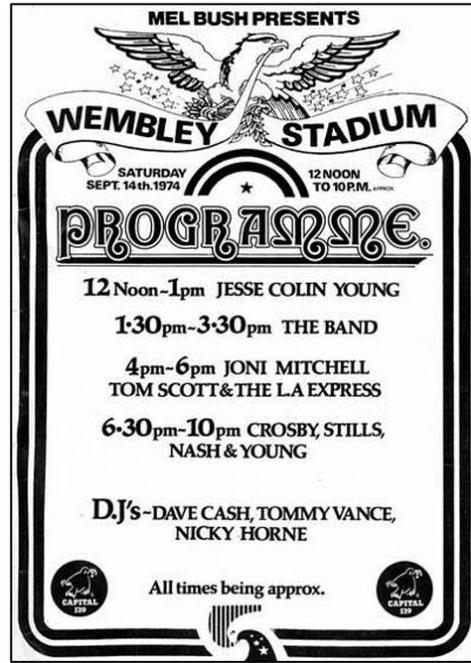
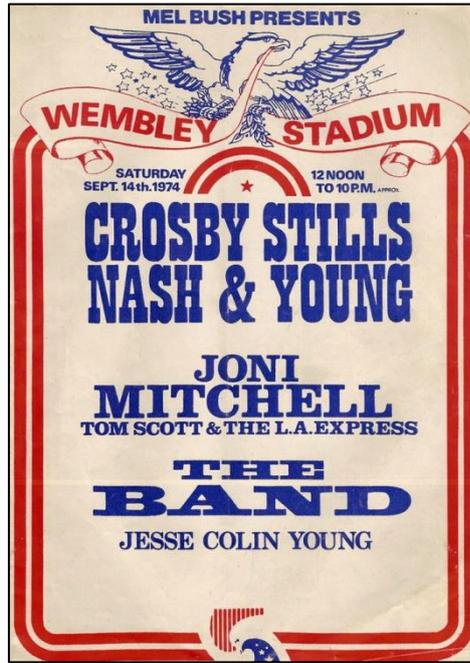
A few years ago, he would have filled the Capital Centre with his dual message of black pride and partying. Those messages have been filtered through time, absorbed by



James Brown

younger groups and redirected straight into the hearts and minds of a younger generation. If Brown isn't careful, his title may change from "the Godfather of Soul" to "the Grandfather of Soul."

September 14, 1974  
 London, England  
 Wembley Stadium



**GUARDIAN** Monday September 16 1974

**CROSBY, STILLS, NASH, & YOUNG at Wembley**  
 by Robin Denselow

CROSBY, Stills, Nash, and Young are the American entertainment phenomenon of the year. Temporarily reformed, after a three-year split, they have not recorded an album of new songs but instead have toured around the American stadiums, drawing audiences in their tens of thousands. On Saturday American big business, vast scale rock came to London, when CSNY played Wembley Stadium. The official estimate of the crowd was 72,000, who had each paid £3.50 for a 10-hour show that for mere starters included The Band and Joni Mitchell.

In the abstract, a musical event on that scale may sound absurd or slightly horrific, but, I suspect to the amazement of all concerned, it worked triumphantly. All the elements were right: a gigantic stage at one end of the pitch bristled with amplifiers

and electronic hardware, ensuring that the sound balance and quality was near-perfect: the sun shone; there was no hint of trouble from the crowds; and the music provided a constantly varied, fresh and technically dazzling encyclopaedia of American rock.

- CSNY played for three and a half hours, made no attempt at a stage show, and acted as if they were giving a casual recital in a friend's back room. Their appeal was in many ways that of the Beatles: each of the four is well-known, has a distinctive personality, and has written excellent songs. Yet they fitted together like a jigsaw, both in the electric sets and when they took turns with the acoustic guitar, with one playing solo and the others helping out with immaculate harmonies. And whatever they were playing there was always a strong melody somewhere near the surface.



- Hard Times (The Slop) (Instrumental)
- Just Another Whistle Stop
- Stage Fright
- The Weight
- The Shape I'm In
- Loving You Is Sweeter Than Ever
- The Night They Drove Old Dixie Down
- Across The Great Divide
- Endless Highway
- Smoke Signal
- I Shall Be Released
- The W.S. Walcott Medicine Show
- Mystery Train
- The Genetic Method
- Chest Fever
- Up On Cripple Creek

Notes:  
 Audience audio recording.  
 Professional film of the entire show.  
 Film of Hard Times (The Slop), Just Another Whistle Stop, The Genetic Method & Chest Fever released on 'A Musical History' in 2005.



