IN CONCERT
1976

Compiled by DB
November 2018

If you have additional information or corrections, please contact me at wswalcottsemail@gmail.com
Also looking for scans/photos of adverts, posters, ticket stubs and newspaper cuttings.
1976-06-26 Frost Amphitheater, Stanford University, Palo Alto, CA
1976-06-27 Santa Barbara County Bowl, Santa Barbara, CA
1976-07-03 Memorial Coliseum, Lexington, KY
1976-07-04 The Summit, Houston, TX
1976-07-05 Pine Knob Music Theatre, Clarkston, MI
1976-07-06 Pine Knob Music Theatre, Clarkston, MI
1976-07-07 Washington Park, Homewood, IL
1976-07-09 Summerfest 76, Lakefront, Milwaukee, WI
1976-07-13 Westchester Premier Theatre, Tarrytown, NY
1976-07-14 Long Island Arena, Commack, NY
1976-07-16 Carter Barron Amphitheatre, Washington, DC
1976-07-17 Carter Barron Amphitheatre, Washington, DC
1976-07-18 Music Inn, Lenox, MA
1976-07-20 Casino Arena, Asbury Park, NJ
1976-07-21 Champlain Valley Fairgrounds, Essex Junction, VT
1976-07-20 Civic Auditorium, Santa Cruz, CA
1976-07-23 Greek Theater, Los Angeles, CA
1976-07-24 Greek Theater, Los Angeles, CA
1976-07-25 Greek Theater, Los Angeles, CA
1976-07-29 Music Inn, Lenox, MA
1976-07-31 CNE Bandstand, Toronto, ON
1976-09-02 Music Hall, Boston, MA
1976-09-05 Steiner Ranch Amphitheatre, Lake Austin, TX
1976-09-12 Reed Green Coliseum, Hattiesburg, MS
1976-09-13 Pete Mathews Coliseum, Jacksonville, AL
1976-09-17 The Spectrum, Philadelphia, PA
1976-09-18 The Palladium, New York, NY
1976-09-19 The Palladium, New York, NY
1976-09-21 Syria Mosque, Pittsburgh, PA
1976-09-23 Fox Theater, Atlanta, GA
1976-09-24 University of Virginia, Charlottesville, VA
1976-09-25 Tennessee State Fairgrounds Grandstand, Nashville, TN
1976-10-30 Saturday Night Live, New York, NY
1976-11-25 Winterland, San Francisco, CA

Cancelled shows:
1976-07-03 Niagara Falls, NY
1976-07-11 Rochester, NY
1976-07-12 Hempstead, NY
1976-08-00 Europe
1976-09-10 Baton Rouge, LA
1976-09-25 Cleveland, OH

The Rumor:
1976-04-19 San Francisco, CA
1976-00-00 Missouri
The Flying Burrito Brothers, the country-rockers who opened the Stanford show, have been around for several years with various personnel but have never evidenced much continuity of intentions.

The Burritos, Saturday, Oakland won a favorable response from the crowd when they worked into some lively trucker classics towards the end of their set.

The Band, bound and determined to work out its own stiffness, around the loose inventiveness that is its best trait in the final 30 minutes of the show. The Band is, in fact, bound by its own repertoire: a body of songs that grows directly out of their years of playing together and, as a result, reflects the complicated integrity of that long association.

The group is bound, also, by the need to expand that repertoire along the same lines. Probably no other rock group can command the kind of intelligent devotion The Band's fans are ready to give.

There were no real surprises at the Stanford concert. no exceptional new songs, no real change in The Band format of just standing up and playing the music. The Band has no real leader on stage. No one introduces the songs. There's no chit-chat with the audience. There's just the music, but that music echoes across the rock and roll years with more conviction and affection than any other.

From The Band's more or less national debut with their "Music From Big Pink" LP until now, including the tour with Bob Dylan almost three years ago, there has been an emotional honesty about its music that practically defies comparison.

There was no mistaking it. Levon Helm was singing and he sang "drowned" instead of "drown," as in: "You can walk on the water, drowned (sic) in the sand. You can fly off a mountaintop, if anybody can.

The Band (Levon Helm, Richard Manuel, Robbie Robertson, Rick Danko, Garth Hudson) was opening a national tour - its first in two years - in the scorching Saturday afternoon sun at Stanford University's Frost Amphitheater and Helm's farm-boy dialectics ("drowned") were cutting through a soporific lyric with the customary arrogance The Band serves up so unpretentiously.

"It takes us a while to get warmed up," Robertson told the crowd near the end of the 90-minute performance. The Band's music, in contrast to the usual rhythm-section plus-star-soloist rock approach, depends on individual complexities. All five play several instruments - although there wasn't much switching Saturday - and their sound, which is as close to a jazz ensemble as rock has yet produced, relies on their individual styles to the extent that Robertson once described their long instrumental harmonies as "dream sequences" since they knew each other so well musically.
June 27, 1976
Santa Barbara, California
Santa Barbara County Bowl
Also on the bill:
The Flying Burrito Brothers
July 3, 1976  
Lexington, Kentucky  
Memorial Coliseum  
Gram Parsons Memorial Country Rock Festival  
Also on the bill:  
Roger McGuinn

Troubled Rock Festival Continues Here Today

By BARRY BRONSON  
Staff Writer

Promoters say the Gram Parsons Memorial Country Rock Festival will continue this afternoon as planned, but there are some angry concert-goers who couldn’t care less.

Ticket-holders who showed up at Memorial Coliseum yesterday afternoon expecting to be entertained by Emmylou Harris, the Flying Burrito Brothers and Tompall and His Outlaw Band, were informed that the afternoon show had been cancelled. Some were told that equipment problems caused the cancellation. Workers for Alan Martin Sound of Louisville denied that the sound equipment was at fault.

"...As it turned out, we were witnessing the farewell tour of The Band, and I consider myself damn lucky to have seen them when I did. Their set burned, from start to finish, and in retrospect, it is easy to understand why, but, on that night, it was one of those rare occasions when you knew, deep-down-inside, that you were in the presence of something special going on. With hindsight, it is easy to understand that they knew, full-well, that this was their last tour; that they wanted to go out still proving they had what they always had; and that they were partly rehearsing for what would become the filming for "The Last Waltz"....  
...By all accounts, the festival was a financial bust, but I’d argue that those who attended got much more than their money’s worth, for the price of admission, on this occasion.

michaelconen.wordpress.com
Houston concert downer for Taylor

BY PETE DOPPEL
Pop Music Columnist

HOUSTON — James Taylor was defeated before he started and he knew it.

Taylor is not accustomed to following strong acts. The last time I saw a Taylor concert was in 1979 and his opening act was none other than Carly Simon. Milt King performed a dynamic set that night, but she could not compare to what Taylor put down.

Taylor walked out on the stage of the Music Hall alone that night and played only acoustic numbers for 45 minutes. Then, with each new song, another musician joined him on stage until by the show's finale, a rousing version of Chuck Berry's 'Promised Land,' Taylor had his own backup band, Miss King and Jojo Ginn all on stage playing and singing.

Taylor manipulated his audience very carefully and very thoroughly that night, but it worked to perfection.

But last Sunday night at The Summit, during Houston's version of the July 4th rock spectacular, Taylor couldn't pull it off. He was literally blown off the stage, first by Emmylou Harris and then by The Band.

WHAT'S MORE, Taylor didn't even try to compete. Both Miss Harris and The Band put on excellent performances and Taylor apparently decided he couldn't top them so why bother. He was content to merely play a few songs and mug for the cameras.

Houston is a very media oriented city, much more so than Dallas. Fearing the Reel Jazz Festival on the two days preceding the Harris-Brand-Taylor show, closed circuit television screens were rigged for the crowd. The Summit has two giant screens equipped to show live and in living color what is going on in the hall. Between sets the cameras, located throughout the auditorium, scan the crowd and if they catch something interesting the mini-screen will be video-taped and replayed, slightly speeded up, back on the screens. It's all for fun and it helps pass the time.

The cameras focus on the entertainers during their performance and when Taylor walked out and looked across the darkened cavern to the other end and saw himself on this giant color TV screen he spent the rest of the evening mugging and hamming it up to see how cute he could look. It may have been fun for him, but it wasn't enjoyable for those who chose to see and hear Taylor perform.

FROM EVERY REPORT I've heard, Taylor put on an excellent show the night before in Dallas. Maybe he spent all his energy there. And he didn't even begin his Houston show until after midnight.

But I tried making excuses for performers who were capable — and Taylor was more than capable — of putting on a fine show and then don't. It's not like a continent, where the fans can come back a few nights later to see the act in a better frame of mind. Rock concerts are t-shirt deals and it's just not fair for those who shelled out $7.50 a ticket to see someone perform a half-baked show.

Taylor's show ended just as it seemed it should be beginning. His performance, as a matter of fact, was remarkable only in its mediocrity. He sang 18 songs, all of which sounded alike, and two encored "How Sweet It Is," and "Country Roads." During his finale, which was "Strong Hit From a Money Machine," a torrent of balloons and confetti was unleashed from bags hidden in The Summit's rafters. The whole thing reminded us of and was about as exciting as the 1972 Republican National Convention.

EMMYLOU HARRIS started the show. She sang more songs than Taylor, performed longer than Taylor and put on a much better performance than Taylor. Miss Harris' set at the peak of her performing prowess right now. She's confident of her abilities and this confidence translates into strength on stage. She's happy with her part in numbers and she conveys this infectious happiness to the audience.

Emmylou Harris came across as the red hot mama of the country music set — a tiny, but strong rock 'n' roller with a Daily Parton voice.

My only complaint about her show was something she didn't do — she didn't sing her classic composition "Honky From Birmingham." But she also didn't pull off something I thought was impossible, transferring "Tell Me I Don't Control Again" from the records to the live performance and actually improving on the recorded version.

THERE WAS ABSOLUTELY nothing wrong with The Band except for their absolute striving for perfection. On these different occasions, Bobbie Robertson ordered an amplifier replaced on stage. These switches caused only momentary delays, but I doubt if anyone in the audience could spot anything wrong with the amplifiers that were replaced.

The Band played a set representing its entire recording career. It did not fall into the trap of emphasizing hits from its latest album, playing only three selections from it including the great "It Makes No Difference." Robertson's guitar solo was even better this night than on record.

This show had all the ingredients to be one of the greatest all time concerts. Emmylou Harris and The Band more than lived up to expectations, in fact Miss Harris for excelled them. But the concert was that not only did Taylor fail to add anything to the show, he actually subtracted from it.
While Others Gimmick It Up, the Band Plays On

BY EARL ARRINGTON

The eclectic nature of popular music is hard to overemphasize. The band, The Band, is a prime example. Their sound is a blend of folk, bluegrass, rock, and country, creating a unique and enduring appeal.

Their style, characterized by intricate harmonies and emotional storytelling, has influenced countless musicians and continues to captivate audiences. Their music is often praised for its depth and emotional resonance, making them a true force in the music industry.

Despite the band's short existence, they left a lasting impact on the music world, and their legacy continues to inspire musicians today. Their influence can be heard in the works of contemporary artists, cementing their status as one of the most significant bands of the 20th century.
July 7, 1976
Homewood, Illinois
Washington Park
Also on the bill:
Emmylou Harris
Leon Redbone mystified the crowd

Members of the band played to a cheering crowd.

Music offers final note on festival

A drawing of Bozo the clown made it to the concert.

Members of the band performed to a rowdy crowd last Friday on the Summerfest main stage.

SUMMERFEST76.
A GOOD TIME FOR A GOOD PRICE.
JUNE 30—JULY 11, NOON TO MIDNIGHT.
$2.50. JUNE 10—JULY 11, NOON TO MIDNIGHT.

Also on the bill:

Leon Redbone
By Kit Rachlis

SEEING THE BAND IN concert is akin to watching a Robert Altman film. The musical dialogue shifts and overlaps. Fragments of sound disappear as quickly as they rise. Robbie Robertson’s crammed, hectic guitar solos pull away from Richard Manuel’s blues vamping. Levon Helm’s crisp, elemental drumming burrows through Garth Hudson’s ominous organ. Lyrics emerge clearly and intelligibly, then fade away, blurred and indecipherable. It is impossible to focus on any single member of the group.

The irony of the Band—their tragic flaw, if you prefer—is that in having found community in themselves, they have failed to establish it with their audience. They remain the most insular rock & roll band, and the invariable result is coldness—a refusal to take the grand leap from the perfectionism of professionals to the daring experimentalism of those who have nothing to lose.

Opening their six-date, week-long East Coast tour, they continued to concentrate on material from their first two albums, offering only two songs from their latest LP ("It Makes No Difference" and "Ophelia") and one new song ("Twilight"). And, except for Hudson’s long introduction to “Chest Fever,” there were few revisions.

Instead, they offered 90 minutes of solid, churning rock & roll, which reaffirmed their place as one of the premier rock bands in America, despite their essential caution. It was with a conscious sense of irony that they concluded the concert with "Stage Fright."

Whatever the reasons for this curiously short tour—one senses that it comes more from a need for money than a desire to reconnect with their audience or to make great music—they are still capable of stunningly ferocious versions of "The Weight" and "King Harvest (Has Surely Come)." And that is still enough.
July 14, 1976
Commack, New York
Long Island Arena
Also on the bill:
Firefall

Don't Do It
The Shape I'm In
It Makes No Difference
The Weight
Stage Fright
Tears of Rage
Forbidden Fruit
King Harvest (Has Surely Come)
The Night They Drove Old Dixie Down
The Genetic Method
Chest Fever
This Wheel's on Fire
Up on Cripple Creek
Ophelia
Life Is a Carnival

Notes:
Audience recording.
The W.S. Walcott Medicine Show
Forbidden Fruit
Ophelia
Twilight
King Harvest (Has Surely Come)
The Weight
It Makes No Difference
The Shape I’m In
Don’t Do It

CARTER BARRON
"M" Amphitheater
Washington, District of Columbia
July 16, 1976

The Band Is Just the Same Old...

By Charlie McCollum
Washington Star
July 19, 1976

It would be hard to imagine a more enjoyable night for an entire audience. It was a grand party at which the evening continued for hours. Finally, tapping off to drums and tympani. Throughout, it was held and succeeded. The elements Friday night did absolutely nothing to help any of the biggest names in show business.

The elements Friday night did absolutely nothing to help any of the biggest names in show business. In complete contrast to the lack of energy the group into an all-powerful one, it seemed waiting the amphitheater’s 11 p.m. curfew.

DESPITE ALL THIS, it was possible to arrive at some critical conclusions about a group that might have stood in America’s finest rock ensemble. Certainly, it was plausibly to see The Band back on the road again after a less-than-successful 1974 solo tour by Richardson. The W.S. Walcott Medicine Show, a group with the best American rock ensemble.

...and bootlegged many times.
The Band, appearing before a crowd of 7,000 played their music for almost an hour and a half despite the delay of their sound equipment at this Sunday-afternoon concert at the Music Inn in Stockbridge.

Music review

Vibrant music by The Band

By Ken Marks

The Band, one of America's premier rock groups, played a set at the Music Inn last night that was untroubled by the absence of Leo Richmond, bassist Rick Danko and Levon Helm, who's been in the hospital. It was probably no coincidence, considering the Band's history of personnel changes, that the group decided to lean on the music and not the arrangements. The set began with "Don't Do It," a song from their first album, "Music From Big Pink." The song's earthy feel was maintained throughout the rest of the set, which included such hits as "The Weight," "The Night They Drove Old Dixie Down," and "The Band." The group's musicianship was on full display, with Danko's powerful singing and Helm's harmonica playing standing out.

The Band has such a unified group identity that an individual member is often difficult to tell who sings what. That made it all the more fun to see that while most of "The Weight" is sung by Helm, Danko takes on one crucial verse and a "handers" fill. A rather severe howitzer on the part of Helm became evident as he sang "King Harvest." Then came a new, unreleased song called "I'll Guess." "Twilight" didn't do it for me, and the closest the Band has come to doing reggae, "Ophelia," followed, featuring a synthesizer-guitar duel.

After "For What It's Worth" and "Forbidden Fruit," the Band hit the set's highest energy level with "Wheels On Fire." Here, Robertson showcased his guitar leads among some of his most memorable songs, including "The Weight" and "The Night They Drove Old Dixie Down." Robertson's guitar playing was both melodic and rhythmically driven, capturing the essence of the Band's signature sound.

The group's hit single on "Southern Band," a showcase for Cross's guitar, also received a lot of attention at this concert. The song was performed with Cross taking the lead role in a touching tribute to the late guitarist.

The Berkshires Eagle, Monday, July 18, 1976

DON'T DO IT

The Shape I'm In
It Makes No Difference
The Weight
King Harvest (Has Surely Come)
Twilight
Ophelia
Tears of Rage
Forbidden Fruit
This Wheel's on Fire
The Night They Drove Old Dixie Down
The Genetic Method
Chest Fever
Up on Cripple Creek
Life Is a Carnival

Notes:
Audience recording.
7000 fans attend 'The Band's concert

By RICHARD TASKIN

LENOX — The Band, one of rock 'n' roll's most critically celebrated and cerebral groups, attracted a sellout crowd of over 7,000 to the Lenox Music Inn Sunday evening.

After they retreated 73 minutes set, one was once again able to appreciate the adoration "The Band" inspired among down-home bluegrass fans, but their stage demeanor and lack of vibrant new material raises some serious questions about their well-being and the future of the music they play so heroically.

At various times Sunday evening, I had serious doubts whether The Band would perform at all. Concert gates were not opened until just after 4 p.m., because the Band's equipment truck had broken down in Baltimore early Sunday morning and had not arrived yet.

After another hour delay Henry Gross opened the show with a Costa-revered one-hour set. Gross is at the end of a long and no doubt satisfying tour during which he has become a star. His forte seems to be imitating musical styles and vocal mannerisms which have been successful in the past. His notes with few flaws are interestingly similar to rock audiences. His tenor vocals fall somewhere between Jene Cown Young and Carl Wilson, often sounding close enough to either to be Rich Little proud, but he is incapable of matching the passion of the former and the beauty of the latter's voice.

After the conclusion of Gross's set, Leonaofficials were faced with the Herculean task of moving hundreds of people towards the center of the arena while "The Band's equipment trailer was meticulously backed down the steep hill which descends towards the Leona stage. Then the Band's equipment truck was hauled away, setting up the group's expensive and heavy equipment, which included a light show besides the usual array of instruments. Without the benefit of a sound check, the stage was finally prepared for "The Band's" entrance around 8:15 p.m., which was almost two hours after Gross left the stage.

When "The Band" released its first album, "Music From Big Pink" in 1967, their fellow music critics, and their fans were stunned by the depth of the music. The Band's many years on the road had paid off handsomely, and the result was the successful fusion of countless genres of American music into a unique and distinctive sound. The interplays of vocals between Levon Helm's singing, Garth Hudson's keyboards and horns, Rick Danko's bass vocals, and Levon Helm's two-toned drumming made the Band rock's most respected group.

The Band opened the set with the same tune which opens its live album of a few years back, a Hollender-Hudson composition "Baby Don't Do It." The song received a slightly lesser reception than the album version Sunday evening, but the song has aged well into Marvin Gaye's first song it several years back. Still "The Band" was forced to play a price for not being able to conduct a soundcheck as guitars and microphones occasionally squealed.

When "The Band" finally went into "The Weight," their first commercial hit, their fans were stunned by the depth of the music. The Band's many years on the road had paid off handsomely, and the result was the successful fusion of countless genres of American music into a unique and distinctive sound. The interplays of vocals between Levon Helm's singing, Garth Hudson's keyboards and horns, Rick Danko's bass vocals, and Levon Helm's two-toned drumming made the Band rock's most respected group.

"The Band" performed two hours later than was scheduled to begin its soundcheck was not in full force. Song by song they played with enthusiasm and obvious joy. Their bizarre tales are always provided with comic touch.

A quick look at the variously excellent Garth Hudson serves as a reminder that the Band's has been together 15 years. His organ solo preceding "The Weight" is perhaps his finest vocal number. The song is sung from the perspective of a young Southerner, and his moral indignation at the ugliness of the South by the North is clearly conveyed. The song appeals to America's deep desire for a sense of composite, and suggests that our history is far more complex than we often wish to imagine. I, for one, wonder when the view of the American South was irrevocably changed. The first time I heard it.

Each number was enthusiastically received by the Leona audience. When "The Band" rose from the stage after a highly-charged, song-long version of "Cripple Creek," which combined classical music andmore mundane melodies, they probably learned from the piano player in a New Orleans bookstore.

For me, Levon Helm has always been the star of the group. For, it is he sings most of "The Band's" standards with gusto and is capable of conveying as much passion as any rock singer. "The Night They Drove Old Dixie Down" is perhaps his finest vocal number. The song is sung with the perspective of a young Southerner, and his moral indignation at the ugliness of the South by the North is clearly conveyed. The song appeals to America's deep desire for a sense of composite, and suggests that our history is far more complex than we often wish to imagine. I, for one, wonder when the view of the American South was irrevocably changed. The first time I heard it.

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July 20, 1976
Asbury Park, New Jersey
Casino Arena
Also on the bill:
Aztec Two-Step

Don’t Do It
The Shape I’m In
It Makes No Difference
The Weight
King Harvest (Has Surely Come)
Twilight
Ophelia
Tears of Rage
Forbidden Fruit
This Wheel’s on Fire
The Night They Drove Old Dixie Down
The Genetic Method
Chest Fever
Up on Cripple Creek
The W. S. Wallcott Medicine Show
Life Is a Carnival

Notes:
Originally scheduled for July 15.
In-house video available on YouTube.
ESSEX JUNCTION — Edward Eurich, manager of the Champlain Valley Fair Grounds, said he will recommend the executive board refuse permission for further concerts there this summer following several incidents during Wednesday's performance by the rock group The Band which drew between 5,000 and 7,500 people.

One deputy sheriff was treated by the Essex Rescue Squad en route to the Medical Center Hospital after an apparently toxic substance was thrown in his face, according to authorities. A hospital spokeswoman said the substance had not been identified and the officer was being treated late Wednesday night.

Another member of the county sheriff's department was clubbed on the side of the head with a flashlight during a gate-crashing incident, a sheriff's department spokesman said.

A policeman at the concert said there had been trouble early in the evening when a group of youths who had lost their ticket stubs tried to return after intermission. He said policemen let them in, but the chief of security asked the Essex police to stand by with tear gas in case of further trouble, the officer said.

Eurich said he believes the board should no longer allow the grounds to be used for events which attract as many as 5,000 people "to the center of the community here."
The only band to see Friday night was The Band at the Santa Cruz civic auditorium. Bob Dylan’s former touring group and a Soviet pair called Sasha and Yuri team joined to bring off the summer’s finest piece of concert work. A large Santa Cruz turnout responded with several standing ovations.

The Band, most widely known as the group which accompanied Dylan on his most recent world tour, is a very talented group of musicians in its own right. They are a mature, polished bunch. Any band that plays with the great Bob Dylan has got to be good.

The actual Band is five members strong, but a powerful horn section and assorted extras swelled Friday night’s stage attendance to 11 persons. Levon Helm bolts down The Band at drums, with Robbie Robertson and Rick Danko a one-two punch on guitar and bass. Garth Hudson and Richard Manuel handle the keyboards and special effects, while the unsung horn section brings them all together.

The brass in Friday evening’s performance had never appeared in concert with The Band before, and were using the Santa Cruz date as a warm-up for a big gig with The Band in Los Angeles later this month. Late in the show, the horn section received a standing ovation, one of many on the night.

The horns were really pumping when The Band opened its first set with “Don’t Do It,” a song which had much of the crowd bouncing about 30 seconds after it started. They kept bouncing all night.

Throughout the performance, The Band just kept coming up with one solid song after another. Tunes like “The Shape I’m In” and “The Night They Drove Dixie Down” were even better than the group’s studio versions, with a newer, more progressive approach.

The Band packed the second half of the show with songs like the foot-stomping “Down On Cripple Creek,” and “Life Is A Carnival.” One of the band’s most popular songs, “Stage Fright,” was preceded by an eerie organ solo by Manuel. Lights from the stage projected Manuel’s keyboard on the civic ceiling.

Winding it up with melodies like “Northern Lights, Southern Cross” and “Forbidden Fruit,” The Band closed by telling Santa Cruz it would “See You Later.” That they did, for the civic crowd brought The Band back for a single encore.

Sasha and Yuri, a little known Soviet rock-folk group, was a pleasant surprise. Most of the civic audience expected the Russian rockers to appear with a hammer and sickle and broken English. It turned out that they spoke and played in fluent English, finishing their set with the Beatle’s “Eight Days A Week,” probably one of the first rock and roll songs the Russian group ever heard in the Soviet Union.

The Russians also had some interesting information to relate about the record industry, or lack of it, in the Soviet Union. Records in Russia, said Sasha and Yuri, are a rare commodity and cost upwards of $100 per disc.
Concerts in review

The Band: A real pleaser

By RICK BERNWOOD

Through the years The Band has proven itself among that small handful of artistically progressive and musically innovative rock groups, indeed topping any list limited to non-British entries. From back-up musicians for Bob Dylan to superstar status in their own right, these five players have remained consistently entertaining.

Opening night at the Greek Theatre was no exception. Presenting a people-pleasing package of tunes dating back to 1969’s “Music From Big Pink,” the group’s first recorded solo venture, and then again gave its audience a truly memorable evening of rock at its finest.

Bringing with them the horn charts that made “Rock of Ages” a classic, they relied heavily on that 1972 live release throughout their two-hour plus show. The Band is refreshing rarity in rock in that they perform what people want to hear rather than forcing their own musical whims upon the paying public.

Opening easy with “Don’t Do It,” they hoisted their way through such favorites as “The Shape I’m In,” “The Weight,” and “The Night They Drove Old Dixie Down” segued into “Across the Great Divide,” each exceeding the preceding in intensity and cohesiveness.

They closed set one with “Ophelia,” a blend of heavy southern rock and heavy Dixieland jazz (the latter added by a four-member brass section). It was an interesting combination that worked quite well.

The second set, too, was nothing less than brilliant. Most notable selections here included “Cripple Creek,” “Twilight” (their latest single, “W.S. Walcott Medicine Show,” “Stage Fright,” and “Life Is a Carnival.”)

The Band’s lead vocals are handled by three of the group’s members: Levon Helm (drums), Richard Manuel (piano), and Rick Danko (bass). Though it’s Helm and Manuel who take over on most tunes, Danko provides the most inspirational sound. Others in the group are songwriter-mastermind Robbie Robertson (lead guitars and electric mandolin), Garth Hudson (organ, piano, bass), and Bob Weir (drums). All, it should be added, are very capable musicians.

Opening the show was Leon Redbone. Sounding like a mix between an old, black bluesman and a folk songwriter, his set fit the fun mood of the evening quite well. To get an indication of what his performance is like, picture the entire Greek Theatre catching fire and a seated Leon continuing his singing totally unaffected by the entire spectacle. You’ll have to see him to know what I mean.

The engagement ends tonight. Seats may still be available there’s no explaining for taste, but after the last two night’s shows it’s doubtful.


*Rock 'n' roll spirit with the Band*

**By Ken Marks**

THE BAND returned to the Musical Inn yesterday just six weeks after their last appearance here, and played a set almost identical to the first one in terms of material. In terms of performance, however, there was a noticeable difference between the two concerts. Every song yesterday was infused with the fire of a rock 'n' roll spirit that was somewhat absent the first time around.

The Band's set marked the climax of an active weekend at three weeks' layoff in the Twilight Series. The programs of Jimmy Cliff and Fran McLendon on Saturday and the Band and Richie Furay yesterday drew a total of 4,000 people to the Music Inn.

Furay's group was impressive in its warm-up role. The singer-songwriter's career spans almost 10 years, through Buffalo Springfield, Poco and the SHF Band. He has always possessed one of rock's most distinctive high voices, but he's got more hard-edged power behind it now than ever before. The six musicians with him have both the finesse and the punch to provide the perfect setting for his songs. "Over and Over Again," a new composition with a soft, dreamy section followed by a loud slice of mean, was particularly compelling.

And then the Band put the copper on. Their image derived from a good proportion of their work -- is strongly tied to the rural South. But yesterday they were a tough city band, rare and simple. There was a gritty, steady force to everything they did, from Rick Danko's bristling vocals on "It Makes No Difference" to Richard Manuel's growling vocals and Levon Helm's gutsy precision drumming on "King Harvest." Garth Hudson's inspired pi-ano pounding on "The Weight" to Robbie Robertson's primal Bo Diddley energy chording on "Life Is a Carnival."

The only new additions to the set were the opening number, "Ring Your Bell" (which replaced "Don't Do It") and "Across the Great Divide." It was impossible to tell how many in the audience were familiar with the title song. And then the Band as hot as they were yesterday.

On Saturday, the Music Inn was the site of what was billed as a "live recording session" in "this only New England appearance." In putting together a new Jimmy Cliff album, his record company will also tape his concert in Central Park tonight. Based on what came out of the Music Inn speakers, they better get a feel of good takes in New York or think about abandoning the project.

Cliff arrived in the Berkshires early in the week for some extensive rehearsals before the taping, but on stage, his seven-man band, the Jamaican Experience, was generally sluggish and flat. This impression may have been due, in part, to a muddier, more bottom-heavy mix than I'm used to hearing at the Music Inn. It's possible that the headphoners were receiving a crispier sound than the audience was; it's also possible that it was just an "off" performance, recording session or both.

Cliff was the first important exponent of the reggae music boom in this country (and it ain't truly pop until it's pop in America). In the film "The Hunter They Came," he played Ivan, a singer who becomes a folk hero by evading the law while his record company is No. 1. The movie provided a lainsformational but gritty vision of Jamaica, and the soundtrack album was fresh and exciting. The film and the record earned an immediate cult following with their release in the States in 1973, and that following has been growing ever since.

But somehow, Cliff hasn't failed to grow in popularity as fast as the music he introduced. Bob Marley and the Wailers, Toots and the Maytals and Burning Spear are all selling more records than Cliff is today. He's got a beautiful, piercing voice (not heard to full advantage Saturday) and a great ear for writing catchy melodies. But, ironically, the power "roots" music of these other groups has caught on more strongly with the American public than has Cliff's seemingly more accessible blend. Professurally, that leaves Jimmy Cliff sitting in limbo.

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Notes:

Audience recordings.
BY RICHARD S. TASKIN

LENOX — The Lenox Music Inn finally received a break from the weatherman this weekend and staged two successful concerts featuring a Jamaican reggae star Jimmy Cliff and a return engagement by The Band.

Jimmy Cliff possesses one of the finest voices in pop music, but probably the majority of his audience discovered him about 3,500 Saturday evening first became familiar with Cliff thanks to the remarkable success of the film "The Harder They Come." The film is a compelling story which reworks in a Jamaican context the familiar theme of the innocent country boy (played with much bravado by Cliff) who goes to the city in search of fame and instead forced to become an outlaw by a corrupt society.

Cliff contributed four songs to the soundtrack of "The Harder They Come," and the soundtrack album since its initial release in 1972 has become the definitive reggae primer. Jimmy Cliff appears sensitive to the fact that much of his success as a singer is the result of his film. He danced onto the Lenox stage Saturday evening wearing a yellow suit with a bright blue shirt, which is an almost exact duplication of his dress in the film. Cliff opened his well-received performance with "You Can Get It If You Really Want," which is included in the soundtrack to his film. The Lenox audience responded appreciatively to Cliff's material and many people danced the night away to the syncopated beat.

Jimmy Cliff sings vaguely political songs, so politicians who find little to disagree these days between folk, which is mainly introspective, and rock, which tends to be self-indulgent, take solace in his music. During his breezy chatter between songs Cliff made frequent references to developing a "philosophy of life." In his songs, Cliff repeatedly advises us to simply endure pain and sufferings and through our triumphs all the more satisfying. The titles of Cliff's songs — "The Harder They Come," "The Harder They Fall," and "You Can Get It If You Really Want," or "But You Must Try," "Try and Try," and "True and True," as well as his lyrics ("Better to be a living dog, than a dead lion") — seem to bear out this notion.

Of the Jamaican singers who have gained a following in America, Jimmy Cliff has the most melodious voice. His version of the hymn-like "Many Rivers to Cross" Saturday evening offered ample proof that he is a singer of great range and that he is capable of conveying tremendous emotional conviction. Cliff's band "The Jamaican Experience" offered undynamic but competent support.

One could criticize Jimmy Cliff for not including anything substantial since "The Harder They Come," but after listening to his lengthy encore version of that epic pop tune Saturday evening I could only feel a sense of gratitude for the opportunity to hear Jimmy Cliff sing.

On Sunday evening The Band played a dazzling and yet stately two hour set which had the near-capacity crowd of about 7,000 oblivious to the post-sunset winds which sent the mercury skidding into the high 60's by the end of the show. Somehow the coolish weather seemed appropriate to The Band's music, which has a far more somber and August ring to it than that of most rock groups.

Whereas their performance at the Music Inn earlier this summer seemed somewhat tiring and confounded, last night the Band played with the sort of gusto and confidence captured on their live album, "Rock of Ages." Lead guitarist Robbie Robertson turned in repeated stinging and concise solos — he is truly an awesome rock guitarist. The band's standards such as "The Weight!" and "The Night They Drove Old Dixie Down" sounded like American traditional music than "rock oldies."

In his excellent "Mystery Train," The Band's most articulate chronicler critic, Greil Marcus, points out that The Band's music offers the listener the option of listening to an "intense" or "Mellow" sound. The Band's performance last evening included elements of mellowness and intensity but overall transcended classification.

Berkshire Quartet ends Music Mountain season

FALLS VILLAGE, Conn. — The Berkshire Quartet's 45th season at Music Mountain in Washington this year ends Saturday, Sept. 4 at 3 p.m. when Ward Davenny, chairman of the piano department at the Yale University School of Music, will be guest artist.

Mr. Davenny will be featured in the Bohemian composer Antonin Dvorak's Piano Quartet. Other works on the program include Beethoven's Quartet in A, Opus 18, No. 5 and Beethoven's Quartet No. 11. A frequent visitor to Music Mountain, Mr. Davenny is also known as a featured performer at the Yale Summer School of Music concerts in Norfolk.

The youngest student graduated from the Cleveland Institute of Music, Mr. Davenny returned in 1964 to become its director. He has served in the same capacity at the Hartford School of Music and since 1960 has been Professor of Music at Yale.

Mr. Davenny will be featured on New York Renaissance Band's concert, Saturday, Sept. 3 at 3 p.m. at the New York Renaissance Band's concert, Saturday, Sept. 3 at 3 p.m. at the New York Renaissance Band's concert.

Richard Wilbur's poetry read

PITTSFIELD — Clara Park and Sheldon Rothberg will read the poems of Richard Wilbur at 8:30 p.m., Sept. 2 in the last of a series of summer readings held every Thursday at the Ether/Or Bookstore, 122 North Street, Pittsfield.

Clara Park, a member of the English faculty at Berkshire Community College, is the author of The Stage and You Are Not Alone. In June she received an honorary Doctor of Letters from Williams College.

Sheldon Rothberg, also a member of the ECC English department, has been the coordinator of "Poems of Our Moment," poetry readings held at the college.

Wine and cheese will be served, and the public is invited.
August 31, 1976  
Toronto, Ontario  
CNE Bandstand  
Also on the bill:  
?

Don't Do It  
The Shape I'm In  
It Makes No Difference  
The Weight  
King Harvest (Has Surely Come)  
Stage Fright  
The Night They Drove Old Dixie Down  
Across The Great Divide  
Twilight  
Ophelia  
The Genetic Method  
Chest Fever  
Life is a Carnival  
This Wheel's on Fire  
The W.S. Walcott Medicine Show

Notes:  
Audience recording.
Notes:
Audience recording
Dankō almost immediately assembled vocal lead as the band commenced without crowd adjustment to the intimate setting. The bassist-vocalist began as an innocent come-on Band — from “Big Pink” to the “Basement Tapes.” Dankō was onstage before “Ophelia” straightened, and the group absconded, a chorus of catcalls filled the Music Hall. Many persons simply remained silent. Soon, the diehard “Insiders” and basement buddies were out in force, and Dankō almost immediately assumed vocal lead as the crowd adjusted to the improved sound. Here was the real Band — from “Big Pink” to the “Basement Tapes.” Dankō was onstage to play only four complete selections before the group retired.

As they absconded, a chorus of catcalls filled the Music Hall. Many persons simply remained silent. Soon, the diehard “Insiders” and basement buddies were out in force, and Dankō almost immediately assumed vocal lead as the crowd adjusted to the improved sound. Here was the real Band — from “Big Pink” to the “Basement Tapes.” Dankō was onstage to play only four complete selections before the group retired.

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September 5, 1976
Lake Austin, Texas
Steiner Ranch
Sunday Break II
Also on the bill:
Chicago
England Dan/John Coley
Firefall
Fleetwood Mac
Steve Miller Band

Heat, poor facilities
SB II meant cash, music

If you didn't mind impossible traffic jams both arriving and leaving, if you didn't mind watching persons drop like flies from an overdose of heat or drugs or both, and if you didn't mind the fact that, by late afternoon, soft drinks and drinking water were harder to find than shade trees, then you may have enjoyed all the good music pouring forth from the stage in the Sunday Break II.

The talent lineup truly was phenomenal for a rock concert: Firefall, England Dan and John Ford Coley, The Steve Miller Band, The Band, Chicago and Fleetwood Mac.

By mid-afternoon, the heat index was over 100 and the limited access area to the concert site on Steiner Ranch — two conditions which served as catalysts for several unpleasant developments, which so much of the much-ballyhooed planning by Mayday Productions could handle fully.

Crowd responses during the twenty afternoon hours were really up for only one group — the Steve Miller Band. The Miller Band's performance was perhaps the sharpest and cleanest of the concert, as the group proceeded through an energetic collection of tunes, including the durable "Gangster of Love" and the new "Fly Like an Eagle."

The audience seemed practically indifferent to the earlier performances of England Dan and John Ford Coley, which is a shame, for this duo and their group played a thoroughly pleasant set ranging from country to ballads to a more mellow-sounding rock-n-roll, including the current hit, "I'd Really Love to See You Tonight."

By 3 p.m., maybe the heat was getting to The Band on stage, too, because their set began much less interestingly than the preceding groups, and the sound mix was poor. By mid-afternoon, the Band's special blend of rock and country began to fall flat and standards like "The Night They Drove Old Dixie Down" and "Cripple Creek" were more as target.

Surprisingly, Chicago started out somewhat slowly in their string of hits set, but the sound modified by the time they did "Color My World" and continued through the brassy "Saturday in the Park" and the hard-driving "Slice of Life." The audience clearly was up for Chicago, demanding and getting encore which stretched the set to a full one-and-one-half hours.

Fleetwood Mac waited no time in whipping up crowd enthusiasm by beginning with their current hit, "Say That You Love Me." The group continued with a series of old and new hits, offering the best performance this reviewer has ever heard.

Yet in spite of the quality music, I can't bring myself to give an approval at SB-II for any such similar event. Just as a reviewer can challenge the overall ambiance of a theater or concert hall or the unpleasantness any productions may inflict upon its audience, he can also question the justification of an event which involves loss of life, injury and gross public inconvenience, all in the name of "entertainment" and — let's face it — profit. Did anyone really have that good of a time?

Woodstock is neither alive nor dead — it just never should have been.
Sunday Break II

By RICHARD COLE
Staff Writer

AUSTIN - If nothing else, Sunday Break II proved age of outdoor rock and roll concerts is still very much with us in Texas.

About 150,000 rock music fans jammed into the Steiner Ranch at Lake Travis Sunday to hear four of the bigger rock acts working those days. Each one in the crowd paid from $10 to $15 for that privilege, and the cost of the ticket included a blistering sun and probably the largest traffic jam the state has ever seen, to boot.

But none of that seemed to matter as the acts took the stage, playing their respective hits for the masses. After two solid but smaller-name bands, Lynx and England Dan, warmed up the early crowd, the Steve Miller band hit the stage about 8 p.m. The crowd was quickly and permanently won.

Roller's set included his best known numbers such as "The Joker" and "Fly Like an Eagle" as well as some earlier material. Those of us arriving late, due mostly to the four hours it took to get up to the area, saw only a brief bit of Miller's performance. Those already seated front were obviously enthused about his set, and Miller could have played another hour with no complaints.

An hour of work by the stage crew later, The Band mounted the platform for a hard-hitting set that included exactly the songs the Texans seemed to want to hear. "Up on Cripple Creek," and "The Weight" brought thunderous applause as organist Robbie Robertson kicked out the jams and brought the crowd to its feet with his keyboard expertise.

The surprise of the long afternoon came with Chicago, a nine-member band that has been steadily moving away from its hard brass sound in favor of a stronger jazz influence.

Not Sunday. The group hit the stage with a solid 90 minutes' worth of mostly older material, including "25 or 6 to 4," "Make Me Smile," and "Beginnings." Miller could have played another hour with no complaints.

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Quintet gives more than it receives

JOHN BIALAS
Herald Staff Writer

The Band is a distinguished North American group that has always given more that it has received. The quintet has created music of which there is no equivalent in the world of rock.

Tunes like "The Night They Drove Old Dixie Down," "Up on Cripple Creek," "Acadian Driftwood," and "Across the Great Divide" are peerless pieces that show off the Band's profound sense of American history and patriotism.

But even though the Band is as original as Bob Dylan, the Who and Paul McCartney, it has not attracted the mass following the other three enjoy.

There are a few reasons why Band devotees are few in number in comparison to the followers of Dylan, the Who and McCartney.

The Band doesn't believe that its music and message should be marketed and sold through the Midnight Special, K-Tel Records and People magazine. The five (four Canadians and one American) feel that their music and message is too intelligent for that kind of commercialization.

In addition, they haven't taken advantage of the power of the rock press, although critics from Rolling Stone to Cream have rated the Band as one of the continent's most important musical voices.

Except for guitarist, writer and producer Robbie Robertson, the group has declined interviews. In spite of this nation's Cult of Candor, the members feel it is best to lead secretive lifestyles. They feel there is no justification for explaining their sound.

While the Band has yet to reveal its off-stage personality, it has decided to expose its on-stage personality to those areas of the country it has not been to before this year.

Other than playing behind Dylan on his nationwide 1974 tour, the Band has stayed away from large-scale concert schedules. Most of its performances have been in areas where they're appreciated, like New York City or Los Angeles.

The Band brought its own rolling thunder revue to the University of Southern Mississippi recently, four months after the Hattiesburg appearance of Dylan, a friend and companion.

The group played before a disappointing but enthusiastic audience of approximately 1,600 people in Reed Green Coliseum.

The Band's presentation was awesome and overwhelming. The 90-minute set was the best of the Band, including "The W.S. Walcott Medicine Show," the opener, and "Cheek Fever," "Life is a Carnival," "The Weight," "Stage Fright," "The Night They Drove Old Dixie Down," "Up on Cripple Creek," "Acadian Driftwood," "Forbidden Fruit" and a new single release, "Twilight."

Highlighting the energetic and passionate effort were organist Garth Hudson's intriguing introduction to "Cheek Fever," Robertson's unusually rambunctious guitar riffing near the end of the concert and Levon Helm's vigorous vocals and drumming.

Between songs, the Band was reserved and withdrawn. None of the members felt it was necessary to establish rapport with the intimate crowd. Bass player Rick Danko was the only one who responded to the audience's cheers and ovations, either through a shy smile or the raising of his two fists.

Cheers and ovations are the end results that all musicians strive for. But the most emotional response to the Band was left on the coliseum floor, where a clean-up crew mopped tracks of joyful tears after the last note was sounded.
The Band and Chris Hillman

The turnout was rather light for both the performances by The Band and Chris Hillman, but those that attended for the most part agreed that their music was good.

Fortunately for the Jacksonville State SGA, the concert was sponsored by Cross Country Productions who bore the brunt of the loss in finances. The SGA merely provided a place for the concert to be held and ticket sellers.

However, the SGA will be having its own concert Sept. 18 when Stephen Stills, full-time singer-composer, makes his appearance at Joe Will Coliseum. By the way, for those who didn't already know it, Chris Hillman was part of Stephen Stills' Manassas.

Review

The Band: Big Pink still big

JACKSONVILLE — One is not enough. Neither is twice or three times; neither, for the appreciative crowd at Jacksonville State's Pete Mathews Coliseum, was anything less than every song The Band has ever recorded.

It was not a large crowd, and it was not a cavernous one. But it was a warm, knowledgeable crowd, one that loved The Band's music, and the group responded with an energetic performance.

They were the same five musicians whose first album 10 years ago featured the picture of a non-descript pink house and huge black letters proclaiming it "Music From Big Pink."

There was something different about that album. It had a grace and depth most rock albums didn't (and don't) achieve. Monday night, The Band showed that the events of the past decade -- the death of famous rock stars, the changes in personnel in almost every famous rock group -- had left them and their music unscathed, still rooted in Big Pink.

How to describe it? Well, the media has called it everything from country-rock, to progressive-rock, to progressive-country-rock. Above all it is music that engages you, that makes you transcend the living room or concert hall in which you hear it, that envelops you, as all art should, in its own sphere.

They opened Monday with "W. S. Walcott's Medicine Show," a lively, slightly mocking tune that warmed up the crowd. Like most of their songs it was written by Robbie Robertson, a puckish-looking American version of early Paul McCartney.

Robertson has an onstage energy reminiscent of Alvin Lee. So does bassist Rick Danko, and the two teamed with drummer Levon Helm and keyboard-player Richard Manuel on vocals. Garth Hudson played organ and saxophone.

Their second tune, "The Shape I'm In," had a good deal of AM radio play several years ago and resembles the first in its bouncy, good-timey playfulness.

But most of the connoisseurs in the audience refrained from calling out such well-known tunes as "Cripple Creek" and waited, instead, for The Band's heavy lumber.

It came. Levon Helm was spellbinding as lead singer on "The Night They Drove Old Dixie Down," a reminder to Joan Baez, who did a soulless version of the same tune, to stick to "Joe Hill."

Later, after the other four members left the stage, Garth Hudson sat behind the organ and did a long, complex organ and synthesizer solo, until the other members rejoined him and be swooped into "Chest Fever."

As one observer put it, The Band put it out. No doubt an engagement in Jacksonville, Ala., would be less than inspiring for most money-chasing rock groups, but The Band is five professional musicians, musicians who love their music and play it well for a responsive audience, no matter what the size.

It was not hard to imagine Robbie Robertson, 10 years ago, trying to play a Jew's harp in the bathroom of Big Pink because he couldn't play it properly in the noisy studio. Or to imagine the group several years before that, then known as The Hawks, learning the imitative fundamentals of rock at late-night smoky dance halls before turning imitation into creation in the basement of Big Pink.

When they finished their one-hour and 45-minute set Monday, they were sweating beneath the colored lights, and they hid embarrassed but heart-felt goodbyes, a bit like the man who "got caught in the spotlight" in their song, "Stage Fright." And unlike so many rock groups, the presence of The Band was felt in those who saw them long after they left the stage.

-THOMAS NOLAND
By DON WOLF

Courier Times Staff Writer

PHILADELPHIA — It’s been over two and a half years since The Band was last in Philadelphia, and that was with Bob Dylan, who naturally enough overshadowed his back-up band.

Friday night at the Spectrum, though, the stage was The Band’s and so was the crowd. For over an hour-and-a-half The Band, whose music is as unpretentious as its name, serenaded an appreciative audience backed up by a six-piece brass section.

The Band always has been a rock group heavy on the rhythm and easy on the melody. The brass intensified those rhythm lines. But that’s not to say The Band’s music is all beat with no meat. There are few musical aggregations around that produce the innovative and refreshing lyrics that The Band, and particularly Robbie Robertson — who does most of the group’s writing — creates. Such tunes as the now-classic “The Night They Drove Old Dixie Down” and “Across the Great Divide,” which The Band performed as a powerful, gripping medley, are representative of The Band’s musical skills.

They also are representative of The Band’s greatest period of popularity and inspiration, around the time of its second album, “Northern Lights, Southern Cross.” The latest album, however, indicates a return to The Band’s basic originality, much to its fans’ delights.

The Band performed some 18 of its finest songs Friday night in a fashion not unlike that on the “Rock of Ages” live album. Although The Band never did get around to playing “Rag Mama, Rag,” even in their two encores, the group was impressive and in turn overwhelmed by the response to such old favorites as “The Weight,” “The Shape I’m In” — two songs which are synonymous with The Band and its style — “Stage Fright,” “Up on Cripple Creek,” and “This Wheel’s on Fire.”

The members of The Band certainly aren’t the greatest musicians around, but they are far more than competent. Theirs is the music of the Northwest. The vocals are gruff but can linger. One gets the feeling The Band would be most comfortable performing in flannel shirts at a lumber camp by a silt-very lake in Montana. They sing with a masculine earnestness and pride and strength. The rhythm and power of The Band’s music is generally basic but takes hold of anyone. No one can ignore the pounding of “Chest Fever” or the sentimentality of “Arcadian Driftwood.”

With the recent announcement The Band will be releasing a “Best Of” album, one has to wonder on what basis the tunes will be chosen. Because when The Band is good, everything the group does is good.

***

Chris Hillman, ex of the Byrds, the Flying Burrito Brothers, and Manassas, opened the show for The Band with his new band. While there may be hope for the group, it now seems to be carried on the strength of Hillman’s name.

While The Band is music of the Northwest, Hillman always is involved in groups producing music of the Southwest or country rock. As a matter of fact, he was one of the creators and popularizers of that musical brand with the late Gram Parsons.

But Hillman was with other talents when the classic early Byrds and Burritos music was created. Hillman, though, just may be able to carry along on his own.

Notes:

Audience recording.
Forbidden Fruit was officially released on September 19, 1976.

Notes:
- The 18th was broadcast live on radio.
- ‘Forbidden Fruit’ was officially released on ‘A Musical History’ in 2005.

The Band Was Dynamic

By MARY CAMPBELL

NEW YORK — The Band, probably America’s foremost rock band, gave a dynamic performance to open the Palladium, the renamed and refurbished Academy of Music that aims to become America’s foremost rock-concert hall.

The Palladium’s new impresario, Ron Delsner, spent $60,000 to renovate the 3,400-seat hall.

Only the excellent acoustics are the same as during the old Academy of Music, to justify a change of name. The Academy patrons I talked to agreed that while not much renovating had been done, the place did have a lot of charm, and seemed right.

The PA system played Leon Russell while the stage was miked several times. After nearly an hour of waiting, the concert started with a flash—the lights were turned off, and Everyone Sang, the Band snapped into “Ophelia” after two minutes from their album, Northern Lights, Southern Cross, the song took us into one of their classics, “The Weight.” After a tremendous song, they went on to the next one, their hit, “King Harvest Has Surely Come,” the Band being the first to play that number. The audience gave the Band one of the hall’s most standing ovations of the evening.

Normally the Band worked pretty steadily through the evening, with the added attraction of a comparatively heavy musical backing—the six men and ten violins. The tour allowed The Band to properly perform some of the songs from their Rock of Ages, live LP, which used horns. In addition, Garth Hudson came out on violin, the group’s first time playing the song, and Levon Helm really shone. He may not be the world’s greatest on the drums, but he sure is on vocals, and the rest of the band followed suit.

Part of the appeal of The Band is that although their music has a ring of country in it, it remains as much a rock band as a rock band. The music was tight and excellent. Drummer Levon Helm took honors both for his beat and his lead vocals.

The songs, most of them written by lead guitarist Robbie Robertson, have a pleasant melodic line as well as lyrics of interest. The concert was heard live on WOR radio in New York. However, the audience gave them a fifteen-minute standing ovation, but the rest of the media ignored the evening. The concert seemed to be a final encore, which had everyone listening to their own ears. When it was all over the audience gave them a fifteen-minute standing ovation, but the concert was not as exciting as expected.
An opening with Band

JUDGING FROM OPENING night with the Band, Ron Delesner’s new Palladium, the old Academy of Music, is off to a good start. It has a long way to go before it can be called a showpiece again, but Delesner’s reported $50,000 put into paint, reupholstering and other furnishings, shows.

You can walk without getting stuck to the floor, a former hazard of years of accumulated refreshment drippings, now that floors have been scraped with ice scrapers, scoured with acid and hot mopped, an operation which sounds cataclysmic but was called for.

While the atmosphere on the street was its old rau cous self, inside it was almost sedate. There was no movement allowed between balcony and orchestra levels, which eliminated familiar congestion, and Delesner said he has a staff of 51 usher-security men to hold the pattern. The choice of opening night performers, the Band and Chris Hillman, gave a properly cleancut inaugural.

The Band last had played there New Year’s Eve 1971, when shows were under the auspices of Howard Stein, an evening which resulted in their “Rock of Ages” album. It’s hard to avoid a reverential feeling about them, a group anointed by Bob Dylan’s choosing them for his backup. Some of their works have taken on an almost traditional hymn or folk song aura, so it may sound a touch blasphemous to say that, despite their compositional versatility, a sameness seemed to color their set except for an occasional switch of feeling as in their “Life Is a Carnival” or the Motown, non-Band, composition, “Don’t Do It.”

They were augmented to good effect by a horn section, as they have employed before. Paul Butterfield on harmonica was a guest performer for the encores.

Hillman, former Byrd and Burrito, led his own band through a brief but bright opening set, playing the country-rock he helped set standards for.

Lead guitarist Robbie Robertson of the Band has just made music news by producing Neil Diamond’s latest album and they intend to adapt it for a movie.
THE BAND'S TIGHTNESS was evident right away. Gum-chomping drummer Levon Helm sang lead on "Ophelia," pianist Richard Manuel on "The Shape I'm In." Danko on "It Makes No Difference," and it made no difference — they all got the job done, not flashy, but effectively.

Not every group can do that, and not every group blends voices as well as The Band, either (add guitarist Robbie Robertson to the list of singers). That asset surfaced often.

There were, of course, individual highlights: Robertson on "No Difference" and "King Harvest," Hudson on "Stage Fright" (organ), "Acadian Driftwood" (accordion), "No Difference" (a tiny soprano sax) and a free-form organ-synthesizer solo preceding "Chest Fever."

And Helm on everything — he still does more with a minimal set of skins than most guys who bury themselves behind every snare and high-hat in the store.

But the highlights, save Hudson's solo, were, on the bottom line, only that; they never detracted from the strong material or the group sound.

Their best numbers were when they all were fully warmed to the task: "Stage Fright," "Chest Fever," "Wheels on Fire," "Don't Do It," "Life is a Carnival" (and, yes, they did "The Weight" and "The Night They Drove Old Dixie Down").

Even then, through all the individual fire, the group sound reigned. Coherent diversity — that's true tightness. The Band — the word seems to have been made just for them.

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"We're all experienced singers; you can't teach someone to sing," Hillman said. "I've always been with vocal bands, and I enjoy having my own band. After 10 or 12 years (in music), it's nice to step out on my own."
The Band, making its first national tour in two years, will headline a rock 'n' roll show Thursday at 8 p.m. The site has been switched from the Omni to the Fox theater.

Chris Hillman, formerly of the Hillman-Furay-Souther group, will be the opening act.

The Band is touring in connection with release of a greatest hits collection called "The Best of the Band."

The group has carried its name since 1968, when its former title, the Hawks, was dropped. As the Band, the group's albums have included "Music From Big Pink," "The Band," "Stage Fright," "Cahoots," "Rock of Ages," "Moondog Matinee," and "Northern Lights/Southern Cross.

The Band had a long association with Bob Dylan and, when Dylan returned to the concert stage in 1974 after an almost uninterrupted eight-year absence, the Band performed with him.

Membership is unchanged. Robbie Robertson is lead guitarist, Rick Danko is bass guitarist, Levon Helm is drummer, Garth Hudson is organist and saxophonist and Richard Manuel is pianist.
September 24, 1976
Charlottesville, Virginia
University Hall
Also on the bill:
?
Trouble was already brewing for The Band in October 1976. It arrived in Nashville to play support to ZZ Top at the Tennessee State Fairgrounds. The five-member Band traveled with Dylan during his successful 1974 tour. Formed in 1965 as The Hawks, a backing group for "Back Home King" Ronnie Hawkins, the group first attracted international attention as Dylan's backup band.

Saturday’s appearance here, the group’s first, will be a sort of family reunion for drummer Levon Helm, whose nephew, Terry Cagle, is drummer with the Cate Brothers. Helm is The Band’s only American member; Robbie Robertson, Rick Danko, Richard Manuel and Garth Hudson are Canadian.

Earlier it had been announced incorrectly in an advertisement that Black Oak Arkansas would be appearing with ZZ Top. A spokesman explained that Sound Seventy Productions had been negotiating with the group, but that any booking could not be arranged. The advertisement could not be changed in time to correct it before publication, he said.

Tickets for Saturday’s show are available at all Sound Seventy outlets and at ticket offices at the Fairgrounds entrances. Purchase of an advance ticket also admits the holder to the fair.

Also on the bill:

- ZZ Top
- The Cate Brothers

September 25, 1976
Nashville, Tennessee
Tennessee State Fairgrounds Grandstand

Also on the bill:

- ZZ Top
- The Cate Brothers
Buck Henry Hosts ‘Saturday’ Night

Buck Henry returns for an unprecedented third appearance as host of "NBC's Saturday Night" when he telecasts on October 30 on NBC. Also appearing on the program will be the popular rock band, The Band. Henry previously hosted "Saturday Night" on January 21 and again on May 22. Chevy Chase, of the program's Not Ready for Prime Time Players, earned one of his two Emmy Awards for his performance as President Ford in the January 21 show, which included a sketch in which he portrayed President Gerald Ford and Henry played the White House Press Secretary.

Henry is a veteran writer.

Life Is A Carnival
The Night they Drove Old Dixie Down
Stage Fright
Georgia On My Mind

ON SALE NOW!
THE LAST WALTZ will be the final public performance of The Band, to be held Thanksgiving night at Winterland, and it will be an extravaganza. Producer Bill Graham hopes to serve turkey dinners to all, with banquet tables set up on the Winterland floor and a society dance band providing dinner/dancing music. Tickets could cost $20, but none of these plans will be finalized until later this week.

Although they will never be confirmed, rumors of special guests joining The Band that night are flying. Among the luminaries said to be considering appearances with the group on the occasion of their final performance are: Neil Young, Phoebe Snow, Eric Clapton, Muddy Waters, Neil Diamond, Ronnie Hawkins (The Band’s old bandleader), Joni Mitchell, and, of course, another old Band bandleader, Bob Dylan. Whether any or all of the above will actually appear will never be known until Thanksgiving night at Winterland.

The show will be both filmed and recorded. People holding tickets to the now-postponed Band concert at the Paramount will be given first crack at Winterland tickets by exchanging their tickets (plus the price difference) through the mail. All details should be set by next weekend.

A Historical Note: The Band played its first solo public performance, following the release of “Music from Big Pink” (the group’s first album), at Winterland in April, 1969.

By Joel Selvin
ROBERT HILBURN

Band—One More for the Road?

After 16 years on the road, the Band—which has put together the most distinguished and acclaimed body of work of any American rock group of the last decade—is apparently calling it quits. At least for touring purposes.

A source close to the group said, Monday that the Band is considering a “farewell” concert—probably Thanksgiving night—at Winterland in San Francisco and that some musicians who have been associated with the quintet over the years may join them.

San Francisco was presumably chosen for the final concert because it is the city in which the Band made its first appearance after its “Music From Big Pink” album in 1968 established the Band as a major rock force.

But the break from touring will not mean the end of the Band as a recording unit. “As I understand it,” the source said, “The Band has—after all these years—decided to use the time and energy that it takes to go on the road for other purposes.”

Though he didn’t mention anything about an end to touring, the Band’s Rick Danko did point out in a recent Melody Maker interview that various members of the group have become increasingly involved in outside activities. Danko, for instance, has signed a solo pact with Arista Records, while Robbie Robertson produced Neil Diamond’s “Beautiful Noise” album.

Noting that the band’s activity—on both recording and touring levels—has been somewhat sparse in recent years, Danko suggested in the interview that the group will get on a more orderly timetable in the studio.

“I think ... we’ll be back to making one album a year instead of waiting so long as we have done recently. Everybody in the group is now resigned to that commitment ... We’ve been together for 15 or 16 years and I, for one, wouldn’t want to stop making albums with the Band.”

The Band, in fact, is rushing out a single this week of “Georgia on My Mind,” which is dedicated to Jimmy Carter and features Richard Manuel on lead vocal.
The Band Saying Farewell in Style

ROBERT HILBURN

The Band's Final Gig

SAN FRANCISCO—When the Band walked off the Winterland stage at just after 11 p.m., there was little doubt that the group's farewell tour—announced as "Last Waltz"—had also turned into its greatest hit. In fact, the evening may well be recalled by New Yorkers as the Band's concert for Bangladesh as the indoor rock spectacle of the 1970s.

For more than four hours, the Band—long considered America's finest rock unit—kept the audience in its seats, perhaps because of the recent news that some of its best-known songs also matched perhaps the most prestigious collections of rock stars over everyman's ear. The concert was a single-hour song.

On the closing "I Shall Be Released," for instance, the Band's regular lineup of Robbin Robertson on guitar, Rick Danko on bass, Levon Helm on drums, Richard Manuel on organ and Richard Hunter on piano was joined by Basement Dancing and the Band. And, nutured in the ad-libbing tradition that is the flavor of the year, Helm began the show, not entering as the most consistent, quietest member of the group. With such an unchallengeable record of length of time on road band, why is The Band calling it quits?

"For our own survival."

MALIBU (AP) — In 18 years on the road, The Band has played hundreds of dates, provided the backdrop for music videos, entered into the annals of music, and recorded more than a dozen albums. The group has played in every major city in the world and traveled with the band was Dylan. Now, finally planted as the world's most well-paid and durable touring band, the Band is busy building their reputations as Maryland, playing, and going in style.

On STAND—singer-guitarist and rhythm guitarist Robertson, bassist Rick Danko, drummer Levon Helm, and rhythm guitarist Richard "Rolling Thunder" Hunter—The Band will never be able to resist another tour. Robertson, however, has said that rock is not rock, but the collection that continued through two songs by Muscle & New Blues, the influences.

Robert Clapton performed the first run of new absolute show-shaping performances during the current tour, which was being held for some time. But, not that it is not thatgenerated in style, the last time we were there, we had a plan to be simply the same. Dylan and Hawkins.

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The Last Waltz

By Jim Heim

More than 1,600 ticket-holders who had just paid off the mortgage showed up for the Grateful Dead and the Band's public performance at the Berkeley Community Theater. The event was billed as "The Last Waltz," and the group played its "Last Waltz" with a rewritten brand of panache and soul.

The doors opened at 5:30 p.m. Those who arrived early were treated to a buffet and a hot lunch. The band arrived at precisely 6 p.m., and the audience was introduced to the band members of the Berkeley Philharmonic Orchestra, who had rehearsed with the group earlier in the week.

The Band performed a setlist of songs from their career, including "The Weight," "The Last Waltz," and "Rage Against the Machine." The event was both filmed and recorded for a future release.

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