

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

1976-08-20 Civic Auditorium, Santa Cruz, CA

1976-08-23 Greek Theater, Los Angeles, CA

1976-08-24 Greek Theater, Los Angeles, CA

1976-08-25 Greek Theater, Los Angeles, CA

1976-08-29 Music Inn, Lenox, MA

1976-08-31 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

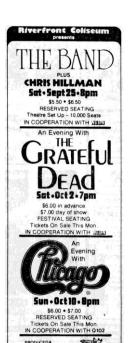
1976-09-24 University of Virginia, Charlottesville, VA

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





electric factory concerts CKETS AVAILABLE AT TICKETRON AND JM BOX OFFICE -- MORE INFO DIAL 241 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

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ROLLING STONE, JULY 15, 1976

ALENDAR

The Band: Niagara Falls, NY (7/3), Clarkston, MI (7/5-6), Homewood, IL (7/7), Miwaukee, WI (7/9), Rochester, NY (7/11), Hempstead, NY (7/12), Tarrytown, NY (7/13), Asbury Park, NJ (7/14).
Brecker Brothers: Milwaukee, WI (7/2-3), Pontiac, MI (7/4), Schaumburg, IL (7/6-7), Houston, TX (7/13-15).

Harry Chapin: Norwich, CT (7/1), New Bern, NC (7/3), Myrtle Beach, SC (7/9), Charlotte, NC (7/10-11), Philadelphia, PA (7/12), Edwards-

August 8.

This is the venue at which

Into its the venue at which Status Quo are appearing on July 24 and, if The Band are confirmed for the subsequent date, the venue will have the unique distinction of staging two big outdoor shows in the space

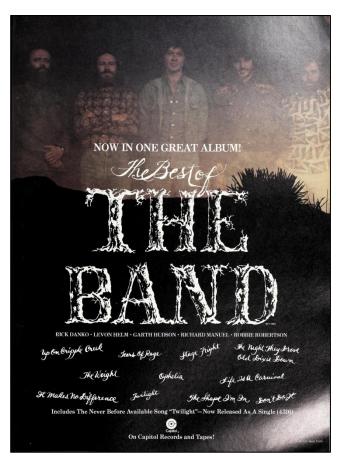
ville, IL (7/14).
Rita Coolidge: Milwaukee, WI (7/8),
Phoenix, AZ (7/10), Denver, CO
(7/11), Universal City, CA (7/13-15).
Peter Frampton: Hartford, CT (7/1),
Kent, OH (7/3), Atlanta, GA (7/4),
B.B. King: Charlotte, NC (6/30),
Houston, TX (7/3), Kansas City, MO
(7/10).

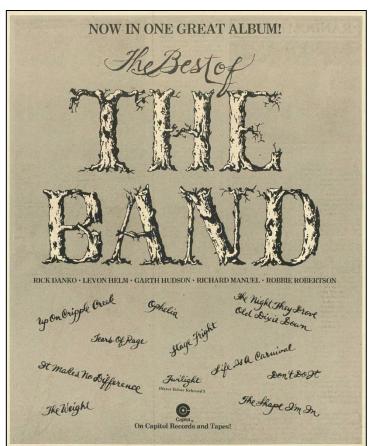
Labelle: Baltimore, MD (7/3), Pon-tiac, MI (7/4), Washington, DC (7/9-

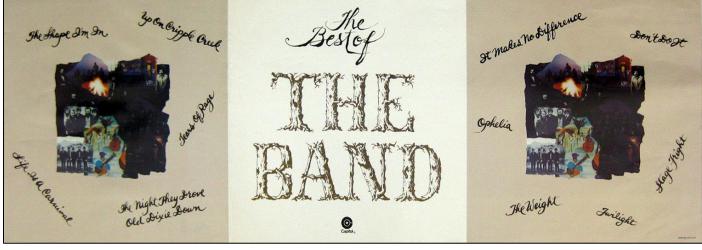
ZZ Top: Columbia, SC (7/1), Memphis, TN (7/4), St. Louis, MO (7/7), Omaha, NE (7/9), Kansas City, KS (7/11).

looking at possible alternative













June 26, 1976

Palo Alto, California

Frost Amphitheater, Stanford University

Also on the bill:

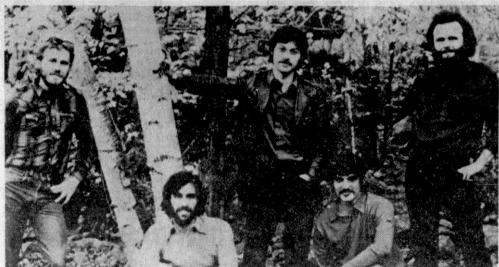
The Flying Burrito Brothers





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

Notes: Audience recordings. Page 22- . F. Examiner & Mon., June 28, 1976



THE BAND: Levon Helm, Richard Manuel, Robbie Robertson, Rick Danko, Garth Hudson.

Straight Band, no chaser

By James Kelton

"Drowned."

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, Garth Hudson, Rick Danko, Richard Manuel and Robbie Robertson) 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.

No rock group has been more successful at putting the American language into a musical framework than The Band, nor has a group ever come closer to carrying the basic thump of rock and roll beyond the adolescent stage without losing its fundamental energy.

The Band has been playing rock music for so long and so well — about 15 years as a group — that sometimes the spirit of the music outweighs the group's hefty lyrics as it seemed to in drummer Helm's abovequoted singing of "Life Is A Carnival" and a bit of real personality shines through.

Opening with "Don't Do It" Saturday, The Band played 17 songs, all originals from its seven LPs except one ("Lovin' You"), each smoother and more intricate than the last.

"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.

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.

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, finally 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 of its own stiffness, found the loose inventiveness that is its best trait in the final 30 minutes of the show.

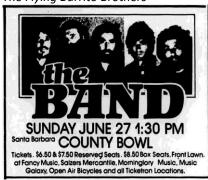
The Band is, in fact, bound by its own repertoire: a body of songs that grows directly out of their years of playing together and, as a result, reflects the complicated integrity of that long association.

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.

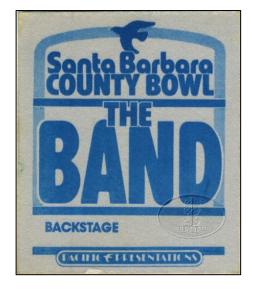
June 27, 1976 Santa Barbara, California

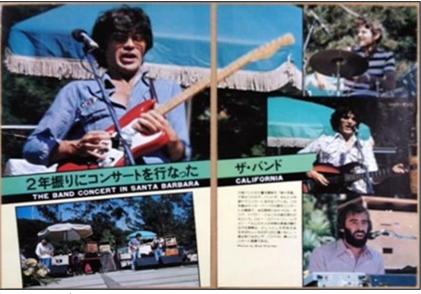
Santa Barbara County Bowl Also on the bill:

The Flying Burrito Brothers

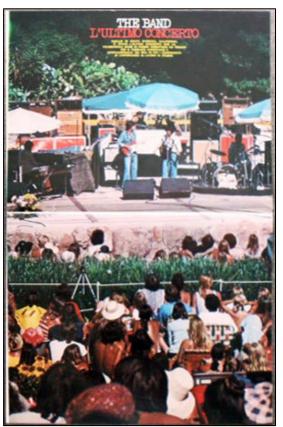








Japanese magazine



Italian magazine

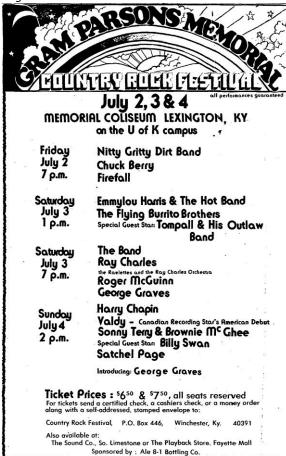
July 3, 1976

Lexington, Kentucky

Memorial Coliseum

Gram Parsons Memorial Country Rock Festival Also on the bill:

Roger McGuinn



A-2 Sunday Herald-Leader, Lexington, Ky., July 4, 1976 ☆

Troubled Rock Festival Continues Here Today

By BARRY BRONSON

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

Ticket-holders showed up at Memorial Coliseum yesterday afternoon ex-

pecting 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 equipproblems caused the cancellation. Workers for Alan Martin Sound of Louisville denied that the sound equipment was at fault.

"We weren't going to let performers of this calibre play when everything was not right," said Elisabeth Rogers, one of three festival promoters.

Slow Sales

While the other two promoters cited technical problems as reason for the cancellation, one of the three admitted that slow ticket sales was the principal reason for the cancelled show. One tour organizer estimated that only about 700-800 tickets had been sold by 1 p.m. vesterday.

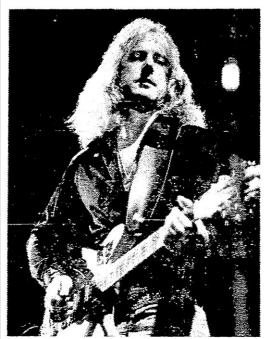
Ticket-holders who wanted a refund were told that their ducats could be exchanged for another performance and there was no refund money available at the booth.

Last night's performance, which was scheduled to begin at 7 p.m., did not begin until 8:30 p.m. Attendance was estimated at 2,500.

Roger McGuinn and his band were followed by The Band. Shortly after 11 p.m., Ray Charles and his entourage (who were to follow the Band on stage) left Memorial

The reason for Charles' departure? No money, confirmed another promoter, Sam Stephens.

Today's performance (2 p.m.) is still on, say festival organizers. Set to perform are Harry Chapin, Valdy, Sonny Terry & Brownie McGhee, Billy Swan, George Graves and Satchel Page.



Singer Roger McGuinn performs at last night's Gram Parsons Memorial County Rock Festival.

....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

July 4, 1976 Houston, Texas

The Summit Also on the bill: James Taylor Emmylou Harris





The Dallas Morning News Friday, July 9, 1976



Photo by Cuthy Globke James Taylor . . . down at The Summit.

Houston concert downer for Taylor

By PETE OPPEL

HOUSTON -James Taylor was defeated before

he started and he knew it.

Taylor is not unaccustomed to following strong acts. The last time I saw a Taylor concert was in 1969 and his opening act was none other than Carole King. Miss 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 fi-Land," Taylor had his own backup hand, Miss King and Jo Jo Gunn 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 comeras.

Houston is a very media oriented city, much more so than Dallas. During the Kool Jazz Festival on the two days preceding the Harris-Band-Taylor show, close 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-event will be vide-oraped and replayed, slightly speeded up, back on the screens. It's all for fun and it help passes 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 came 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 tire of making excuses for performers who are capable — and Taylor is more than capable — of putting on a fine show and then don't. It's not like a continuous run where the fan can come back a few nights later to see the artist in a better frame of mind. Rock concerts are 1-shot deals and it's just not fair for those people who shell out \$7.50 a ticket to see someone perform a halt-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 brevity. He sang 10 songs, all of which sounded alike, and two encores: "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 hid-den in The Summit's rafters. The whole thing reminded me of, and was about as exciting as, the 1972 Republicán 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 is 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 performances 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 Dolly Parton voice

My only complaint about her show was something she didn't do — she didn't sing her classic composi-tion "Boulder From Birmingham." But she did pull off something I thought was impossible, transferring "Till I Gain Control Again" from the record to the live performance and actually improving on the recorded

THERE WAS ABSOLUTELY nothing wrong with The Band except for their absolute striving for perfection. On three different occasions, Robbie 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 amphiliers that were replaced.

The Band played a set representing its entire recording career. It did not tall into the trap of emphasizing tunes 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

great all time concerts. Emmylou Harris and The Band more than lived up to expectations, in fact Miss Harris far exceeded thom.

But the cruncher was that not only did Taylor fail to add anything to the show, he actually subtracted July 5, 1976 July 6, 1976 Clarkston, Michigan Pine Knob Music Theatre

Also on the bill:

Firefall

TONIGHT & TOMORROW FIREFALL \$7.50, \$5 7:30 pm



While Others Gimmick It Up, the Band Plays On

BY CARL ARRINGTON
Free Press Music Writer

In the flashy landscape of popular music it is easy to overlook the Band. They are without guile, glitter or musical megalomania. Even their simple name almost renders then
anonymous. Yet what makes them unforgetable is the distinctive brand of music they play.

The Band stopped at Pine Knob this week for two concerts,
to remind us that they continue to be a talent-loaded group.
Their show mostly consisted of the cream of material from
their decade together, including such classics as "The Night
They Drive Old Divice Down," "Tears of Rage" and "Cripple
Creek" as well as new songs like "Ophelia" and "Ring Your
Bell."

THEIR APPEARANCE was a refreshing breather from the gaudy decibel contests that clutter the rock scene. Dressed ordinarily in street clothes, their accent was on good music

rather than gimmicky stage diversions.

Their style these days has some additional seasoning, but retains the basic flavor of their first two albums, "Music from Big Pink" and "The Band." It is a style that mixes the qualifies of both down-home blues and rock, but doesn't fis solidly in either category. Its pioneering character is attested to by the inability of other groups to counterfeit and capitalize on the formula.

perched at the keyboard of a Lowrey organ that provides sound as full as his beard. The organ, along with Levon Helm handy drum work, provides a foundation for the fine Robbi Robertson (lead guitar), Rick Danko (bass guitar) and Richar Manuel (plano).

Hom down-nome olues and rock, out doesn't nt soling in their category. Its pioneering character is affected to by the ability of other groups to counterfeit and capitalize on the shability of other groups to counterfeit and capitalize on the strong through the strong to the strong through the strong to the strong through the strong th



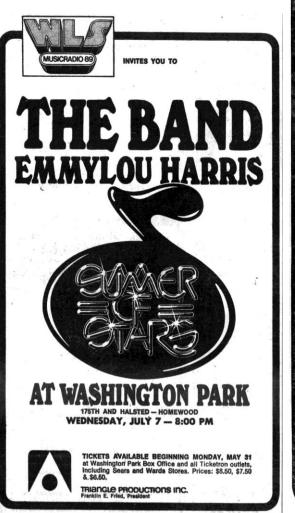
Robbie Robertson. the group's and lyricist.

Free Press Photo by CRAIG PORTER

July 7, 1976 Homewood, Illinois

Washington Park Also on the bill: Emmylou Harris







July 9, 1976 Milwaukee, Wisconsin

Lakefront

Summerfest 76

Also on the bill:

Leon Redbone





A GOOD TIME FOR A GOOD PRICE.

\$2.50. JUNE 30-JULY 11, NOON TO MIDNIGHT.

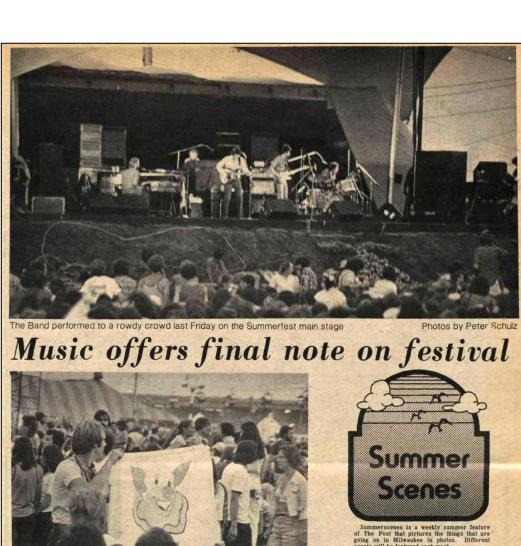
\$2.50. JUNE 30—JULY 11, NOON TO MIDNIGHI greenfest?6 comes as close to pleas! June 30—Tory Bennett wit ing everybody as anything can come. If or 21c, must director. With big names on the main stage. Continuous jazz and down-home country sounds. Song and right mine country sounds. Song and right mine country sounds. Song and right mine country with world. Non-stop rock. Comedy and variety acts. Live TV shows. A midway. July 3—To be announced. Sports. A magical children's area. Circus. Figure 1. Song the country of the condition of the condition of the condition of the condition.

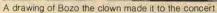
Your \$2.50 will buy all this and then some at Summerfest76. It's worth the

For entertainment, ticket and general information, call 414-273-2699, 24

Jessi Colter and Tomp and his Outlaw Band July 11 — Bobby Vinto

MILWAUKEE'S LAKEFRONT, IN WISCONSIN, WHERE YOU'LL FIND SO MUCH, SO NEAR







Members of the band played to a cheering crowd

wednesday, july 14, 1976



Leon Redbone mystified the crowd

July 13, 1976

Tarrytown, New York

Westchester Premier Theatre Also on the bill:

Firefall





Photo by Patrick Burke

ROLLING STONE, AUGUST 26, 1976

The Band Westchester Premier Theater Tarrytown, New York July 13th, 1976

By Kit Rachlis

EEING 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, wecklong 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 cautiousness. 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.

Washington, District of Columbia

Carter Barron Amphitheatre

Also on the bill:

Firefall



Fri. & Sat., July 16 & 17

THE BAND

FIREFALL Tickets \$7.50, \$6.50

Sun. July 18

TOM RUSH

JIMMY BUFFET
TICKETS \$6.50, \$5.50
we on sale for all thouse at all Ticketon to cottions including
YY WARD STORES SLARS (Lamfanek, Arlington, Montgomte Oak), Record & Topes Unlimited. Soul Shock and of the
Son Office. All shows bugin at 80.0 pm.

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. Walcott Medicine Show

Notes:

Parts broadcast on radio August 26, 1976...





...and bootlegged many times.

The Band Is Just the Same Old..

By Charlie McCollum

it would be hard to Imagine a sure interesting in the would be hard to Imagine a sure interesting in the or an outdoor concert. The rain began early in the evening and continued for bours, Imaily tapering off orizale and fog. Throughout, it was humid and uncomfortable.

fortable.

The elements Friday night did absolutely nothing to help one of the biggest Carter Barron offerings of the summer, a doublebill of The Band and Firefall. The rain kept the crowd down to under 2,000. Firefall's set had to be dropped entirely. The Band's start had to be pushed back to 9:30, forcing the group into into an abbreviated set to avoid violating 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 as America's finest rock ensemble. Certainly, it was pleasure to see The Band back on the road again after a less-than-successful 1974 solo tour and two years of inactivity. Both as a self-contained unit and backup group for Bob Dylan the five-member outfit has stood near the top of this country's music-making since 1988 when its first album, "Music From the Big Pink," established The Bend's artistic importance.

From the Big Pink," established The Bend's artistic importance.

In the intervening years, The Band has created some off finest rock ever put down on record, "Big Pink" and its followup, "The Band," were superior albums and the group also contributed mightily to the brilliance of "The Basement Tapes" — a set done with Dylan in 1867 but released only in 1975. Parts of other albums — "Cahoots," "Stage Fright," "Moondog Matinee," last year's "Northern Lights-Southern Crosses" — also succeeded beautifully, but The Band was never able to touch the heighths of its first two albums.

FRIDAY AT Carter Barron, the group gave a set that was a clear indication of just what might have gone wrong. Of the 13 songs in its shortened set, all but two predated the 1971 live album, "Rock of Ages." To listen to that double-album set is to hear basically the same program The Band chose to offer Friday.

There is nothing wrong with any group doing its old tnues. Neil Young and Stephen Stilis, among recent tours, went that route and it worked well. "The Night Tours, went that route and it worked well." The Night Tours, went that route and it worked well. "The Night Tours, went that route and it worked well." The Night Tours, of Rage." "Wheeles of Fire" and "Cheet Fever" are precisely the reasons a Band audience exists and not to do at least some of these superb numbers would have been to slight the group's fans.
At the same time, it is disturbing that this set has remained the same for over five full years. No matter how brilliantly The Band does: "The Weight" or "W.S. Walcott's Medicine Show," one has to wonder why it has chosen to remain so solidly in the past, to the point of including only two songs — "Ophelia," "It Makes group hanging onto pais artistic ent. Is macks of a group hanging onto pais artistic ent. Is macks of a group hanging onto pais artistic ent. Is macks of a group hanging onto pais artistic ent. Is macks of some of the property of the pair of the pair artistic ent. Is masked of a past plories, as if to led go and stretch out would somehow destabilize its musical existence.

how destabilize its musical existence.

FOR THE MOST part — and to a surprising degree, given the elements — The Band did play excellently on Friday. Robbie Robertson has rarely sounded better on guitar. Levon Helm remains a crack drummer and a superb vocalist, giving real drive to tunes like "The Weight." Rick Danko is a superior bass player and Garth Hudson fills on keyboards and horns with assurance and skill. Only Richard Manuel, whose onceffective voice is now almost totally gone, struggled with the music.

That does not, however, ease the disappointment of all this backward-looking. It is one thing for The Band to mine the past for its themes, but it is another entirely to make its own past its present. A group with the tailent of The Band could do so much more.

HUBBARD'S SEXTET opened the program when organist Jimmy McGriff failed to arrive, well schooled in all the currently popular jazz-rock flusk devices, they opened with a trio of tunes from Hubbard's soon-to-be-released LP. The most impressive of these was "Neo Terra," a hard-edged melody laid down over bassist Charles Meeks' Stanley Clarke-ish ostinato. David Garifeld, on electric piano, successfully evoked the sound of Herbie Hancock with his right hand octave figures. Hubbard himself was technically prodictions but glib and uninspired, treating "First Light," one of his biggest hits, with perfunctory swagger.

Turrentine, displaying the virile, gutsy tenor sound that gararred him Billboard magazine's top jazz honors last year, was definitely the class of the bill, but that is qualified priase: his setted, apparently aimed at a portion of the disco-soul market, strives for a lish, glossy sund, but shows a few too many rough edges to carry toff.

INTERESTINGLY, the high point of their set was

INTERESTINGLY, the high point of their set was "Gibraltar," a tune penned by Hubbard during his first flirtations with rock-derived elements. Strong solos by Turrentine and guitarist Eric Saunders over the tasteful drumming of J.T. Lewis marked the evening's best performance.

The hall was far from full, though there was plenty of Saturday night enthusiasm from those who braved the beautiful weather to attend. In fact, there was often more energy in the audience than on the stage. Which brings us to the moral of the story (Creed Taylor take note!): Selling out now does not guarantee a sell-out in the future.

The Washington Star

Monday, July 19, 1976

The REGISTER Thursday, Aug. 26, 1976

Robbie Robertson, rarely sounded better



Capitol recording artists, The Band, will be featured in a 90-minute special on "The King Biscuit Flower Hour" this Thursday, August 28th on KEZY-FM at 10 P.M. The live concert, taped at the Carter Baron Amphitheater in Washington, D.C., includes all of The Band's best-known hits plus material from "Northern Lights, Southern Cross", their last album, and their newest single release, "Twilight" A new album, "The Best of The Band", is due out in September. The legendary group is shown here in Woodstock prior to their leaving on their recent national tour. (Left to right: Robbie Robertson, Richard Manuel, Levon Helm, Rick Danko and Garth Hudson)

July 18, 1976 Lenox, Massachusetts

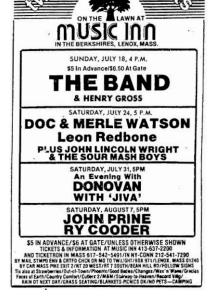
Music Inn

Also on the bill: Henry Gross



OBERT MILLER & NEW AUDIENCES PRESENT

conce



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

Audience recording.

The Berkshire Eagle, Monday, July 19, 1976



THE BAND, appearing before a crowd of 7.100, 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

THE BAND, one of North America's premier rock groups, played a set at the Music Inniest night that was somewhat compromised in terms of quantity if not in quality. Twilight Series outlets stopped selling lickets 24 hours before show-time, and 7.100 people jammed the grounds on a sunny late-afternoon.

It was pretty much a logisti-cal miracle that the Band got on cal miracle that the Band got on at all, actually. Because of a breakdown in Baltimore (good name for a song), the Band's sound truck didn't arrive until opener Henry Gross's set was almost over. During internission, the trucking Moses parted the sea of humanity and backed the 30-foot tractor-trailer slowly down the steep hill to the stage. the stage.

the stage.

The crew managed to get the Band on by 8:15, two hours after Gross ended, and the mix was excellent considering the reessary elimination of a und cheek. But the music had and check. But the music had stop at 9:30, and an hour and quarter is a considerably orter length of time than the ind usually plays. The large idience accepted this circumance with surprising good na-

Because their music is still so Because their music is still so sibrant, one hesitates to call the land "those grand old men of rock," but the phrase comes to thind onnetbeless. Whatever punk" image the Band maintains is provided center stage it bassist Rick Danko and guitarist Robbie Robertson. But they are surrounded and outnumbered by the patriarchal visages of pianist Richard Manuel, drummer Levon Helm and organist Garth Hudson.

and organist Garth Hudson.
Canadian by origin. the Band
played the South as the Hawks
behind Ronnie Hawkins in the
early '60s. teamed up with Bob
Dylan for touring and recording
in the mid-60s (and again in
1974). and launched their own
recording career. For a group
of such longevity, it's worth noting that the Band has released
only five complete albums of

ing that the Band has released only five complete albums of original material, almost all of it written by Robertson.

Two of those albums — the first two, "Music From Big Pink" and "The Band" — are generally considered to be rock classics, and fully half of the 14-song program was taken from those records. I prefer in concerts to get a greater emphasis on the new directions a group is certs to get a greater emphasis on the new directions a group is moving. The time element was probably a factor in cutting down the musical range, and, anyway, when such good songs are so well performed, there really isn't much to complain' about.

about.

The set began with "Don't Don't Do

The Band has such a unified group identity that on record it's 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 that one comical verse about "Jack my dog." A rather severe hoarse-ness on the part of Manuel be-came evident as he sang "King Harvest." Harvest."

Then came a new unrecorded song called. I'll guess. "Twilight." Danko on lead vocal, and the closest the Band has

al, and the closest the Band has come to doing reggae. "Ophelia" followed, featuring a synthesizer—guitar duet.

After "Tears of Rage" and "Forbidden Fruit." the Band hit the set's highest energy level with "Wheels On Fire." Here. Robertson best displayed the jagged, wrenching style that makes his guitar leads among rock's finest.
"The Night They Drove Old

rock's finest.

"The Night They Drove Old Dixie Down" segued into the organ solo that introduces "Chest Fever." and the Band left the stage after "Up On Cripple Creek." For the encore. "Life Is a Carnival." they were joined by two comrades from the Woodstock community of musicians. Paul Butterfield on harmonica and Howard Johnson on euphonium. euphonium.

Henry Gross's opening set was a tight, well-played program of power rockers and soft ballads that didn't particularly excite the big crowd, but didn't turn it off either.

Gross sings and plays guitar, taking his band (another guitarbass and drums) through familiar rock riffs, but with an enthusiasm that conveys the message of rock's power-through-simplicity. Among the many good qualities of his strong, flexible voice is one of the best falsettos in the business.

Gross performed compositions

falsettos in the business.

Gross performed compositions from his four solo albums the used to be in Sha-Na-Na). He is currently enjoying the success of his first hit single. "Shannon." a tear-jerker using Beach Boys-type harmonies. The live performance proved significantly richer and less saccharine than the recorded version.

The group hit full stride on

The group hit full stride on "Southern Band," a showcase for Gross's guitar, as part of a connected, four-song, hard-rock linale.



4—The Transcript, Tuesday, July 20, 1976

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 their abbreviated 75 minute

After their abbreviated 75 minute set, one was once again able to appreciate the adulation "The Band" inspires among knowledgeable rock fans, but their stage demeanor and lack of vibrant new material raises some serious questions about their mell-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 one negl until just after 4 p.m.

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

After another one hour delay Henry Gross opened the show with a coolly received 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 and are instantly familiar to rock audiences. His tenor vocals fall somewhere between Jesse Colin Young and Carl Wilson, often sounding close enough to either to do 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.

After the conclusion of Gross's set, Anter the conclusion of Oross s set, Lenox officials were faced with the herculean task of moving hundreds of people towards the center of the lawn while "The Band's equipment trailer was delicately backed down the steep hill which descends towards the Lenox stage. Then "The Band's" stage crew scrambled to set up the group's expensive and very 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 musicians, 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 verses. Robertson's guitar playing, Garth Hudson's keyboards and horns, Rich Danko's keyboards and horns, Rich Danko's keyboards and horns, Rich Danko's erei vocals, and Levon Helm's two-fisted 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 Holland-Dozier-Holland composition "Baby Don't Dot." The Song received a slightly looser treatment than the album version Sunday evening, but the song has aged well since Marvin Gaye first sung it several years back. Still "The Band" lazily went into "The Weight," best heard on its first album "Big Pink," it became evident the group was not nearly as com-

the group was not nearly as com-mitted to performing songs as the last time I saw them, which was at Watkins Glen about three years ago.

Watkins Glen about three years ago.

Another major problem which
hampered "The Band's" performance Sunday evening was best
exemplified by the performance of
"Tears of Rage," a song co-written by
Richard Manuel and Bob Dylan. In
Dylan's original 1867 recording he
gave one of his angriest and
frightening vocals. When Manuel
stumbled into the opening bars of the
song onstage Sunday, the effect was
equally chilling because of the obvious decimation of Manuel's voice.
His dead drunk vocals transformed
the tone of the song from one of rage
to one of resignation and even to one of resignation and even lamentation.

Manuel's problems did not dramatically effect the overall tightness of "The Band's" sound. After 15 years together onstage, one can almost hear gears clicking as

each musician plays all the right notes with few frills. Robbie Robertnotes with few frins. Robote Robert, son's guitar work was as piercing and impressive as ever, on such standards as "Cripple Creek," "Don't Do It," and "Wheels on Fire." Bass player Rich Danko is the only real showman and the banko is the only real showman between the control of the control in the group, thumping out bass lines with enthusiasm and obvious joy. His bizarre falsettos have always provided deft comic touches.

A quick look at burly organist Garth

A quick look at Durly organist Garth Hudson serves as a reminder that the Banc has been together 15 years. His organ solo preceeding "Chest Fever" combines classical music and more mundane melodies he probably learned from the piano player in a Naw Orleans hordello.

learned from the piano player in a New Orleans bordello. For me, Levon Helm has always been the star of the group. He sings most of "The Band's" standards with gusto and he is capable of conveying as much passion as any rock singer. "The Night They Drove Old Dix." "Down" is perhaps his showpiece vocal number. The song is sung from the perspective of a young Southerner, and his moral indignation at the subjugation of the South by the North is clearly conveyed. The song appeals to America's love of a rebel, and suggests that our history is far more suggests that our history is far more complex than we often wish to imagine. I, for one, admit that my view of the American South was irrevocably changed the first time I heard it

Each number was enthusiastically received by the Lenox audience. When "The Band" first left the stage When "The Band" Inrst iert the stage after a highly-charged, sing-a-long version of "Cripple Creek," which seemed a legitimate expression of affection. For their encore, "Life Is a Carnival." "The Band" was joined onstage by Howard Johnson on euphonium and Paul Butterfield on harmonica. When the concert ended, due to a 9:30 curfew, the Band seemed to be gaining intensity with each number.

Most of the material "The Band" most of the material "The Band" performed Sunday evening came from its first two albums, in fact, they barely touched upon most of the materials contained in the four albums which followed "Big Pink" and "The Band."

and "The Band."
In any case, I wonder where "The Band" goes from here. Will the groupever again be able to create a body of, work satisfactory to the group and its fans or will the work be overshadowed by the magnitude of the first twoalbums? albums?

The lukewarm critical and commercial reception of its most recent release, "Northern Lights, Southern Cross," does not augur well for the future.

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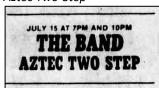
i remove seeds. Put through a food juice. Divide among 4 tall galsses.

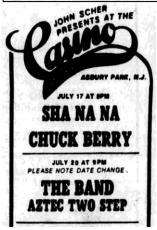
ON COOLER

eberries among 4 tall galsses. Add a h glass. Fill glasses with gingerale.

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. Walcott Medicine Show Life Is a Carnival

Notes:

Originally scheduled for July 15. In-house video available on YouTube.







By MARTY PACKIN

Press Staff Writer

ASBURY PARK — Boardwalk rock concerts are being canceled left and right due to poor ticket sales, but bring in a quality act and you'll be turning people away all day.

Such was the case at the Casino Arena last night where the Band — yes, THE Band, Bob Dylan's personal quintet —

Opinion

played to a capacity house. The Casino holds something like 3,500 and that many at least showed up. There was barely room to scratch an itch.

NOT MUCH has been heard from the Band - easily one

NOT MUCH has been heard from the Band — easily one of rock and roll's premiere acts — in the last few years. And, if you happened to sit in the wrong place at the Casino, you still wouldn't hear much from the Band.

If only something could be done about the acoustics over there. John Scher knows his business and it's probably safe to say he has done just about all he can with the place. Just stay out of the balcony. Everything that floats up there is distorted.

It almost borders on the sacrilegious to have the Band always may be conditions. But down on the main floor. If

play under such conditions. But down on the main floor, if you wanted to sit on the main floor — where there are no seats — the sound situation was a bit better.

The Band consists of five super talents. Four Canadians and one American — J. Robbie Robertson, Garth Hudson,

and the American — 3. Robote Robertson, Gatth Induson, Levon Helm, Richard Manuel and Rick Danko, Helm's the American and the group's best vocalist. Robertson's the songwriter — one of the best — and, according to Dylan, the world's greatest mathematically oriented lead guitarist. He plays with slide rule precision.

plays with slide rule precision.

They opened up with "Don't Do It" and continued nonstop with things like "The Weight," "King Harvest," Dylan's
"Tears of Rage" and "Wheels on Fire" and Robertson's
masterpiece, "The Night They Drove Ole Dixie Down." a melancholy Civil War tale.

Betty Lyon, Southside Johnny's wife, and Asbury Jukes keyboards man Kevin Kavanaugh stood in the rear of the balcony, complaining about the acoustics and they left after a

BUT THE MUSIC was soothing and it could almost make you forget the monstrous crowd, heat and sound distortions.

you torget the monstrous crowd, near and sound discortions.

A group of about 40 persons had the right idea. They set up camp on the beach just north of the Casino, where the music was softer, but clearer.

Perched on blankets, caressed by cool breezes, they took

retried on blankets, caressed by cool breezes, they took in a free concert. The only thing missing was the visual aspect. But the Band's not very theatrical. One glance is really enough. They switch instruments a great deal, but while they play, they're relatively still, bobbing and weaving here and there to the beat.

And when a song ended, the few dozen on the beach

And when a song ended, the few dozen on the beach would politely applaud.

The group itself was strongest on tried-and-true material — such as "The Shape I'm In." And they did things from just about all their albums on back to the first, "Music from Big Pink." Some of the newer things were unfamiliar and somewhat out of place in the current disco dominated market where brass is commonplace.

Brass instruments — besides the clarinet Garth Hudson picks up and bless every now and then — are uncommon

picks up and blows every now and then - are uncommon with the Band.

MEANWHILE, as far as rock and roll is concerned, it

looks like Convention Hall — down at the other end of the boardwalk — will be dark for the rest of the summer.

Scher produced concerts at both the Casino and Convention Hall last summer, but was outbid on the latter this year. While Convention Hall may not be the ideal rock hall,

year. While Convention Hall may not be the ideal rock hall, it's a lot better than the Casino.

A suggestion, then. Since the guys who had been putting on shows at Convention Hall are apparently out, why not move the rest of your shows. Johnny, from the Casino to Convention Hall? Would that be possible? It would be nice.

ASBURY PARK PRESS

Wed., July 21, 1976

July 21, 1976

Essex Junction, Vermont

Champlain Valley Fairgrounds Also on the bill:



The Burlington Free Press

Thursday, July 22, 1976



Concert Trouble May End Shows

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 departmentspokesman 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."

August 20, 1976 Santa Cruz, California

Civic Auditorium Also on the bill: Sasha and Yuri

Santa Cruz Sentinel Wednesday, August 18, 1976

The Band Plays Here Friday

The Band, one of the top musical groups to emerge from the 1960's, will perform in concert at the Civic Auditorium Friday evening, sponsored by BHIG Productions

The Canadian group's unique amalgam of folk, rock and northern country sounds first attracted Bob Dylan's attention, and after backing him on several albums, the Band took off on their own high-flying career.

Tickets for the show are going fast at Odyssey Records and all BASS ticket outlets. 4-Santa Cruz Sentinel Sunday, August 22, 1976

'The Band' Scores A Hit

By GREG BEEBE Sentinel Réviewer

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 widley 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 sec-

onds 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.

August 23, 1976 August 24, 1976 August 25, 1976 Los Angeles, California

Greek Theatre

Also on the bill: Leon Redbone

23rd:

Don't Do It The Shape I'm In The Weight This Wheel's on Fire The Night They Drove Old Dixie Down Across The Great Divide Ophelia Up on Cripple Creek Twilight The W.S. Walcott Medicine Show Tears of Rage Stage Fright Life Is a Carnival

24th: Don't Do It The Shape I'm In It Makes No Difference The Weight King Harvest (Has Surely Come) The Night They Drove Old Dixie Down Across The Great Divide Ophelia Up on Cripple Creek Twilight The W.S. Walcott Medicine Show Tears of Rage The Genetic Method Chest Fever Ring Your Bell Rag Mama Rag

25th: Don't Do It The Shape I'm In It Makes No Difference The Weight King Harvest (Has Surely Come) Forbidden Fruit This Wheel's on Fire The Night They Drove Old Dixie Down Across The Great Divide Ophelia Up on Cripple Creek Twilight The W.S. Walcott Medicine Show Tears of Rage Stage Fright Acadian Driftwood The Genetic Method Chest Fever Life Is a Carnival

Audience recordings of the 2nd and 3rd shows. The shows were originally scheduled for August 13, 14 and 15.

REGISTER Tuesday, REVIEW The Band Rocks On

By VERN PERRY Register Staff Writer

When asked to name the best rock groups around today most afficionados spout names like the Rolling Stones or the Who.

However, one group — more often than not passed over by fans and critics alike - de-serves to be included right up

there with all the others. For the past 10 years The Band has managed to retain its integrity as a creative unit without prostituting its music This was very evident during the group's recent three-night stand at the Greek Theatre.

The Band first gained recog nition a little more than 10 years ago when its five members served as backup musi-cians for Bob Dylan when he went electric

In that decade the four Canadians — Robbie Robertson, Garth Hudson, Richard Manuel and Rick Danko — and one American — Levon Helm have demonstrated an under standing of rock that many of today's newcomers would be well advised to take note of.

The opening performance of The Band at the Greek did not peak as so many live rock performances do. Instead, the group started on a high pitch and continued getting higher and higher right through the encore more than two hours

And the audience loved

By mixing selections from their seven albums The Band performed a cross section of styles that ranged from pure rock and roll to country rock to

Included in the opening Greek concert were popular selections such as "The Night They Drove Old Dixie Down "Cripple Creek" and their first hit, "The Weight." Also in-cluded were such selections as "Ophelia," "Stage Fright" and two Dylan songs. "This "Theel's on Fire" and "Tears of hage

is rock musicians the members of The Band are without con pare. Robertson's guitar work is dynamic without being overpowering and Danko's bass playing is neither too heavy nor too light. Hudson's work on the organ is moving withou! becoming overbearing and fils well with Manuel's playing of the piano. Helm carries the beat effectively on the drums.

Unlike many rock groups. The Band does not play favorites when it comes to vocals. Every member of the group gets his chance and performs

VALLEY NEWS

Van Nuys, Calif. -Wednesday, August 25, 1976

Concerts in review

The Band: A real pleaser

By RICK SHERWOOD

Through the years The Band has proven itself among that small 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 Ronnie Hawkins and later Bob Dylan to superstar status in their own rights, 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 1968's "Music from Big Pink," the group's first recorded solo venture, The Band once 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 a

two-hour plus show. The Band is a refreshing rarity in rock in that

public.
Opening easy with "Don't Do
It." they boogied 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 "Ophil-lia," a blend of heavy southern rock and heavy Dixeland jazz (the latter added by a four-member brass section). It was an interest-ing combination that worked quite

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 Les Carnival." Is a Carnival

The Band's lead vocals are handled by three of the group's mem-bers, Levon Helm (drums), Richthey perform what people want to ard Manuel (piano), and Rick hear rather than forcing their own Danko (bass). Though it's Helm

musical whims upom the paying and Manuel who take over on most tunes, Danko provides the most inspirational sound. Others in the group are songwriter-mastermind Robbie Robertson (lead guitar) and Garth Hudson (organ). All, it should be added, are very able mu-sicians. Robertson and Danko in

Opening the show was Leon Redbone. Sounding like a mix be-tween an old, black bluesman and Ry Cooder, his set fit the fun mood Ry Cooder, his set iff 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.

August 29, 1976 Lenox, Massachusetts

Music Inn

Also on the bill:

The Richie Furay Band

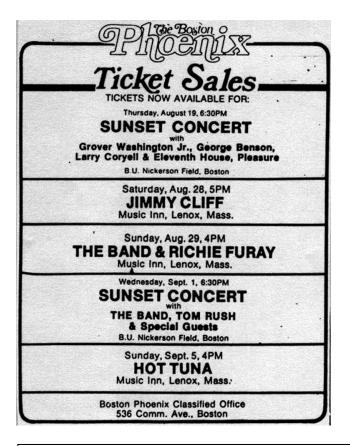




Ring Your Bell The Shape I'm In The Weight It Makes No Difference King Harvest (Has Surely Come) Ophelia Stage Fright The Night They Drove Old Dixie Down Across The Great Divide Twilight Up on Cripple Creek The Genetic Method Chest Fever Life Is a Carnival Forbidden Fruit This Wheel's on Fire The W.S. Walcott Medicine Show

Notes:

Audience recordings.



12 - The Berkshire Eagle, Monday, August 30, 1976

Music review

Rock 'n' roll spirit with the Band one of rock's most distinctive high voices, but he's got more between the vesterday just six hard-edged power behind it now 'Ring Your Bell'' (which reperformance, recommendations).

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

first time around.

The Band's set marked the climax of an active weekend after three weeks' layoff in the Twilight Series. The programs of Jimmy Cliff and Fran McKendree on Saturday and the Band and Richle Furay yesterday drew a total of 8,000 people to the Music Inn.

Furay's group was impressive in its warm-up role. The singersongwriter's career spans al-most 10 years, through Buffalo Springfield. Poco and the SHF Band. He has always possessed

hard-edged power behind it now than ever before. The six musi-cians with him have both the fi-nesse 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 ex-

section followed by a loud slice of mean, was particularly exhilirating.

And then the Band put the capper 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, pure and simple. There was a dirty, steely force to everything they did, from Rick Danko's desperate vocals on "It Makes No Difference" to Richard Manuel's growling vocals and Levon Helm's gutsy precision drumming on "King Harvest" to Garth Hudson's inspired piano 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 repeaters from the sold-out July date, and how many of those may have been disappointed to hear a repeat of the first concert. Personally, it's a set I could stand to hear again and again with 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 "his 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 load of good they better get a load of good takes in New York or think about abandoning the project. Cliff arrived in the Berkshires

Cliff arrived in the Berkshires early in the week for some extensive rehearsals before the taping, but on stage, his sevenmen 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 headphoned engineers were receiving a crisper sound than

the audience was; it's also pos-sible that it was just an "off" performance, recording session

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 Harder They Come." he played Ivan, a singer who becomes a folk hero by eluding the law while his record climbs to No. 1. The movie provided a fanciful but gritty vision of Jamaica. and the soundtack 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. Cliff was the first important

But somehow, Cliff himself But somehow. Cliff himself has 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 has a beautifully high, piercing voice (not heard to full advantage Saturday) and a great ear for writing catchy melodies. But irrogally, the melodies. But. ironically, the rawer "roots" music of these other groups has caught on more strongly with the American public than has Cliff's seemingly more accessible blend. more accessible to Professionally, that le Jimmy Cliff sitting in limbo



Review

Jimmy Cliff, The Band at Music Inn

By RICHARD S. TASKIN

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

Jimmy Cliff possesses one of the finest voices in pop music, but pro-bably the majority of his audience of 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 is 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 apperas 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 star on his T-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 ap-preciatively to Cliff's material and many people danced the night away to the syncopated beat.

Jimmy Ciff sings vaguely political songs, so politicos who find little to choose 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 suffering, which will eventually make 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, Try and Try," 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 releasing 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 50's by the end of the show. Somehow the coolish weather seemed appropriate to The Rand'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 timid and confused, 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 stunning 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 more like American

traditional music than "rock oldies."
In his excellent book "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 class-

Berkshire Quartet ends Music Mountain season

FALLS VILLAGE, Conn. - The Berkshire Quartet's 47th season at Music Mountain in Falls Village will end 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 Quintet. Other works on the program include Beethoven's Quartet in A, Opus 18, No. 5 and Beversdorf's Quartet No. 1.

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 1954 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.

His career earned him Yale's Charles M. Ditson Award for foreign study which gave him a year in Italy. His chamber music experience has included several years with the Alberni Trio, and his concerto recitals have included appearances with the Hartford Symphony and Cleveland Symphony orchestras.

Two post-season concerts have been planned that include a free concert Saturday, Sept. 11 at 3 p.m. by the New York Renaissance Band.

Organized in 1973, the New York Renaissance Band received the prestigious 1975 Walter W. Naumberg Award for excellence in Chamber music. The New York Times said that the young musicians produce "the sweetest dance music this side of the year 1250." They perform in costume on authentic instruments.

A bicentennial program of "Music by and for Americans" has been arranged for the second post-season concert, Saturday, Sept. 18 at 3 p.m. as a benefit for Music Mountain. Admission will remain the same at \$4.

David Sackson, violin, and Dwight Peltzer, piano, will present works by 19th-century composers like Miska Hauser, Louis Gottschalk and Henri Vieuxtemps that reflect the influence of the "American experience" on European visitors.

Compositions by moderns like John Alden Carpenter, Alvin Brehm, William Kroll, Albert Spalding, Fritz Kreisler, and Samuel Gardner will

also be heard.

Music Mountain can be reached from Rte. 7 or from the junction of Rtes. 63 and 126 in Falls Village.

Richard Wilbur's poetry read

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

Clara Park, a member of the English faculty at Berkshire Com-munity College, is the author of **The**

Siege and You Are Not Alone. In June she received an honorary Doctor of Letters from Williams College.

Sheldon Rothberg, also a member of the BCC 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:

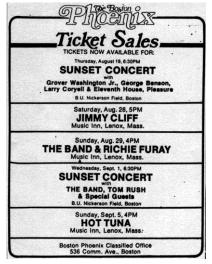
?

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 Tom Rush



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

Notes:

Originally scheduled for September 1 at Nickerson Field, but moved to the following day and a different venue. Audio recording.

The Boston Globe Saturday, September 4, 1976

REVIEW / MUSIC

Band strikes out at the Music Hall

TOM RUSH AND THE songwriter Robbie Robert-. BAND - Thursday evening at the Music Hall.

By Thomas Sabulis Globe Correspondent

"A shambling parody of a performance," screamed the London Times's castigation of a recent Rolling Stones engagement in England. The same could have been aid about The Band's fiasco at the Music Hall Thursday. Dylan's Canadian cohorts and basement buddies were cluttered, ineffective and tardy to boot.

New Hampshire's Tom Rush was his consistent. spirited self opening the show. The frustrating intermission lasted 45 minutes until a WCOZ deejay explained that singer and bass player Rick Danko had been delayed at the Canadian border, but was enroute to the theater from Logan Airport. The audience, somewhat miffed, speculated in groups as the lights were turned up.

and "The Shape I'm In," be- retired. fore "Ophelia" straightened them out.

vocalist Levon Helm and lowed.

son on lead guitar, they unleased a torrent of rock n' roll. But, whenever things began moving, the fire would strangely sputter and

11

"King Harvest" was completed and still no Danko. Helm's riveting vocals peaked during "The Night They Drove Ol' Dixie Down!" Manuel's share of the vocals were inaudible. Even | with an occasional outstanding solo, they sounded more like the dis-Band, a garage pickup group.

Six songs and five audio miscues later, Danko arrived. The Band finally cohered and that dry, bowling rock n' roll heated up, the horns firing each number. Still, the technical trauma continued. A perturbed Helm discussed the problem with an offstage worker. The road crew swarmed like. flies backstage in a futile attempt to avert embarrassment. The crowd fumed.

Dank: o almost immediate-Fifteen minutes later. The .ly assumed vocal lead as the Band commenced without crowd adjusted to the imthe bassist-vocalist. What proved sound. Here was the began as an innocent come- real Band - from "Big dy of errors soon deteriorat - Pink" to the "Basement ed to obnoxious ennui. Pow- Tapes." Danko was onstage er failures marred the first to play only four complete two numbers, "Don't Do It" selections before the group

As they absconded, a chorus of catcalls filled the Mu-With a pliant brass outfit sic Hall. Many persons simincluding tenor, trombone, ply remained silent. Soon, trumpet, Garth Hudson the diehard groupies out-deplaying organ, Richard cibeled the dissenters and a Manuel on piano, drummer- perfunctory encore fol-

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





Rockinhouston.com



SUNDAY BREAK II

Lake Austin · Texas Labor Day Weekend · Sept. 5

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The Austin American-Statesman

Austin, Texas-Page C5

Heat, poor facilities

SB II meant cash, music

By PAUL BEUTEL

If you didn't mind impossible 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 review have en.

joyed all the good music pouring forth from the stage at The Sunday Break II.

The talent line-up truly was phe-nomenal for a rock concert: Fire-fall, England Dan and John Ford Coley, The Steve Miller Band, The Band, Chicago and Fleetwood Mac.

But what SB-II had going against but what Sb-11 had going against it was the sweltering heat (was it on-ly 95, weather bureau?), and the lim-ited access (one road) to the concert site on the Steiner Ranch — two con-ditions which served as catalysts for several unpleasant developments, which no amount of the much-bally-hooed planning by Mayday Produc-tions could handle fully.

Crowd responses during the sweaty 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 cleanest of through an energizing collection of tunes, including the durable "Gangster of Love" and the new "Fly Like an Eagle."

The audience seemed practically The audience seemed practically indifferent to the earlier performance 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-and-roll, including the current hit, "I'd Really Love to See You To-

hit, "I'd Really Love to See You Tonight."

By 3p, 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-set, however, The Band's special blend of rock and country began to firm up and standards like "The Night They Drove Old Diske Down" and "Cripple Creek" were more on target.

more on target.

Surprisingly, Chicago started out somewhat sloppily in their string-of-hits set, but the sound solidified by the time they did "Color My World" and continued through the brassy "Saturday in the Park" and the hard-driving "25 or 6 to 4." The audience clearly was up for Chicago, demanding and getting encores which stretched the set to a full one-and-one-half hours. one-half hours.

Fleetwood Mac wasted 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 them give, with the sultry, female harmonics in particularly fine form.

Yet in spite of the quality music, I can't bring myself to give an approval to SB-II or any such similar event. Just as a reviewer can challenge the overall ambiance of a theater or conoverall ambiance of a theater or con-cert hall or the unpleasantness any production may inflict upon its audi-ence, he can also question the justifi-cation 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 lead — it just never should have

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SUNDAY NO BALL TO THIS CHILD



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Watt Casey, Jr

Sunday Break II

Austin rocks while traffic jams

By RICHARD COLE

Staff Writer
AUSTIN — If nothing else,
Sunday Break II proved that the
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 tour of the bigger rock acts working these days. Each one in the crowd paid from \$10 to \$12.50 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

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 2 pm. The great ware about 2 p.m.. The crowd was quickly and permanently won. Miller's set included his best

Miller'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 gate, saw only a brief bit of Miller's performance. Those already seated out front were obviously enthused about his set, and Miller could have played another hour with no played another hour with no complaints.

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



CHICAGO playing away...

been steadily moving away from its hard brass sound in favor of a stronger jazz in-

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

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." There were only two songs taken from Chicago's last four albums in the set, and that seemed to suit this crowd just fine. The harder the group played, the harder the crowd clapped. So hard, in fact, that the group came back for a rare

clapped. So hard, in fact, that the group came back for a rare encore, an excellent version of The Beatle's "Got To Get You Into My Life". Ironically, the group many in the crowd had come to see, Fleetwood Mac, didn't get on stage until 8:30 p.m., and by that time many in the crowd had had all the sun and thirst they could take and were slowly heading for the gate.

they could take and were slowly heading for the gate.

It didn't hamper the band, though, as they hammered through their hits, many from their latest album. The vocals were as sweet and solid as they were as sweet and solid as they are on record, and drummer Mick Fleetwood played so in-tensely that he didn't need the huge amplifiers to be heard by the distant crowd. Fleetwood Mac played for an

hour and a half, but their last number was only the beginning for the exiting fans. It took Highway patrolmen some nine hours to clear out the eight mile road leading to the site; so long, that many fans apparently decided to sleep in their cars all night and leave Tuesday

mgnt and leave Tuesday morning. Unlike Sunday Break I, which drew about half as many people, the Labor Day show had a fine sound system that sent the music punching back to the furthest reaches of the crowd. Security at the site was well organized and plentiful. Guards backstage said there were two sizeable fights during the day; not bad, considering the mass of people and the heat.

And, in what is fast becoming a festival cliche, one woman gave birth as she was being evacuated to a hospital in a helicopter.

The only real hint of trouble came as Fleetwood Mac took the stage. About half the 220 man security force stationed themselves against the eightfoot wall separating the per-formers from the crowd, in case any overzealous fans decided to

get a closer look.

They didn't, and the evening ended on a high note and a long, long wait to go home.



... AS THE CROWD FLOWS IN traffic jammed for miles

September 12, 1976 Hattiesburg, Mississippi

Reed Green Coliseum

Also on the bill:

Chris Hillman





A Review

Quintet gives more than it receives

JOHN BIALAS

Herald Staff Writer
The Band is a distin-

guised 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.

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.



John Bialas

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

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 1,800 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 "Chest 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 "Chest Fever," Robertson's unusually rambunctious guitar riffing near the end of the concert and Levon Helm's vigorous vocals and drumming.

In 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.

September 12, 1976 Jacksonville, Alabama

Pete Mathews Coliseum

Also on the bill: Chris Hillman

The Band and Chris Hillman

The turnout was rather light for both the performances by The Band and by 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 bear 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

However, the SGA will be having its own concert Sept. 30 when Stephen Stills, folkrock singer composer, makes his appearance at Jax State. By the way, for those who didn't already know it, Chris Hillman was part of Stephen Stills Manassas.





Review

27 THE STAR, Sept. 18, 1976

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 raucous 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 nondescript 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 — have 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 envelopes 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 on-stage 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 he swooped into "Chest Fever."

As one observer put it, The Band put 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 dancehalls before turning imitation into creation in the basement of Riv Pink

When they finished their one-hour and 45-minute set Monday, they were sweating beneath the colored lights, and they bid 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

September 17, 1976 Philadelphia, Pennsylvania

The Spectrum Also on the bill: Chris Hillman

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

Notes:
Audience recording.

BUCKS COUNTY COURIER TIMES

SUNDAY, SEPTEMBER 19, 1976

The Band . . . no other name has been necessary

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. And 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 Ole 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 Pright," "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 confortable performing in flannel shirts at a lumber camp by a silvery 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 Plying 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.

September 18, 1976 **September 19, 1976 New York, New York**

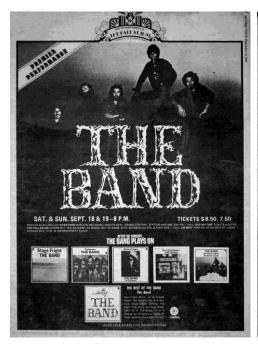
The Palladium Also on the bill: Chris Hillman



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

Notes:

The 18th was broadcast live on radio. 'Forbidden Fruit' was officially released on 'A Musical History' in 2005.





COLUMBIA DAILY SPECTATOR

September 21, 1976

The Band's Three-Encore Return to NY

By CESAR LOAIZA
Certain musical forces have an attraction that defies logical explanations. The Band has never had a big hit, does not in fact sell many albums except over a long period of time, is lethargic about making new albums, and seldom tours. With all that, The Band is hailed by all but the most superficial rock fans as one of the most influential musical forces of the past decade, in addition to being one of the best groups around.

decade, in addition to being one of the best groups around.

With this perspective in mind I went to the Band's concert last Sunday at the Palladium, one of three weekend concerts that marked their return to New York after a long absence. The setting of the concert also provided some interest, since I was curious to see what the new management of the Palladium had done to

the old Academy of Music to justify a change of name. The Academy patrons I talked to agreed that while not much remodeling had been done, the place did look nicely painted and upholstered, and clean for a change.

The opening act, Chris Hillman, started right on time and performed a set that was professional, listenable, and unexciting. Hillman began by playing songs from his new album—his first solo effort after twelve years of being a member of various bands—and then selections from his many years of playing and singing, including songs from Souther-Hillman-Furey and going as far back as the Byrds. Never failing to please the country-rock tans in the audience, Hillman made sure to include harmonies and acoustic and steel guitars in every song.

The PA system played Leon Redbone while the stage was rearranged, curtains drawn. After nearly an hour of waiting, the concert started in a flash—the lights dimmed, the audience cheered, the curtains opened, and The Band snapped into "Ophelia." After two more songs from their album Northern Lights-Tsouthern Cross, the Band broke into one of their classics, "The Weight." The rest of the night went pretty much like that, with the group alternating newer songs such as "Acadian Driftwood" and "Forbidden Fruit" with their well-known ones. They performed three of their classics without pause: "King Harvest Has Surely Come." "The Night They Drove Old Dixie Down," and "Across the Great Divide." At the end of that through the stage of the half-dozen standing ovarious of the evening.

Misseally the Band rocked meets solidity.

of that it to the aducine gave the sand one of the half-dozen standing ovations of the evening.

Musically the Band rocked pretty solidly through the evening, with the added attraction of a comparatively heavy musical backing—six horns and two violins. The horns 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 from behind his keyboards several times to play saxophone and accordion. Rick Danko and Levon Helm cooked better and better as the night wore on, and resident genius Robbie Robertson left no doubt that this is a rock 'n roll band by playing some fast and furious electric guitar.

Part of the appeal of The Band is that although their musich has a ting of country in it, it remains only an influence and not a syle. This is no country-rock band a la

Eagles: the Band is a cooking, fifties-based rock'n'roll band. Unfortunately it is not easy for The Band to put this across on stage because of their notorious shyness. The Band cannot effortlessly stomp as powerfully as they are able to because of a collective introspective personality, which is why their most touching onstage song is "Stage Fright." As the evening wore on, however, and they felt more in command of their very enthusiastic audience, they loosened up and rocked with a vengeance. They encored with "Up On Cripple Creek," and when the audience made them return for a second encore they brought harmonica whiz Paul Butterfield onstage for an extra sound.

Following that they left, the house lights went on, but the audience kept on cheering. After what seemed like an eternity The Band came back for a third encore, which had everyone jummping in their seats. When it was all over the audience gave them a fifteen-minute standing ovation, but this time the theater asserted itself and let it be known The Band would not be coming out a fourth time.

COLUMBIA SPECTATOR

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The Band Was Dynamic

By MARY CAMPBELL

AP Music Writer

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 Delsener, spent \$60,000 to renovate the 3,400-seat hall.

Only the excellent coustics are the same as during the past few years when, as the Academy of Music, the hall presented rock groups and movies and went from shabby to disreputable.

The Band cut a record album in there in those days "Rock of Ages," on New Year's Eve 1971.

And it was The Band, not the building, the audience was interested in Saturday night.

The concert was one to reawaken a jaded listener's appreciation of how good rock 'n' roll can sound. The musicianship was tight and excellent. Drummer Levon Helm took honors both for his beat and his strong lead vocals.

The songs, most of them written by lead guitarist Robbie Robertson, have a pleasing melodic line as well as lyrics of interest.

The concert was heard live on radio in New York, Hartford, Conn., and Boston.

There are comparisons with the Rolling Stones. Both bands radiate confidence; they know they're doing something well.

The Band, however, works without show-business flash and, at least in the Palladium, it's not as loud.

The group performed 17 songs, saving its biggest hit, "Cripple Creek," for the first of three encores.

They backed up Bob Dylan when he turned to electric music in 1965 - that's where they got the name The Band and toured with Dylan again in 1974.

The Band makes records regularly but doesn't perform live very much.

An opening with Band

MUSIC/By ERNEST LEOGRANDE

JUDGING FROM OPENING night with the Band, Ron Delsener'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 Delsener's reported \$50,000, put into paint, reupholstering and other furbishings, 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 raucous self, inside it was almost sedate. There was no movement allowed between balcony and orchestra levels, which eliminated familiar congestion, and Delsener said he has a staff of 51 usher-security men to hold the pattern. The choice of opening night per-formers, 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 same-The Band last had played there New a total masphemous to say that, despite their compositional versatility, a same-ness seemed to color their set except for an occasional switch of feeling as in their "Life Is a Carnival" or the Mo-town, non-Band, composition, "Don't Do "t"

They were augmented to good effect by a horn section, as they have employ-ed 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.





Pity. They play as tightly together as any band in pop music history, and they display a vocal and instrumental versatility that's stunning. True, their most creative output occurred better than three reently, wheg they headlined the opening of New York City's biggest rock and roll house, the Palladium. The concert was broadcast live in the New York metropolitan area, Hartford, Conn., and up in Boston. Anyone listening in that night was privy to a treat that's included a previous tour with Bob Dylan, lew see hide nor hair of The Band.

September 21, 1976 Pittsburgh, Pennsylvania

Syria Mosque Also on the bill: Chris Hillman



Pittsburgh Press, Wed., Sept. 22, 1976

The Band's Tight To Fans' Delight

By PETE BISHOP

If one word could describe The Band, it would be "tight," although "The Band" is equally accurate.

This quintet is indeed a band, five separate forces functioning as a single entity, as a delighted, sell-out Syria Mosque crowd heard last night.

AND THE PERFORMANCE was a concert, not a show. A large pyramid of mirrors behind keyboard player Garth Hudson was the sole "prop" (otherwise, you wouldn't have seen him); bassist Rick Danko's "Thank you, It sure is nice to be back in Pittsburgh" at the end was about the only recognition of the audience.

There were no jumping jacks, no smoke, no backdrops. Dress was jeans and sport shirts. Pauses were not for smoking and drinking but for tuning up; The Band wouldn't play the next song until everything was right.

In short, The Band, all over 30, together under some name for 17 years, let their music speak for them.

A bit more snappy style was offered by Chris Hillman and his band, the opening act, bantering with the fans and introducing songs (Danko intro-duced only "Twilight" because it's

Musically, Hillman, now in his fifth band after stints with the Byrds, the Flying Burrito Brothers, Manassas and the Souther-Hillman-Furay Band, and crew did a fast-paced set of rock, country-rock and bluegrass.

High spots were Steve Stills' "Witching Hour" (hard rock), "Sing to the Fallen Eagle" (bluegrass), Hillman's zippy mandolin on "Take Me in your Lifeboat" and the close vocal harmony, often at speedy tempos, which isn't

easy.
"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'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 flashily, 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 Drift-wood" (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.

September 23, 1976 Atlanta, Georgia

Fox Theatre
Also on the bill:
Chris Hillman





COMING ATTRACTIONS

SUNDAY, SEPTEMBER 19, 1976 The Atlanta Bournal and CONSTITUTION

The Band Due Thursday at Fox

By SCOTT CAIN

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

nection 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 eightyear 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.



THE BAND TO APPEAR AT FOX AS PART OF FIRST NATIONAL TOUR Group Performed with Bob Dylan on His Return in 1974 Concerts

September 24, 1976 Charlottesville, Virginia

University Hall Also on the bill: ?

September 25, 1976 Nashville, Tennessee

Tennessee State Fairgrounds Grandstand

Also on the bill:

ZZ Top

The Cate Brothers







Members of The Band, from left, Levon Helm, Garth Hudson, Robbie Robertson, Rick Danko and Richard Manuel will be appearing in concert with ZZ Top Saturday at the Tennessee state Fairgrounds

The Band Coming to the Fair

Sound Seventy Productions has announced that Bob Dylan's former backup group. The Band, will be special guests for the ZZ Topconcert Saturday at 4 p.m. at the Tennessee State Fairgrounds. Opening act will be the Cate Brothers.

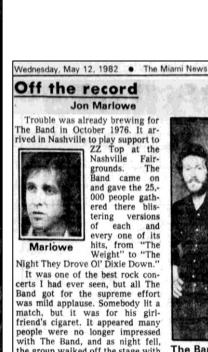
The five-member Band traveled with Dylan during his successful 1974 tour. Formed in 1959 as The Hawks, a backing group for "Rockabilly King" Ronnie Hawkins, the group first attracted international attention as Dylan's backup band.

Saturday's appearance here, the group's first, will be a sort of family reunion for drummer 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 Hud-son 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 a 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 Seven-ty outlets and at ticket offices at the Fairgrounds entrances. Pur-chase of an advance ticket also admits the holder to the fair.





the group walked off the stage with

no encore.

October 30, 1976 New York, New York

NBC Studios, 30 Rockefeller Plaza Saturday Night Live

Hosted by Buck Henry

Page 2 Burlington (N.C.) TIMES-NEWS Set., Oct. 30, 1976

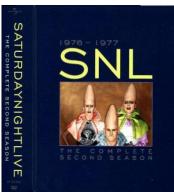
Buck Henry Hosts 'Saturday' Night

Buck Henry returns for an unprecedented third appearance as host of "NBC's Saturday Night" when he headlines the October 30 live telecast on the NBC Television Network (11:45 p.m.1-15 a.m. NYT).
Also appearing on the program will be the popular rock group, The Band.
Henry previously hosted "Saturday Night" on January 17 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 performace in the January 17 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

Henry is a veteran writer

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













November 25, 1976 San Francisco, California

Winterland

The Last Waltz

San Francisco Chronicle Mon., Sept. 13, 1976

The Band Returns

The Band, Bob Dylan's onetime back-up group, will appear Sunday, October 3, at the Paramount Theater in Oakland.

AN EVENING WITH

PARAMOUNT THEATER, SUNDAY, OCTOBER 3, 1976, 8:00 PM. Tickets: \$5.50, \$6.50, \$7.50. Tickets to Paramount shows available at all BASS outlets (for information, dial TELETIX) and the Paramount Box Office (465-6400).



PARAMOUNT THEATER, SUNDAY, NOVEMBER 14, 8:00 PM. Tickets still available: \$5.50, \$6.50, \$7.50. Available at BASS and Paramount Box Office (465-6400). Tickets purchased for the October 3 show are good for this show.

AN EVENING WITH THE BAND

This show (formerly scheduled for November 14) will be rescheduled. Please hold your tickets and watch next Sunday's ad for details.

"The Last Waltz"

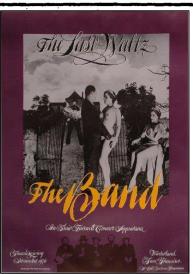
The Band

in their farewell concert appearance.

Winterland

Thanksgiving November 25, 1976

5PM til 8PM: THANKSGIVING DINNER TO THE BERKELEY PROME-NADE ORCHESTRA. 9PM: THE BAND. 1PM: THE PARTY. Tickets: S25. (Maximum of four per person). Available at BASS. All ticket holders for The Band concert scheduled for tonight may obtain a refund: or may apply the ticket price toward a "Last Waltz" ticket at place of initial purchase by November 16.



Datebook, Sunday, October 31, 1976

The Last Waltz Of the Band

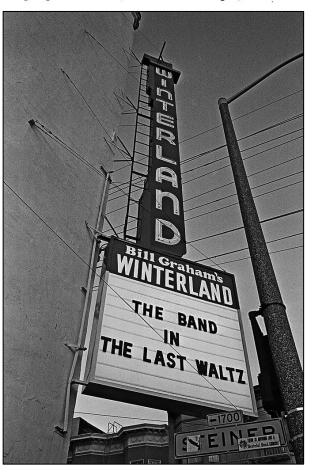
By Joel Selvin

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.





LAST BAND STAND?—San Francisco appearance Band, from left, Levon Helm, Garth Hudson, may be farewell road show for members of the Robbie Robertson, Rick Danko, Richard Manuel.

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 gorup 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.

Win a free pair of tickets to The Band's 'Last Waltz'



It's billed as the farewell concert appearance of The Band, Thanksgiving Day at Winterland. And Bill Graham plans a "Last Waltz" to help them go out in style.

A full-course Thanksgiving Dinner, catered by Narsai's of Berkeley, will be served from 5 to 8 p.m., with dancing to a Viennese string orchestra. That will be followed by The Band's performance from 8 'til 1, when "The Party" begins. Many performing friends of The Band have been invited.

Tickets are \$25 per person, but the Examiner will give away three pairs in a 'Last Waltz' contest. To enter, simply fill out the coupon below and mail it — either inside an envelope or pasted to a postcard — to Last Waltz Tickets, The Examiner, P.O. Box 3100,Rincon Annex, San Francisco 94119. (Envelopes — or postcards — must be no bigger than regular business size. Only one entry per card or envelope.)

Entries must arrive at the postal box by Tuesday, Nov. 16. Winners — to be selected at random — will be announced in the Examiner, with their tickets to be picked up at the Examiner. Employes of the Examiner and the S.F. Newspaper Printing Co. are not eligible.

I hope to win a free pair of tickets to 'The Last Waltz' on Nov. 25:			
Name			
Address			
City			
Zip	Phone		

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The Band Saying Farewell in Style

MALIBU, Calif. (AP) — In 16 years on the road, The Band has played back-alley slop-joints, provided the be-bop at high school beer hops and toured the world with the master himself, Bob Dylan

Now, firmly planted as the world's most solid and dur-able rock band, the roadweary balladeers are saying farewell - and they're doing

On Thanksgiving Day, San Francisco's Winterland will be transformed into an ele gant ballroom for the Bill Graham-produced "Last Waltz." The Band's valediction to the live audience

At \$25 a head, tuxedoed guests will dine on roast turkey and an after-dinner rock music feast that will include — it has been rumored — Band buddies Joni Mitchell, Bob Dylan, Neil Young, Van Morrison, Diamond, Muddy

Waters and others.

It was eight years ago in a
Bill Graham-produced affair at Winterland that a group called The Hawks became The Band. And, nurtured in the love-and-peace garden that was the flower children movement, The Band emerged as the most respected, consistent group

With such an unchallengeable record of longevity as a road band, why is The Band calling it quits?

For our own survival,"

says guitarist Robbie Robertson, who at 32 has spent half his life on the road with The Band. "It was absolutely necessary to bring some sort of conclusion to ourselves."

Robertson says that when he, Levon Helm, Garth Hud-son, Rick Danko and Richard Manuel returned from their umpteen-hundredth road date this summer, 'there was a strange feeling in the air, there was a sense of emptiness, or something. "We just tried to under-

"We just tried to under-stand what was going on, we tried to check it out in every kind of way possible. We checked out astrologers and people who seem to know about those kind of things — The Bible and everything else" else.

"And." says Robertson, "it all seemed to point in one direction:" The Band's next performance would be its

We did eight years on the back roads, and we did eight years uptown," Robertson explains. "To just dwindle and float into oblivion seemed like a very unhealthy

20, and I can't get ready for or digest that number 20. ... I can't say I've been on the road for 20 years. I'm too young to drop those kind of

The Band has been spend-ing its time lately in its



ROBBIE ROBERTSON

studio-clubhouse Shangri La Ranch, in the hills overlooking Malibu Beach, practicing for its farewell fete. Robertson won't say whether the rock galaxy supposedly set to be onstage with The Band will actually be there, making the farewell the biggest rock

event of all time.
"It's not that kind of thing," Robertson says, "and we're trying to avoid making it that kind of thing. We're not advertising who's going to be there, I don't want to

name drop.
"It's The Band's farewell concert, and that's it. If any of these people show up, then it will be beautiful.

On one point, Robertson is

emphatic - The Band will never give a second farewell

concert.
"No. It's a definite move.
That's it," he says. "We
could say, 'Listen, let's just
not play again until we feel
like it.' But that's not what
we need.
"There's welt-let."

'There's nothing left to do in that live concert thing. We've done it, been every-where three times, and I'd like to get on to other things.

Robertson says he is par-ticularly amenable to the decision to stay off the road. 'I have some writing I'd like to do. I have two screenplays in the works, and I like doing that very much."

The other members of The

Band, he says, "All had a lotta things that were inside of them, just eating 'em up, things they just gotta get done some time or another. Now they can get them

If it sounds as if The Band will never be heard from again, take heart, Band fans.

The Band will continue to record together and will release its newest album early next year.

early next year.

And, as might have been guessed, their epochol farewell event Thanksgiving Day is to be saved for Band fans and posterity through the magic of video tape. Those of us unwilling or unwealthy enough to lay out \$25 for the Winterland event will probably be watching it a few months hence as a late-night network special.

And a final assurance from Robertson himself.

"The Band will probably never break up. It's not necessary to break up to do what we've needed to do. Over the years, we've all had opportunities to work with different people, and it really helps us appreciate whenever

we get together. "The Band will never need to break up."

8 15 Pt II-Sat., Nov. 27, 1976

Los Angeles Times

ROBERT HILBURN

The Band's Final Gig?

SAN FRANCISCO—When the Band walked off the Winterland stage at just after 2 a.m. Friday, there seemed little doubt that the group's farewell concert—billed as the "Last Waltz"—had also turned into its greatest hour. In fact, the evening may well be rivaled only by New York's Concert for Bangladesh as the indoor rock spectacular of the 1970s.

Concert for Bangladesh as the indoor rock spectacular of the 1970s.

For more than four hours, the Band—long considered America's finest rock unit—not only played 18 of its best-known tunes but also backed perhaps the most prestigious collection of rock stars ever assembled for a single show on nearly two dozen other songs.

On the closing "I Shall Be Released," for instance, the Band's regular lineup of Robbie Robertson on guitar, Rick Danko on bass, Levon Helm on drums, Garth Hudson on organ and Richard Manuel on piano was joined by Ringo Starr on drums, Paul Butterfield on harmonica, Bob Dylan, Eric Clapton and Ron Wood on guitars, and Neil Diamond, Dr. John, Neil Young, Joni Mitchell, Van Morrison, Ronnie Hawkins and Bobby ("See You Later Alligator") Charles on backing vocals.

Except for Wood and Starr, everyone (plus veteran

on backing vocals.

Except for Wood and Starr, everyone (plus veteran blues singer Muddy Waters) joined in solo appearances with the Band for one to four numbers during the concert that marked the end of the Band as a touring (though not recording) group. The concert was recorded and filmed (with Martin Scorsese, of "Taxi D'irver" and "Mean Streets," directing) for a possible album and theatrical re-lease

The announcement this month of the Band's decision to stop doing live shows was particularly surprising because the group, some felt, had played better than ever on a summer tour (including three dates at the Greek Theater in Los Angeles).

Tired of the Road

But Robertson, the group's main spokesman, said the Band simply had tired of the road and felt the time could be better applied to future albums and various solo projects. All 5,000 tickets were sold as fast as they could be processed earlier this month. The concert even attracted Band fans from around the country.

"I've never even been away from home over night before." said 17-year-old Richard Palmer, who had hitchhiked from Minneapolis and was still trying to buy a ticket to the concert Thursday afternoon, "but I just had to see the Band again. I saw them with Dylan in 1974. I really went to see him, but the Band just blew me out. Their words, voices, everything."

words, voices, everything."

Similarly, Billie and Vicki Mudry, who were seeing the Band for the 34th and 20th time, respectively, had ridden the Amtrak from New York. They had concert tickets but the trip (costing about \$250 apiece) meant Billie had to dip into the savings that she had planned to use to publish a book of her poetry. "The poetry can wait," she said. "This may be the last time I'll ever be able to see the Band unless they make the movie. Then, we'll always be able to see them."



LAST BAND STAND—Van Morrison, left, in a rare live appearance, joined Band members Rick

and chose Winterland for its farewell concert cause it was the hall (and the same producer, Bill Gra-ham) in which the group made its first public appearance in 1969 after the release of its widely acclaimed first two albums. The albums—"Music From Big Pink" and "The Band"—pushed the Band to the forefront of American

rock.
Since that first Winterland concert, the Band has grown to international acclaim. There is more intelligence, preci-

Danko, center, and Robbie Robertson for Band's farewell live concert at the Winterland. to be putting the road behind them and doing it in such a

to be putting the road behind them and doing it in such a stylish manner.

If the talent lineup (which was rumored but not confirmed in "Last Waltz" ads and interviews) wasn't enough to make the concert the rock event of the 1970s, the Winterland setting was as striking as anyone in the audience had probably experienced in pop.

In keeping with the evening's slightly surrealistic mood, which juxtaposed a ragged rock element against a formal

'THE LAST WALTZ'-STEP BY STEP

"Up on Cripple Creek," "The Shape I'm in," "It Makes No Difference," "Life Is a Carnival," "This Wheel's on My Mind," "Georgia on My Mind," "Ophelia," "King Harvest," "The Night They Drove Old Dixie Down," "Stage Fright," "Rag Mama Rag."

THE BAND/GUEST SET

THE BAND/GUEST SET
Ronnie Hawkins ("Who Do You Love?"), Dr. John
("Such A Night"), Dr. John and Bobby Charles ("Down
South in New Orleans"), Paul Butterfield ("Mystery
Train"), Muddy Waters ("Caledonia," "Manish Boy"),
Eric Clapton ("All My Past Times," "Further On up the

Road", Neil Young ("Helpless," Ian Tyson's "Four Strong Winds"), Joni Mitchell ("Coyote," "Shadow and Light," "Furry Sings the Blues"), Neil Diamond ("Dry Your Eyes"), Van Morison ("Tura Laura Lura," "Caravan"), the Band alone ("Acadian Driftwood").

THE BAND/DYLAN/FINALE
The Band alone ("Chest Fever," "The Last Waltz,"
"The Weight"), with Bob Dylan ("Baby Let Me Follow You," "Forever Young," "Follow You Down" reprise).

GROUP FINALE

("I Shall Be Released"). Then, after two instigans, the Band alone ("Baby Don't You Do It").

sion and overall design in the Band's music than any of its rock competitors. Vocally and instrumentally, the quintet has the technical skills to tailor its music to bring out the maximum flavor of a song. Its material, most of it written by Robertson, reflects a sense of timelessness and craft that gives it a provocative, compelling ring. The themes range from humor to social comment, romantic celebration to rich historical character studies.

Except for its new "Georgia on My Mind" single, the Except for its new "Georgia on My Mind" single, the Band—supported on several numbers by a six-piece horn section—relied on most of its best-known tunes (see accompanying box) in its opening 50-minute set Thursday night. Each member played with an apparent sense of joy and determination that suggested the members were glad

backdrop, huge chandeliers were hung from the ceiling and the set from "La Traviata" was borrowed from the San Francisco Opera Company. The 38-piece Berkeley Promenade Orchestra entertained while dinners were served to all 5,000 patrons, a few dozen of whom wore tuxedos or other formal attire. Besides the estimated 5,600 pounds of turkey, there were 300 pounds of Nova Scotia salmon provided as a "vegetarian" alternative.

But all the glamorous trappings faded into the background as the music began. After its initial set, the Band was joined by a series of guests who took solo vocal turns. Because the styles of the guests waried from rockabilly of blues, the Band was able to demonstrate some sides of its musical background that had often been hidden in recent years. By moving so effortlessly and authoritatively from

style to style, one would have thought the Band had spent years backing each of the musicians rather than simply Dylan and Hawkins.

The flamboyant Hawkins kicked off the guest portion with an exaggerated, good-natured version of Bo Diddley's "Who Do You Love" during which he jokingly famed Robertson's guitar as if it were so hot it was going to catch fire.

fire. It wasn't until Paul Butterfield came on to share vocals

"It wasn't until Paul Butterfield came on to share vocals with Levon Helm on "Mystery Train," an old Elivis Presley flipside, that things got moving in the guest set. There was a drive and intensity to the number that continued through two songs by Muddy Waters, the influential bluesman. Eric Clapton produced the first of two absolute show-stopping performances during the guest portion when, after some coaxing from Robertson, he stepped forward during "Further On up the Road" for the kind of blistering guitar solo that has been all too infrequent in his recent albums and tours.

After Clastica, "Ministration"

buns and tours.

After Clapton's display, the acoustic sets by Neil Young and Joni Mitchell (she previewed two songs from her new album) were tasteful but a bit too tame. Because he was on somewhat foreign rock turf, Neil Diamond—whose base is mainstream pop—was noticeably nervous and far more subdued in manner than he normally is on stage. Still, "Dry Your Eyes," the song he co-wrote with Robertson, was well received.

"Dry Your Eyes," the song he co-wrote with Robertson, was well received.

The only other guest moment that matched Clapton's was the return of Van Morrison, the excellent but often shy, retiring (on stage) singer-songwriter. In his first major U.S. concert appearance in some two years, Morrison did a gritty, intense duet with Richard Manuel on "Tura Lura" and then went through a stylish, spirited version of "Caravan" with a few energetic kicks in the air.

After intermission, the Band returned with "Chest Fever" (featuring another of Garth Hudson's fluid yet richly probing keyboard excursions), followed by a new song

probing keyboard excursions), followed by a new song (titled, for the occasion, "The Last Waltz") that was so fresh the lyrics had to be written on huge cue cards for the

Dylan and the Finale

Dylan and the Finale

Then came Dylan, whose appearance on stage generated the evening's biggest roar. While playing with the same tenacity that has marked his post-1974 concerts, Dylan's decision to use three of his relatively little known tunes ("Baby, Let Me Follow You Down," "Hazel" and "I Don't Believe You") along with the better known "Forever Young" prevented the kind of overwhelming celebration that the audience seemed ready to endorse.

After "I Shall Be Released" closed the formal portion of the program, several musicians (Robertson, Helm, Butterfield, Clapton, Wood and, briefly, Stephen Stills) joined in two instrumental jams that lasted some 30 minutes. The Band then returned for a final number, "Baby, Don't You Do It," before "The Last Waltz" concluded.

Backstage, the Band was eestatic. Robertson was particularly lavish in his praise: "Everyone was so incredible about it, wanting to be involved, come hell or high water, Lear jets, canceled dates, whatever it took," he said. "It makes you feel great when they rise to the occasion that strongly. There wasn't one who said, 'Let me try and get my thing together and ITI call you back.' No one had to 'think about it.' They just said they'd do it."

Whether it proves to be simply the start of a touring sabbatical or truly the end of live performances for the Band, "The Last Waltz" told a lot about why the various artists wanted to participate. Just as the fans who hitch-liked from Minneapolis and rode the train from New York wanted to be on hand, the musicians, too, wanted to make sure they weren't going to miss what might have been the last opportunity to be with the Band.



'The Last Waltz'

By James Kelton

More than 5,000 ticketholders who had paid \$25 each for the privilege showed up for Thanksgiv-ing dinner, ballroom dancing and the last public performance by The Band, the most solid name in rock, last night at Winterland.

ass night at Winterland.

Gov. Jerry Brown was there tearefully blending into the background. So were Bob Dylan, Joni Mitchell, Muddy Waters, Neil Young, Neil Diamond, Paul Butterfield, Eric Clapton, Van Morrison, Ronnie Hawkins, Stephen Stills, Bobby Charles, Ronnie Woods and Ringo Starr among others.

But it was The Band's night.
After 16 years of touring and
recording together first as the
Hawks and then as The Band and
fully a third of those years spent
entirely as a backup group for
Ronnie Hawkins and Bob Dylan,

They even debuted a song written for the occasion called "Last Waltz."

"Last Waltz"

But it didn't matter. Neither, in the end, did all the stars who filed onstage during the nearly five-hour concert. The Band—drummer Levon Helm, guitarist Robbie Robertson, pianist Richard Manuel. organist Garth Hudson and bassist Rich Danko — long ago transcended their accompanist role by raising it to the level of art. The stars were there to sing their own songs but the music was The Band's. The stage was theirs.

Bull Graham who met the

Bill Graham, who met the customers at the door as they arrived for a catered Thanksgiving dinner and dancing to the strains of the Berkeley Promenade Orches-

tra, had the battlescarred Winter-land arena decorated in finery from the San Francisco Opera's "La Traviata" set for the occasion— chandeliers, statues and candles.

chandeliers, statues and candles.
The event was both filmed and
recorded ("for our grandchildren,"
Graham said).
The doors opened at 5 p.m.
Dinner was served from buffet
lines until 8 p.m. when the long
dining tables on the main floor
were cleared away and stage preparations began.

The Band arrived at precisely

rations began.

The Band arrived at precisely 908, plugged in their instruments in darkness and bean to play five minutes later. A soven-piece horn section joined in after the first three numbers and Ronnie Hawkins appeared an hour into the concert as the first of a long line of guests who took their turns on stage, one after another until 11.45 p.m.

Altogether The Band performed more than a dozen of the songs from their own records-including "The Weight," "The Night They Drove Old Dixie Down," "Stage Fright" and "King Harvest"—in the course of the long night's work.

Hawkins, the Arkansas rocka-billy singer who originally drew The Band together, resourcefully growled out "Who DP You Love"— a staple ingredient of The Band's repertoire with Hawkins when they were known as the Hawks.

"We started out 16 years ago with a guy from Arkansas," Robert-son said in introducing Hawkins. "We'd like to bring him out first."

Dr. John, the New Orleans pianist and arranger, followed Hawkins who had dressed for the occasion as the event's advertisements had asked—in a black suit and straw cowboy hat with a hawk on the crown) then came singer Bobby Charles, blues harpist Paul Butterfield and the only technical difficulty in a night that was almost lawless despite the presence on-stage of at least three movie camera and a truckload of well-controlled sound equipment:

Robertson broke a string play-ing the opening notes of "Mystery Train," which was Elvis Presley's first hit record and a fitting tribute in The Band's staggeringly compli-cated version of the music that has been their lives.

Subtract the 16 years The Band has been a touring entity from Robertson's age of 32 and you have exactly half his life.

exactly half his life.

Aging Muddy Waters, the maxmum symbol of Chicago Bues,
these joined Butterfield, The Bind
and the horn section for what may
have been the most musically rousing segme Caledonia* for operam.

Here is an exact of the program.

Complete with a few energetic if
creaky dance steps.

Guitar guru Eric Clapton fol-lowed with two numbers — one featuring a combative solo ex-change with Robertson—then sing-er-songwriter-guitarist-harpist Neil Young, the only talkative guest.

"I just want to say before I start, it's one of the pleasures of my life to be on this stage with these people!" Young admonished.

Next came singer Joni Mitchell, whose mellow interlude seemed to clash with the crackling rock that had gone before. Neil Dlamond (who had brought his own drumer) with his "Dry Your Eyes" and Irishman Van Morrison for a soulful reading of an Irish lullaby and "Caravan."

Oddly enough, it was the ever-cryptic Dylan who proved the most inaccessible of all the guest stars. He opened his five-number set and



THE BAND'S DRUMMER, LEVON HELM He kept going after the others bowed

also closed it with "Baby, Let Me Follow You Down," a song not of his own making off his first record.

All the guests joined The Band and former Beatles drummer Ringo Starr and guitarist Ronnie Wood for the grand finale: "I Shall Be Released." "We're gonna play one more and that's all," Robertson said.

drum interplay that eventually led to a 35-minute jam session which featured a surprise appearance by Stephen Stills and inflamed the crowd to call The Band back for one more number.

Most of the stars then left the e. But Helm and Starr began a all.







A pair of enraptured fans take it all in

