



Steve Goodman
with Bob Hoban
recorded at the University of Illinois
Auditorium, Urbana
November 10, 1969

Radio Intro
You Can't Tell A Book By The Cover (Willie Dixon)
Fast Freight (Terry Gilkyson)
Byker Hill (traditional)
John Barleycorn (traditional)
Country Pie (Bob Dylan)
Mama Tried (Merle Haggard)
Truck Drivin' Man (Terry Fell)
The Wonderful World Of Sex (Michael Smith)
Medley:
 Where Are You Going Mister (Goodman)
 Eleanor Rigby (Lennon-McCartney)
 Drifter (Travis Edmonson)
 Somebody To Love (Darby & Grace Slick)
The Auctioneer (Buddy Black-Leroy Van Dyke)
Radio Announcer
Lincoln Park Pirates (Goodman)*
Radio Outro

*"Lincoln Park Pirates" recorded June 19, 1977
at Somebody Else's Troubles during the Come
For To Sing benefit.

SGPS 010

This fan-based project is for sharing only and is

NOT FOR SALE

Support Steve Goodman's family, buy his official
recordings first. Learn more about Steve at:
www.cobo.org/goodman/

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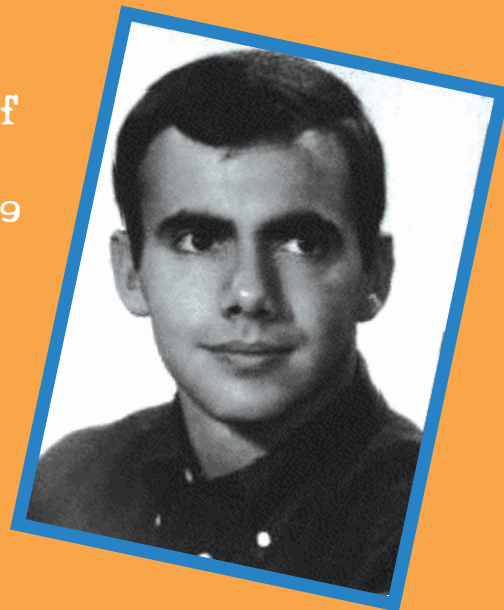


This recording is made
available through the
Steve Goodman
Preservation Society
www.folkblues.com/goodman

Steve Goodman

at the
University of
Illinois

November 10, 1969



How would you like to set the Wayback Machine for a solo Steve Goodman concert six months before he wrote “City of New Orleans,” two years before the release of his first LP and two and a half years before Arlo Guthrie gave his name national stature?

Thanks to the passion, audacity and audio integrity of Rich Warren, who professionally recorded countless live shows for Chicago’s WFMT-FM “Midnight Special” and hosts the program today, we can do just that. This show, from Nov. 10, 1969, is such a stunner that Warren aired it in October 2004 to honor the 20th anniversary of Goodman’s passing.

With his parents and musical godfather Earl Pionke in the audience, and with the versatile Bob Hoban as accompanist, Steve was billed between opener Fred Holstein and closer Bonnie Koloc at the acoustically sublime University of Illinois Auditorium in Urbana. Despite a turnout of just 100 people in the 1,750-seat hall, Steve turns in a set that is a revelation in range, dynamics and pacing.

With one exception, Steve plays all covers. He charges into Willie Dixon’s “You Can’t Tell a Book by the Cover,” then showcases Hoban’s bass on Terry Gilkyson’s train song “Fast Freight” and Hoban’s fiddle on Bob Dylan’s just-released “Country Pie,” sandwiching them around a pair of traditional British a cappella tunes, “Byker Hill” (listen as Steve slips in Rich Warren’s name) and “John Barleycorn.” Two country standards, Merle Haggard’s “Mama Tried” and Terry Fell’s “Truck Drivin’ Man,” are followed by the first Michael Smith song that Steve learned, the amphetamine-paced come-on stuffed with frivolous rhymes and racy puns, “The Wonderful World of Sex” — and this time,

in contrast to the officially released version, Steve remembers all the words.

The penultimate offering is a medley of the Beatles’ “Eleanor Rigby,” Travis Edmondson’s “The Drifter” and Jefferson Airplane’s “Somebody to Love,” to which Steve appends at the outset an original song, “Where Are You Goin’ Mister,” which starkly depicts the Wells Street sidewalk scene surrounding the Earl of Old Town, the bar that Steve already had adopted as his musical home. It’s a 19-minute tour de force, a meditation on loneliness that rings with both drama and uncharacteristic despair.

In recognition of this, Steve wisely tops the set with the now-familiar piece of fluffy double-talk that he had meticulously learned just four months earlier, Buddy Black’s and Leroy Van Dyke’s “The Auctioneer.”

A large part of the appeal of this show lies in its subtext — that Steve was barely 21 at the time and that less than a year earlier he had been diagnosed with leukemia and had undergone his first lengthy treatments at Memorial Sloan-Kettering Cancer Center in New York.

The recording reflects the fury of a young adult who didn’t know how many months (let alone years) that he would be able to live, and his determination to milk whatever insights he could from a rainbow of musical styles. It’s all the more exquisite because he is on the cusp of writing and performing songs that melded those styles into a uniquely eclectic and affecting one of his own.

Impending mortality is undeniably tragic, but it also can be a gift. As this show proves, Steve Goodman treated it as just that.