

FREDERICK BANNISTER IN ASSOCIATION WITH PETER GRANT
PRESENTS

LED-ZEPPELIN

AT
KNEBWORTH 1979



OFFICIAL PROGRAMME 90p



Welcome to the 1979 Knebworth Festival. This year Led Zeppelin have exceeded the demand for any concert that we've staged at Knebworth and so for the first time we are putting on two shows – on August 4 and August 11.

We are proud to be presenting Led Zeppelin's only live appearances anywhere this year. The supporting line-up on each date shows some variations but we have ensured that there'll be no shortage of good music before you get what you've come for.

Freddie Bannister

4th

FAIRPORT CONVENTION

THE NEW
COMMANDER CODY BAND

SOUTHSIDE JOHNNY
AND THE ASBURY JUKES

TODD RUNDGREN
AND UTOPIA

LED-
ZEPPELIN

11th

CHAS AND DAVE

THE NEW
COMMANDER CODY BAND

SOUTHSIDE JOHNNY
AND THE ASBURY JUKES

TODD RUNDGREN
AND UTOPIA

The
NEW BARBARIANS

LED-
ZEPPELIN

NOTES TO HELP MAKE YOUR VISIT TO KNEBWORTH MORE ENJOYABLE

Pass-outs are available from the arena at the gate marked on the map, but unfortunately not before 9.00 a.m.

If you lose contact with your friends we suggest you go at once to the Information tent at the top of the arena and wait there.

Drinking water is available in the arena at a number of points, just look for the signs.

The Red Cross and St. John's Ambulance Brigade are on duty in the arena, and are there to help you.

For general information, Festival Welfare Services have marquees situated at the top end of the arena.

It would be appreciated if you could deposit your rubbish in the skips provided around the arena, especially any glass bottles you may have brought with you.

CONCESSIONAIRES

This year we have a small "village of shops" situated in the top of the arena.

TELEPHONES

This year we are delighted that the GPO have agreed to provide public telephones, and these will be found next door to the Information tent.

FOOD

This year the food is provided by Town and Country, a division of J. Lyons. Only buy from sales points that have the prices clearly displayed. The official prices are listed below:

Sandwiches	35p	Pizza	55p	Soft Ice Cream	20p
Cornish Pasties	30p	Sausage Rolls	20p		& 25p
Pork Pies	35p	Egg on Toast	25p	Special Crepes	30p
Fish Cake	30p	Scrambled Egg on Toast	40p	Cold drinks (cans)	25p
Fish Cake & Salad	50p	Omelette & Toast	45p	Apple Pies	30p
Kebab Roll	80p	Corn on the Cob	35p	Chocolate Rolls	10p
Pilao & Curry	1.50p	Double Hot Dog	50p	Water Melon	15p
Sausage & Chips	70p	Hamburger	50p	Popcorn	25p
Chicken & Chips	85p	Bratwurst	50p	Samosa	30p
Fish & Chips	80p	Meatballs	50p	Coffee	20p
German Sausage	50p	Jacket Potato & Filling	40p	Tea	15p
Cigarettes — Rec. Resale Price					

PETROL

Petrol is available on a 24-hour service from the following garages:-

Fairlands Filling Station, Fairlands Way, Stevenage.

Heron Service Station, Stevenage Road, Little Wymondley.

TAXI SERVICE

Knebworth Taxis 0438 811122

TRANSPORT NOTES TO SIMPLIFY YOUR JOURNEY HOME

PEDESTRIANS

On leaving the park, please follow the lit and signed walkway. This is the quickest and safest route to the campsite, bus shuttle service and Stevenage.

BUSES

There is a continual bus shuttle service from a point near the park entrance to the station.

TRAINS

Listed below are the train times between Kings Cross and Stevenage. For further information see British Rail staff situated next to the Information tent.

You are advised not to use Knebworth Station.

Trains on Saturday 4 & 11 August

King's Cross Depart

00.02	06.50	08.50	10.08	11.08	12.08
00.25	07.18	09.08	10.12	11.12	12.20
04.05	07.50	09.12	10.20	11.20	12.50
05.05	08.08	09.15	10.50	11.50	13.08
05.50	08.20	09.20	11.02	12.05	13.20
06.20	08.38	09.50			

Return Sat/Sun 4/5 & 11/12 August

Stevenage Depart

20.32	23.02	01.20	05.30	08.40	10.15
21.02	23.15	01.45	06.07	09.02	10.32
21.08	23.32	02.10	07.00	09.15	10.45
21.32	23.45	02.35	07.32	09.29	11.02
22.02	00.15	03.00	07.55	09.32	11.15
22.32	00.40	03.30	08.10	10.09	11.32
22.35	01.00	04.00	08.32	10.02	11.45
22.45					

All train times shown are subject to alteration

The Awayday Return fare between King's Cross and Stevenage is £2.20. Awayday Returns issued after 20.00 hours Friday 3 & 10 August will be available for return travel from Stevenage up to 11.45 on Sunday morning. These tickets will not be valid on trains departing after 11.45 and anyone returning from Stevenage will then have to purchase an ordinary single ticket (£1.93) and no refunds on the Awayday Return ticket will be paid.

We have been asked by the police to point out that it is dangerous for pedestrians to be on a motorway. It is also an offence, so please take care when leaving the concert to avoid walking on the A1(M) which passes Knebworth Park.



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HAT baseball style, American import	£3.00	+ 40p
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LED-ZEPPELIN

FAIRPORT CONVENTION

1967-1979

Thank you — Dan Ar Bras, Bob Brady, Roger Burridge, Alexandra Elene MacLean Denny, Jerry Donahue, Judy Dyble, Tom Farnell, Roger Hill, Ashley Hutchings, Martin Lamble, Trevor Lucas, Ian Matthews, Dave Mattacks, Simon Nicol, Dave Pegg, David Rae, Bruce Rowland, Dave Swarbrick, Richard Thompson.

A live album of Fairport Convention's final tour — 'Farewell Farewell' — is being released independently and is available for a minimum donation of £4.00 (there is no upper limit) from Woodworm Records, Chapel Row, Cropredy, Banbury, Oxon. (Cheques and postal orders to be made payable to Woodworm Records).



CHAS & DAVE'S

latest album

DON'T GIVE A MONKEY'S...

includes the singles

Gercha & The Sideboard Song

Limited Edition contains free live E.P.



LIVE AT

*The
Venue*

Friday August 17

CHAS AND DAVE



CHAS

Mike Berry And The Outlaws 1962

Cliff Bennett And The Rebel Rousers 1966

DAVE

The Raiders 1960 (originally called
the Rolling Stones)

The Goodtime Band 1969

Black Claw 1967

Heads Hands And Feet 1968 ----- The Tumbleweeds 1969
(played occasionally but never recorded)

The Mick Greenwood Band 1971

CHAS AND DAVE 1973

with drummer Mick Burt

Together they've backed Jerry Lee Lewis, Bo Diddley, Bobby Bear,
Slim Whitman and George Hamilton IV, to name but a few.

SOUTHSIDE JOHNNY AND THE ASBURY JUKES

Some things just don't change. Before the release of their first album "I Don't Want to Go Home," Southside Johnny and the Asbury Jukes packed Asbury Park's Stone Pony club three nights every week. Recently, on the first of three sardine-packed nights at Cleveland's Agora Ballroom, the scene was equally charged. And yet Southside Johnny Lyon, sprawled over a chair in his hotel lobby, wasn't quite satisfied.

"When people are up and dancing and generally crazy, the excitement gives you an adrenalin rush that pushes you right through the set, but that high energy fouls up the subtler moments." Some problem.

"The thing about our music," says Southside, "is that it's honest and every note counts. You can play it till you're blue in the face and it'll still have that honesty and power.

"Our music works because it's good to dance, drink and have a good time to." Substitute "play" for "dance" and you've got a picture of Southside's musically driven youth, which eventually landed him on a bandstand with Bruce Springsteen and Miami Steve Van Zandt.

"When we were kids, my brother and I would go to bed and have to leave the door open because there was only one heating outlet in the house. And downstairs, my parents would be having a drink and listening to music, and Billie Holiday and Jimmy Rushing would drift up the stairs with the heat."

When his brother brought home a harmonica along with an early Dylan album Southside started playing the harp, but he looked to the South Side of Chicago for a style, instead of to Dylan. After early teen years spent on doorsteps singing doo-wop and drinking, he began singing with bands.

"Groups would form and break up at the drop of a hat," he recalls, "and in a way, Asbury's Upstage Club symbolized these quick musical changes. For a few years in the late Sixties when the bars closed at 2 a.m., everybody would rush to the Upstage from their other gigs for some serious jamming. We'd assemble a band and put together a set, with some nights coming out real hot and others blowing cold."





Springsteen was the first to galvanize these sessions into a distinct style, and while his success brought attention to the Asbury scene and his hardcore fans gave the Jukes an initial following, his influence also caused the Jukes to be characterized as riding on Springsteen's coattails.

"I can't think in terms of what effect Bruce's career has had on us," says Johnny with an exasperated sigh. "I mean, how can you think of that stuff when he's been your friend for years and has gone through all the same struggles?"

Given Miami Steve's heavy involvement (he was a Juke before joining the E Street Band and now manages the Jukes), the Springsteen connection would seem a constant.

The Jukes have been joined on their albums by guest artists, many of whom Van Zandt met on oldie shows while touring several years back with the Dovells. The Drifters, the Coasters and the Five Satins make appearances on "This Time It's for Real."

"After our songs were written," explains Southside, "we realized they fit the particular artists who perfected those forms. So it was natural to bring them into the studio with us. What I was a little wary about was how they would react to us, you know, whether they would look at us as a bunch of white punks copping their style for bucks."

Similarly, Van Zandt sees their participation as acts of respect. "Seeing these guys hooked into shoddy old oldies shows was depressing. When they played with us, they could see what they once did was still hip. They didn't have to prove their worth because we already respected it."

So deep are their roots that the Jukes see themselves as part of an R&B rock revival. "Before the first album when we were playing the Jersey bars," recalls Southside, "the excitement was there, but it was hard to get it into perspective. The club audiences loved us but had gotten kind of blasé since everybody at the Stone Pony knew us as Asbury Parkers. But to hit all areas of the country and to find that same drinking/dancing madness, it makes you realize, 'Yeah, we're good, we can make it.'"

John Milward

THE NEW COMMANDER CODY BAND



Commander Cody, alias George William Frayne, formed his Lost Planet Airmen in Detroit in 1968 from a collection of country-based musicians around his native Detroit but moved out to the West Coast where their free and easy blend of truck-drivin' country cajun turned on the expanded minds of San Francisco.

They didn't release their first album, 'Lost In The Ozone', until 1971 but it was the cover of their second, 'Hot Licks, Cold Steel And Truckers' Favourites', that became the hippest thing to be seen arranging your Rizla papers on.

The rest of their recorded output had its ups and downs but 'Tales From The Ozone' – the story of which is en-

grossingly told in 'Star Making Machinery' by Geoffrey Stokes who followed the band's emotional, musical and business career over the course of recording the album – is perhaps the best testimony to their wide-ranging style.

Commander Cody finally jettisoned his Lost Planet Airmen a European jaunt in 1976, holding on to steel player Bobby Black and teaming up with Nicolette Larson for a while. He returns he for the first time as a solo pilot and his flight crew – now known as the New Commander Cody Band – contains original Airmen William Kirchen guitar and Stephen Fishell steel guitar, together with Anthony Carl Johnson drums, Kim Ischliman bass and Stephen Mackay saxophone.



Running Like The Wind
The Spirit of the Album
The Spirit of the Band
Marshall Tucker Band



K56621

LED ZEPPELIN

IN THROUGH

THE OUT DOOR

TODD RUNDGREN AND UTOPIA

My whole thing, the essence of my entire presentation, is a musical revolution," says Todd Rundgren. "It's not getting out there on the streets and thrashing department store windows or anything like that. It's a revolution within the music business, both in musical terms and in material terms."

Rundgren is probably the first real rock and roll revolutionary, and he glows with enthusiasm for his cause the way Lenin and Gandhi must have.

Like these political revolutionaries, he is a visionary and futurist. He is out to reshape the musical world, to build a tomorrow that is safe for free expression, to liberate the musical masses from the boots of the counting-house oppressors.

It's a monumental undertaking, and the cards are stacked against Todd.

First, there's his own background as rock-and-roll bad boy. Not so long ago he was known as much for his self-indulgent exhibitionism, both onstage and on record, as for his musical genius. It's hard to take seriously a musician who is most famous for starting the fad of dying patches of hair in different colors.

Secondly, combining rock and revolution is now passe. The Woodstock Generation never amounted to anything, and neither did the Weathermen. Todd's theories and programs tend to be dismissed as either naive or sly publicity tricks.

Lastly — and most importantly — there's a basic flaw in Todd's hypothesis for revolution. He insists that he's no one special, that every musician is capable of making his kind of musical breakthroughs. One listen to his albums or attendance at a Utopia concert will convince anyone with an ounce of sense that Todd Rundgren is a most special human being, with gifts that can't be explained away by any dialectic.

"The band functions as an example," insists Todd, re-

fusing to acknowledge the futility of his campaign. "If the band becomes successful at what it does, it causes other people in the business who have the same kind of leanings — who would rather be making music that wasn't dependent on their getting paid for it, or would like to write about some certain subject that they figure they would be laughed at for writing about — to do the same thing. If we can become successful at performing music first and worrying about whether we get paid for it second, and saying what needs to be said first and worrying how people react to it second, then it will be an example. That's our own form of revolution."

"We're just generally changing attitudes about giving a rock and roll show. As much as from giving a good show we get satisfaction out of getting compliments from the hall manager about how much more professional, how much different our show is from most of the other shows that they have.

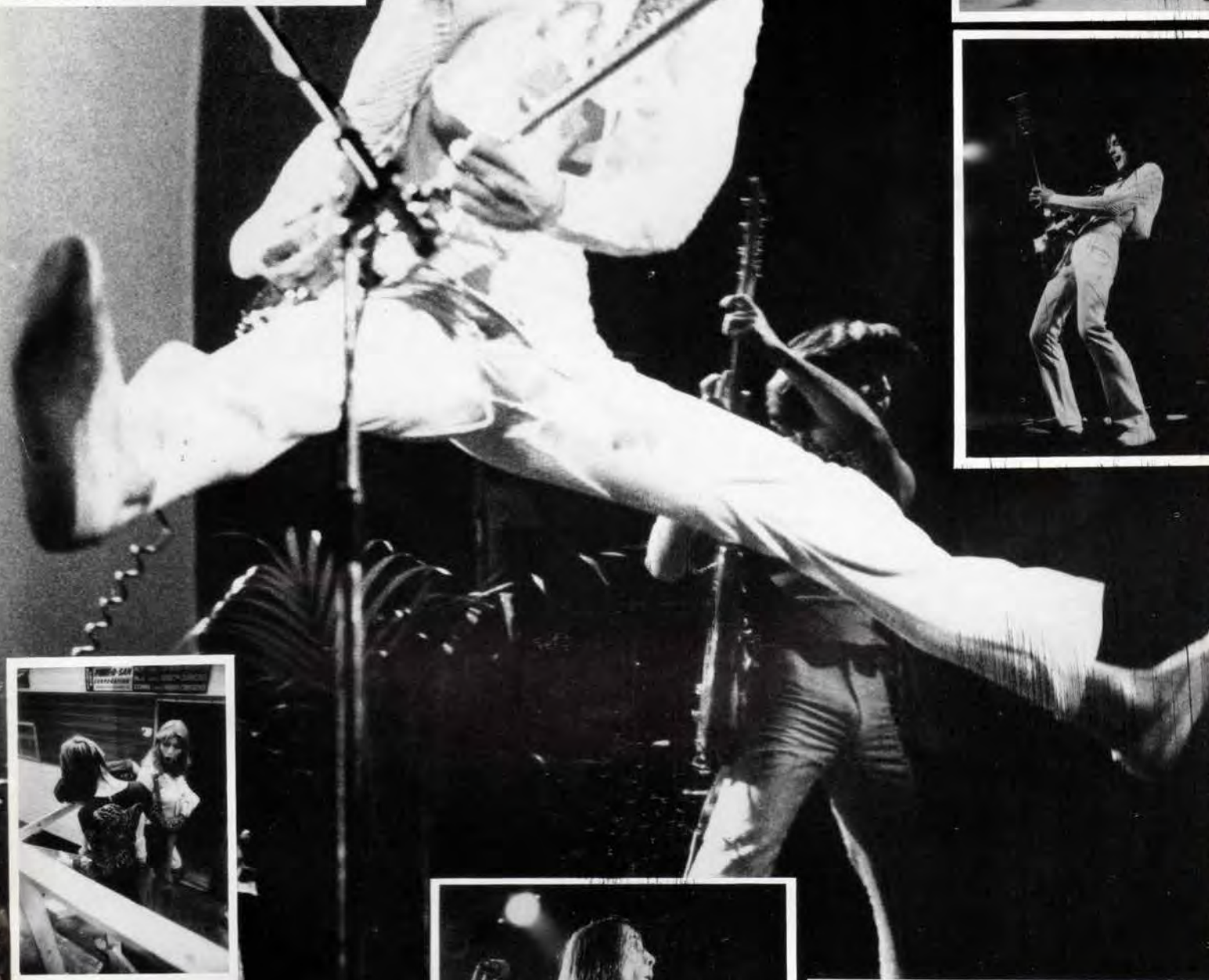
"It's all an investment on future things. Now it resembles in structure your average rock and roll concert. But that's only our starting place. It may appear long because it's long for that particular context, but it eventually will become something else. It may become a three-hour drama. It may become something that covers different realms aside from just the concert stage.

"It seems like some people consider this an overly serious attitude," he concedes, "but . . . uh, I can laugh at it at any point if everybody says they don't care. I just don't think there's that much time to fool around.

"Regardless of how much time there is, for me, once I realize what I should be doing, I can't waste time doing what I'm not supposed to be doing. Whatever the esoteric aspects of it are, if I decide to do a completely different show the next tour and everybody hates it and doesn't want to ever see us again, I won't regret it."

Al Rudis





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Ron Wood sticks his neck out



"Gimme Some Neck" – a knockout new solo album from Rolling Stone guitar ace Ron Wood, aided and abetted by all his famous and infamous friends.

"Gimme Some Neck" features eleven blinding tracks, including "Seven Days," a song penned specially for the album by Bob Dylan.

Get a load of "Gimme Some Neck." But be careful – you could get bitten.

Ron Wood new album 'Gimme Some Neck'



CBS 83337 Cassette 40 83337
Produced by Roy Thomas Baker

The NEW BARBARIANS

Don't expect surprise guest appearances from Bob Dylan, Neil Young, Mick Jagger or any other name celebrities being bantered about when the New Barbarians step foot on the Knebworth stage August 11 for their British debut. From the first chords of 'Sweet Little Rock 'n Roller', the New Barbarians will kick up enough dust to satisfy anyone's expectations. This band don't need any help from their friends.

Only a fool would expect nothing but the best from the distinguished assembled multitude which comprises the New Barbarians. Ron Wood has rounded up some of the world's best musicians for this enticing foray into the depths of rock, blues, and boogie-woogie. On their two month American tour the band went from strength to strength pulverizing critics and fans alike with their potent brand of music.

The rhythm section masterfully supports the guitar virtuosity so often exercised by Wood and fellow Rolling Stone Keith Richards. Bassist Stanley Clarke is a newcomer to the world of rock 'n roll previously having played with Return to Forever and Jeff Beck in addition to his own solo projects. Drummer Ziggy Modeliste of the Meters always supplies that magical back beat meshing perfectly with fluid bass lines supplied by Clarke.

The small face behind the large keyboards belongs to Ian McLagan whose piano playing adds a music hall feel to much of the material. Veteran horn player Bobby Keyes plays a wide assortment of powerful saxophones that connect head on with the raunchy immaculate conception of the guitar solos. At times when Wood takes a solo, Keyes compliments Richards rhythm playing perfectly. The effect is nothing short of devastating.

There's not much one can say about the two guitarists in the New Barbarians. Keith Richards and Ron Wood have gone from better to better since Wood first toured with the Stones in 1975. Four years later they play at times as if they were one, intuitively complimenting each other with spell-binding rhythm and lead work. When it rocks, it's difficult to distinguish just who plays what. But then that's part of the magic.

Wood's boyish enthusiasm is contagious, spilling into the audience every time he steps to the microphone to sing or make a joke. His voice has radically improved since novice days at the Kilburn State Gaumont in 1974 when he first performed as a solo artist.

Although his voice has been compared to Dylan's, Wood exhibits a different type of gruffness and exuberance always strong enough to front the band. When Richards steps forward to add back-up support the effect is shattering.

Concert highlights are numerous. Rather than produce clean, sterile music the Barbarians forte is a dirty, raunchy sound encompassing everything that makes rock 'n roll great. The sound they create is as tough as their name suggests. One look at the smiles on their faces shows just how

much they enjoy the excursion.

The 90 minute show is loosely based around Wood's three solo albums, the bulk of material coming from his latest, 'Gimme Some Neck'. Wood even plays tenor sax on one song. From the past comes 'I Can Feel The Fire', a glorious jam on 'Am I Groovin' You', and 'Breathe On Me'. The new album is given an impressive live airing with the Faces influenced 'Come to Realise', Dylan's own 'Seven Days', 'F.U.C. Her', 'Buried Alive', and 'Infekshun'.

An assortment of varied material supplements Wood's solo catalogue. Blues standards like 'Rock Me Baby' or 'Let's Go Steady' are given emotional airings. Additional audience treats include a guitar dynamically charged 'Love In Vain' and the immortal 'Honky Tonk Women'.

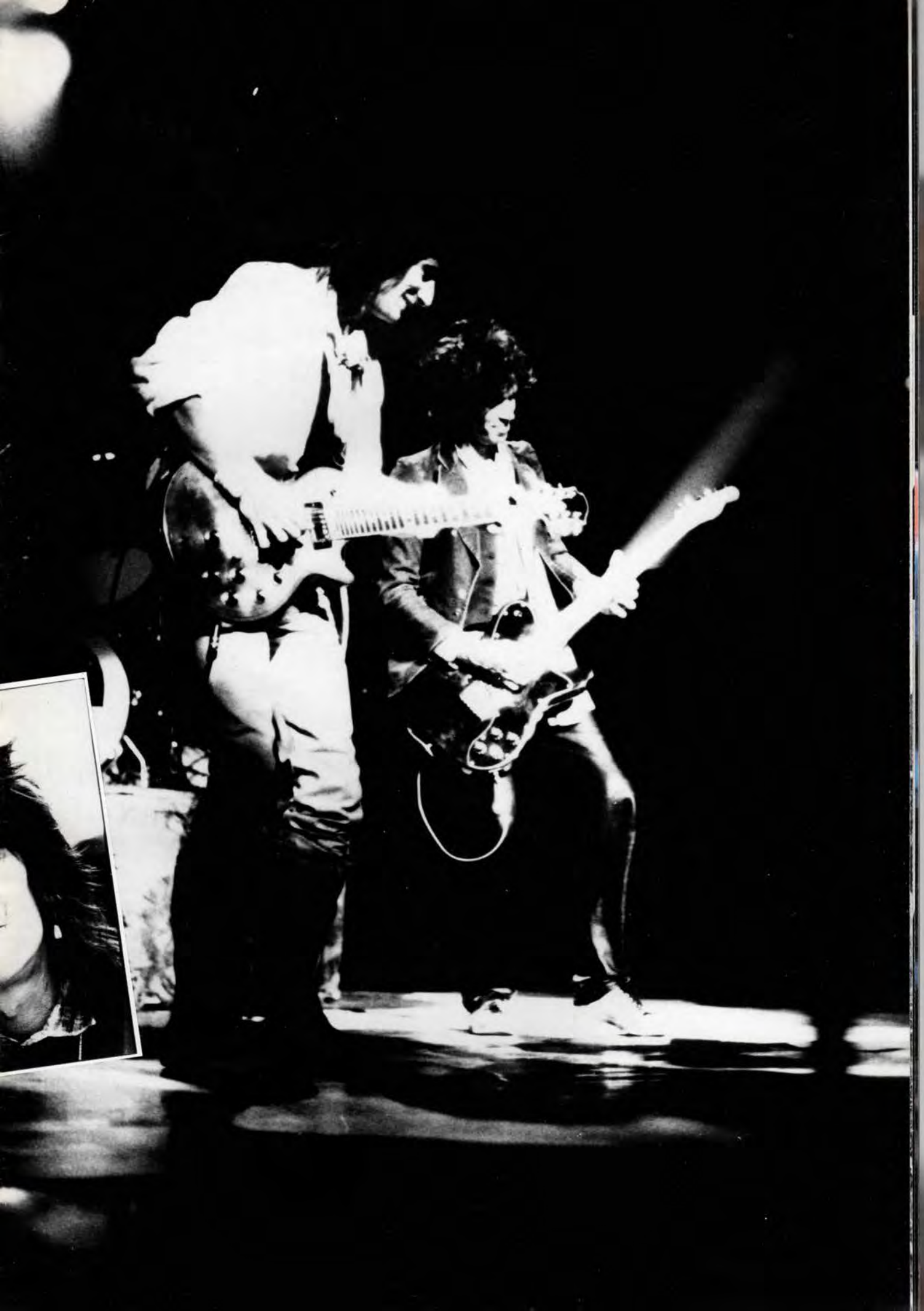
Richards is also showcased, often supplying the basis of the band with his extraordinary sense of timing. He sings strong lead vocals on 'Sure The One You Need', the country and western sentiments of 'Apartment' and the audience favorite 'Before They Make Me Run' from the album 'Some Girls'.

In this era of mechanical perfection the New Barbarians offer a welcome change from calculated precision. They alone have managed to maintain a human sound to every emotionally charged note rather than pedestrian theatrics. Mistakes occasionally surface but that keeps it real.

The American T-shirts sported several axioms. One read: it's not just what they give/it's also what you take. Be prepared to give as much as you'll want to take. It may be your only chance.

BARBARA CHARONE





LED-ZEPPELIN

I was terrified one late Monday afternoon in the autumn of 1969. I was introducing the brand new Tri-Town Top Twenty-Five during my daily programme on the very first radio station I ever worked for, WDCR in Hanover, New Hampshire. I had reached that point in the countdown between number three and number two where I introduced the WDCR Pick Hit of the Week. I played the Pick Hit at that time because it prolonged the suspense of finding out what number one would be, even for those clever dicks who had followed the whole chart and narrowed the possibilities down to two. It was my responsibility to select the Pick Hit of the Week, and I was delighted with having chosen a streak of winners.

This week, though, I was worried; horribly worried. I had listened to all of the singles released the previous week, approximately six dozen of the little black buggers, and hadn't heard anything resembling a hit. The odds were incredibly against it, but the moment hit-pickers fear most had arrived: there was nothing to pick.

Two years previous, in a similar situation, I had cheated and picked an album track that, though not yet a single was scheduled for future release. Now I had been forced to go one further. I had picked a track from a new LP I thought would be a hit if it were made a single. I had made my Pick Hit of the Week "Whole Lotta Love" by Led Zeppelin.

The space between number three and number two had come. Here I was, playing an unknown track by a heavy group in prime time, right in the middle of the week's biggest hits. The record was loud, the record was long, and the lead singer had a goddam orgasm right in the middle! As the five minutes of "Whole Lotta Love" crawled by, I imagined the worst; that all those secretaries I could see out the studio window driving home in the rush hour were being appalled by this raucous carrying on and were switching to radio stations, even if it did not mean hearing the top two. My ratings might plummet.

Zeppelin redeemed me. Atlantic did release "Whole Lotta Love" as a single in the States, it was a top five smash, and it became a rock classic around the world. Even more impressive was what happened to Zeppelin itself. That new LP, "Led Zeppelin II," reached number one in Britain and began an unbroken string of number one LPs that continued throughout the next decade. Just as the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" inspired a flock of concept albums, most of which we could have done without, Zeppelin became the model for scores of self-contained

groups who relied on very loud amplification to make their point, and this missed the point of Zeppelin's musical success: though the foursome could be heavier better than anyone else, they also knew when and how to temper the tempest with gentler, emotional moments.

The track on which they did this best, "Stairway to Heaven," became an all-time great. Zeppelin have never re-leased a single in the UK, although "D'yer Mak'er" was pressed for promotional purposes, and they infrequently release 45s in America. This did not stop "Stairway to Heaven." During the 1970s the song was consistently reported as the most requested track on American radio stations, even AM stations which hardly ever play LP cuts.

People wanted to see and hear these albums played live, more people than wanted to see any other artist of the Seventies. Even at the height of his historic American success Elton John pointed out that Zeppelin were a bigger box office attraction. The power and rawness of Led Zeppelin's music touched basic feelings in young people, whose enthusiasm for the group mirrored the extent to which they had been touched. That enthusiasm is on display here today; almost everyone in attendance has come dozens, hundreds or even thousands of miles to be part of an ocean of Zeppelin freaks. This group is part of their lives.

And so, even though the four individual members of the band do not customarily give interviews or make public appearances, and even though their songs, not being singles, are not often heard on the radio, the saga of Led Zeppelin has become rock legend. How Jimmy Page, who played in the Yardbirds and did session guitar work on sixties hits from "I Can't Explain" to "It's Not Unusual," talked with bassist John Paul Jones about forming a group while both worked on Donovan's "Hurdy Gurdy Man"; how they recruited two virtual unknowns from Birmingham area bands, Robert Plant and John Bonham, relying on their promise rather than previous achievement; how Keith Moon inspired the name of the group by joking they might go down like a lead balloon; how manager Peter Grant, devoted to his boys, has protected them in his own ominous, burly way — all this has entered into the rock chronicles. Page's interest in ethnic music throughout the world, Bonham's love of auto-racing, Plant's romance with the fundamental magic of Britain and Jones' hatred of macaroni cheese — all these are known to Zep devotees!

Led Zeppelin did not let me down that Monday afternoon in 1969. They will not let you down today.

Paul Gambaccini

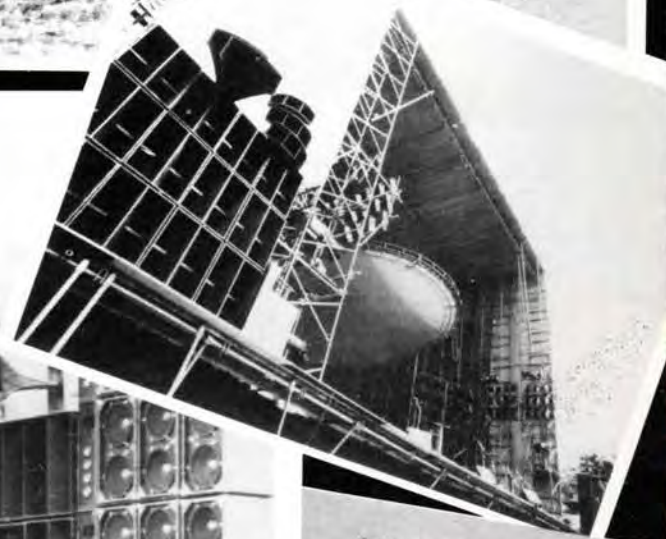
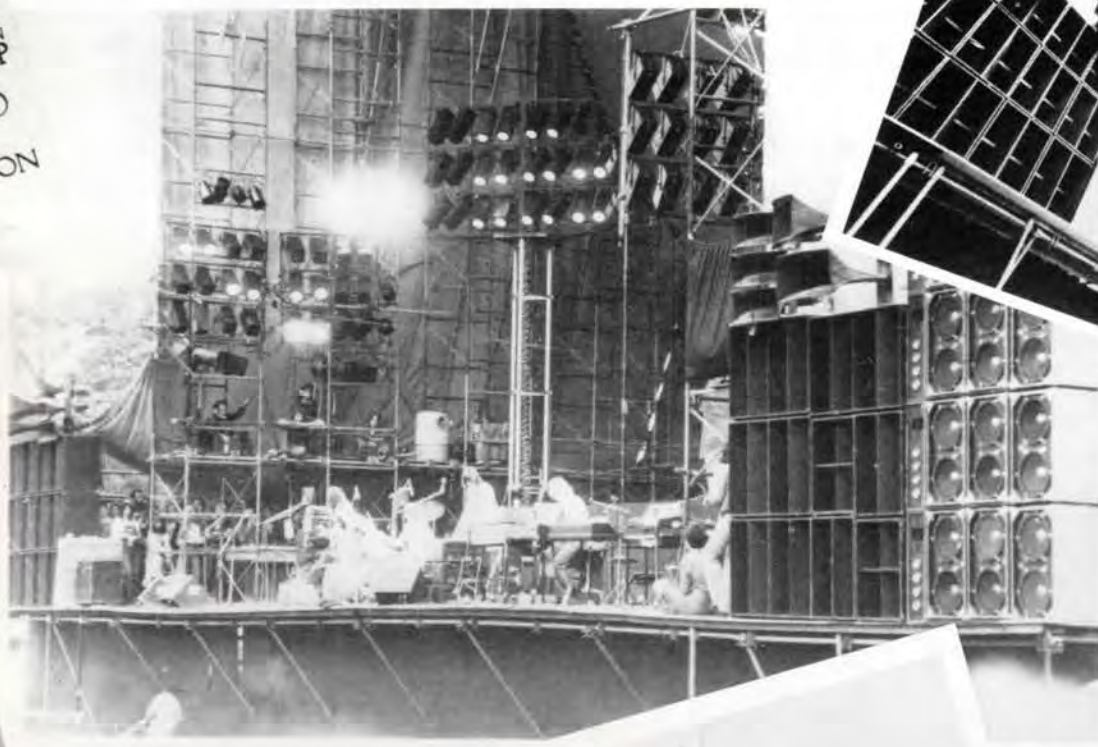


A KNEBWORTH SCRAPBOOK





SON
HIP
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ECTION



KNEBWORTH 11th AUGUST

***Tickets available £7.50 from the kiosk next to the
Information tent at the back of the arena, or on your way
out — at the ticket kiosk outside the arena.***

CHAS AND DAVE

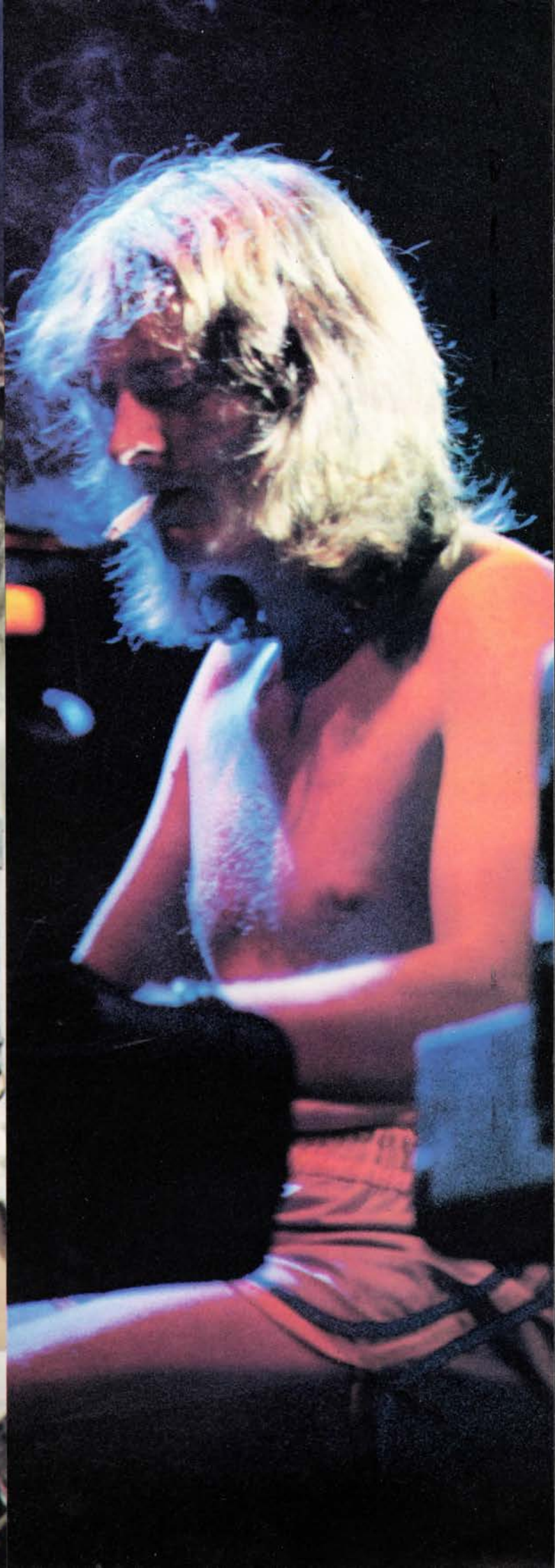
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