

MEL BUSH PRESENTS



WEMBLEY STADIUM

**SATURDAY
SEPT. 14th. 1974**

**12 NOON
TO 10 P.M. APPROX.**

**CROSBY STILLS
NASH & YOUNG**

**JONI
MITCHELL**
TOM SCOTT & THE L.A. EXPRESS

**THE
BAND**

JESSE COLIN YOUNG





CROSBY, STILLS, NASH & YOUNG.

Imagine it's 1968 and you're trying to create a perfectly balanced rock group, one capable of a wide stylistic range whilst remaining instantly recognisable, appealing to both mainstream and cult audiences, playing to the head and the heart and the space in between, expressing both the fears and the joys and the hopes of the times. A magic band, no less.

Since it is 1968 you're given as a starter one of the new breed, only available in the aftermath of Dylan and 67, a west coast folkie — David Crosby, recently ejected from the Byrds for onstage politics and a giant ego. Other assets besides the unique Californian synthesis of joy and articulation include a rhythm guitarist with few equals and one of the sweetest harmony voices around.

To add spread and balance at least two others are necessary. One will have to have a higher harmony voice, a melodic touch practised in the art of writing a string of hit singles, and preferably an engaging simplicity to root the west coast folkie tendency to ramble. An Englishman would do.

In that case the third member would obviously need some sense of discipline and a corresponding hint of desperation, preferably schooled in the more austere east coast folkie world, and able to play everything but the rhythm guitar and sing in a bluesier style. Not too many applicants for that one.

And so CSN were born, one night round at Joni's place.

The CSN album was a tour de force of harmony singing, mostly over acoustic or light electric backing. It came out about the time the term 'laid back' passed into common usage, and even the apocalyptic fears of 'Wooden Ships' and 'Long Time Gone' were almost smoothed away by the beauty of the performances. All the songs sounded like love songs.

The group maybe felt that this was something of a problem. It also meant they couldn't even produce the light electric sound on stage without hiring a band. In the end they solved both problems with the one solution.

The addition of Neil Young made the blend complete. As a fine lead guitarist he provided the possibility of long electric improvisations on the lines laid out by the British rock-blues groups of the late 60s. He also added personally a harder counterpoint to the sweetness and a touch of darkness to the music of light a melancholy anger which provided the steel behind the softer romanticism of the Californian world-view.

The only studio album the four produced, 'Deja Vu', went a long way towards justifying the blend.

Crosby's 'Almost Cut My Hair' featured the same raw vocal as 'Long Time Gone', but the difference in the music was immense. The former had just had an accompaniment, the latter boasted guitar-playing from Stills and Young that said as much, if not more, than the lyric. 'Carry On' was an exhalation that never lost its grip on reality, from Crosby and Nash's glorious "rejoice, rejoice, we have no choice" to Stills' "question of a thousand dreams", from Crosby's thumping rhythm to Stills' tortured lead. 'Deja Vu' as an album seemed to bring turn of the decade America into some sort of rocking focus.

On stage they were even better. Not since the Beatles had four such well-defined personalities bounced off each others' talents with such enthusiasm.

But such magic was bound to be a tightrope affair and the boys tended at times to try and push each other off. Rumours of the old fights which had split Hollies, Byrds and the Springfield filtered out. "We were all guilty" as Crosby said recently.

And as the egos sparred and the needs for self-expression became incompatible so the magic dissolved. Without it the hopes of 'Carry On' and 'Teach Your Children' began to sound rather empty. While the national guard was shooting students and the war went on, rock's politics acquired a hollow ring. If one wasn't making magic or changing the world, then what was all this money for? The perils and guilts of stardom were to bedevil at least three of the four in the years to come. The group's dissolution in 1970 left the four to do what they pleased with no money worries. Graham Nash looked like he'd be the hardest hit. Without any instrumental virtuosity to speak of, essentially a harmony rather than lead singer, he had only a proven ability to write good melodies and good lyrics. And that proved quite enough on the first solo album. 'Songs for Beginners' was, surprisingly to many who saw him as the group lightweight, one of the most satisfying of the solo projects. Many of the songs were lovely little slices of soul-baring that were both accessible and perceptive. The mixing (another of Nash's specialities) and the choice of instrumentation all added up to a fine album.

The track 'Simple Man' was a standout example of Nash's talents, piano and solo violin, lyric and melody of stark simplicity:

"I am a simple man, I sing a simple song
I've never been so much in love and hurt so bad
at the same time
I just want to hold you, don't want to hold you
down....."

On the other hand a song like 'Chicago', which in

concert produced enough enthusiasm to outdo the weakness of the lyric, on record sounded less convincing. The weakness of the lyric, on record sounded less convincing.

On the Crosby/Nash album Graham's songs were rather overshadowed by Crosby's and for a while he seemed to be running short of either new ideas for love songs or targets for castigation. But this year 'Wild Tales' came out and was undeservedly the first album by the four not to make the charts. Several songs were outstanding, including the 'Prison Song' which he's been performing on this tour. The overall mood though was rather down, one of the lines being "Is the money I make worth the price that I pay". Others were having similar thoughts.

If any of the four has become justifiably obsessed with stardom over the last few years it's Neil Young. He's now made seven solo albums, as many as the other three put together, and he's suffered critical rejection of the last five. This must be at least partly due to the expectations he arouses because he's still putting out some of the most challenging music of the 70s.

He came to the fore in the late 60s with a stance and a style that was completely in tune with the dominant feelings of his audience's times — knowing where to go but not how to overcome the barriers without and within. He was the loner in search of sharing, a sad voice in a wilderness of social madness and all too real repression.

His songs have always been a bridge between 'out there' and 'in here' because they're about how the world impinges on him, whether it be the trap of role-playing in relationships ('A Man Needs A Maid') or the friend going under to junk ('Needle And The Damage Done'). He doesn't write songs about idealised relationships or pop sociology, instead relying on an emotional honesty of an almost Old Testament fervour. He's maybe a moralist, but the moral's clear — "don't be denied".

After 'Goldrush' he seemed to be abandoning the

heavy electric sound in favour of a more countryish approach but the release of 'Time Fades Away' last year saw him bringing the two together, creating a vehicle for his lead guitar and Ben Keith's pedal steel to aid and abet each other in rousing up the storm on tracks like 'LA' and the epic 9-minute 'Last Dance'.

This year he's gone even further afield with the bluesy-folky 'On the Beach', an album extraordinary for not carrying a single love song. The standout 'Revolution Blues', which CSN & Y have been playing across the States, takes Neil's views on stardom to some sort of logical conclusion. Disguised as a Manson-like figure he growls out:—

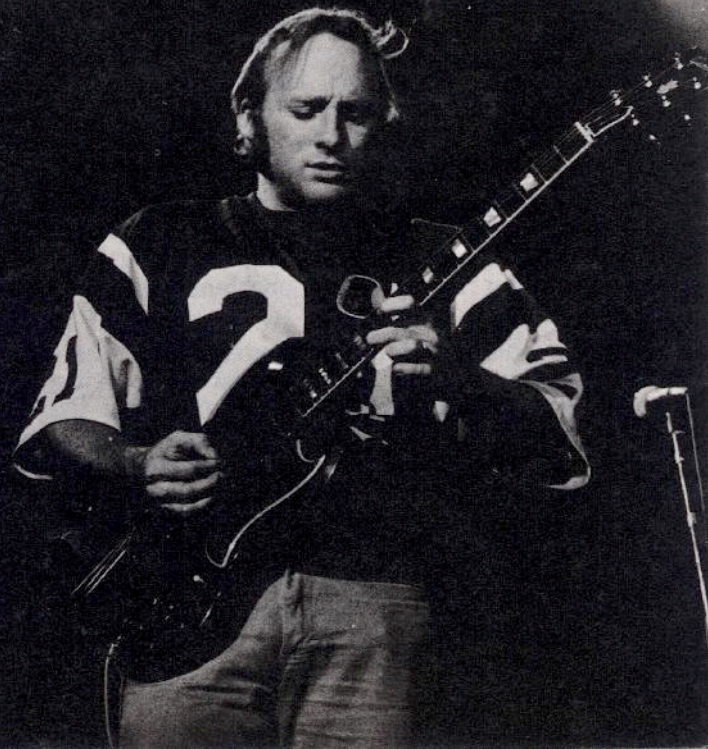
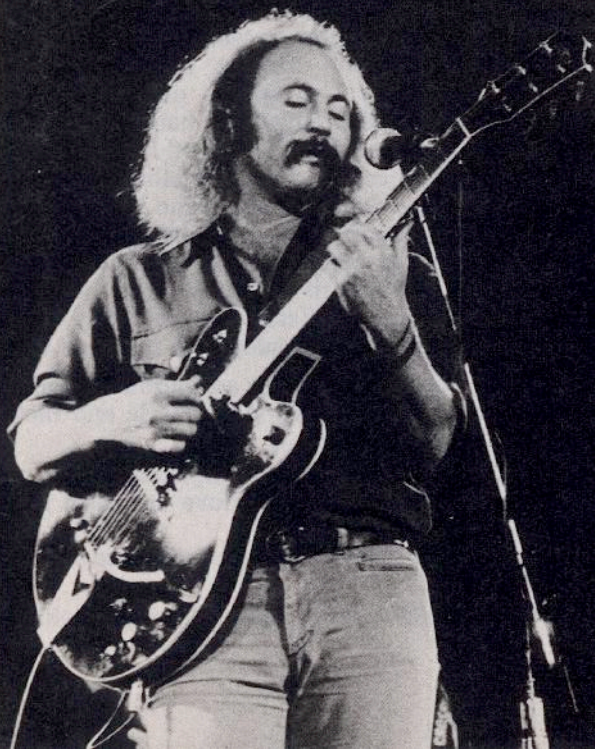
"well I hear that Laurel Canyon is full of famous stars
but i hate them worse than lepers and I'll kill them
in their cars"

Crosby, unlike Young, has never had a reputation for Dylanesque intensity to live up to. He's always been an energy source as the west coast happy hippie he clearly enjoys being. When he and Nash went out on tour after the break it was hard to tell who was the more stoned of the two. They played gentle loving music and talked a lot and sent everyone home feeling good.

His solo album reflected this softer side of Californian music, nothing jarring, peacefully and melodically introspective. It contained no songs of flashing power but just flowed from start to finish, full of harmony and soft voices. On the Crosby/Nash album he went one better, without losing any of the first album's serenity he produced some songs of compelling power. On 'Whole Cloth' he looked at those who, having said the dream was over, were now getting round to questioning the integrity of the dreamers. And he got rather angry —

"and I always though that I meant what I said
but you know lately I've read
we were lying, all of us lying
just making it up, yeah....."

In this and other songs he really comes to grips with



things, infusing the ghostly smoothness of his melodies and vocals with a sharp awareness.

In the last two years he hasn't made any records of his own. He was part of the rather disappointing Byrds reunion album and he's helped out friends like Joni and Graham, Neil and Jackson Browne, with their albums. He's also been spending quite a lot of time with his other love, the ocean, who "doesn't know who you are and doesn't care".

Of the four Stephen Stills has adventured furthest into other musical fields, adding latin and country styles to his folk and rock repertoire. He's toured with the Memphis Horns and with Manassas, the latter built up out of Old Burritos and others.

The content of his songs hasn't changed much since Springfield days. There's the same quiet and desperate determination to see himself and the world through troubled times in politics and love, the frequent admission of how hard it is, and the often felt need despite this to assert that "we are not helpless". "The Raven" suite on 'Manassas' is a long trip through the empty politics of love, through the jet set phonies and personal ups and downs, to guitars and piano rocking joyously away behind:

I'm going to try again, don't matter if I win or lose
Gonna try again anyway

Despite the abuse that's been heaped on Stills over the years for his political rantings and his disconcerting way of saying what he thinks without considering how it'll look in print, there's not too many people who have consistently produced one of the best songs of the year. 'For What It's Worth', 'Suite: Judy Blue Eyes', 'Carry On', 'Love The One You're With', 'Sugar Babe', 'So Begins The Task', it's an impressive list. Each song a musical gem and also something of an anthem that hasn't dated one little bit. From the most recent —

"all of these cages must and shall be set aside
they can only keep us from the knowing
actors and stages now fall before the truth
as the love shared between remains growing....."

And now they're back together again for who knows how long. Maybe just the summer's touring and the projected album.

It's hard to overestimate their importance to the rock scene. Once the great groups of the mid-60s had done their demolition work on the culture we grew up in, it became both possible and necessary to create a musical mainstream that sifted out the real hopes for a new culture and society from the wild and impossible dreams. CSN & Y were at the centre of that mainstream, making music that balanced the fears and the hopes without negating the reality of either.

And the magic they have made, on record and on stage, is as potent a weapon as it is good to hear. Carry on

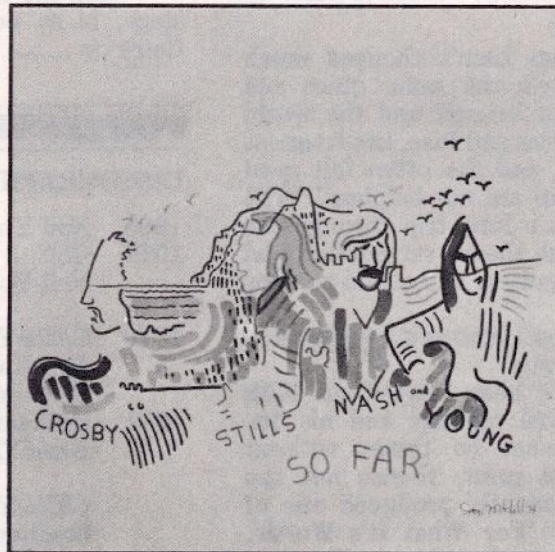
Dave Downing

DISCOGRAPHY

1968	Neil Young	Neil Young
1969	CSN	CSN
	Neil Young	Everybody Knows This Is Nowhere
1970	CSN&Y	Deja Vu
	Neil Young	After The Goldrush
	Stephen Stills	Stephen Stills
1971	Graham Nash	Songs for Beginners
	David Crosby	If I Could Only Remember My Name
	CSN&Y	Four-Way Street
	Stephen Stills	Stephen Stills II
1972	Neil Young	Harvest
	Crosby/Nash	Crosby/Nash
	Stills/Manassas	Stills/Manassas
	Neil Young	Journey Through The Past
1973	Stills/Manassas	Down The Road
	Neil Young	Time Fades Away
1974	Graham Nash	Wild Tales
	Neil Young	On The Beach
	CSN&Y	So Far



'SO FAR' IS JUST THE LATEST ALBUM IN A LONG LINE OF HITS



CROSBY, STILLS, NASH & YOUNG
"SO FAR"



CROSBY, STILLS, NASH & YOUNG
"4 WAY STREET"



CROSBY, STILLS, NASH & YOUNG
"DEJA VU"



CROSBY, STILLS & NASH
"CROSBY, STILLS & NASH"



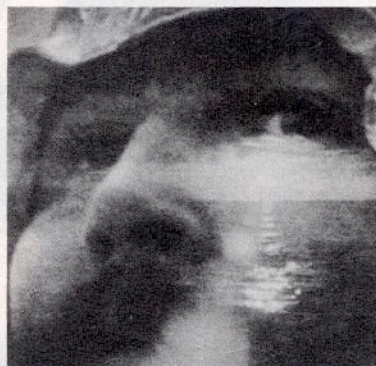
GRAHAM NASH, DAVID CROSBY
"GRAHAM NASH, DAVID CROSBY"



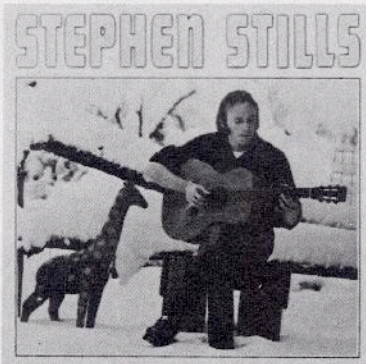
GRAHAM NASH
"WILD TALES"



GRAHAM NASH
"SONGS FOR BEGINNERS"



DAVID CROSBY
"IF I COULD
ONLY REMEMBER MY NAME"



STEPHEN STILLS
"STEPHEN STILLS"



STEPHEN STILLS
"STEPHEN STILLS 2"



STEPHEN STILLS
"MANASSAS"



STEPHEN STILLS MANASSAS
"DOWN THE ROAD"



JONI MITCHELL.

“She is destined to paint with words”, her teacher is said to have remarked on a school report and never has anyone described Joni Mitchell’s very special talent more appropriately. For despite Joni’s acknowledged status within rock music she is far more than just a ‘rock’ artist and certainly more than just another singer-songwriter in what has become a traditional pop mould. She has transcended these terminological limitations to produce work of the kind of maturity and relevance that the rock world, even after ten years of Bob Dylan’s music, still has difficulty fully appreciating. A painter with words, a fine melodist, a skilled and accomplished musician and a pleasantly idiosyncratic singer — Joni is all this and more, a clear light of creativity in a business where all too often mere professionalism is regarded as the be-all and end-all.

Joni Mitchell was born in Alberta, Canada, the daughter of a grocer and a primary school teacher. Despite developing an interest in folk music in her teens and often playing the local coffee houses, she went straight from school to art college with the idea of eventually becoming a professional illustrator. It was at a big folk festival the following year that she took the decision to give up painting in favour of a musical career, a decision much influenced by the growing popularity of Dylan and the new political movements led by folk singers Joan Baez and Pete Seeger. It was in Yorkville, Toronto’s very own bohemian quarter, that Joni first began playing and singing on a professional basis and it was there that she met and married first husband Chuck Mitchell. The marriage broke up because of outside pressures, mainly due to the two of them being constantly on the road gigging up and down the American east coast where a folk club circuit had recently been established.

From the start she had a great deal going for her. She had the good fortune to be noticed by Judy Collins who recorded her ‘Both Sides Now’ while the composer was still a relative unknown. She was given a recording contract by Reprise after signing a management deal with Elliot Roberts, and her first album was produced by David Crosby — a move that guaranteed critical interest. Warner-Reprise was at this time slowly but surely nurturing a deserved reputation for staking a lot on musicians who did not have obvious sales potential and Joni was one of the company’s first new-wave successes. Singer-songwriters became, in fact, a Warner speciality but Joni differed from most of her label’s stablemates in one important respect: Randy Newman, Jim Webb, Kenny Young had all begun their careers by working on the proverbial Tin Pan Alley writing commercial pop hits for established artists. Having mastered the skills of their trade and having been provided, because of their training, with an innate sense of craftsmanship and a respect for traditional forms, they



could then move on — once the musical climate was right — to produce material of greater artistic merit. Joni Mitchell, though, didn't have this background and so her skills developed and matured in a different way. Pop disciplines can be as limiting as they can be beneficial depending on the personalities involved, and so from the start she avoided having to adapt herself to accepted commercial norms.

This shows everywhere in her work but particularly in the candour with which she approaches her chosen subject matter. Nothing is as clear-cut as girl meets boy, girl loses boy, she writes her songs straight out of her own experience and although those experiences may be particular she interprets them in her lyrics in more universal terms. In 'People's Parties', for instance, on 'Court and Spark', she speaks for us all. The song is one of the most acute pictures of the rock generation's disillusionment and consequent lack of direction since Don McLean's 'American Pie'. It speaks volumes about facile hipness, the shallowness behind the new American attitude of eat, drink and sneer for tomorrow we die which manifests itself in cults for 'decadence' and a self-conscious glorification of amateurism. In the song she goes to a party and finds herself both numbed and frightened by a scene populated by people who have obviously seen better times. She wishes she could, like everybody else, just "laugh it all away". But somehow the real issue — the capacity to care — has been lost, replaced by a self-obsessed inertia personified by the figure of Photo Beauty, the centre of attention:

"One minute she's so happy
Then she's crying on someone's knee
Saying laughing and crying
You know it's the same release"

Like a lot of her contemporaries — including the four who make up Crosby, Stills, Nash and Young — Joni Mitchell could be described as a sixties person adrift in the seventies, a survivor of the so-called Woodstock generation who, from folk singing virgin to mature Laurel Canyon superstar, has seen a collapse of values of sorts. She was one of the first to articulate the hope that the Woodstock spirit would last forever and in her work she has constantly mirrored the failure in her work she has constantly mirrored the failure of that particular version of the American dream against her own personal failure to find satisfaction in emotional relationships.

Her first three albums, made during the Woodstock period, spotlighted a direct concern with the alternative period, spotlighted a direct concern with the alternative lifestyle the youth culture in America was trying to promote. These were heady days, a period of conflict but also of a great deal of optimism. "We are stardust, we are golden/ and we've got to get ourselves back to the garden", she sang in 'Woodstock', the song designed as a rallying cry for what Charles A. Reich came to define as 'The Greening of America'. Rarely was define as "The Greening of America". Rarely was Joni as specific as she was in that song but her inherent philosophy came through in everything she wrote at the time, from the bright-eyed celebration of 'Chelsea Morning' to the sly dig at industrial development that was 'Big Yellow Taxi'.

By the time she came to record 'Blue', however, a lot had changed. The festival experiment in fusing love,

peace and music had turned sour at Altamont and the shootings at Kent State had shocked American youth into a state of political inertia. The Vietnam war had not been brought to a close and artists in Joni's position were finally having to face up to the paradox of their existence: millionaires and superstars in a culture that had supposedly rejected the trappings of show business. In 'California' on that album she referred to the 'dream' as no more than just that: "...they won't give peace a chance/ that was just a dream some of us had". It was left to John Lennon to formally announce that "the Dream is over and it's time to get down to so-called reality".

And, in many ways, that is precisely what Joni Mitchell has done, although even in her earliest recorded work her idealism was always tempered by a cool, clear grasp of the reality of her own situation and of her own emotional shortcomings. Primarily a writer of love songs, the key to her art is still her self-awareness, which is not to be confused with mere self-expression as she is not *only* speaking for herself. 'Court and Spark', her latest album, continues her old themes and casts her in no new role: she's still caught up in that same paradox of wanting freedom but needing security but has given up looking for ideal answers. She has replaced vision with a clearer sense of reality. It is an album of contrasting moods but not in the conventional sense, i.e. the contrasts are apparent within the individual songs themselves, not from song to song. This is best illustrated by four bitter-sweet lines in "Help Me":

"Both of us flirting around
Flirting and flirting, hurting too
We love our loving
But not like we love our freedom"

Hers is the voice of a woman neither cynical or embittered but simply dissatisfied, going through the motions of love one more time.

Musically as well as lyrically real development can be traced in Joni's work since she started recording. This is where the 'rock' tag has proved increasingly irrelevant, the many jazz inflections on 'Court and Spark' — and particularly the inclusion of her own version of the Annie Ross jazz standard, 'Twisted' — suggesting that, if anything, Joni is moving away from conventional rock accompaniments. On a broader level it is becoming clear that musicians and songwriters generally are breaking out of the old rock confines and are looking to other, older musical styles in which to work out and express new ideas — Paul Simon and Randy Newman are just two singer-songwriters who have forsaken rock to explore the worlds of gospel, reggae, vaudeville and the blues. Joni Mitchell is another, belonging to what can only be termed the world of progressive popular music. As the rock revolution dies down it is this kind of stylistic innovation that popular music must next move towards, accompanying the maturity of outlook that the rock generation has come to enjoy. Ms Mitchell has already started and it will be interesting to see who follows her lead.

Stephen Barnard

DISCOGRAPHY

- 1968 Songs To A Seagull
- 1969 Clouds
- 1970 Ladies Of The Canyon
- 1971 Blue
- 1972 For The Roses
- 1974 Court and Spark

Joni Mitchell

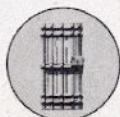


For The Roses SYLA 8753

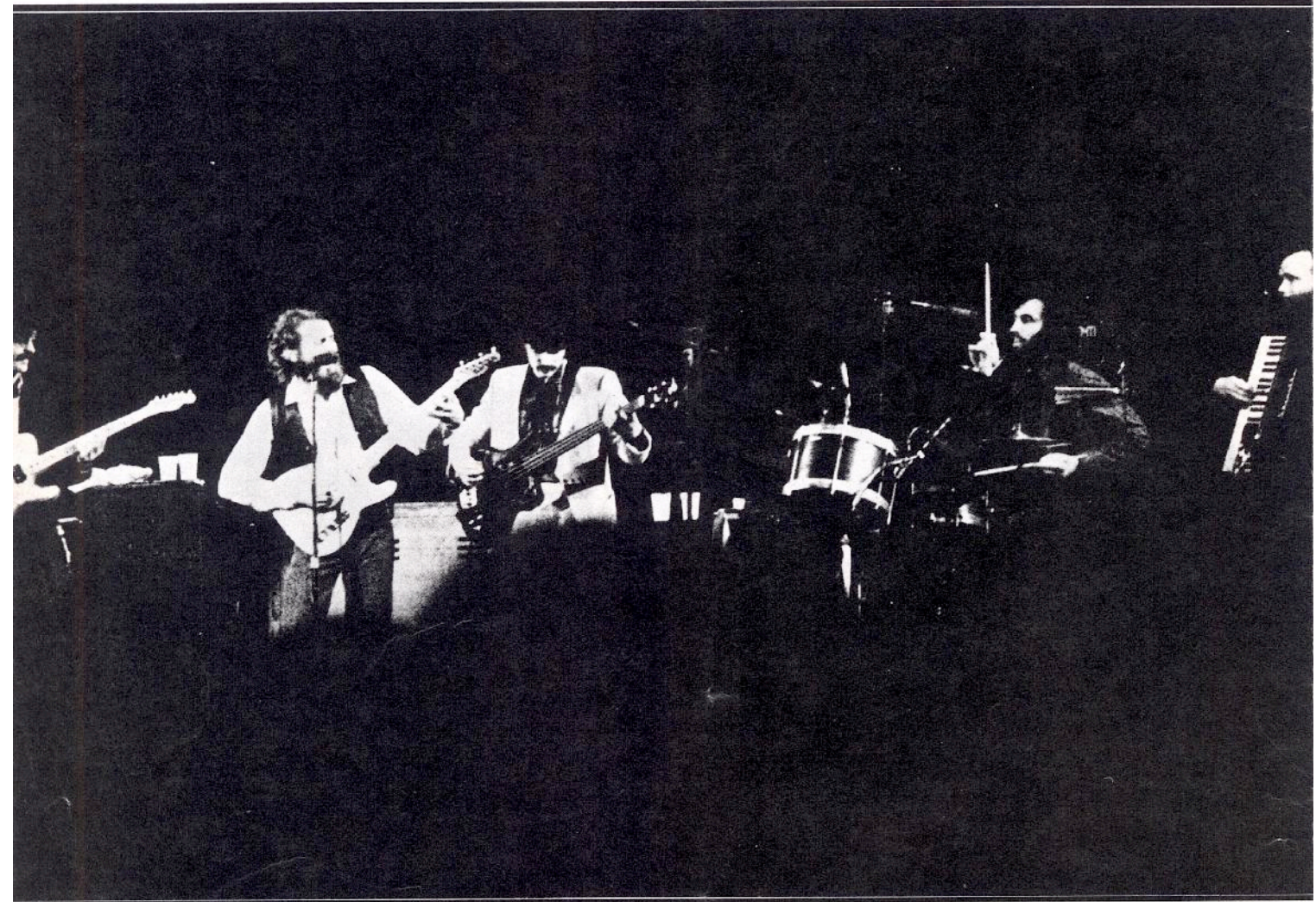
Court and Spark SYLA 8756

New Single Free Man in Paris AYM 533

Live 2 record set available in October



ASYLUM RECORDS



THE BAND.

The legend runs that in the summer of 1965 the Hawks (also known as the Crackers) were playing a night club in the seashore resort of Somers Point, New Jersey, when they were telephoned by a certain Mr. Dylan, who asked them if they'd like to play the Hollywood Bowl with him. "We'd never heard of Dylan," said Levon Helm.

John Hammond, the man who signed Dylan to CBS and produced his first two albums, has explained that the Hawks were backing his son, John Hammond Jnr., up in Canada in 1963. Dylan went to hear Hammond and the Hawks . . ." and suddenly my son didn't have a band. Robbie has an awful lot to do with Bobby's getting into rock and roll."

So the story of Dylan connecting with the Hawks in some seedy club in New Jersey comes out of the same drawer as stories of Dylan running away from home seven times, and naming himself after a gambling uncle from Vegas. As Richard Brautigan said, "Some things are true, even if they never did happen."

Robbie Robertson was hired by Ronnie Hawkins, the ferocious Canadian rock 'n' roller, at the age of 15. Hawkins hired the rest of the band one by one, and they played everywhere from Molasses, Texas, to Timmins, Canada, a mining town 100 miles from the tree line. They'd all started playing young: each member of the Band had formed his own group while at high school, and they were all Canadian, except Levon Helm, who came from West Helena, Arkansas (Sonny Boy Williamson's home town).

When the Band joined up with Dylan they recorded one single, the very underrated 'Can You Please Crawl Out Your Window?' and played on 'Blonde on Blonde'. Robertson played guitar on 'Obviously 5 Believers', and the whole Band played on 'One of Us Must Know (Sooner or Later)'. But the Band's greatest achievement with Dylan was the rock and roll dementia road show that they created during Dylan's electric tour, a sound that's been preserved on the live version of 'Just Like Tom Thumb's Blues' and on the astonishing bootleg of Dylan at the Albert Hall in 1966. When one member of that mixed-up audience yells 'Judas!' at Dylan and the Band, they reply by burying him alive with 'Like A Rolling Stone'. By this time the Band had fleshed out the vision of Dylan's electric songs, and transformed 'Rolling Stone' into a molten stream of invective and contempt which they poured over the audience, battering them into submission.

After the Ambulance

After Dylan's July 1966 crash, the Band settled down near him in Woodstock. They made music together while he recuperated mentally and physically, and came to terms with the musical madness they'd created. What Dylan had crashed into had been the arrogance

CROSBY, STILLS,
NASH & YOUNG



and tension that his performances came to represent — what Phil Ochs described as “LSD on stage” and Joan Baez called the “ego bubble of superstardom”.

During 1967, while the rest of the rock world got stoned on the musical vision that Dylan and the Band had created, a fascinating interaction was happening in Woodstock. The Band and Robertson in particular, assimilated Dylan’s gift for metaphor, and Dylan escaped from the hallucinatory New York world of ‘Blonde on Blonde’ by exploring the Band’s experience of small towns, highways and travelling. What one can hear on the ‘Basement Tape’ that Dylan and the Band recorded together is the sense of betrayal and bleakness that obsessed Dylan after his crash. But beneath the melancholia there is also a simplified set of perceptions: a belief that life need not be so insane, if one knows where to look.

“I’m going down to Tennessee
Get me a truck ’r somethin’
Gonna save my money and rip it up!
Lo and behold, lo and behold
Looking’ for my lo and behold.

But Dylan didn’t make his comeback with these songs, probably for two reasons. ‘John Wesley Harding’ was a more formal treatment of the same themes of guilt and retribution, and the sound of ‘J.W.H.’ was a clearer break with the urban, electric music with which he had been identified. Moreover the Band probably felt it was time to make their own statement, rather than make another record in someone else’s shadow. Robertson told ‘Rolling Stone’ that Dylan came back to Woodstock half-way through recording ‘J.W.H.’ and asked the Band to add some embellishments to his new music. Robertson told Dylan: “No it’s small time.”

What the Band did do with Dylan was play the

Woody Guthrie Memorial Concert in January 1968, Dylan’s first public appearance since his crash. They performed ‘Mrs. Roosevelt’, ‘Grand Coolee Dam’ and ‘Ain’t Got No Home’, blending Guthrie’s social crusade with a mellow rock ‘n’ roll idiom to produce a dignified celebration of Woody’s vitality and directness. It’s hard to believe that the same musicians produced the Albert Hall recording and the Guthrie Memorial Concert, and that a space of only eighteen months separated the two concerts.

The Band’s debut album, ‘Music From Big Pink’ began with ‘Tears of Rage’ (words by Dylan, music by Manuel) and it indicated the new area that the Band was going to colonise. In ‘Maggie’s Farm’ Dylan had used a prototypical American family to sum up everything that alarmed him about Amerika; ‘Tears Of Rage’, looked at the situation from the other side of the generation gap: the sacrifices of parenthood, the disappointed expectations, and the ultimate loneliness of being old and unnecessary.

“Tears of rage, tears of grief . . .
Come to me now, you know
We’re so alone and life is brief.

And the album ended with ‘I Shall Be Released’, Dylan’s most tormented plea from the Basement. In an earlier song, ‘My Back Pages’, Dylan had sung his goodbye to the ‘high and mighty traps’ of politics, and he reversed time in order to escape from the world of ‘abstract threats’ — “I was so much older then, I’m younger than that now”. ‘I Shall Be Released’ again contradicted nature by seeing the light shining “from the west unto the east”, shining from the land of sunset towards the sunrise, conveying the grimmer conviction that death is the only visible release. For the Band mortality was a big enough weight to carry without worrying about any psychotic youth culture.



The most striking picture on the cover of 'Music From Big Pink' (a tasteful fold-out which was butchered by E.M.I. when released in England) was titled 'Next Of Kin' — a shot of the group surrounded by their parents, wives and kids. The music was released at the same time as the Chicago riots of 1968, the Doors' 'Waiting For The Sun', the Stones' 'Street Fighting Man' and the family photo was the Band's way of opposing "that punky attitude — hate your mother and stab your father . . ." as Robertson put it. "This was a statement that we weren't there."

Across The Great Divide

What the Band processed from their time on the road and in the juke joints was a bedrock of funk in which Robertson's vision could grow. There's a moment in 'The Weight' (just as the final verse begins with "Catch a cannon ball . . .") where the voices hang back for a second, and the rhythm surges up as if filling in for them. And the way in which they toss the lead vocal around the group on 'We Can Talk About It', the way in which the drum accents keeps shifting through 'The Weight', as though sharing the burden around, suggested five musicians so well wired into each other's music, so welded to their instruments, as to make most groups sound like concrete robots. The rock world was astonished by what it heard. Reviewing 'Music From Big Pink' in 'Rolling Stone', Al Kooper called it the album of the year and concluded, "This album was recorded in approximately two weeks. There are people who will work their lives in vain, and never touch it".

They weren't called the Crackers for nothing. If their rhythms and harmonies sounded effortless and egoless, the axioms of their second album came from the white, agricultural communities of the mid-West and South. The Band have been described as the only group who could warm up the crowd for Abraham

Lincoln; they would have done an even better job for Jefferson Davies. In the same way that they developed an organic relationship to their music, they sang about communities tied together by traditions of loyalty and deference:

"Unfaithful servant,
You'll learn to find your place
I can see it in your smile
And yes, I see it in your face"
(*'The Unfaithful Servant'*)

When Dylan recorded John Wesley Harding he pulled the plug out of the heavy metal rock scene, influencing the Beatles and the Stones among others to remember the tight, classical forms that were the roots of rock: blues, ballads and country music. And he used these forms to construct parables about guilt and innocence, about responsibility and breaking faith. But the songs remained parables: skilfully constructed stories set in a timeless landscape synthesised from themes of Biblical morality and images of the American frontier.

Robertson's songs went further than Dylan's by going beyond metaphor and actually embodying the experiences they sang about. 'The Night They Drove Old Dixie Down' is not a song *about* the Confederacy, it is a song *of* the Confederacy. 'King Harvest (Has Surely Come)' is a song of real workers and real struggles, whereas Dylan's 'Dear Landlord' is an almost metaphysical statement about themes of ownership and responsibility. Where Dylan used the form and shared responsibility. Where Dylan used the form and language of country music to mark out some firm ground after the amoral fragmentation of the electric albums, 'The Band' actually enshrined the people and places they had travelled through. They sang of Lake Charles, Louisiana, Cleveland, Richmond and Houston.



Rock of Ages

'The Band' was Robertson's classic vision of the American landscape and its history. It sounded as though it could have been recorded at any time during the last fifty years, and yet it seized the time (the end of 1969) as totally as Dylan's electric albums had seized the mid-sixties. After the debacle of Altamont, and the evaporation of the political energy that produced the Chicago riots of '68 and the anti-Vietnam War demonstrations, the bubble of rock and youth culture burst. The Band filled the void by providing music that didn't depend on being stoned out of your skull, or hijacking a rocket to another galaxy, but had actually come to terms with America.

Dylan had been the chief revolutionary force of rock: the architect of music that promised continual evolution and visions rimmed with fire. And the Band (who had fuelled Dylan on his epic trip) were the major counter-revolutionaries; but since they descended from the mountain with their second album, they've faltered in their progress, and perhaps we should be grateful that they have. They could only have continued that direction by becoming more and more insulated inside the peculiarly hermetic historical bubble they constructed on 'The Band'.

When the Band hit the road, they encountered the tensions of performing, which drew from Robertson 'Stage Fright', one of his best songs since the second album: constructing a pastiche of the past as an escape from the present was no solution, because one was chained to the performer's treadmill of producing fantasies to order: "See the man with stage fright/Just getting up there to give it all his might/He got caught in the spotlight/And when it gets to the end, he's got to start all over again."

'Stage Fright' also acknowledged the larger terrors of America: alienation and random violence — "Police siren, flashing light / I wonder who went down tonight." — and 'Cahoots' continued this direction. The album sounded like a prolonged lament for the human and natural values that 'The Band' had revered: the eagle, the buffalo, the blacksmith, the railroad — all doomed on the highway to extinction — while in the present, "You can't believe what you read in the paper/You can't believe a stranger at your door/You don't believe what you hear from your neighbour/Your neighbourhood ain't even there no more". Who robbed the cradle? Who robbed the grave? The album was full of questions which could only be answered by a retreat into art ('When I Paint My Masterpiece') or liquor ('4% Pantomime') or the movies ('Smoke Signal') or nostalgia — the familiar opiates.

No answer came so, ultimately, both 'Stage Fright' and 'Cahoots' ended with songs which expressed a quasi-religious urge to carry on. In 'The River Hymn' the whole 'congregation' gives thanks as the river flows eternally. It was a powerful attempt, but the river failed to wash away the problems that the rest of the album had uncovered. By this point in the record there seemed to be precious little left to give thanks for, and the image of the congregation grouped on the river bank implied an escape into the rural nostalgia that the Band had already drawn strength from. 'The Rumor' really provided the Band's strongest stand against the horrors of the present. Much of its effectiveness lies in the fact that the 'rumor' remains unspecified: a meta-

phor for every insidious, malevolent force that cannot be combatted directly. And when they sang "Could there be someone among this crowd / Who's been accused — had his name so misused/And his privacy refused?" it was hard not to think of Dylan, the man who opened so many doors in life and music, and had to endure so many rumours and accusations. As Levon and Richard sang for the final time "Open up your heart/And feel the good/Its a comin' — a brand new day" their voices truly soared as they fused the Band's white, wailing gospel sound with a deeply felt knowledge of how hard it is to go on.

Since 'Cahoots' in 1971, the Band have created a live double album, 'Rock Of Ages', and a 'golden oldies' album, 'Moondog Matinee' (named after DJ Alan 'Moondog' Freed). This lack of new material might seem predictable after the anxiety and unanswered questions of 'Cahoots', but I don't feel their performances can be dismissed as a cop-out or a lack of nerve. Just as their early work contradicted widely held views about rock being the music of radical dissent and continual innovation, their last two albums have subverted the idea that rock depends on the constant production of 'significant' responses to the present. What the Band expressed in 'Rock Of Ages' (great title) and 'Moondog Matinee' was a faith in rock as a living tradition which could be invoked, as well as added to. Black artists like Muddy Waters and Chuck Berry have gone on rocking with dignity into middle age, and they haven't done it by producing an important new statement every year, but by retaining their vitality and grasp of basic rock forms. The Band sound like one of the few white acts likely to follow them, and it's vitality that distinguishes 'Moondog Matinee' from other recent albums rooted in rock nostalgia.

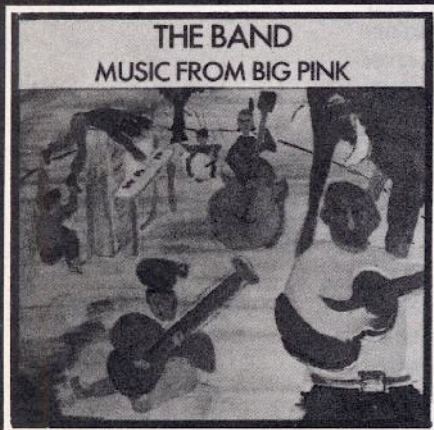
This year the Band have been on the road again as Dylan's stage band, and also performed on his first album of new songs for four years, 'Planet Waves'. Robbie Robertson's guitar spluttering as though on death's doorstep on 'Going Going Gone' imbued the song with a black despair which eluded the lyrics. Similarly, 'Forever Young' transcended the sentimentality of the words through the strength of the backing: warm and confident on the first version, violent and ironic on the second take. Although Dylan's lyrics lacked the density and incisiveness he used to take for granted, there was compensation in the fact this was certainly the best *music* he'd recorded since Nashville Skyline. Listen to the way 'Never Say Goodbye' begins with a flurry of descending notes from Robertson's guitar which is intercepted by a perfectly timed bass riff from Rick Danko, providing a precise bedrock of rhythm. Pure magic.

Mick Gold

DISCOGRAPHY

- 1968 Music From Big Pink
- 1969 The Band
- 1970 Stage Fright
- 1971 Cahoots
- 1972 Rock Of Ages
- 1973 Moondog Matinee
- 1974 Before The Flood (with Bob Dylan)

THE BAND



ST 2955



EST 132



EA-SW 425



EA-ST 651



E-STSP 11



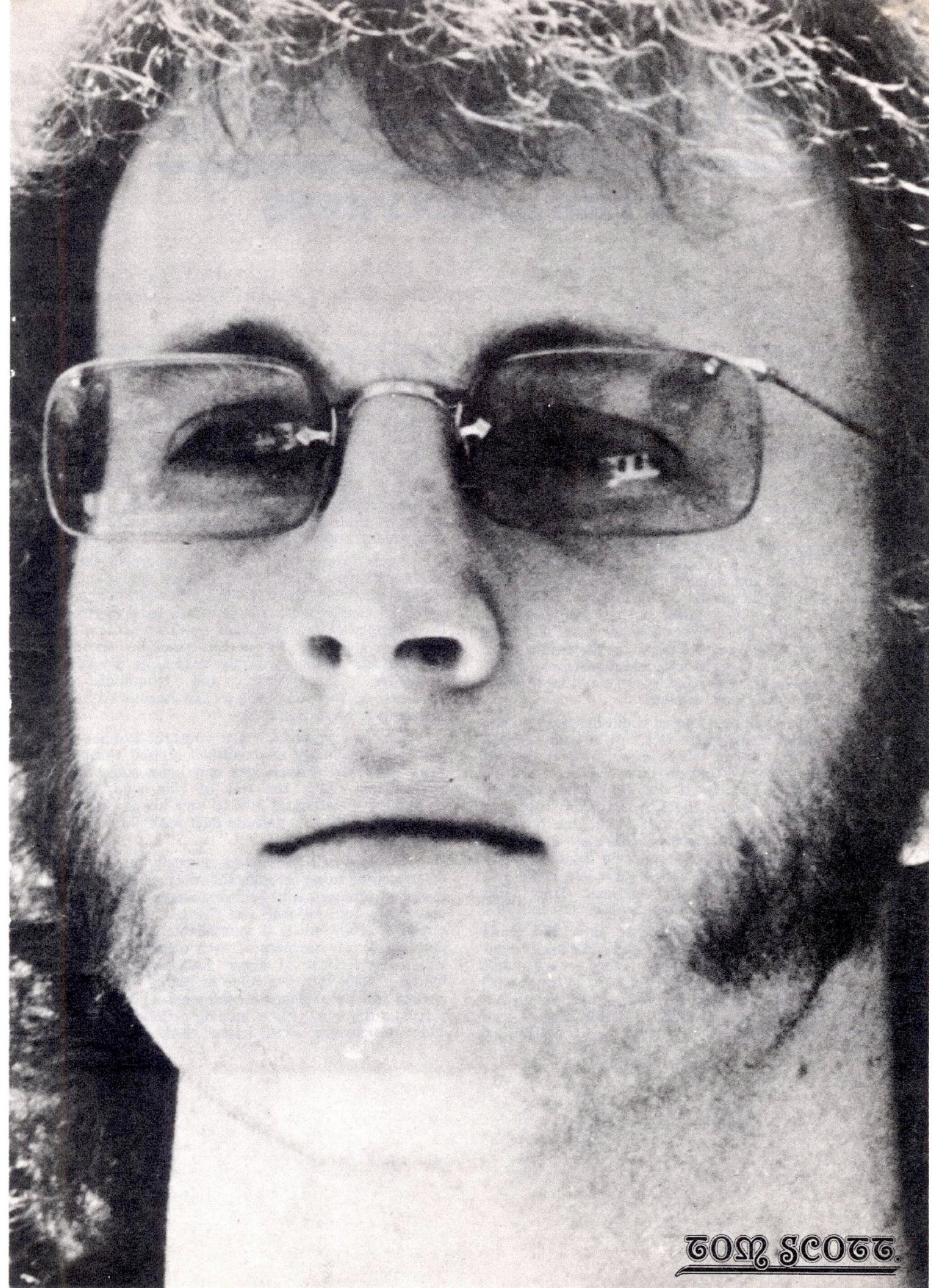
E-SW 11214

ON CAPITOL RECORDS

Available on Cassette and Cartridge



Capitol



TOM SCOTT.

TOM SCOTT.

& THE L.A. EXPRESS

TOM SCOTT & THE L.A. EXPRESS

To a devoted reader of the small print on Joni Mitchell album sleeves, Tom Scott must seem one name among many. On 'For The Roses' and 'Court And Spark', he is credited with playing woodwind and reeds, and with a couple of arrangements.

But if you've noticed the musical changes Joni went through on those records and you saw her on her visit here earlier this year, you'll know there's a lot more to it than that. Because it's on those two albums that Joni's musical accompaniment finally catches up with all the places her voice can go.

The man responsible for all that is Tom Scott. He's still only 25, but he is already an experienced member of the West Coast jazz fraternity. Before he met up with Joni Mitchell he had played on hundreds of sessions in Los Angeles recording studios, and cut five albums of his own, leading a quartet on tenor sax. The fifth record ('Great Scott' on A & M in the States) included a version of Joni's 'Woodstock', and it was hearing that which persuaded the lady that Tom should be brought in for the 'For The Roses' sessions.

Before that, all he'd known about her was that she was a successful singer-songwriter, but he soon realised "she was a heavyweight whose music was far beyond any so-called folk-rock person I'd ever heard. "During those recordings, Tom Scott was also putting together his own jazz-rock group, the L.A. Express, to play in Los Angeles clubs and beyond. Mark One included drummer John Guerin, bassist Max Bennett and pianist Joe Sample. Bennett and Guerin were veterans of the jazz scene, having worked with people like Peggy Lee and expatriate Briton Victor Feldman. They both came with Feldman to Ronnie Scott's club in 1971.

The quartet went together to the 1973 Onda Nueva Jazz Festival in Venezuela and came back to cut the album with 'Woodstock' on it. The record didn't do too well, but someone put Tom Scott in touch with Lou Adler of Ode Records, who both signed him up and sent him out on tour to back up Carole King. A lead guitarist (Larry Carlton) was added, and the shape of

the current band was complete. The line-up cut their first album for Ode, the only one issued so far in Britain.

At this point. Tom Scott invited Joni to come down and hear his band. She was knocked out by what she heard and immediately decided to use them on her next album, 'Court And Spark'. The result you know. The sound has both more rock and more jazz in it than the earlier records. That stronger, more insistent rhythm pushes her voice to new heights of intensity, while Scott's playing echoes and duets with with the full range of her singing.

Since 'Court And Spark' was recorded, the L.A. Express has gained two new members. Keyboards man Joe Sample went back to the Crusaders when they found success as the main jazz-funk band in America. He was replaced by an old buddy of Tom Scott's, Roger Kellaway. Like the rest of the band, he has an impeccable jazz pedigree. In the sixties, he played with trumpeter Clark Terry and trombonist Bob Brookmeyer, before moving to Los Angeles to become an arranger and session man.

The new guitarist is the youthful Robben Ford, who had previously distinguished himself through his work with the veteran jazz and blues singer Jimmy Witherspoon. Like the rest of the band, he is a consummate craftsman, able to vary his playing from a loud fierce solo to a delicate duet with Joni's voice or Scott's flute.

The idea of a backing band usually means a bunch of guys paid to go through the motions of doing well-thumbed arrangements behind a singer they're paid to play with. Joni Mitchell and the L.A. Express are the opposite. They create a spontaneous partnership, responding to the nuances of each other's performance. Watch Tom Scott or Roger Kellaway when Joni is taking a solo with her voice or piano. Their ears are cocked for the phrasing, for the moment they add their piece to the song. It's a moving collaboration, which adds immeasurably to the impact of the lady's music.

Dave Laing

Announcing
the arrival of



TOM SCOTT
and the
L. A. EXPRESS

[ODE 77021]
on Ode Records



Distributed by
A&M Records Ltd.



JESSE COLIN YOUNG.

1963 in New York. Acoustic guitars in the park, and dozens of young hopefuls trekking towards Greenwich Village to join in what came to be known as the "folk revival". Most of them have since disappeared from sight, and even the best don't seem to quite make it in the seventies. Where is John Sebastian? Patrick Sky? Bob Gibson?

But a young singer called Perry Miller, rechristened Jesse Colin Young has come through a decade of music as creative and strong as ever. He's been through the folk scene, a major rock group of the sixties (the Youngbloods) to his current status as a major Californian singer, thankfully free of the pretensions of so many of his neighbours.

Perry, as was, started out as an Elvis copyist. Which was bizarre, since any Jesse Colin Young freak knows his voice is about an octave higher than the Pelvis's. This, and the mood of the times, must have dawned on the boy since he quickly moved towards the blues and folk music. In New York, his guitar playing and singing soon won him a reputation. It was the time when the record companies sniffed a new trend in the air, and Jesse was whisked into a studio to cut eleven tracks in four hours for his first album 'Soul Of A City Boy'.

Soon after, he teamed up with a Boston folkie, Jerry Corbitt, who had also cut his musical teeth on rock 'n roll. The Beatles had hit America and many young folk singers who had turned their backs on the turgid pop of the late fifties began to realise that electric music could be good after all. Just like the Lovin' Spoonful, the Byrds and many others, Young and Corbitt decided to form a group.

It was a crucial point in their career. The Byrds and the Spoonful managed to achieve their own sound, despite being forced into a Beatle-style beat group mould. The Youngbloods weren't so lucky. They had a dolt of a manager who got them into matching stage suits and had no sensitivity about their musical potential. They nevertheless made some very attractive good-time music, in that New York style the Lovin' Spoonful were masters of.

Finally, the band moved to the West Coast. They had a hit and were able to decide their own future. They were a favourite local band in San Francisco where they set up their own label, Raccoon. This involved solo projects by each member of the Young-

bloods, which eventually led to their drifting apart from each other and the final break-up of the band.

There are some who argue that the split meant the end of the greatest period of the Youngbloods music, yet Jesse Colin Young is the only member to remain as a major recording artist. His three recent albums — 'Together', 'Song For Juli' and 'Light Shine' — stand out as reticent masterpieces of what has come to be known as the laid-back Marin County sound.

One of the features of his music is the way he can breathe new life into standards like the country classics 'Jambalaya' and 'Six Days On The Road', and mix them in with white blues (Paul Butterfield's 'Born In Chicago') and folk song (Woody Guthrie's 'Pastures Of Plenty'). Those re-interpretations are coupled with original songs which can be romantic and simple without lapsing into sentimentality or self-satisfaction.

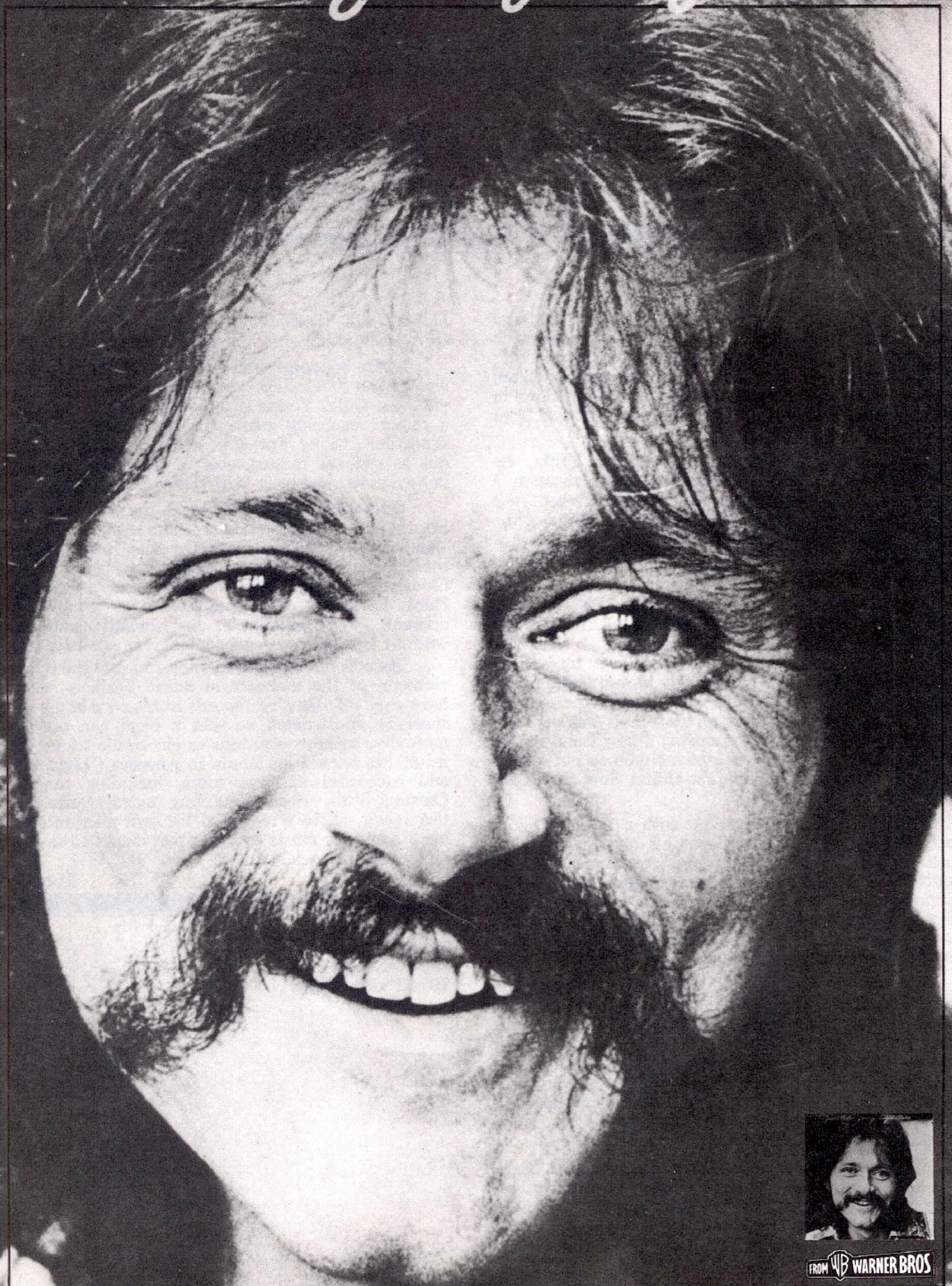
Jesse Colin Young's decision to avoid the hype and clamour of the mainstream music business seems to have paid off. He now records in his own home studio, specially constructed so that a band can play there naturally, without overdubs or electronic trickery. The result has been a hit album in America ('Light Shine') and successful national tours, including the recent Crosby, Stills, Nash & Young extravaganza. And through it all, he's remained his own man, integrating his life and his music in a way that must be the envy of many another rock artist.

Tom Oxley

DISCOGRAPHY

- 1972 Together
- 1973 Song For Juli
- 1974 Light Shine

Jesse Colin Young Light Shine



FROM  WARNER BROS

LATEST ALBUM OUT NOW

NEIL YOUNG & JONI MITCHELL LOOK BACK



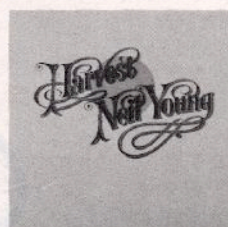
'ON THE BEACH'



'TIME FADES AWAY'



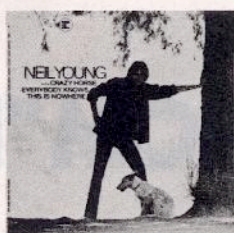
'JOURNEY THROUGH THE PAST'



'HARVEST'



'AFTER THE GOLD RUSH'



'NEIL YOUNG WITH
CRAZY HORSE'



'NEIL YOUNG'



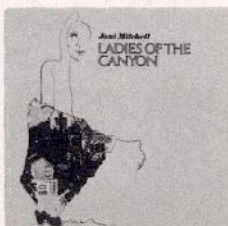
'BLUE'



'CLOUDS'



'JONI MITCHELL'



'LADIES OF THE CANYON'



FROM WARNER BROS.



A MESSAGE FROM "LET IT ROCK"

You may have noticed that Britain's leading rock monthly hasn't been in your local newsagents lately.*

Don't worry, it will be back on sale next month with a fun-packed issue which includes articles on

Stevie Wonder and Tamla Motown,

Gene Vincent,

Mike Oldfield

and Steely Dan.

*If you haven't noticed, send this coupon for a free back issue to LET IT ROCK, Rock Writers' Co-operative, 23a Aberdare Gardens, London NW6.

Please send me my FREE BACK ISSUE

NAME

ADDRESS

MEL BUSH PRESENTS



WEMBLEY STADIUM

**SATURDAY
SEPT. 14th. 1974**

**12 NOON
TO 10 P.M. APPROX.**

PROGRAMME.

12 Noon-1pm JESSE COLIN YOUNG

1.30pm-3.30pm THE BAND

**4pm-6pm JONI MITCHELL
TOM SCOTT & THE L.A EXPRESS**

**6.30pm-10pm CROSBY, STILLS,
NASH & YOUNG**

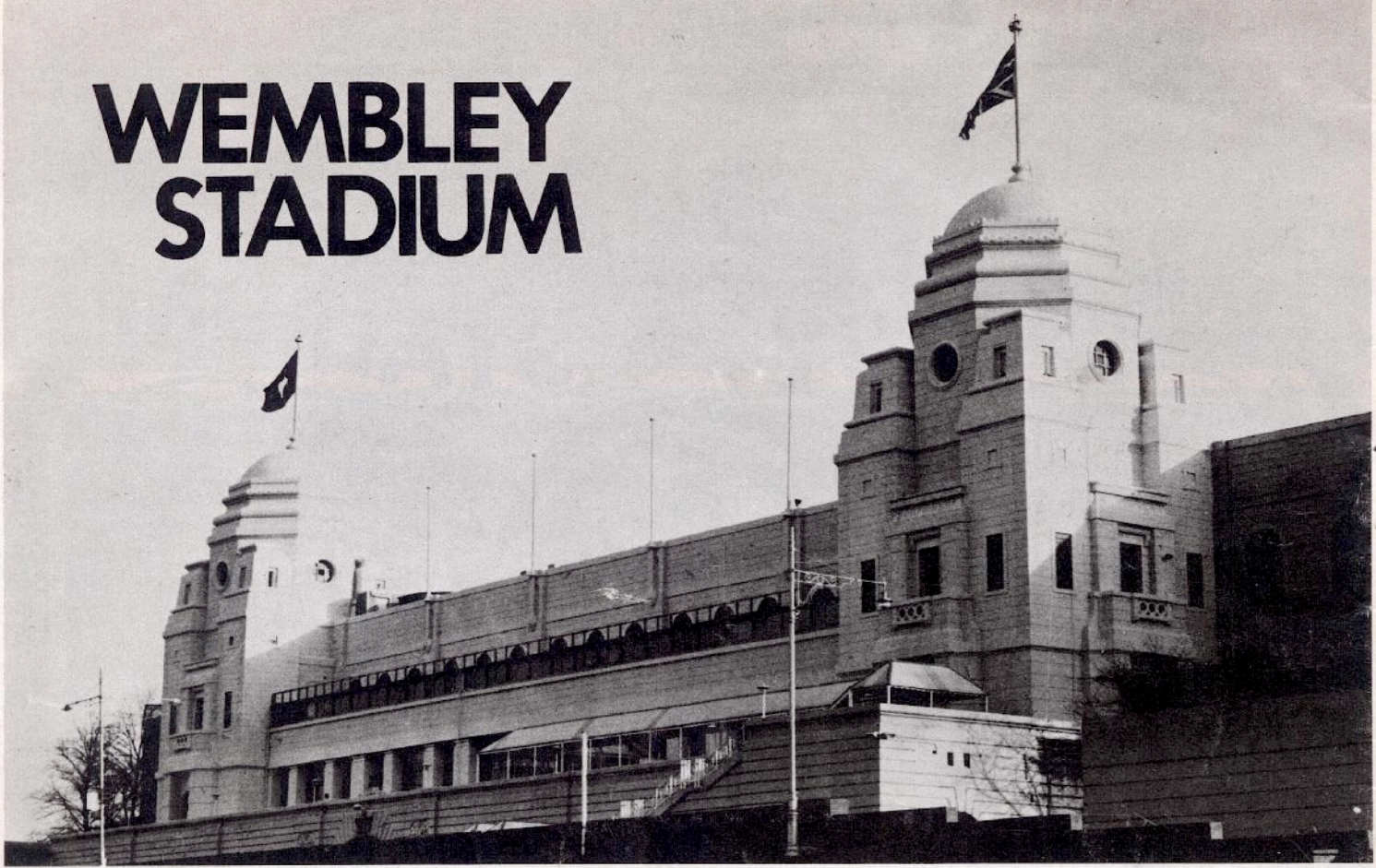
**D.J's - DAVE CASH, TOMMY VANCE,
NICKY HORNE**



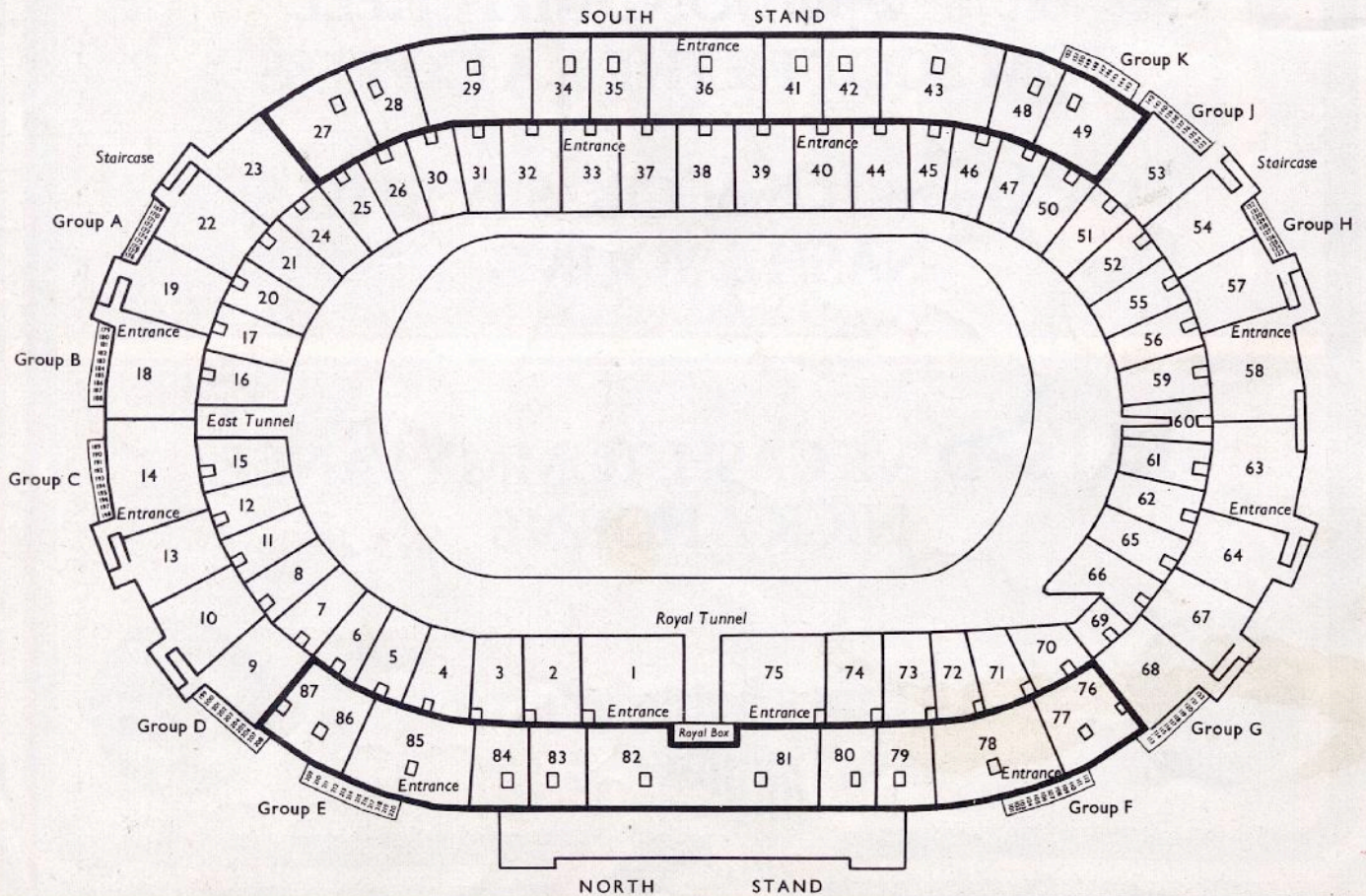
All times being approx.



WEMBLEY STADIUM



WEMBLEY STADIUM KEY PLAN



THE EMPIRE STADIUM, WEMBLEY

**THE MEL BUSH
ORGANISATION LTD.**

presents the

**WEMBLEY
MUSIC CONCERT**

SAT., SEPT. 14, 1974

from 12 noon till 10 p.m.

This ticket is sold subject to the
promoter's standard conditions of sale
available at place of purchase.
No Refunds or Exchanges made.

V.S. Lick

CHAIRMAN
WEMBLEY STADIUM LTD

TURNSTILES

G

1046

PRICE

£3.50

ARENA LEVEL OR STADIUM

TO BE RETAINED

SEE PLAN AND CONDITIONS ON BACK