

LIVE AT LEEDS

14/02/70
17/06/06



UNIVERSITY OF LEEDS



Walsh Elected Union Secretary

AFTER a poor turnout at the polls on Tuesday, Pete Walsh won the election to the post of Union Secretary. He will be taking over the duties of the post from the outgoing Secretary, Dave Rolfe.

Walsh's victory was marked by a narrow margin. He received 56.7 per cent of the vote, while Rolfe received 43.3 per cent.

The turnout for the election was 7.9 per cent of the electorate.

Bad Publicity

"The elections were so badly publicised that you can't really expect a bigger turnout," said Mr. Walsh. He was disappointed that his victory had been won by a narrow margin.

Dave Rolfe said that he was glad that he had at least won the post, and also that he would be taking over the duties of the post from the outgoing Secretary, Dave Rolfe.

Out soon

Then came the mini-opera 'A Quiet One' which was performed by the Union's musical group.

The mini-opera was performed by the Union's musical group. It was a very successful performance and was well received by the audience.

Solid roots

Music apart, the Union has a long and distinguished history. It has been a leading force in the struggle for workers' rights and social justice.

The Union has a long and distinguished history. It has been a leading force in the struggle for workers' rights and social justice. It has a strong tradition of solidarity and mutual aid.

WE SAY

Pop Post leads its voice to that of Leeds University Entertainment Secretary, Andy Kershaw.

It would be a tragedy if the public was barred from concerts — not only for the rock fans of Leeds, but for the students themselves.

Leeds Uni concerts have won a well-deserved reputation for organisational excellence in the music business.

The Uni's team is one of the best in the country, and their concerts and Leeds is one of the few places on the college circuit that is not students only.

That, and the high degree of professionalism is why so many name bands enjoy playing Leeds.

It may be that rock fans are to blame for the damage on the campus; it may be the students themselves who are the culprits; or it may be members of other organisations using the facilities.

But who is to blame doesn't matter. The priority now is for concert-goers to be on their mettle. To not only behave, but to be seen to behave.

Even with the fire limit reduction on crowds there is nowhere of comparable size with the same facilities or atmosphere as the Uni.

We say: Let's keep it that way.

list, which includes Joe Jackson, Wild Horses, Only Ones, Magazine, Brand X, and the Average White Band.

Whether the kids of Leeds will be able to see them is hanging precariously in the balance.

LAST WHO CONCERT IN UNION

by Pam Mattock

THE HOP next Saturday marks the last performance in Britain of The Who. All other dates have been cancelled until their European tour in June. The Who prefer to bypass University bookings but have agreed to appear at Leeds because it is a "good place".

Strict security measures will be maintained and security staff will attempt to curtail the sale of black market tickets if possible.

Engineers will be arriving at the Union next Friday to set up equipment for a live recording of their last performance. This is written mainly by Peter Townshend and he will be at the Union tomorrow to "look at the place over".

The group says "it will be one of our best performances ever because it is the last and also because it will be recorded."

The "Who" are booked for two and a half hours and will also include half an hour of rock and roll as a finale. £1,000 is being paid to the group for appearing.

Because of complaints from many students sale times are to be altered. Tickets will be available from Sunday 5th February at 3 p.m. in the Union. This is to give everyone a fair chance to obtain them without being hindered by a queue.

Pete Walsh will hold the position of Union Secretary until the end of this academic year.

U.C. in brief

LASTED four hours (the shortest for several months) and:

- * Sent back to Exec their proposal that the Union hostess should not receive in honorarium.
- * Abolished the bye-laws banning the playing of cards, chess and allied games in the M.J.
- * Restored Marxist's grant to £70 after it had been cut by one-third by Exec.
- * Heard minutes of Exec, Cultural Affairs Committee, S.C.A.R.D., Education, Welfare, Catering, Accommodation and Union fees, and Union Editorial Board.
- * Dealt with the request of the Inquest.
- * Heard a report from the President on the Internal Affairs.
- * Discussed the proposal to be submitted to the A.G.M.
- * Proposed a motion...

N.U.S. OVERRULED BY U.C.

UNION COUNCIL has included a motion on Staff/Students' Committees in the six to be sent forward to the N.U.S. Eastern Conference. This was contrary to recommendation of the U.C. Policy Committee, which had voted to include a motion on Russian intellectuals instead.

Mr. Mark Mitchell wrote to the External Vice-President, Judy Lewis asking that the motion on Staff/Students' Committees should be reinstated, since he considered it a more important issue than Russian intellectuals. He also said that the Russian motion was very unlikely to be debated and was thus a wasted motion.

There was a short debate in which one of the sponsors of the Russian motion, Peter Brown, said that Mark Mitchell was in the way that he had "put his motion" in, which was rejected as being "too extreme". Union Council decided to support Mr. Mitchell in a large internal motion.

Rock and Roll

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Unions banned

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ON ALPINE

The theatre was filled with a group of young people who were very excited to see the production.

The production was very successful and was well received by the audience. It was a very enjoyable experience for everyone involved.

BEHIND THE SCENES

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ELSA TELLS

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AMOURS banned

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IMBING

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Andy Kershaw

LIVE AT LEEDS

AGAIN



Simon Lewis

Thirty-six years after The Who recorded their seminal album – *Live at Leeds* – the band again takes to the stage at the University of Leeds' legendary refectory on Saturday 17 June, 2006. Released in 1970, *Live at Leeds* is still the definitive live rock recording and was this year voted 'greatest live album of all time' by Q Magazine.

Students queued for hours to get tickets for the three-hour concert on 14 February 1970. A thousand who failed took to the roof of the building that night to hear and feel the music. *Live at Leeds* helped make the refectory the most celebrated university music venue in the country. It boasts an incredible roll-call down the generations from Led Zeppelin, the Rolling Stones, Pink Floyd, the Kinks and Black Sabbath to Elton John, Queen, Roxy Music, Bob Marley, Santana, AC/DC, the Clash, the Jam, Ian Dury, Motorhead, the Pretenders, UB40, Simple Minds, the Stranglers, the Smiths, James Brown, Ian Brown, Embrace, Manic Street Preachers, Franz Ferdinand, KT Tunstall and the Arctic Monkeys.

The refectory would never have achieved such acclaim without its loyal audiences. Roger Daltrey reminisced in the *Yorkshire Post* recently: "The students at Leeds were a great audience for us. It was packed to the rafters and then some more."

The seeds for The Who's 2006 return were sown in a conversation between University Vice-Chancellor Professor Michael Arthur and former Leeds University ents secretary and BBC Radio 3 presenter, Andy Kershaw, when Andy came to Leeds in 2005 to accept an honorary degree. As they partied on the refectory stage after the graduation, Professor Arthur told Andy about plans to celebrate the venue and commemorate the historic concert with a blue plaque.

Andy Kershaw said: "By sheer coincidence, I met the band's manager Bill Curbishley backstage at WOMAD two weeks later. I told Bill I thought it would be great if we got some members of the band to unveil the plaque in Leeds. Then I said, 'and while they're there....' Bill finished my sentence: 'they'll do it', he said. And so the idea of a concert began."

"With the band deciding on a world tour in 2006, everything fell into place. What better place to start the tour than the venue which cemented The Who's reputation as the best live rock band of their time?" Professor Arthur added: "Leeds has had its Nobel prize-winners and other eminent academic achievements, but the *Live at Leeds* concert by The Who is an equally important part of the University's history. It's a real tribute to the refectory's reputation that this legendary event is to be marked with a repeat performance."

The 1970 concert came hot on the heels of The Who's success at Woodstock and included the last complete live performance of the rock opera *Tommy* as well as many of the band's best known songs. With its distinctive brown cover, designed to look like a bootleg, the original album contained just six tracks from the gig. The full concert is now available on double CD, but a mint original vinyl copy can sell for up to £150.

The University ents secretary who booked the band in 1970, Simon Brogan, will be travelling down from his Scottish sheep farm for the gig, together with student technical whiz kids John Standerline, from Newport, Wales, and Pete Hart, who is flying in from Dallas, USA.

University of Leeds graduates are flying in from Canada and Shanghai to be part of this momentous occasion. In a ticket ballot for University of Leeds alumni, fans applied from all corners of the globe, including Belgium, Denmark, South Africa, USA, Venezuela and Pakistan. Fans were even willing to fly back from Australia and New Zealand to attend the gig of the year.

A Civic Trust plaque commemorating the historic concert and venue is to be unveiled before the band take to the stage for their repeat performance, and Sir Peter Blake has created a new artwork to celebrate *Live At Leeds 2*.



Richard Moran

Andy Kershaw and the Vice-Chancellor Professor Michael Arthur announce the gig at a press conference (top); Dr Kershaw (bottom right)

Love at Leeds

Interview with Mike Rigelsford 3 April 2005

On February 14 1970, one couple enjoyed a Valentine's night they'll never forget. The recording of The Who's seminal album *Live at Leeds*, since dubbed the greatest live album of all time, was the setting for Mike and Brenda Rigelsford's engagement celebration. Tickets had sold out in a flash, and fans had queued up all night to guarantee themselves a piece of the action. The night was hot, claustrophobic and unbelievably loud. Two thousand fans had packed into the refectory at Leeds University to rock the night away and unbeknown to them at the time, to watch history in the making.

Mike and Brenda had made their engagement official earlier that day, and had trawled around town all afternoon in search of the perfect ring. Finally at twenty past five, Brenda set eyes on 'the one' and Mike recalls spending all his petrol money in the jewellers instead of his car that day! Much to Brenda's dismay the ring was far too big and the shop was closing, so there was to be no rock on her finger that night. Brenda remembers feeling 'quite miffed all evening' that she could not show off her new ring to her friends at the concert, especially as that was the one thing they all wanted to see when they heard the happy news.

Mike and Brenda met at the University of Leeds, where they were studying chemical engineering and languages respectively, during the late sixties. Mike originally dated Brenda's room mate for a couple of weeks, and it was through this brief courtship that he met and fell for Brenda, his future bride. On Saturday nights Brenda and Mike regularly went to gigs at the refectory. Simon Brogan, the social secretary at the time was renowned for booking the biggest bands around, with the 1970 Who and Led Zeppelin concerts having since been labelled as 'the zenith of Leeds University status'.

Mike, still an avid fan of The Who, remembers how the 'boyish group' drew a predominantly male crowd, but admits there were a number of enthusiastic female fans there, possibly due to the band's 'animal attraction for some of the girls!' The Who's untraditional rendition of 'Tommy' that night was described by Mike as outstanding, a notion shared by the entire crowd. The couple remember the event as one of the best evenings they shared at the refectory, not least because of the special significance it holds for them, as the anniversary of their engagement.



Fans queue overnight to snap up tickets for Yorkshire's gig of the year



FIRST IN LINE: James Clement with his tickets after heading the queue of Who fans at Leeds University, closely followed by Dennis Strudwick, below, who is all set for his eleventh Who gig
 PICTURES: MEL HULME AND JAMES HARDISTY



BY PAUL ROBINSON

THEY'RE the diehards whose loyalty proves there's no *Substitute* for class, even in the shallow world of rock 'n' roll.

Yorkshire was basking in a long-overdue heat-wave yesterday when fans of music legends The Who began queuing for tickets for the band's eagerly-anticipated gig at the University of Leeds. But with temperatures set to cool overnight, the faithful had come prepared in a bid to make the wait until the university's box office opened for business at 9am today as comfortable as possible.

James Clement, who was first in line after arriving at 11.30am, had brought along a sleeping bag, a camp chair and a waterproof jacket as well as beer and a biography of the late Who drummer Keith Moon.

The 23-year-old chef travelled down from his home near Darlington after his university student girlfriend informed him that the *My Generation* superstars were returning to the venue where they recorded their classic 1970 album *Live at Leeds*.

Crazy

James told the *YEP*: "I couldn't believe it when I heard. I just told my boss 'I need two days off' and I was gone. I'm not sure I'll even have a job when I get back!"

He was joined at the front of the queue by Dennis Strudwick, a 58-year-old retired social worker from Kirkstall, Leeds.

Dennis is no stranger to Who concerts - he has already seen them ten times - but admits next Saturday's gig in the no-frills surroundings of the university's 2,000-capacity Refectory will be something special.

He said: "I think there's a good chance it's going to be every bit as good as the original.

"My 14-year-old son has told me I am crazy for coming down here so early. He says they're good, but not that good!"

The university date will be one of the band's most intimate shows in years, and comes eight days before they are due to play to an estimated 20,000 fans at Leeds's Harewood House, when Roger Daltrey and Pete Townshend, the two surviving members of the original line-up, headline the second day of the O2 Wireless Festival.

● In the queue but not pictured here? See more of our pictures online at leedstoday.net

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Hope I buy before I get cold



TALKING ABOUT MY REGENERATION: Roger Daltrey at the 1970 gig, left, and today

Who Booked The Who?

Interview with Simon Brogan 18 April 2005

The booking of The Who's Live at Leeds concert on 14th February 1970 was down to one man: Simon Brogan. In fact, during Simon's time as social secretary, he was responsible for booking The Who on more than one occasion: once on Valentine's Day 1970 and again later in the same year on November 21. Simon admits that the booking of such big name bands became so routine to him, that he can't even really remember how long before the Valentine's Day concert he was told that it was going to be recorded.

He does recall, however, that during the course of the afternoon it became apparent that the recording would require double the electricity that was already available. Luckily, Simon had a great team on standby for such an eventuality, and two students on the ents. committee, Mike Jennings and Peter Hart, knew exactly where to find this 'extra electricity' and get it installed in time for the show. Mike and Peter were responsible for bringing in the gear, building the stage and generally ensuring the evening ran like clockwork. And indeed it did. "Every Saturday night was important and you always wanted to do the best you could" explains Simon.

Simon used to watch the gigs from the side of the stage, with his view of the lead singer almost always obstructed by the PA system, and only the drummer clearly visible. With this unusual perspective he came to the conclusion that even good bands could never be truly great with a 'duff drummer'. Simon waxes lyrical about The Who, but even he admits that nobody could have predicted what a success the album would be – "especially as the LP was wrapped in a dowdy brown paper covering with Live at Leeds stamped on it". Simon attributes their phenomenal success in part to their amazing back line. Simon has no qualms describing Keith Moon as undoubtedly the best rock drummer of all time – a truly outstanding drummer who no-one has topped before or since. Likewise, he hails John Entwistle as the best bassist ever, and whereas most bass players simply form part of the background sound, Entwistle became almost like another lead guitar. This made The Who a really powerful band.

Simon emphasises that the behaviour and off-stage antics of bands such as The Who were never of any real interest to him; he was only ever interested in the music. Simon very rarely spoke to the stars, and spent much of his time making sure no-one else pestered them either. He wanted to respect their privacy, and ensure they didn't feel hassled by fans or mundane technical issues. "Hiccups make artists cross – they're a temperamental breed – and a cross artist is not a good artist to be around".

Simon went to see The Who originally on 21 December 1965 at the Marquee Club in London, and recalls that they smashed up their equipment in true rock fashion. Memories of this did trouble Simon somewhat on the Live at Leeds night, as he was conscious of avoiding damage, so as not to jeopardise his chances of organising future gigs. At one point during the concert the temperature rose so high that Pete Townshend could be heard yelling to get him some air. With the recollections of destruction running rife through Simon's mind he quickly began to imagine that the dutiful roadies may well smash a window as a quick fix to the airless room. To Simon's relief he managed to persuade them to give him enough time to grab a set of keys to open the window – panic over!

When Simon was in New York in the summer of 1969, he watched the film 'Woodstock', which influenced him in a big way. He remembers that the performances drawn out of the artists were exceptional, and it was clear to him that there was a link between incredible atmosphere and performance. The Live at Leeds gig was a rare example of outstanding performance, and Simon has no doubt that the Leeds crowd produced an atmosphere that made the artists excel. The concert was so loud that fans were enjoying the concert from numerous vantage points outside the refectory, including the roof. The fans were enthralled; The Who had them in the palm of their hand. Simon describes the Leeds audience as very bright, discriminating and praised only where praise was due. They encouraged up and coming artists, and it was their intelligent enthusiasm that the artists thrived upon.

Simon was a student at Leeds for four years. He began reading economic history, but found

the maths component a struggle, and was chucked out after his first year. After spending the summer campaigning to be allowed back he was readmitted, this time studying economic history and history, and so spent the middle two and an half years of his time at Leeds as the ents social secretary. It was during the Easter term of 1970 that this student with a passion for music but no budget from the Union, achieved the improbable task of booking a succession of huge rock names week upon week. Acts included Joe Cocker, Led Zeppelin, Ten Years After, Faces and The Who.

Every day, between midday and two o'clock, Simon would make his way to a telephone booth in the Student Union building, where a porter would get him outside lines to call agents in London. Simon spent hours negotiating big names for Saturday night gigs in the Refectory; no mean feat, especially when he aimed so high and refused to settle for any act. As time went by the bookings became easier, as Leeds gained a reputation for itself as a great rock venue.

Even though Simon was given no grant from the union, he very rarely lost money. The hire of the refectory was £16.10, the porters were paid £10 overtime, just £7 was spent on publicity (consisting of an ad in the Student newspaper) and the disco in the Riley Smith Hall afterwards was just £20. Ticket sales easily covered these overheads and the band's fee (£1,000 for the Who). Tickets for the Live at Leeds concert cost 11/6 and were sold out almost as soon as they went on sale the Monday morning before the gig. Interestingly, The Who never got round to cashing their £1,000 cheque, so Simon had to give them another when they returned to play again at Leeds that November!



When Simon graduated he joined Chrysalis as a college booker, a role reversal that would see him selling bands to universities. The two major bands that Chrysalis represented at that time were Ten Years After and Jethro Tull. After a couple of years, Jethro Tull's manager invited Simon to be his assistant, and he spent the next two years on the road, training to be a manager. It was this serious touring that knocked the romance out of it all for Simon, as he became increasingly aware that this field would require him to be motivated by money and fame, and as ever, he remained interested only in the music. Having never aspired to wealth Simon ended his time in the rock world and moved to Scotland, where he has been ever since, as a sheep farmer, family man and, of course, passionate Who fan.



Simon Brogan in 1969 (top) and in 2006 (below)



Whatever next?

How The Who made Leeds come alive again

by SIMON WARNER

THE first band I ever saw were the Who: those rip-roaring, one-time mod marauders, now established transatlantic heroes, in quite incendiary form at the Odeon, Manchester, an old-style, plush-seated cinema, with ornate Deco details and red-carpeted foyer, green exit signs and ice-creams carried in those strap-on trays, a place more used to the larger-than-life legends of big screen movies.

Yet I doubt Hollywood itself could have brought more crackling action, anything more pulsatingly romantic, a show more star-studdedly explosive, to that venue, on that evening in October, 1971. The classic quartet, flickering in the flash of stage-lights, delivered their cacophonous, heart-pumping assault: Townshend flailing maverick guitar chords, singer Daltrey in fringed leather like a Wild West Byron, drummer Moon manically attacking every square inch of metal and skin and bassist Entwistle, enigmatic and stolid, expressionless and solid.

It was certainly the best way to take your first dive into the choppy oceans of live rock'n'roll. As the circles and aisles vibrated in the sonic swell, it was a Damascene moment for a young teen fan who'd seen the group in monochrome majesty singing 'I'm a Boy' on Ready Steady Go in 1966, who'd witnessed them say goodbye to the Sixties in an epoch-closing TV special, who'd thrilled, on record, to their acerbic riposte to the optimisms of the counterculture, the sensational 'Won't Get Fooled Again', as a new decade unfolded.

By then, of course, the Who had been anointed the greatest live rock band of all after blazing a fiery trail through Britain then the USA. The Rolling Stones and Led Zeppelin may have tilted at their crown but the throne had already been taken. At Woodstock in 1969, Townshend and co stamped their mighty footprint on America, with a show-stopping set to a half-a-million festival crowd, soon witnessed around the world in the documentary film that followed. But it was after their gig at Leeds University in 1970, and particularly with the album that followed in its wake, that the band truly left their mark on the planet.

Live at Leeds was hailed as the definitive live album when it emerged. Well over three

decades later it remains the quintessential in-concert recording. One of the earliest live rock releases, it helped set a vogue for on-stage albums with the Stones, Dylan and the Beatles adding to the canon in subsequent years. It is both a treasure and a treat that the Who's most celebrated performance should be delivered and captured within the university's forever-after-famous refectory.

The campus refectory is exactly what you'd expect - a very long, fairly narrow room where students have eaten their lunches and teas since 1955. It's a functional, somewhat innocuous, institutional space to buy meals and drink coffee. But, over many years, this voluminous diner has been regularly transformed by the magic of darkness, lights and sound into a rock venue of striking atmosphere.

Hundreds of thousands of undergraduates have flocked there, thrilling to everyone from Pink Floyd to Bob Marley, the Stones to the Clash, Bill Haley to the Kinks, Black Uhuru to the Stranglers. James Brown to Queens of the Stone Age and so many more: a cavalcade of rock and reggae, blues and soul.

But it was a result of that February 14th, 1970 night, when the Who plugged in to play, that the venue would become etched in the annals of popular music history. Once the album had been issued, snaring the key moments of an impassioned performance, the refectory, the university, Leeds itself, would assume an international reputation. No longer just another concert hall on the college gigging circuit, it would emerge as a landmark on the map of rock'n'roll excellence.

Yet such a Valentine's Day gift to this university may never have happened at all. The Who were determined to record and release a live album of that winter tour and the cumbersome hardware associated with such an exercise trailed them to more than just the Leeds concert.

The previous evening, the band's appearance at Hull had also been earmarked for taping. But the equipment played up in some way and the recording of the night was just not up to scratch: whatever was captured on Humberside

was simply not usable. On such premises does history sometimes rest. Live at Hull, less alliterative, or The Who at Hull, a little more so, may have become the celebrated long player instead.

But in Leeds the show worked in all respects - a capacity audience present, a band at the height of their form, a largely functioning technical rig - and the record that followed later that year, replete with some of the rough edges that symbolised an authentic concert, distilled the essence of an epic occasion for the millions who couldn't be there for the show in person.

In the early years of the new millennium I was asked by Baker's Biographical Encyclopedia of Popular Music, one of the standard American works, to portray the Who in a few hundred words. I suggested that the band had "produced sufficient material of worth and consolidated a unique reputation as a live act to ensure their status in the upper pantheon of rock performers". Yet, I added: "Along the way, the group's history has been peppered by the same tragedies that scarred many of the leading groups who came to prominence in the 1960s".

And, yes, as we arrive at 2006 with the prospect of another Live at Leeds, plans to install a Civic Trust plaque to celebrate the venue's long-standing reputation, and an imminent new artwork by the painter Peter Blake to further commemorate the band's return, half the group who contributed to the exhilarating alchemy of the Who - Keith Moon, dead in 1978, John Entwistle lost in 2002 - will not be around. But Pete Townshend and Roger Daltrey, survivors in so many ways, truly will be.

Vast volumes of water have flowed along the local River Aire's course and under the city's bridges since the Who first set alight the massed hordes of the refectory in 1970. But the great record that first froze that moment in vinyl is still with us, re-released as a deluxe edition double CD in 2002, and the band play on with their talismanic front pairing still firing on stage and in the studio, too, with a new album soon expected to surface.

The refectory, transcending its everyday role, continues to mutate into a hall where bands

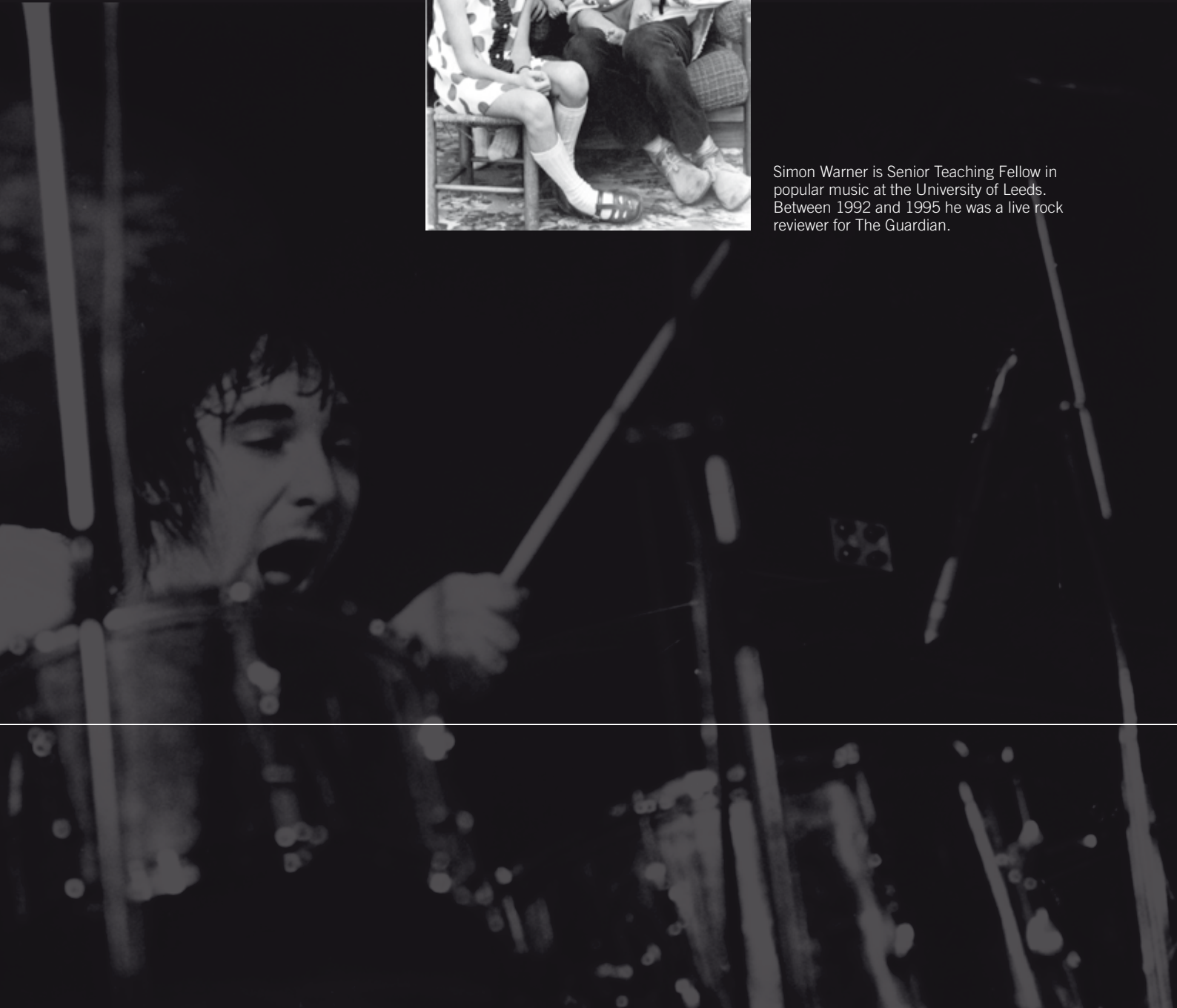


The 1970 concert. Photographs by Nigel Abbott.

can play and the students still clamour to hear the contemporary, cutting-edge sounds of Franz Ferdinand and the Arctic Monkeys. But on June 17th, when the Who, bloodied maybe but yet unbowed, step back on to that stage, a magic moment of the past will be re-conjured to remind us that the very best in rock music retains a compelling and enduring power.



Simon Warner is Senior Teaching Fellow in popular music at the University of Leeds. Between 1992 and 1995 he was a live rock reviewer for The Guardian.



WHO'S BEST...

Live at Leeds

It was with a sense of anxiety as well as fervour that the Leeds University student union awaited the arrival of its latest big-name band, The Who, on St Valentine's Day, 1970.

A newly purchased stage ensured that Townshend, Daltrey and Co would not have to jump up on tables to perform, as some previous bands had done. But there were serious concerns about the group's 10 massive amplifiers, the like of which had never been seen before in the student refectory which doubled up as a rock venue. "We stacked the amps on dining tables, five each side of the stage, and hoped for the best," recalls John Standerline, one of the university entertainments committee which received the band that day.

Happily, the amps did remain intact, delivering the mighty, primal sounds which, though Leeds did not know it at the time, were to assume a seminal part in rock history. The furious three-hour concert in the refectory that Saturday night was recorded for The Who's legendary *Live at Leeds* album, which is still considered by many critics to be the best live album made and an inspiration to the heavy metal genre. It is also common consensus that Townshend's searing, improvised guitar solos during a 15-minute take on *My Generation* have never been bettered.

Now, minus their drummer Keith Moon, who died in 1978, and John Entwistle, the bassist who died four years ago, they are to make a return pilgrimage. The university announced yesterday that Pete Townshend and Roger Daltrey would kick off The Who's forthcoming world tour later this month with another gig in the refectory. The legends will also unveil a local civic trust blue plaque at the venue to mark the 1970 gig.

The inspiration for *Live at Leeds II* is Andy Kershaw, who was entertainments officer at the university for two years in the early 1980s before pursuing his BBC career. Kershaw found

himself in conversation on the refectory stage with the university's vice-chancellor, Professor Michael Arthur, last year, after receiving an honorary doctorate in music. He was informed of the plans for the blue plaque and two weeks later, a chance encounter with The Who's manager Bill Curbishley at Womad - Peter Gabriel's festival of world music, arts and dance - led to an approach to Townshend, 60, and Daltrey, 61.

Both musicians are said to be delighted by the idea of returning to the refectory, the compact, low-ceilinged art deco building which became one of Britain's most improbable rock venues in the 1960s and has remained one ever since. "Doctor Andy, I'm really excited about this," Townshend told Kershaw in a recent e-mail, which revealed that Kershaw's doctorate is evidently taking some living down.

"Both of these musicians have a real grasp of the historical and emotional significance of them coming back," Kershaw said yesterday. "They are doing this because they want to do it, not because they are going to make any money out of it. It will be the starting point for a tour which will take in football stadiums and baseball stadiums across Britain and the US." Fittingly, the band will be supported by the mod rockers Casbah Club, featuring Pete Townshend's younger brother, Simon, as guitarist and vocalist, when they play the venue a week on Saturday.

The refectory, a long, narrow room where Leeds students have dined since 1955, had its share of big names before The Who rolled into town. Fleetwood Mac, Pink Floyd and Led Zepelin had all gone before. But few groups were making waves quite like Daltrey, Townshend, Moon and Entwistle. The Leeds concert came on the back of the band's success at Woodstock, broadcast to the world in an accompanying documentary film, where they performed much of their rock opera *Tommy*. A live

album had remained beyond them, though. The group balked at the idea of wading through recordings from their American tour to produce one, so decided to make one at a British concert. The band's appearance at Hull on 13 February seemed the perfect opportunity and the concert which made Leeds a household name might have been called *Live at Hull*, had the line connecting the bass guitar to the tape recorder been working properly on Humber-side. It was not - and the concert at Leeds, which was arranged at just two weeks' notice, suddenly assumed a huge significance.

For a time it seemed the Leeds concert was destined to go the same way. "During the afternoon, we realised that the recording would need double the electricity that was available," recalls Simon Grogan, an ents officer, who secured the gig for the university and went on to work for Chrysalis before swapping music for a life as a sheep farmer in Scotland. "Luckily, two students on the committee were technical whiz kids and got the problem sorted."

The band launched the concert with "Can't Explain" and "Substitute" moving on to Townshend's masterpiece *Tommy*. With two hours' furious music behind them, there was no let up. "Summertime Blues", "Shaking All Over" and "My Generation" were to follow.

A delirious audience must have helped. The gig had prompted

'We just had a feeling it was going to be good. We played better than we have for a long time'

PETE TOWNSHEND
LEAD GUITARIST

6am queues at the student union that day. Even the queues became a story for the university newspaper, which reported on "a rota system for leaving the queue to warm up" which was in operation. The 11s 6d tickets (£6 in today's money) sold out in an hour. More than 2,000 students crammed into the refectory for the gig and 1,000 listened on the roof.

"We just had a feeling it was going to be good," Townshend told the *Yorkshire Evening Post* a few days later. "We played better than we have for a long time." The band's fee for the concert was £1,000 but they didn't even cash the cheque. "I had to give them another cheque when they came [the following] November to play Leeds again," says Brogan.

Only six tracks made it on to the famous album which, with its plain brown cardboard cover and ink lettering, was designed to look like the simple cover of a bootleg LP of the era. The label was handwritten (apparently by Townshend), and included instructions to the engineers not to attempt to remove any crackling noise. Townshend remixed the *Live at Leeds* tapes when the full concert was finally released four years ago.

Q magazine recently voted the work the greatest live rock album of all time. "We may never see the likes of such an event again," says Kershaw. "It's a corporate world now. The venues are bigger and the student unions just don't wield any power."

To celebrate the concert, Sir Peter Blake, art director for The Who's *Face Dances* album, will also create a new artwork, to be added to the Sir Peter Blake Music Art Gallery at the University's School of Music. *The Who* will play the Leeds University refectory on 17 June. Tickets go on sale on 9 June at 9am at the Leeds University Union on the university campus, £37.50. No telephone bookings. Two tickets per person.

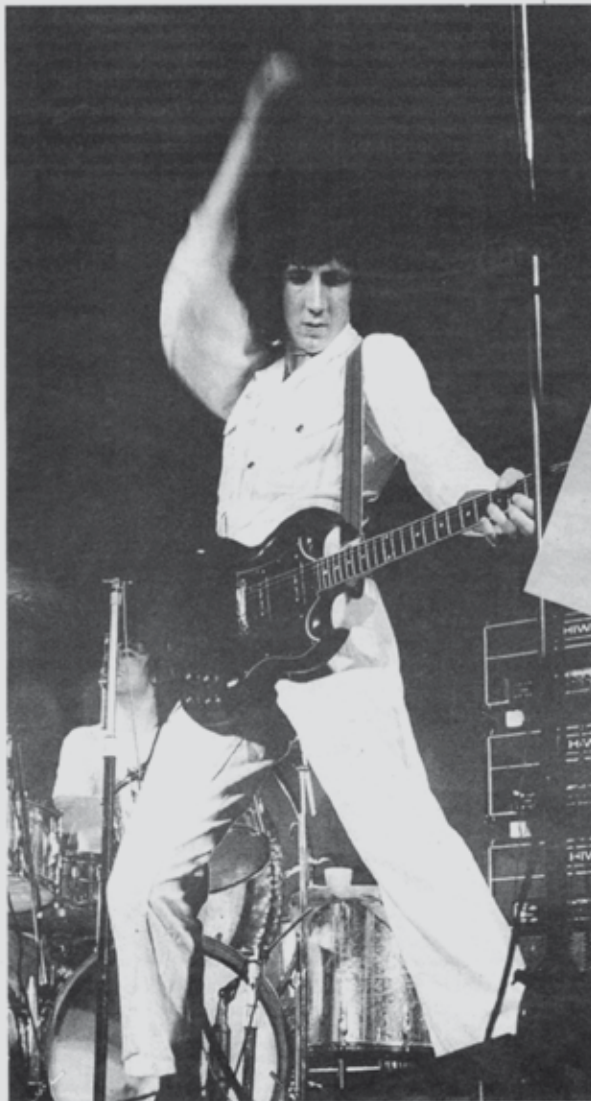
THE ROUNDHOUSE RESTORED,
EXTRA, PAGES 12-13





Clockwise from top left: The Who's lead singer Roger Daltrey on the newly purchased stage at Leeds University; Daltrey, Pete Townshend and Keith Moon; Townshend, whose guitar solos on a 15-minute take on "My Generation" were believed to be the best ever; Moon, the influential drummer whose style has been much copied, died in 1978; Townshend, who remixed the *Live at Leeds* tapes when the full concert was released four years ago; Daltrey, who is to return to the refectory with Townshend for a *Live at Leeds II* concert

RAY STEVENSON/
REX FEATURES



'The band played there because the students were very professional'

The legendary *Live at Leeds* gig was 10 years before my time. I was at junior school when The Who played the Refectory. But as ents officer for the Leeds University student union between 1980 and 1982, I was acutely aware of the place's great rock history and the standards which were there to maintain.

Live at Leeds was always the benchmark. I hope I did maintain the standard. We had The Clash, Elvis Costello and the Attractions and The Pretenders, among others, in my time.

It was when I was back on the refectory stage last year, talking to the university vice-chancellor after accepting an honorary degree, that I was told of plans to mark the concert with a blue plaque. Just two weeks later I was at Womad and had just watched Robert Plant headlining on the Friday night when I met Bill Curbishley, who manages The Who as well as Plant, and

told him about it. "There are only two people who can unveil that plaque - Daltrey and Townshend," I told him. "And while they're there..." Bill finished my sentence. "They'll do it," he said. And that's how the idea of a concert began.

Leeds University managed to get The Who to perform simply because the students who were running the gigs there at the time, Simon Brogan and Ken Hind (who later became a Tory MP), had a reputation for doing a highly professional job. Most student unions were amateur. Leeds was different.

We've put together a list over the past few months of



ANDY
KERSHAW

the bands who have played the venue down the years. It's extraordinary. The weekend before The Who it was Led Zeppelin and 13 months after the *Live at Leeds* gig - on 13 March 1971 - it was the Rolling Stones.

Mick Jagger loved the place. "Everybody wants to play here," he said at the time of the 1971 gig.

The refectory was - and still is - a student dining area, but as well as its practical uses it has an extraordinary atmosphere. The stage is set in a bay window, there's a low ceiling and a balcony that runs around to the corners of the stage. Jagger called it "The Smartie tube."

The product of The Who's gig was a great live album. Now I would like to see it complemented by the release of the Stones' concert there.

The Stones were intent on producing a live album just like The Who had done and had a mobile recording studio in place for that purpose. The resulting album came out on bootleg but only one of the tracks was ever released - a cover of Chuck Berry's *Let It Rock*, which was the B-side of *Tumbling Dice*.

It's The Who this year so who knows, maybe it will be the Stones next year? After this concert that's my next Leeds project.

'School of Rock', the first of a three-part series by Andy Kershaw on great college and university gigs, is on BBC Radio 4 at 10.30am on Saturday. The third programme examines the 1970 *Live at Leeds* concert.

LIVE AT LEEDS

1969-
2006

1969

October 4	Fleetwood Mac
11	Moody Blues with Spico
18	Family
November 8	Pink Floyd & Idle Race
15	Bonzo Dog Band & Deep Purple
22	Christine Perfect
29	Graham Bond Initiation
6	Chicken Shack

1970

January 17	Joe Cocker
24	Led Zeppelin
31	Ten Years After
February 7	Small Faces & Keef Hartley Band
14	The Who
21	John Hiseman's Collosseum & Marsha Hunt
28	Pink Floyd
March 7	Blodwyn Pig & Yes
21	Ginger Baker's Airforce
14	Mott the Hoople
April 25	Roy Harper & Matthews Southern Comfort
May 2	Tom Paxton
9	Procol Harum & Humble Pie
October 10	Derek & the Dominoes
17	Chicken Shack
24	Free & Acquila
November 7	Edgar Broughton Band & Supertramp
14	Family
21	The Who
28	Collosseum & Patto
December 5	Donovan and Mott the Hoople
12	Emerson, Lake & Palmer

1971

January 16	Juicy Lucy & Osibisa
23	Pink Floyd
30	Traffic
February 6	Elton John

13	Leon Russell & Friends
20	Legend
27	If
March 6	John Mayall
9	Led Zeppelin
13	Rolling Stones
20	Curved Air & Mott the Hoople
24	The Kinks and Roy Harper
May 1	Amazing Blondel
8	Rory Gallagher
15	Wild Angels
22	Mark Almond
June 19	Gary Wright's Extraction
26	Soft Machine
October 9	Curved Air, America
16	Rod Stewart & The Faces
22	Yes
23	Head, Hands and Feet
29	Lindisarne & Osibisa
November 6	Velvet Underground (cancelled)
13	Moody Blues
20	Mark Almond
27	If & Terry Reid
December 4	Groundhogs & Mike Abrahams
1972	
January 15	Gary Wright's Wonderwheel
22	Ten Years After & Spyrogyra
29	Plainsong
February 5	Jet Black
12	Mountain & Robert Lee Band
16	Paul McCartney & Wings
19	Black Sabbath
26	Barclay James Harvest
March 4	Procol Harum & Vinegar Joe
11	Jeff Beck & Heaven
18	Jethro Tull
21	Leonard Cohen
April 22	Argent & Claire Hamill
May 6	Amazing Blondel, Shakin' Stevens & Strippers (Rag)
13	Egg
27	Donovan
June 17	Richie Havens & Linda Lewis
October 7	Cottonwood & Lloyd Watson
11	Rare Bird & Al Matthews
14	Steeleye Span & Amazing Blondel

21	Focus
25	Al Stewart, Dando Shaft & John St. Field
28	Home & Mike d'Abo Band
November 4	Genesis, Stackridge & Man
11	Barclay James Harvest & Full Orchestra + Christopher Neil
18	Hawkwind
25	Status Quo & Crowbar
29	Sandy Denny & John Martyn
December 2	Osibisa & Mike Moran
9	Groundhogs & Badger
1973	
January 20	Bronco & Mike McLintock
24	Darryl Way's Wolf & Guidrolog
27	Roy Wood's Wizzard & Silverhead
February 10	Beck Bogert & Appice + Flash
March 7	Family & J.S.D. Band
10	Elton John
11	Elton John
17	Procol Harum & Atlantis
April 26	West Bruce & Laing
May 2	Captain Beefheart
6	Blood Sweat & Tears
12	Ralph McTell
19	Wings
June 15	Slade
16	Wishbone Ash & A.W.B.
23	Lindisfarne
October 6	Moody Blues & Nicky James Band
13	John Martyn
20	Tom Paxton
27	Stackridge & Fumble (Rag)
Nov 3r	Grimm
10	Sandy Denn & Lamplight
17	Soft Machine
24	The New York Dolls & Moonstone
Dec 1	Steeleye Span & Planxty
8	Richie Havens
1974	
January 12	Beck Bogart & Appice
19	Kiki Dee & Be Bop Deluxe
26	Greenslade & Halcyon
February 2	The Doobie Bros & Snaith
9	Hawkwind's Ridiculous Roadshow
16	Roy harper & Jaki Whitren
March 2	The Kinks + Bill Haley & The Comets
9	Golden Earring & Alquin

16	Chick Corea & Leo Kottke
April 23	Traffic & Sour Grapes
27	Blue
May 4	Caravan & Sandgate
8	Planxty, Mike Harding & Barbara Dickson
11	The Hollies & Snafu
18	Steely Dan
25	Love & Casablanca
June 1	Captain Beefheart & Henry Cow
8	Sonny Terry/Browny McGhee & Cousin Joe Pleasant
12	Alquin & Blue
15	Stomu Yamashta
16	Bridget St. John
19	Nucleus & Harry Beckett & Tinkle Joe
22	Sparks
October 6	Wishbone Ash & Winkies
12	10CC & Vineyard
19	Roxy Music
26	Herbie Hancock & Janis Ian
30	Dana Gillespie
Nov 2	Queen
8	Humble Pie & McGuinness Flint
9	Ralph McTell & Jack the Lad
16	Tom Paxton
23	Fairport Convention
30	Leo Sayer (Rag)
Dec 4	Be Bop Deluxe & Strife
7	Status Quo
1975	
January 11	John Entwistle's Ox
25	Ace & Tim Rose
February 1	Hawkwind
8	Baker Gurvitz Army
15	Robin Trower
19	Black Oak Arkansas
22	E.L.O.
March 1	Curved Air & Hustler & Trace
5	10CC & Fanny
8	Ralph McTell
13	John Martyn
15	Stackridge
April 24	Rory Gallagher
May 10	Sensational Alex Harvey Band
17	Man
24	Be Bop Deluxe
30	Kinks

October 4	Roxy Music
5	Roxy Music
8	Fairport Convention
11	Dr. Feelgood
18	Leo Slayer
21	The Chieftains
28	Baker Gurvitz Army
November 1	Sparks
8	Hot Chocolate & Joan Armatrading
10	Nils Lofgren
15	Supertramp
22	Camel Playing "Snowgoose"
26	John Martyn & Hedgehog Pie
29	Justin Hayward & John Lodge
30	Captain Beefheart & his Magic Band
December 6	Gentle Giant
1976	
January 10	Wishbone Ash
17	Thin Lizzy
24	Ronnie Lane's Slim Chance
31	Sutherland Brothers & Quiver
February 7	Mike Harding
11	Kursaal Flyers
14	Lynyrd Skynyrd & Steve Gibbons Band
21	Sailor
29	Be Bop Deluxe
March 3	Boxer
6	Toots & The Maytals
11	Focus
May 1	Rick Wakeman
8	Alex Harvey
29	Sonny Terry & Brownie McGhee
June 26	Bob Marley & The Wailers 5pm / 8pm
October 6	Jack The Lad
9	Runaways
16	David Essex
20	Renaissance
23	S.B. & Q.
27	Cheiftains
30	George Melly
November 6	Thin Lizzy
12	Santana
13	Tangerine Dream
19	Kiki Dee & Blue
20	Wishbone Ash
27	Al Stewart
December 4	Steve Hillage

1977	
January 21	Supercharge
29	Rory Gallagher
February 2	S.A.H.B.
12	Lynyrd Skynyrd
13	Ralph McTell
19	The Damned
22	John Martyn
23	Shaky & The Sunsets
March 5	Jack Bruce
9	Procol Harum
12	AC/DC
19	S.B. & Q.
April 20	Commodores
23	Sonny Terry & Brownie McGhee
24	Jake Cale
30	Sly & The Family Stone
May 1	John Cale
2	Cousin Joe
4	Roger McGuinn, Chris Hillman, Gene Clark
18	John Mayall
21	Nils Lofgren, Tom Petty & the Heartbreakers
26	Dory Previn
19	Country Joe McDonald, David Bromberg
October 4	Ultravox
5	Camel
8	S.B. & Q.
12	Chris Spedding & Krazy Kat
14	Racing Cars
15	1st Stiff Tour
27	The Clash
November 3	Nei Addley
6	Horslips
9	Klaus Shulz & Lasergraphics
12	The Damned & Dead Boys
19	The Jam
22	Eddie & The Hot Rods
26	John Martyn
30	Frankie Miller's Full House
December 1	Cousin Joe
3	Southside Johnny & The Asbury Jukes
11	The Boomtown Rats
1978	
January 21	Judas Priest
February 1	Bothy Band
11	Jasper Carrott

LIVE AT LEEDS

1969-2006

22	June Tabor
25	Eddie & the Hot Rods, Radio Stars, Squeeze
March 4	Hot Chocolate
18	Buzzcocks, Slits, Gang of Four
April 23	Graham Parker & the Rumour
May 3	Lindisfarne
6	Radio Stars
October 4	Ramones
7	Steel Pulse
14	Mike Harding
21	Siouxsie & The Banshees
28	Wishbone Ash
November 1	Third World
4	2nd Stiff Tour (Be Stiff)
8	Cheiftains
12	The Jam
18	The Clash
25	John Martyn
December 9	Lindisfarne

1979

January 20	Elvis Costello, John Cooper Clarke, Richard Hell
27	Nazareth
February 3	UFO
17	Darts
March 3	A.W.B. + Inner Circle
11	Graham Parker & the Rumour
17	Bill Nelson's Red Noise
April 28	Ralph McTell
May 1	Lew Lewis
5	Magazine
12	Iggy Pop

25	Gang of 4 Four + Delta Five
June 15	Rockpile
27	Ian Dury & the Blockheads
28	Ian Dury & the Blockheads
October 3	Buzzcocks
5	Siouxsie & The Banshees
13	The Stranglers
20	Darts
24	Southside Johnny & The Asbury Jukes
November 3	Lene Lovich
5	Blues Legend
10	Steve Hillage
14	Records
21	John Martyn
28	Gang of Four
December 1	Motorhead
8	Lindisfarne

1980

January 19	UFO
26	Ramones
31	The Clash
February 2	Robin Trower
6	Spyra Gyra
16	Selecter, The Ruts, Holly & The Italians
March 2	The Pretenders + UB 40
12	Roy Harper
April 28	The Only Ones
May 9	Magazine + Bauhaus
16	Ivor Cutler
17	Brand X
18	A.W.B.
27	Wild Horses

31	Joe Jackson
June 8	The Specials
October 1	Son of Stiff Tour
4	Rory Gallagher
17	Tourists
18	Rockpile
24	UB 40
27	Louden Wainwright III
29	John Martyn
November 8	Darts
15	Steel Pulse
22	Iron Maiden
29	Killing Joke
December 3	Hazel O'Connor
6	Gang of Four
13	Dire Straits
14	Ian Dury & the Blockheads

1981

January 17	UFO
31	Blues Band
February 25	Siouxsie & The Banshee
28	Stranglers
March 7	Ents Beano with The Only Ones
14	Stray Cats
May 2	Undertones
9	The Cure
16	The Beat
Jun 23	Elvis Costello
July 2	Iggy Pop
October 7	Blues Band
10	Lindisfarne
17	Gregory Isaacs
23	Neil Innes/Ivor Cutler
31	Gillan

November 14

Bow Wow Wow	
25	Linx
December 3	Bert Jansch & John Renbourn
5	Pretenders
11	Echo & The Bunnymen
18	Stray Cats

1982

February 5	The Teardrop Explodes
19	Depeche Mode
March 10	John Cooper Clarke & Others
13	Haircut 100
24	Judie Tzuke

April 30	The Boomtown Rats
May 15	Kid Creole & The Coconuts
22	Rory Gallagher
June 19	Black Uhuru
26	The Clash
October 6	Elvis Costello & The Attractions
9	John Martyn
16	Joan Jett & The Blackhearts
30	Bauhaus
November 6	Yazoo
20	Gillan
27	Simple Minds
December 2	Kid Creole & The Coconuts
5	Kid Creole & The Coconuts
7	The Fall
11	Grandmaster Flash & The Furious Five
17	Echo & The Bunnymen
1983	
February 7	The Stranglers
March 5	Fun Boy 3
18	U2
19	Tears for Fears
23	Mari Wilson & The Wilsations
May 7	Thompson Twins
11	Kajagoogoo
14	The Alarm/The March Violets/Three Johns
24	Robert Palmer
25	Motorhead
October 5	Level 42
25	Paul Young
28	Steve Hackett
November 12	Ozzy Osbourne
18	Public Image Ltd
19	ZZ Top
25	Wham
26	Robert Plant
December 7	Imagination
9	Lindisfarne Christmas Show
1984	
January 21	Pretenders
February 11	Marillion
24	Steeleye Span
29	The Smiths
March 3	Quiet Riot
7	Simple Minds
17	Howard Jones

22	Alexei Sayle
24	Snowy White
28	Linton Kwesi Johnson + Dennis Bovell Dub Band
May 5	Sisters of Mercy
14	The Alarm
16	The Psychedelic Furs
18	Blancmange
22	The Cramps
June 2	Orchestral Manoeuvres in the Dark
25	Aswad
October 3	Gary Glitter
12	Everything But the Girl
13	Aswad
19	Marc Almond
20	Hanoi Rocks & Johnny Thunders
23	Elvis Costello & The Pogues
26	Sisters of Mercy
November 1	Alison Moyet
3	Level 42
23	Kane Gang
December 1	Lindisfarne
3	Cabaret Voltaire
4	Wah
8	Lenny Henry
10	Lloyd Cole & The Commotions
12	Cocteau Twins
1985	
February 13	The Boomtown Rats
19	Killing Joke
23	John Peel Roadshow
March 16	Sisters of Mercy
April 27	King
May 1	Spear of Destiny
7	The Alarm
11	Colourfield
14	Twelfth Night
18	John Martyn
25	The Cult
30	The Damned
June 15	The Redskins
September 30	Doctor and the Medics (Riley Smith Hall)
October 4	The Triffids
8	Screaming Blue Messiahs
12	Everything But the Girl
19	The Duritti Column (Riley Smith Hall)
25	Level 42

November 2	Prefab Sprout (Riley Smith Hall)
9	Hawkwind
13	Green on Red + Andy Kershaw
14	Simply Red
15	New Model Army
26	The Redskins and The Boothill Foot Tappers
December 6	Lindisfarne
9	Nils Lofgren
14	Spear of Destiny
1986	
February 4	Alan Vega (Riley Smith Hall)
7	Feargal Sharkey
19	Misty in Roots
March 1	The Enid (Riley Smith Hall)
5	Steel Pulse
8	Latin Quarter
12	Robert Plant
April 30	Talk Talk
May 10	Waterboys
14	INXS
17	Ramones
24	Communards
June 3	Alien Sex Fiend (Riley Smith Hall)
12	Adam and Eve
25	Alien Sex Fiend (Riley Smith Hall)
October 4	Ruby Turner (Riley Smith Hall)
7	Everything But the Girl
10	The Damned
18	38 King
20	ALF Benefit with Conflict, Oi Polloi and Chumbawamba (Riley Smith Hall)
November 15	Owen Paul
18	Billy Bragg
21	Hawkwind
22	Suzanne Vega
28	Killing Joke
29	Lindisfarne
December 2	Human League
4	Sly and Robbie, Ini Kamoza, Yellowman and Half Pint
11	The Pogues
1987	
January 25	Zoot and the Roots
February 8	Microdisney
24	Age of Chance
March 10	The Prowlers

LIVE AT LEEDS

1969-2006

17	X-Mal Deutschland
March 19	The Mission
May 1	Julian Cope
5	The Alarm
June 23	Zoot and the Roots
24	Snapdragons
25	Little Chief
October 3	Motorhead
10	Godfathers
13	The Bolshol
16	Squeeze
17	Ramones
20	The Christians
20	The Damned
27	Gaye Bykers on Acid
30	The Stupids
30	The Bhundu Boys
November 3	Crazyhead
9	Little Steven
10	Pop Will Eat Itself
11	The Christians
18	Red Lorry Yellow Lorry
21	Soul to Souls for Africa
24	999
27	Gary Glitter
December 4	Yolocamba, I-Ta
8	Ted Hawkins and Brendan Croker
10	Then Jericho
17	Aswad
1988	
January 29	Rage Benefit; Age of Chance, Nightmare on Wax, Son of Sam
March 9	The Mission+ Red Lorry Yellow Lorry
12	Stiff Little Fingers
15	The Fall + Shack
18	T'Pau
19	SASF 124 Band benefit
22	Aswad
23	John Martyn
June 7	Helen Watson
16	Aztec Camera
18	Frankie Paul
October 8	Marc Almond
10	Wonderstuff
11	High and Dry
15	The Neighbourhood
17	Julian Cope

18	Thin White Rope
21	Deacon Blue
22	Spear of Destiny
24	In Tua Nua
26	Frank Sidebottom
29	Henry Rollins Band
November 5	Run DMC, Public Enemy, Derek B
5	Roy Harper (Riley Smith Hall)
14	Ghostdance
18	The Kennedy Pill
22	Loop
December 1	The Pogues
5	Tanita Tikaram
9	Hawkwind
10	The Wedding Present
13	Gary Glitter
1989	
January 24	The Kennedy Pill
February 3	Black
9	RAG/ Touche Ross presents; Zoot and the Roots, You Slosh, Recliners (Riley Smith Hall)
11	Then Jericho
21	Pink Peg Slax
28	The Waterboys
28	Shark Taboo and The Gospel
March 6	Motorhead
11	Then Jericho
13	The Stray Cats
16	B B King
April 29	Benefit gig; Sharon Quemada, Johnny Jumps the Bandwagon (Tartan Bar)
May 8	RAG presents; Zoot and the Roots, boys wonder, the crop dusters, Rex (Riley Smith hall)
13	Hue and Cry
27	Fields of the Nephilim
31	The Shamen+ MDMA (Riley Smith hall)
October 13	Dogs D'Amour
16	Sugarcubes
17	De La Soul
24	Jesus Jones
26	Fish
31	The Jesus and Mary Chain
November 2	Ian McCulloch
10	Cud (Riley Smith hall)
11	Red Lorry Yellow Lorry (Riely Smith hall)
15	Sam Brown

28	Nancy Griffiths
December 2	Hawkwind
9	Happydays
1990	
February 1	Faith No More
7	Red Hot Chillii Peppers
October 5	Fields of Nephilim
9	Stress
12	New Model Army
13	Hawkwind
16	The Lilac Times
17	The Dogs D'Amour
19	Carter (The Unstoppable Sex Machine)
23	Framed
24	The Pogues
26	The Charlatans
27	Adamski
31	Pop Will Eat Itself
November 3	Ned's Atomic Dustbin
6	Love's Young Nightmare
9	The Katydids
10	The Bridewell Taxis
17	Del Amitri
20	Man from Delmonte
23	Paul Weller
24	The Hollowman
26	Magnum
December 3	Level 42
4	Joolz
1991	
February 16	Sisters of Mercy
19	The Birthdays
26	The Cherry Orchard
March 1	The Farm
5	MOMA+ Framed (Tartan Bar)
7	Chris Izaak
11	Jane's Addiction
13	Another Cuba (Tartan Bar)
14	The LA's
15	Ned's Atomic Dustbin
16	Fish Out of Water
18	EMF
April 30	HUG + Puppy Fat
May 1	Green on Red
18	EMF
29	Living Colour

31	The Pogues
June 24	Headcorn and Swerve and The Throwbacks (Tartan Bar)
October 5	T'Pau
7	Psychedelic Furs
12	Stiff Little Fingers
15	Ruthless Rap Assassins
17	Thomas Lang
18	Cramps
23	Billy Bragg
26	Heartthrobs (Riley Smith hall)
29	Carter (The Unstoppable Sex Machine)
30	Teenage Fan Club (Riley Smith hall)
November 12	Machine Gun Feedback (Tartan Bar)
26	Brilliant Pebbles

1992

January 31	Half Man Half Biscuit
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2000

November 7	David Gray
15	Toploader
22	Placebo
December 9	The Levellers
10	Saw Doctors

2001

February 17	Sisters of Mercy
April 28	Shed Seven
May 26	Muse (MTV)
October 12	Charlatans
17	Super Furry Animals
24	Eels
28	Soft Cell
November 11	Wheatus
December 3	James Brown
7	Ash
8	Faithless

2002

October 5	Sugababes
10	Morcheeba
17	Robert Plant
18	Supergrass
23	DJ Shadow
24	Queens of the Stone Age
November 4	Suede
23	Richard Ashcroft
24	Doves
25	Badly Drawn Boy
30	Gomez

December 2	The Streets
5	Saw Doctors
7	Idlewild

2003

January 31	John Squire
13	Jackass
February 26	Feeder
March 5	Turin Brakes
6	Jurassic 5
29	Inspiral Carpets
April 5	Placebo
September 18	Fun Lovin' Criminals
23	Starsailor
October 6	The Thrills
14	Motorhead
25	Super Furry Animals
November 28	The Coral
December 6	Basment Jaxx

2004

February 2	NME Tour feat Franz Ferdinand, The Rapture, The Von Bondies, Funeral for a Friend
14	The Distillers
March 5	Reel Big Fish
April 30	Supergrass
May 17	The Streets
24	Less Than Jake
June 11	Jet
15	Ash
September 7	PJ Harvey
October 6	Maroon 5
10	Razorlight
13	Ian Brown
14	Zutons
16	Goldie Lookin' Chain
22	Fatboy Slim
23	Dizzee Rascal
26	HIM
November 5	Keane
6	Joss Stone
16	Embrace
18	Zero 7
23	Lost Prophets
27	Barenaked Ladies
December 1	Groove Armada

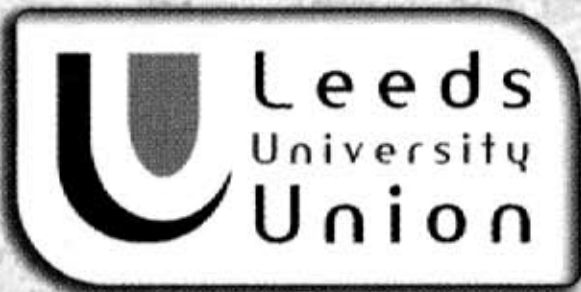
18	The Charlatans
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2005

January 20	Taking Back Sunday
24	Gang of Four
27	NME Tour
March 3	Athlete
12	The Thrills
April 2	The Doves
16	Terrorvision
17	Manic Street Preachers
21	The Hives
26	Idlewild
28	Ocean Color Scene
May 11	Futureheads
17	Supergrass
19	Morcheeba
28	Elvis Costello
June 19	Basement Jaxx
30	Funeral For A Friend
October 4	The Magic Numbers
8	James Blunt
11	Goldfrapp
12	K T Tunstall
16	The Coral
18	Bloc Party
27	Rooster
28	Mylo
November 3	Starsailor
16	Paul Weller

2006

January 24	Fallout Boy
25	Kerrang Tour
February 1	Arctic Monkeys, Maximo Park
25	The Cribs
March 2	Trivium
23	The Ordinary Boys
May 2	The Charlatans
3	Sisters of Mercy
12	The Streets
16	The Zutons
24	The Beautiful South
31	The Futureheads



The Refectory Leeds University Union

£37.50
In Advance
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Subject to booking fee

17-06-06
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SERIAL NUMBER:

GENERAL ADMISSION



The Refectory Leeds University Union

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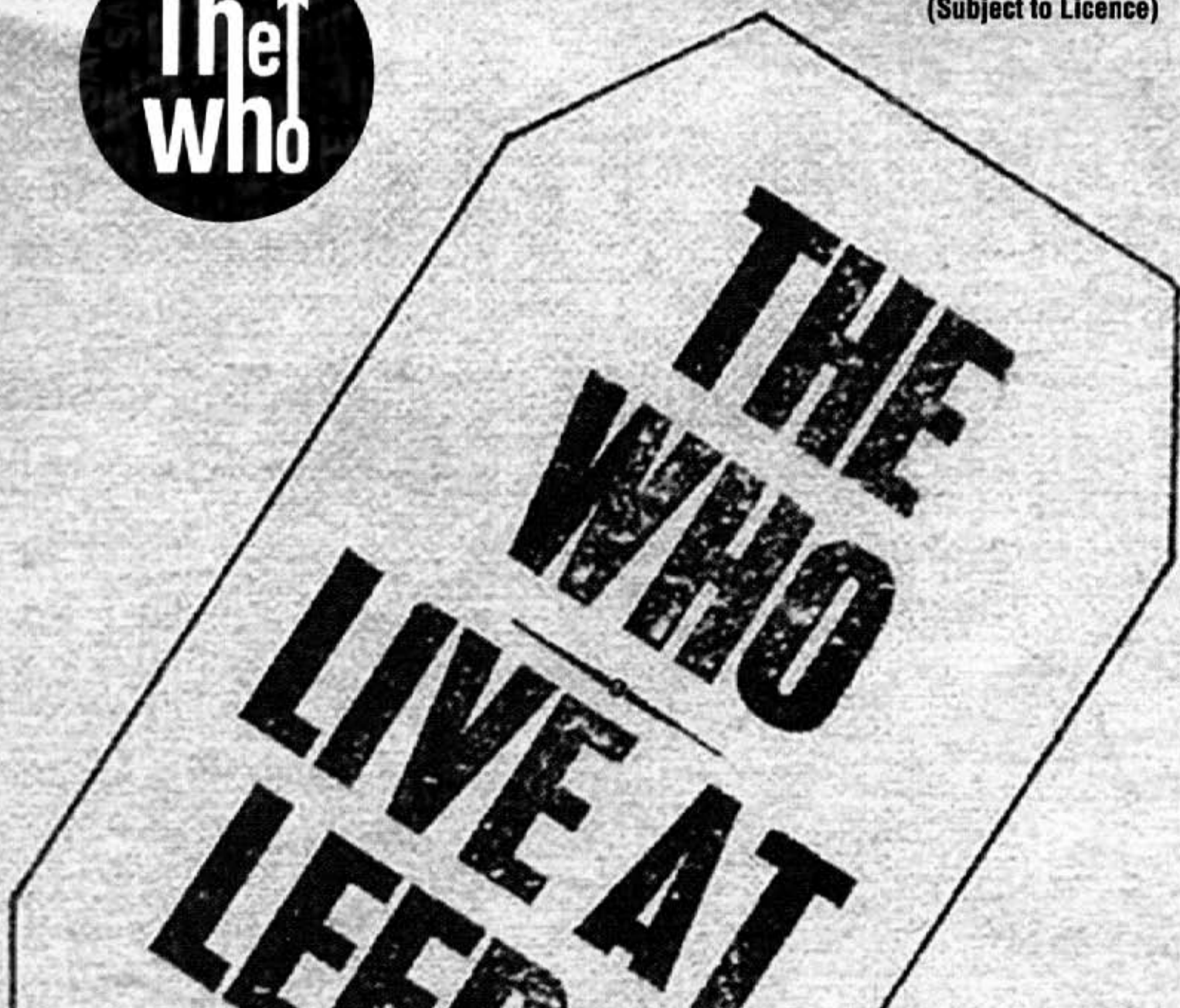
17-06-06
DOORS 7.00PM

SERIAL NUMBER:

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14/02/1970



17/06/2006

In February 2005 Sir Peter Blake opened a unique gallery dedicated to his music artwork at the University of Leeds school of music. Included in the exclusive collection of landmark art are Sergeant Pepper, Band Aid, Live Aid, Stanley Road and other visual compositions for albums by Eric Clapton, Brian Wilson, Ian Dury et al., including, of course, *Face Dances*, for The Who.

So, as The Who now return to celebrate their Live at Leeds concert, The Who and Peter Blake take the opportunity to work together again, this time with mutual ties to the University of Leeds.

The new Live At Leeds 2 artwork, shown here for the first time, has been created by Peter Blake, following discussions with Pete Townshend. The artwork will be added to the Leeds gallery, as will Peter Blake's Live 8 design. Live Aid and Live 8 are events in which Peter and The Who both played a central part. The Live At Leeds 2 artwork will be the subject of a commemorative limited edition fine art print publication, signed and numbered

by Peter Blake. This edition will be a sought-after collectible investment print and its publication details will be announced on the University of Leeds website (www.leeds.ac.uk/alumni).

The Sir Peter Blake Music Art Gallery was the initiative of Simon Warner from the University school of music and LUU Ents Secretary 1973/4, Pete Smith. Peter Blake and Pete Smith duly donated the entire gallery collection, which is on permanent loan to the University. They have recently taken the opportunity to work together again, with master printer, Brad Faine, to make possible the new celebratory Live At Leeds 2 icon artwork for the University and The Who.

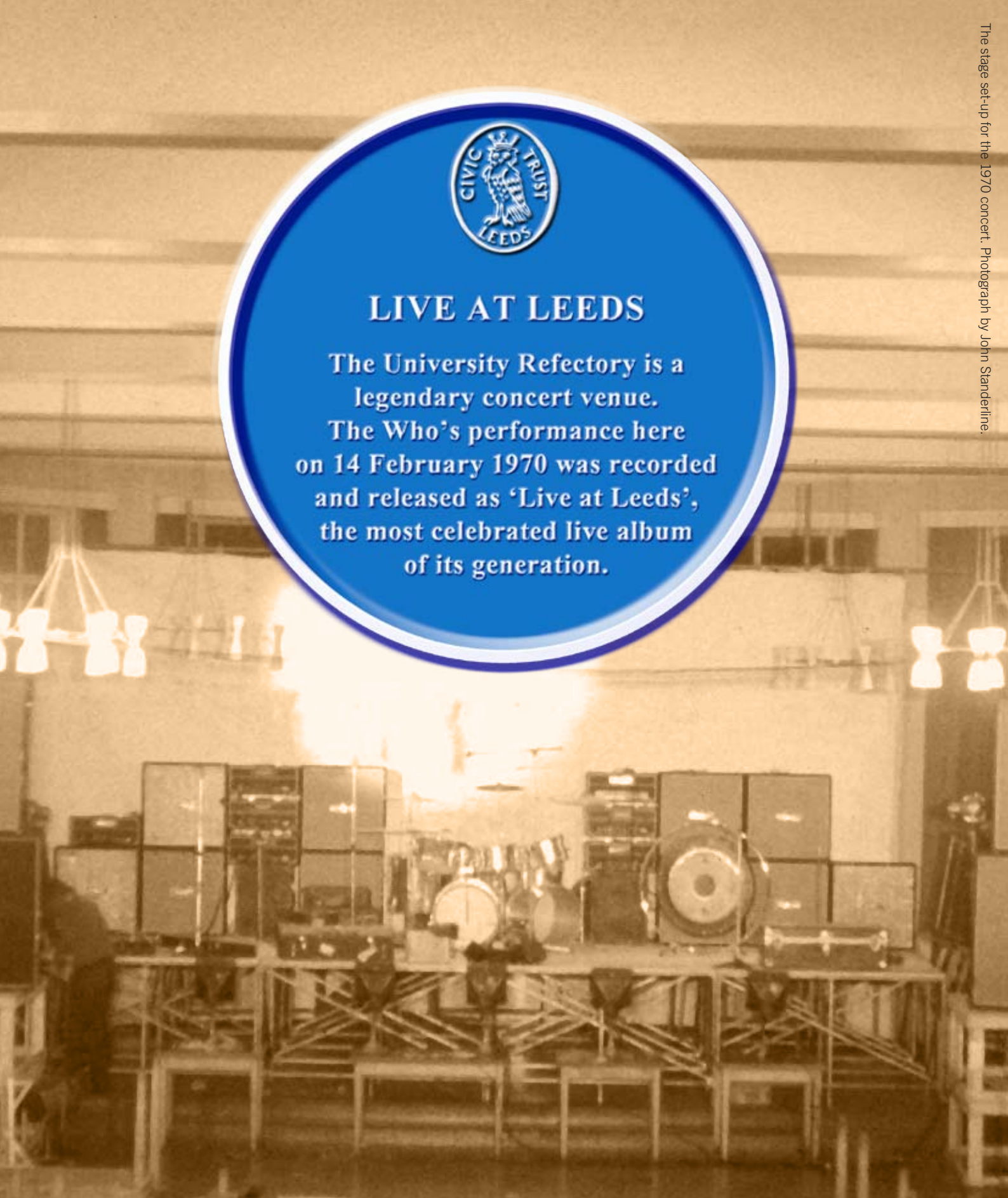


'It's a masterpiece. Classic Peter Blake.' - Pete Townshend



LIVE AT LEEDS

The University Refectory is a legendary concert venue. The Who's performance here on 14 February 1970 was recorded and released as 'Live at Leeds', the most celebrated live album of its generation.



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