

THE RETURN OF THE ORIGINAL LED ZEPPELIN MAGAZINE : Price £3.25

L e d Z e p p e l i n

T i g h t B u t L o o s e



SPECIAL ISSUE : THE SEQUEL TO THE BOOK
LED ZEPPELIN A CELEBRATION

WRITTEN AND RESEARCHED

BY

DAVE LEWIS

T i g h t B u t L o o s e 7

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Tight But Loose/Communication:

I welcome input, views, comment, additional facts/updated info etc. on the contents of this issue of 'Tight But Loose' or any other Zepp related matter. Please enclose a SAE for a reply.

"So many people who helped us over the years, no people more important than yourselves who came here on a blind date..."

Credits Roll: Chris Charlesworth for the original opportunity and realising their popularity has undoubtedly not waned! John, Richard, Tim and Lynne at Jaycopy for all their production assistance. Kam Assi for the photo work.

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Thanks to East West, Mary Hooton, Phil Carson, Honey at Trinifold and Peter Grant for additional information.

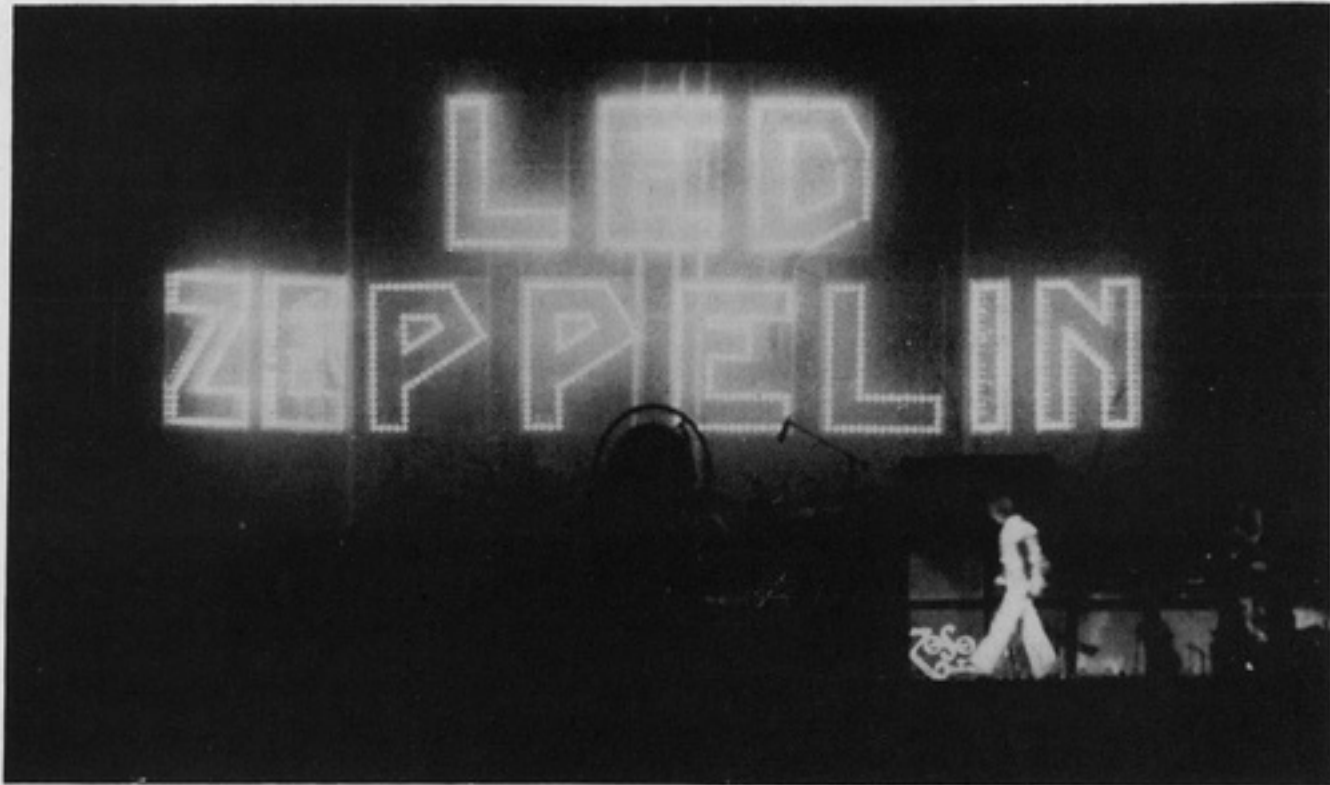
Finally to my family and close friends for support and encouragement: Mervyn and Sheila, John, Sally and Martyn, Margaret Simon and Justine, Ken and Betty and especially my wife Janet and of course our wonderful little girl Samantha Elizabeth Lewis.

Dedicated to my late Mum and Dad who heard and encouraged it all.

DAVE LEWIS



L e d Z e p p e l i n



T i g h t B u t L o o s e 7

INTRODUCTION:

THE RETURN OF TIGHT BUT LOOSE: THE CELEBRATION UPDATE

When I initially embarked on the task of collating material for a book that would act as a companion to the musical output of Led Zeppelin, I could never have envisaged the level of interest the group would be enjoying upon its eventual publication. The whole period of producing "Led Zeppelin A Celebration" has increased my own personal appreciation of their work manyfold and it would appear the book has inspired a similar experience for all those who have read it.


The reaction to the book worldwide has been quite staggering, and an immense inspiration for myself to share with Andy Adams, the monumental task of staging the first ever UK Led Zeppelin Convention "Celebration Days". The enthusiasm for admirers old and new to analyse every aspect of Led Zeppelin's history, has been coupled with the emergence of a whole newfound series of discoveries. Be they factual, visual or aural, these additions to the wonderment of their legacy has brought their music closer to their vast following more than ever before.

Since some of those discoveries have emerged since the publication of my book, I have decided to use the medium of my original Led Zeppelin magazine 'Tight But Loose' to update the information preserved in the original text of 'Led Zeppelin A Celebration'. Much of this additional info has been a direct result of input from readers keen to share their knowledge of the group.

'Tight But Loose' was a magazine I created back in the '70s to act as a platform of communication between the group and their following. In reviving it some ten years on, those original ideals remain. This will be the first issue of what I intend being an annual chronicle of my Zepp writings.

Thanks to everyone who made it happen all over again.

Enjoy this Celebration Update


APRIL '92

NEWS UPDATE: March 1992

At the time of writing, the hot news here is that Robert Plant will officially take part in the Tribute To Freddie Mercury concert at Wembley Stadium on April 20. Whether his involvement would include other members of his band, or a guest spot with the remaining members of Queen was unclear at this point. Of course, by the time you read this, we will all know how he fared in this very public return to the concert platform.

Robert is also in the process of demoing material for his next studio album. This is tentatively scheduled for release later in the year. He has now completed the signing of a new record deal with Phonogram for the UK and the rest of the world outside the US and Canada. In those countries he remains with Atlantic.

Jimmy Page is still heavily involved with the much touted collaboration with David Coverdale. Recording has taken place in Vancouver with former Bad English Ricky Phillips on bass and Heart/Montrose drummer Danny Carmassi on drums. Under the title 'Legends' an album and tour is expected in the autumn.

As for John Paul Jones, in typical low key style, he is allegedly considering various production offers.

And that's the state of play as at March 1992. It would seem that the next 12 months will yield a variety of new solo material from the ex-members of Led Zeppelin. As ever, it will be interesting to see how these projects evolve and, certainly in the case of Mr. Page, how much they lean on previous glories for inspiration.

Full evaluations will follow in the next 'Tight But Loose'.



LED-ZEPPELIN

A CELEBRATION

THE CELEBRATION UPDATE:

Perhaps the real fascination of closely analysing the work of any major artist is knowing that there is always more to discover. This has never been more evident in recent years than in the case of Led Zeppelin and its individual members.

In producing a reference book such as 'Led Zeppelin A Celebration' it was my own intention to pass on the wealth of information that I had collated over the years to produce a worthy companion to their music. The actual writing of the book coincided with a year of renewed Zepp activity. A reunion at Jason Bonham's wedding, Plant and Page at Knebworth, and the welcomed 'Remasters' releases — all intensified the level of interest of the group to a level reminiscent of their '70s heyday.

In the past 18 months, that level of enthusiasm from followers old and new has been sustained and inspired by a wealth of new information and discoveries. A string of books, fanzines, and, most importantly of all, some quite startling unofficial video and audio releases, have all added to the appreciation of the legend.

The desire therefore to learn more remains an endless quest: hence 'Led Zeppelin A Celebration — The Update'.

Since completing the last written word on the book, the story has continued to unfold. As much as I strived to make 'Led Zeppelin A Celebration' as accurate a picture of the group's output as I could manage, with the research involved it was always going to be an impossible task to avoid some errors creeping in. In recent months many new additional facts and figures have emerged. Many of them have been a direct result of readers contacting me to advise of discrepancies and factual info. A list of credits and those responsible for these additions appears at the end of this update.

What follows therefore is a chapter by chapter revision of the text of 'Led Zeppelin A Celebration', designed to act as an additional reference source to the book itself. In reassessing and updating the various chapters as required, some of the original intentions and subsequent reactions to my efforts are discussed and illuminated upon.

CHAPTER 1: THE MASTER AND HIS ART: Jimmy Page

The initial inspiration for this opening chapter was a cassette compilation I put together for my own personal use around the release of the Eric Clapton 'Crossroads' box set. Having been impressed with the historical overview of the guitarist that was achieved from such a multi disc venture, I set about tracing Jimmy Page's evolution from his early session work to the present day.

My custom made cassette version contained over 30 examples of his playing. The following were omitted from the revised listing that made the book.

'Leave My Kitten Alone' — First Gear (1964 session), 'Hold Me' — P.J. Proby (1964 single), 'Stroll On' / 'Train Kept A Rollin' — The Yardbirds (1967, 'Blow Up' soundtrack with Beck), 'Glimpses' — The Yardbirds (1967 'Little Games' album track), 'I'm Confused' — The Yardbirds (1968 from 'Live Yardbirds with Jimmy Page'), 'Mister Your A Better Man Than I' — The Yardbirds (1968 from 'Live Yardbirds with Jimmy Page'), 'Black Mountain Side' — Led Zeppelin (1969 first album cut), 'In The Evening' — Led Zeppelin (1979 'In Through The Out Door' cut), 'These Arms Of Mine' — Willie And The Poorboys (1984 single with Bill Wyman/Paul Rodgers etc.), 'The Only One' — Jimmy Page (1988 'Outrider' cut).



A youthful mid-60s J. Page

YARDBIRDS SPLIT?

BREAKUP of the Yardbirds is expected on their return from America, reports Ren Grevatt, from New York. Lead guitarist Jimmy Page is to re-form the group with a new lead singer and drummer, to replace Keith Relf and Jim McCarty. The Yardbirds were one of Britain's original rhythm and blues groups formed with guitarist Eric Clapton in 1964. Clapton was replaced by Jeff Beck and later Jimmy Page. They have spent much of their time in America in recent years.

MIDDLE EARTH

43 KING ST., COVENT GARDEN, W.C.2 01-240 1327

Friday, January 19th 10.30-Dawn

YARDBIRDS

RAINBOW REFLECTIONS
GOLD • JEFF DEXTER
LIGHTS • FILMS

YARDBIRDS GUEST

THE Yardbirds, whose new single, "Goodnight Sweet Josephine" is released on March 1, guest in Saturday Club (9) and Top Gear (10).

The group has college dates at Southampton (March 2), Aston, Birmingham (8), Luton (16), Retford (23) and Wolverhampton (30).

CONGRATULATIONS!
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When it came to selecting an appropriate opening chapter, I went back to that cassette compilation and came up with the idea of chronicling the art of Jimmy Page the guitarist, as represented by 25 examples of his playing in as many years.

Two of the 25 examples are worthy of further scrutiny here:

WHITE SUMMER — The Yardbirds (taken from the 1967 album 'Little Games')

I observed in the original text the influence of folk stylings such as Bert Jansch, John Renbourn and Davy Graham upon Page for the acoustic picking that characterised this landmark composition. I should now further emphasise that 'White Summer' is heavily based on the traditional folk tune 'She Moves Through The Fair'. This can be clearly heard in an arrangement of that song by Davy Graham recorded in 1963 and issued on 'Electric Muse', a box set collection issued via Transatlantic/Island in the mid-70's. Alongside Bert Jansch's 'Blackwater Side' (reported in the book) another Davy performance, 'Black Mountain Time' is an ascendant of that other celebrated Page acoustic opus 'Black Mountain Side'.

DAZED AND CONFUSED — Led Zeppelin (from the 1969 'Led Zeppelin' debut album)

Also worth noting is the true origin of this track. There can be little doubt that the tune derives from Jake Holmes, a New York based folk singer and jinglewriter. His version appeared on his 1967 album 'The Above Ground Sound of Jake Holmes'. The story goes that while in New York on tour with The Yardbirds, Page caught Holmes' folk act and set about adapting an arrangement of the song. Subsequently it was titled 'I'm Confused' and became a highlight of the post Beck era Yardbirds set, complete with Page's violin bow episode. Their live version is available on the rare 'Live Yardbirds With Jimmy Page' album, and was also recorded for a 1968 BBC session. A few months later, the track reverted to being known as 'Dazed And Confused' for the repertoire of Page's soon to be renamed New Yardbirds. Jake Holmes original has latterly turned up on the AIP LP/CD 'James Patrick Page Session Man Vol 1'.

One additional source of Page session era material has recently surfaced from Japan. Jimmy Page Studio Works 1964-1968 (Teichiku TECP 25659) is a truly excellent CD package. Culled officially from the PRT, Immediate and Cube labels, it showcases 27 Page related performances. A bulk of the tracks are new to CD recordings from the Immediate era, including the Page/Clapton All Stars jams, both sides of the very rare Nico Last Mile single, and the three Page productions for John Mayall's Bluesbreakers. Also included are tracks from The Primitives, The Masterminds, The Lancastrians, Gregory Phillips, Chris Farlowe, Twice As Much, The First Gear and four Joe Cocker performances from 1968. This is definitely the way forward in chronicling Jimmy's earlier material. A fully fledged Page Session UK CD would be most welcome.

Plans are in fact underway for the US division of Epic Records to compile a Page collection of sessions and Yardbirds material.



CHAPTER 2 EARLY PLANTATIONS — Robert Plant

This chapter was an attempt to tell the pre Zepp history of Robert Plant through the chronological development of his early record releases.

At the time of writing the piece, the very rare Band Of Joy acetate had just surfaced unofficially and in the case of the track 'Adriatic Seaview' officially. The emergence of that pre Zepp relic, painted a previously unfinished picture of the singer's teenage output. With its inclusion of John Bonham on drums, The Band Of Joy demo contained several reference points that would fully develop within the framework of Led Zeppelin in late 1968.

All three Band Of Joy tracks discussed in this chapter can be found on the bootleg CD 'Hiawatha Express' (Condor 1980). Plant's early singles have recently turned up on a Westwood One promo radio sampler titled 'Rarities On Compact Disc Vol 7'.

It's worth noting that the track 'Adriatic Seaview' was also known as 'Sweet Mary', and there was another track recorded for The Band Of Joy acetate that has yet to resurface — a group composition titled 'Memory Lane'.

Additional information regarding the Listen period has come my way via an original press release circa 1966 complete with a most amusing R. Plant pen picture. It reads as follows:

"One of the most exciting groups to emerge from Birmingham for some time are Listen, a four-man outfit with an explosive sound. They are all set to make their disc debut with a number with intriguing title 'The Pakistani Rent Collector' which is different enough to put them in the charts.

Apart from having one of the most unusual names on the scene, Listen are also among the most colourful groups around, their mod fashions arousing almost as much comment as their wild pulsating music. It's not surprising their fan club is booming!

Managed by the shrewd go-ahead Mike Dolan, Listen are becoming more and more in demand from promoters throughout the country, resulting in only occasional local appearances for this up and coming group.

Listen Line Up: Robert Plant (vocalist) was born on August 15 (sic) 1948, has fair hair and brown eyes. He is 5ft 11 and a half inches tall, and plays harmonica and flute as well as being lead vocalist. Motoring and listening to soul records are his hobbies and his 'favourites' are blue (colour), Big Bill Broonzy (singer), dry biscuits (food), brandy and coke (drink) and Prince Buster (composer). He likes mod girls and ultra-mod clothes. Dislikes phonies. Favourite music is modern jazz and commercial soul with his personal ambition stated as 'to be accepted as singing soul and jazz music'. Born in Birmingham, Robert's professional ambition is 'to have a successful record in the near future'. He names joining Listen as his biggest break in his career and he names Jimmy James and The Vagabonds as his favourite group."



Robert on flute? No wonder Ian Anderson saw him as a threat! And whatever happened to 'The Pakistani Rent Collector'?

Birmingham's Foremost Action - Packed Group . . .

'LISTEN'

Management:
Mike A. P. Dolan,
Malcolm A. Rose Agency,
132a Charing Cross Road,
London W.C.1.

(01) GER 5484

Birmingham: EDG.2278

Fan Club: Please send 2/6
and 10/6 to:

Lyn and Helen,

11 Beechwood Road,

Dudley, Worcs.



ROBERT PLANT (vocalist) was born on August 15, 1948, has fair hair and brown eyes. He is 5 ft. 11 1/2 ins. and plays harmonica and flute as well as being lead vocalist. Motoring and listening to soul records are his hobbies and his 'favourites' are blue (colour), Big Bill Broonzy (singer), dry biscuits (food), brandy and coke (drink) and Prince Buster (composer). He likes mod girls and ultra-mod clothes. Dislikes phonies. Favourite music is modern jazz and commercial soul with his personal ambition stated as 'to be accepted singing soul and jazz music'. Born in Birmingham, Robert's professional ambition is 'to have a successful record in the near future'. He names joining Listen as the biggest break in his career and he names Jimmy James and the Vagabonds as his favourite group.

WHERE THEY'RE AT OCT. 10th.—16th. 14th • 20th NOVEMBER

MIDLANDS
Robert Plant, etc.: Bent-Jade Club, Birmingham (14); Crofton Club, Birmingham (15).
Floribunda Rose: Penny Farthing Club, Hanley, and Crystal Ballroom, Newcastle (12); Leicester University (14).
Manfred Mann: Gaiety Ballroom, Grimsby (13); Flowerpot Club, Birmingham (14).
St. Louis Union: Union Rowing Club, Nottingham (15).
Vagabonds: Loughborough University (13); Broken Wheel Club, Retford (15).
Alan Price Set: Top Rank Suite, Hanley (13).
Gene Washington, John Mayall and

Arnold: Nym
Birmingham (19).
Marmalade: Golden Torch Club, Stoke-on-Trent (16); Town Hall, Birmingham (18).
Engelbert tour: Odeon, Birmingham (18).
Billy J. Kramer: Crown and Cushion Club, Wolverhampton (19).
Robert Plant and his Band of Joy: Blue Horizon Club, Wolverhampton (15); Crystal Ballroom, Newcastle-under-Lyme and Penny-farthing Club, Hanley (16); Gainsborough Drill Hall (18); Queen Mary Ballroom, Dudley (20).
Box: California Ballroom, Dudley (19).
Gaiety: Gaumont,

Tony Rivers, etc.: Adelphi Theatre, Slough (15).

WEST
Robert Plant, etc.: Queens Hall, Barnstaple (13).
Whistling Jack Smith: Queens Hall, Narberth (14).
Long John Baldry: Exeter College (13).
Simon Dupree: Bristol University (14).
Simon Dupree, Dave Dee, etc., and Tony Rivers, etc.: Top Rank Suite, Cardiff (16).
Traffic (tour): Colston Hall, Bristol (13).

CHAPTER 3: LED ZEPPELIN IN THE STUDIO: Is it Rolling Jimmy?

This feature was pieced together from the various unofficial rehearsal tapes to provide an insight into the way the group assembled their music in the studio.

Since collating the chapter, various additional studio outtake snippets have emerged. The following is a complete update of this material with similar styled commentary to that which appears in the book.

REEL 1:
Location: Olympic Studios: Date unknown.

This tape contains a series of instrumental run throughs presumably featuring John Paul Jones on Hammond organ and Jimmy on acoustic guitar. Some sources claim this to be an early rehearsal of 'Babe I'm Gonna Leave You' with Steve Windwood on organ circa early 1968.

Certainly, the strumming here is in the vague flamenco style that graced the first album epic, though the tempo is faster. The organ sound is, to these ears, reminiscent of Jonesy's 'Thank You' organ improvisation solos from 1970. My theory is that this is either a Jones/Page rehearsal for the first album, or perhaps a remnant from the 'Zepp 3' era in May 1970.

A series of takes are present, none of them stretching beyond a few minutes of guitar/organ repetition. Little studio chat is captured other than a few whisperings and an engineer instructing the take count. Something of an unsolved mystery so far.

REEL 2:
Location: Olympic Studios Sept 27 1968:

An extraordinary session. Let me take you back in time to that studio in Barnes where The New Yardbirds are beginning to lay down ideas for their first record together. Take 8 of a traditional track known as 'Babe I'm Gonna Leave You' is where we come in. This complete live in the studio run through is similar in structure instrumentally to the released version. However, the vocal arrangement is radically different. The low key whispering vocal intro had yet to be suggested at this early stage. Instead, after a measured 1-2, 1-2-3-4 count in from Jimmy, Robert screams out the opening lines with Band of Joy blues breaking gusto.

The siren effects and Spanish guitar overdubs on the familiar released version are replaced with some forceful drumming and some loping Jones bass lines. This, though, is a Plant tour de force. His ad libbed lines as the dynamics build are quite breathtaking. "I don't want to have to get down on my knees and pray to you baby, I don't want to think about the hours I sat with you when I got nothing to say, but I know it ain't no use us hanging on. I found another woman and now I got to get away." Or how about "I don't

know if you know what I'm talking about, but I think one day you people will learn there's a lot more things in life than need explaining... I love you baby..." The song winds down in more familiar fashion clocking in at 6.30.

Nine! shouts and engineer... Attention! shouts Plant. OK Jim? calls Bonzo "Yeah, I'm just waiting for the light"... A whispered count and we are in to take 9. This has fewer ad libs and runs to 5.20 in length. Some of the bridge parts are omitted. The final lines have an out of breath Plant panting out the lines a la the BBC version of 'You Shook Me'.

These primitive takes of 'Babe I'm Gonna Leave You' are evidence of the original blues bent structure of the song. It can be seen that Jimmy's desire to bring a light and shade feel to the dynamics of the piece, would require Robert to take a softer view of the vocal arrangement for the song to appear as Page envisaged it and as we grew to know it on the debut album.

"You Shook Me Take One" calls out Glynn Johns... "Oh hang on a minute" says Robert, a warm up on harmonica and we are into a very raw run through of the Willie Dixon standard. Similar in feel to the BBC versions, this has Page playing along with Plant's vocal line for line. Again live in the studio with no overdubs, and completely devoid of the effects layered on to enhance the released version, here we find Page merely playing along to the rhythm, content to overdub the solo at a later point. The track cuts abruptly when the tape spool runs out. By then it's already reached 7 minutes 40, a good minute beyond the issued take.

REEL 3:
Location: Olympic Studios October 10 1968:
(almost certainly incorrect dating)

"Tribute To Bert Burns, Take One" calls out the engineer.

Tribute to Bert Burns? As far as I know, Bert Burns was a '60s promoter/manager who had a hand in the early Van Morrison/Them career amongst others. He must also have made some impression on Jimmy and Robert as he is name checked in this unreleased blues track (not unlike the later 'I'm Gonna Crawl' in feel) captured on this reel. The dating on the tape box here is almost certainly incorrect. No way is this the raw sound of the 1968 Zeppelin. I don't think it's a Band Of Joy leftover either. The recording is too proficient and Plant sounds very assured. My theory is that this track (the real title of which was probably 'You Been Away Too Long') is a remnant from Olympic in 1969. In fact it could well be the track that Peter Grant touted as being "a special number they intend issuing as their first British single when he refused Atlantic permission to issue 'Whole Lotta Love' as a UK single in late '69. With its tongue in cheek backing vocals, and commercial quality, it

Rush release for Zeppelin single

A SPECIALLY edited version of 'Whole Lotta Love' from Led Zeppelin is being rush released by Atlantic records tomorrow (Friday). It is a stereo single.

Atlantic decided to release the disc because of its American success. DJ's promoted this track from the album so heavily, that retailers were swamped with orders. The record soared up the American charts. Led Zeppelin manager, Peter Grant, said: "The group had no intention of issuing the track as a single, as they felt it was written as part of their concept of the album."

"They'd written a special number intended as their first British single which they are recording this week."

Apart from the two albums, Led Zeppelin have had a single released in America. But this was taken from their first LP. What was the reason they hadn't gone for a single proper in the past?

"The main reason is because we have had a bit of a struggle to get the second album out," Jimmy admitted. "I'm going off on holiday and when I come back the group is really going to work hard and spend time on producing a single. In a way, it's going to be a bit of a challenge. Because in the past on the albums we've done long tracks so it's a question of condensing a 15-minute performance down to about three minutes."

would have been the perfect vehicle for such a release. This is how it sounds...

"Can I tap out the count in, will that be alright" shouts Bonzo. "1-2-1-2-3".

Bonzo's drums here are wonderfully recorded with a crisp snare and offer another vivid illustration of his percussive finesse.

Take One breaks down after a minute and a half. There's more studio comment from Bonzo preceeding Take 2: "I don't know when the chorus comes in, if you can give me the nod. OK nod." A similar instrumental intro follows that again breaks up before the vocal. Take 3 is immediately supplemented by a warm organ sound that causes the snare to vibrate. It's a great moment when R. Plant steps forward to sing the opening line "There was time I used to call you on my very own" (not unlike the opening line of his 'Long Time Coming' solo single). The chorus is a repeat of the line "Babe, Babe, Babe, You been gone too long" complete with backing vocal injections. There's some fuzz and leslied guitar effects towards the end and a lovely off mic laugh by Plant.

The whole thing winds up at 5.22 with an unfinished ending a la 'Hey Hey What Can I Do'. It's a wonderful recording and perhaps solves once and for all that great lost UK single mystery.

REEL 4:
Location: A and R Studio mixdown session: Summer 1969

This tape comprises three completed tracks for 'Led Zeppelin 2' as they appear on the album — 'The Lemon Song', 'What Is And What Should Never Be' and 'Whole Lotta Love'. However the mixes here are slightly different with less separation and echo. This is particularly noticeable on the outro of 'The Lemon Song'.

JIMMY PAGE talks to Ian Middleton

There then follows an illuminating insight into the recording of 'Moby Dick'. Bonzo counts in a "2-3-4" and the opening riff section of the finished version is heard up to the initial entry of the drum solo (1 min 02). Then, instead of going into the solo segment, Bonzo counts back to the riff which is pre-empted by a series of hi-hat shuffles (these were edited into the final version at the beginning of the solo).

The riff is the same as the 'Zepp 2' cut, but includes a final guitar stab following the point it merges on the album into 'Bring It On Home'.

Following that, an engineer calls out "Drum insert One", the tape can be heard backward spooling and Bonzo is into a solo. This, however, is not the familiar 'Moby Dick' solo, but an invigorating speed snare kick attack which leads into some inventive military type rolls. This part is very much like that employed by Bonzo on his 'Pat's Delight' drum solo of the early 1969 live set. At 2 mins 10 he switches to a solo using just his hands, again not used on the finished version. At 3 mins 29 the solo does in fact move into the familiar 'Zepp 2' version. Two minutes on, there are further unreleased hi-hat and snare segments before the whole solo cuts out at 6 mins 55.

This insight proves two theories. Firstly, the solo was obviously recorded separately and then inserted in between the riff part. (It may well have been this master tape that Page used as a reference when he amalgamated 'Moby Dick' with 'Bonzo's Montreux' for the box set.) Secondly, the original solo was severely edited to form the four minute version we know so well.

REEL 5:
Location: Olympic Studios, November 1969

The pre-track studio atmosphere captures Bonzo shouting raucously. Jimmy warms up on slide guitar and then proceeds to rip into a very country inspired electric riff (one of those great lost Page riffs in the tradition of 'Walter's Walk' etc.), with support from Jonesy and Bonzo. The drum sound is superbly crisp and when the first take breaks

down within two minutes, the snare skin vibrations can be clearly heard ringing around Jimmy's strings.

The structure of the track is clearly the same theme later to be employed in an acoustic mode for 'Bron Y Aur Stomp'. Here it's led by a ringing intro riff. Takes 2 through 5 never make it beyond a few minutes with the latter grinding to a halt when Bonzo misses the intro link. "I was wrong there" he shouts to Jimmy. Take 7 is more confident with Jimmy leading into an extended solo. It finally falls apart leaving Jonesy's bass as the only instrument prominent.

Take 7 is also a lengthier effort with Jimmy bringing elements of the 'Celebration Day' solo to the proceedings. 'Long bit for Jimmy at the beginning', states Bonzo at the onset of Take 8 and the guitarist duly throws in a few more frills. The extended guitar solo is now developing into a Page/Bonham play off reminiscent of the mid-70s live workings of 'Over The Hills And Far Away'. "Ah, I fucked it up" shouts the drummer when it collapses after around five minutes. A couple of tape edits accompanied by a hideous feedback squeak from the guitar ushers into two short attempts at the riff which break down less than two minutes into each try out.

Finally, a tape edit leads to a more finished version and Take 11. A count in from Jimmy kick starts what is clearly an overdub session for him to add some echo-plexed slide work to the basic backing track, which already has one small additional guitar overdub. The result is a full 6 minute run through that builds into some frenzied guitar army effects, with a texture not unlike the fade out of 'Travelling Riverside Blues'. It all grind to a slow halt via some tympani shots from Bonzo leading to a stroking of the hi-hat and a short sharp drum shuffle and guitar stab from James Patrick to wind it all up.

'Jenning's Farm Blues' is a wonderfully vivid reminder of the artistry of John Bonham and Jimmy Page, and is also a perfect example of how intensive their recording process became as they strived to attain the end result. In this case, a trip into the hills a few months on would radically alter the intention of this particular riff, and render its original electric backing track to the studio vaults.

REEL 6:

Location: Island Studios July 1970

Work in progress extract from the 'Led Zeppelin 3' sessions are accurately captured on this semi-mixed two inch 16 track master tape.

Firstly, there is an almost identical to the officially released version take of 'That's The Way'. Minor differences occur on Robert's vocal which is double tracked slightly on the chorus refrain. Jimmy's aching guitar solo is also further back in the mix. The fade cuts eight seconds earlier than the finished article.

An untitled blues medley follows. This is clearly an extension of the recording that produced 'Hats Off

To (Roy) Harper'. So we have Robert and Jimmy grouped around the mics with the latter on a sparse sounding slide guitar. After a brief run up Plant cuts in: "Can we start again... start once more, I just had an idea" (tape edit)... "then we can go all the way through and it would be nice". The pair duly run through a six minute blues work out encompassing 'Feel So Bad', 'Fixin' To Die' and an almost complete run through of 'That's Alright Mamma' with Page playing some 'Bron Y Aur Stomp' like acoustic runs.

The recording here is actually better than the issued take of 'Hats Off'. The 'Zepp 3' take has Plant overpoweringly to the fore and a straight vocal/guitar stereo separation. On this outtake Page is more prominent and there is less reverb on the vocal. It's a fascinating alternative to the issued extract from this session and in my view another alternate take that was worthy for consideration for the box set. A straight run through of 'Since I've Been Loving You' follows. This is the released version with a slightly less punchy mix and curiously some alternate vocal shouts from Robert. His "aw!" adlib 53 seconds into the issued version is missing on this mix, while a couple of screams during Jimmy's solo are present on this outtake but were edited off the issued version.

Another tape extract from this session has turned up featuring a partial vocal booth track only from Plant which clearly demonstrates the power he brought to one of their very best custom made blues offerings.

REEL 7:

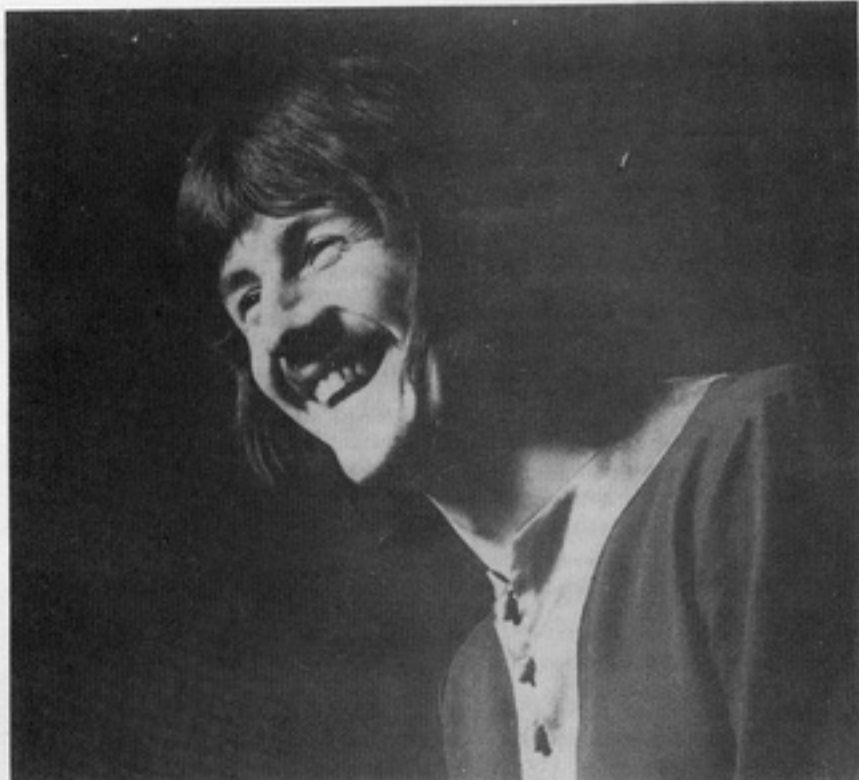
Location: EMI Studios Bombay March 1972:

"Jimmy and I went to India, and we recorded versions of 'Friends' and 'Four Sticks' with the Bombay Symphony Orchestra.

We got a sort of dishevelled gang of musicians together in Bombay and we recorded two Led Zeppelin tracks. The sessions went really well until I got a bottle of brandy out... there's nothing like a good Indian and there were no good Indians in the room at the end of the bottle. It's a shame really that they weren't included on this box set".

Robert Plant Sept 1990

Indeed, 13 minutes of this truly bizarre episode in the recording career of Page and Plant are preserved on this extract from the experimental sessions in Bombay. It comprises of the pair trying to instruct their new found band members through the basic backing track of 'Friends'. Several false starts are recorded and both Page and Plant can be heard offering on the spot guidance. Eventually, two three-minute backing tracks emerge, featuring traditionally shrill Indian vocal backing and a variety of tabla drums and sitars. The constant babble of foreign tongues is perhaps testament to Robert's above statement. The locals all sound well excited at the prospect of playing with these long haired Westerners. A humorous and bizarre remnant of a typically off the wall and legendary location recording. Strange!



John Bonham Publicity photo late 1968

REEL 8:

Location: Olympic Studios May 1972

Back in the confines of more familiar surroundings, this reel, featuring work in progress run throughs of 'No Quarter' at Olympic, is simply astounding.

They had tried an early version of this Jones opus at Headley Grange back in early 1971. Then it was built around a jazzy electric piano riff and scat sung by Plant. For the fifth album sessions, Jonesy slowed the tempo, and added a whole new dimension to the piece by filtering the electric piano through a synth. The end result, as heard on 'Houses Of The Holy', proved to be one of their most atmospheric recordings.

Take One here is a complete instrumental run through. Bonzo can be heard spoofing Keith Moon as he taps out the chorus of 'Pictures Of Lilly'. The synth is already reverberating around the studio walls, and, after a count in, the riff is eloquently applied. There are no overdubs as yet, and Jimmy's role is fairly minimal. He can be heard keeping tempo with the chorus but really this is a Bonham/Jones showpiece. And what a showpiece it is. The drum sound is just so clean, and the timing and spacing of the fills offer the perfect compliment for John Paul to weave his magic. This first instrumental takes moves into seven minutes in length and ends with just Bonzo's drums track. A couple of false start takes follow, broken up by laughter from Bonham and a further count in from Jonesy. Take 4 is another complete instrumental run through with a slightly longer outro. We are then afforded a full alternate vocal mix of the song complete with overdubs. Some of the contributions, notably parts of

Jimmy's compressed solo, were retained for the finished mix. Robert's vocal track, however, is

a complete alternate run through and, where the finished version has his voice electronically treated, this mix merely piles on the echo. He moans his way into the lyric before leaving the way for Jonesy to add a subtle grand piano solo. When Robert comes back for the verse, Jimmy adds extra theramin effects and the song winds onto a long fade, finally cutting some 30 seconds longer than the issued version over some double tracked Plant pleading.

'No Quarter' was always one of their most ambitious studio projects. Hearing it evolve and take shape inside Olympic Studios on this vintage 1972 session is a rare treat indeed.

REEL 9:

Location: Polar Studios Stockholm November/December 1978

This is a further tape of material from the 1978 sessions that produced the 'In Through The Out Door' album. The majority of it has previously surfaced (and was documented in the book) but never in such clear quality.

Thus the instrumental version of 'Carouselambra' captures the full passion of Bonzo's driving percussion to even greater effect. He really is fantastic here pushing along the dual riffing of Page and Jones. This version is the original backing track from which various overdubs would be added, including the rare use of the Gibson SG double neck. The duration of 11.08 provides the song with a slightly longer fade which is halted by Bonzo's final rally.

'Wearing And Tearing' is an early attempt with Robert's vocals way back in the mix. The take of 'Fool In The Rain' is preceded by Robert's call of 'Quatrol' and is minus the Argentinian section. 'Hot Dog' has Robert's humorous "C'mon Mr Phillips you can do it again" adlib, a double tracked chorus and Bonzo's snare beat ending. That leaves 'All My Love'.

This particular tape box is marked "The Hook", which is perhaps a reference to the commercial aspect of the tune. It's dated November 14, 1978 which, according to the 'Coda' track details, is the same day they laid down 'Ozone Baby'. The actual tape cuts in on the pre track backchat of the session capturing the atmosphere of what was obviously an enjoyable day's work in Stockholm.

Bonzo can be heard laughing and warming up with that familiar snare kick run. "That's the one, right got it", says Page tuning the acoustic guitar. Jones counts in but gets the intro wrong much to the amusement of them all. The second start captures Robert in full clarity.

The starkness of his vocal track (much less enhanced than the issued version), strikes me that what we are listening to here is a vocal booth playback — specifically for Plant to layer on his vocal to the track. Listen to how clearly you can hear him breath on the pre-song studio chat.

Jimmy seems to be overdubbing an acoustic. His electric guitar parts (employing the Telecaster) are already on the track and much more pronounced than on the issued take. And all the better for it. Both Robert's vocals and Bonzo's drums are almost certainly the takes employed on the finished version.

The instrumental solo passage here is devoid of Jones's classical solo as are some of Jimmy's overdubs.

Finally, it's through to the extended ending, instead of the familiar fade. The song builds to a full ending (a la 'Over Europe'), some two minutes longer than what we have known previously. And this is the real revelation.

Given that Jimmy has stated his slight disdain with some of the softer 'Out Door' material, 'All My Love' included, on this extended ending he really gives it everything turning in some quite beautiful lines, as if determined to stamp some authority on the track. The result, coupled with Plant's wonderful pleading ("Hush now... Oooh yeah... I get a bit lonely... when I think about it... ah it's got to be, it's got to be all of my love"), is for me one of the most emotional extracts of any Led Zeppelin recording.

The fact that somebody made the inexplicable decision to fade the track for the released version, makes this particular insight into the construction of the track all the more precious.

This 'All My Love' in all its full 7 minute glory is a fitting conclusion to the study of these rare studio transcripts that add such valuable insight into the way Led Zeppelin worked in the studio.



Jonesy and Jimmy: Rainbow Theatre April 1980

CHAPTER 4: LED ZEPPELIN LIVE! WHAT IS AND WHAT MIGHT HAVE BEEN

U.S.A. TOUR 1972			
DAY	DATE	CITY	
MON	5	FLY OUT TO NY	PAN AM-001- 6 PM
TUE	6	DETROIT	PRIVATE PLANE
WED	7	MONTREAL	REDA
THU	8	DAY OFF	
FRI	9	CHARLOTTE	COL
SAT	10	BUFFALO	
SUN	11	BALTIMORE	
MON	12	DAY OFF	
TUE	13	PHILADELPHIA	SPACELAND (EIS) DE 6-8
WED	14	NEW YORK	NASSAU C.S. L-1
THU	15	NEW YORK	
FRI	16	DAY OFF	FLY TO WEST COAST
SAT	17	PORTLAND	MGM GARDEN
SUN	18	VANCOUVER	COLISEUM
MON	19	SEATTLE	COLISEUM
TUE	20	DAY OFF	
WED	21	DENVER	COLISEUM
THU	22	SAN BERNARDINO	SWING ANTHEM
FRI	23	SAN DIEGO	SPACELAND
SAT	24	DAY OFF	
SUN	25	LOS ANGELES	FORUM
MON	26	DAY OFF	
TUE	27	LONG BEACH	ARENA
WED	28	TUSCON	COMMUNITY CENTER
THU	29	FLY BACK	PAN AM-120- 12 PM
FRI	30	LONDON	ARRIVE 6.15 AM
SAT			
SUN			

The speculative chapter on just how that much touted live chronological set may have sounded was very well received, with many readers commenting on my selections. It led me to conduct a poll amongst a cross-section of key collectors for subsequent inclusion in this magazine.

The task requested was this: Going on from the Led Zeppelin Live! chapter in the book, I canvassed various collectors worldwide to choose from their tape archives, a selection of tracks to form their own imaginary live Led Zeppelin chronological compilation. In doing so the following guidelines were offered.

Material should be timed where possible to fit on three imaginary 60/70 minute CDs (not an easy task for many who contributed!). Material could be live/soundcheck or radio session source. More than one performance of a track could be included. Where possible the end result should be accompanied by a short commentary of reasons for choice etc., plus individual ideas on what the set should be called and how the sleeve design should look.

The responses were excellent, and the results all add up to a new sub-chapter that once again speculates on the great lost Led Zeppelin album...

A-CELEBRATION

Original tour itinerary for the 1972 US tour



CHAPTER 4/A LED ZEPPELIN LIVE!

ZEPP COLLECTORS WORLDWIDE SELECT THEIR ULTIMATE ZEPP SET:

Collector: Rikky Rooksby, Oxford
Proposed title: In The Evening/Led Zeppelin Live

Proposed sleeve design: Triple gatefold sleeve, booklet of reprinted articles, photos, lyrics to 'Achilles' / inside sleeve live shot circa '75 Page in dragon suit, plus before and after photos of the stage gear.

Proposed track listing: Communication Breakdown (Lyceum 1969), You Shook Me (Lyceum 1969), We're Gonna Groove (Vancouver 1970), Whole Lotta Love (BBC June 1969), Organ Impro/Thank You (LA Forum 1970), Immigrant Song (BBC Paris Theatre 1971), What Is And What Should Never Be (BBC Paris Theatre 1971), Stairway To Heaven (BBC Paris Theatre 1971), A Mess Of Blues (BBC Paris Theatre 1971), Misty Mountain Hop (Japan Osaka 1972), Since I've Been Loving You (Japan 1972), Dancing Days (Japan 1972), The Ocean (USA 1973), Heartbreaker (USA 1973), Rock And Roll (Earls Court May 24 1975), Sick Again (Earls Court May 24 1975), Over The Hills And Far Away (Earls Court May 24 1975), No Quarter (Earls Court May 24 1975), That's The Way (Earls Court May 24 1975), Tangerine (Earls Court May 24 1975), Kashmir (Earls Court May 24 1975), Dazed And Confused (Earls Court May 24 1975), Black Dog (Earls Court May 24 1975), Nobody's Fault But Mine (USA 1977), Achilles Last Stand (USA 1977), Ten Years Gone (Knebworth Aug 4 1979).

Comment: The day of Plant's car crash in August 1975 has come to seem more like a turning point. They did make some highly enjoyable music after '75, but with the exception of Achilles and In The Evening, I find something of the old magic had departed long before Bonzo's death. There seems to be a waning of creativity, and the set lists of '77 and Knebworth and 1980 displayed a revealing lack of enthusiasm for playing material from the last two studio albums. That's why there's a noticeable emphasis here on the years 1969-1975. For me those really were the days.

Rikky Rooksby has contributed to various Zepp and T. Rex fanzines and compiled an excellent 'Led Zeppelin In Print' article for 'Music Collector' in 1990. He tells me if someone with a time machine offered him a trip to any era in history he would like to be transported back to London SW5 counting down the minutes to 8 pm again on May 17 1975.

Collector: Larry Bergmann Jr., Adelphi USA
Proposed title: Kashmir And Back

Proposed sleeve design: Front cover — group photo from The Loft San Francisco '69; back cover field shot from Knebworth photo shoot '79.

Proposed track listing: You Shook Me (Fillmore East Feb 1 1969), Blueberry Hill (LA Forum 1970), Going To California (BBC Paris Theatre 1971), Whole Lotta Love/Medley (BBC Paris Theatre 1971), Immigrant Song/Heartbreaker (Berkeley 1971), Communication Breakdown (Osaka Japan 1971), Black Dog (LA Forum 1972), Dazed And Confused (LA Forum 1972), Sick Again (Baton Rouge 1975), Tangerine (Earls Court May 24 1975), That's The Way (Earls Court May 24 1975), Trampled Underfoot (Earls Court May 24 1975), Achilles Last Stand (Fort Worth 1977), Kashmir (Largo 1977), No Quarter (LA Forum June 21 1977), Whole Lotta Love (Knebworth Aug 4 1979), Train Kept A Rollin' (Cologne 1980).

Comment: I did not approach the task with the mentality of 'Oh there must be a 'Stairway' or 'Since I've Been Loving You' etc. These are the performances that have consistently moved me and are undeniably inscribed on my brain.

Larry Bergmann Jr's Zepp articles often grace the pages of 'Zoso' magazine. His enthusiastic writing has repeatedly had me scouring my own tape archives to share in his expressions — none more so than his description of hearing 'Kashmir' from the June 21 LA Forum '77 show and being completely overwhelmed by the intensity. As he put it "I wasn't just listening to the show, I was experiencing it".

Collector: Tim Ellock, London

Proposed title: Swan Song

Proposed sleeve design: LP size box package with photo booklet. Thematic sleeve design to tie in with accompanying live video chronology!

Proposed track listing: Communication Breakdown (Lyceum 1969), I Can't Quit You Baby (Fillmore West Jan 10 1969), Dazed and Confused (Supershow Staines 1969), How Many More Times (Fillmore West April 24 1969), Immigrant Song/Heartbreaker (LA Forum 1970), What Is And What Should Never Be (LA Forum 1970), Communication Breakdown/Medley (LA Forum 1970), Black Dog (Berkeley 1971), Celebration Day (Toronto 1971), Friends (Osaka Japan 1971), Dancing Days (Long Beach 1972), Misty Mountain Hop/Since I've Been Loving You (Seattle 1973), The Ocean (LA Forum June 3 1973), Thank You (June 3 1973), In The Morning/In The Light

(Graffiti rehearsal 1974 — should have been live!), Over The Hills And Far Away (Dallas 1975), Tangerine (Earls Court May 24 1975), Going To California (Earls Court May 24 1975), That's The Way (Earls Court May 24 1975), Trampled Underfoot (Earls Court May 24 1975), The Song Remains The Same/Sick Again (Cleveland 1977), Nobody's Fault But Mine (Cleveland 1977), Ten Years Gone (Cleveland 1977), Achilles Last Stand (Cleveland 1977), White Summer/Black Mountain Side (Cleveland 1977), Kashmir (Cleveland 1977), Stairway To Heaven (Fort Worth 1977), Whole Lotta Love/Rock And Roll (LA Forum June 21 1977), Train Kept A Rollin' (Brussels 1980), In The Evening (Brussels 1980), All My Love (Berlin 1980), Heartbreaker (Zurich 1980).

Comment: I know I cheated — this is for 4 CDs, the only way it could be done! I've included a bulk of tracks from 1977 as I view that tour as a peak, with Page playing with such power.

Tim Ellock was responsible for the artwork for Robert's album 'Shaken'n'Stirred'. An original 'Tight But Loose' subscriber, I recall vividly us both sitting transfixed in my old Dents Road house listening to 'No Quarter' from the Headley Grange rehearsal tape when it first surfaced, and years later eagerly discussing the same track when the 'Studio Daze' CD appeared. The quest goes on...

Collector: Mark Archer, Manchester

Proposed title: Strange Tales From The Road

Proposed sleeve design: A collage of on-stage photos taken from each of the performances employed on this set.

Proposed track listing: Immigrant Song (BBC Paris Theatre 1971), Heartbreaker (LA Forum 1970), What Is And What Should Never Be (LA Forum 1970), Communication Breakdown/Medley (LA Forum 1970), Since I've Been Loving You (LA Forum 1970), Whole Lotta Love (BBC Session June 1969), I Can't Quit You Baby (BBC Playhouse Theatre 1969), Dazed And Confused (BBC Playhouse Theatre 1969), Blueberry Hill (LA Forum 1970), Train Kept A Rollin' (Fillmore April 27 1969), Going To California (Osaka Japan 1971), Tangerine (Osaka 1971), Friends (Osaka 1971), That's The Way (BBC Paris Theatre 1971), Gallows Pole (Copenhagen 1971), Black Country Woman (Cleveland 1977), Bron Y Aur Stomp (Cleveland 1977), The Battle Of Evermore (LA Forum June 23 1977), Ten Years Gone (LA Forum June 23 1977), That's The Way (Osaka Japan 1987), Sick Again, Over The Hills And Far Away, In My Time Of Dying, Kashmir, No Quarter, Trampled Underfoot, Rock And Roll (all Madison Square Garden Feb 12 1975).

Comment: I know the title has already been used as a bootleg set, but it has a certain ring about it. I've split the three CDs into three distinct phases — the first concentrates on the on-stage excitement of the '69 to '71 era.



Disc two showcases the mellow side and finally disc three captures the more epic 1975 numbers.

Nothing from after 1977. The Knebworth Zepp was an under-rehearsed monster and Jimmy's playing was dreadful. Similarly, to me the 1980 tour suffered from a lack of new numbers and many of the old classics sounded soulless. The live Zepp I love is the '69 to '71 era. They were fresh, innovative, well advanced in their virtuosity and had so much passion.

Mark Archer is the editor of the very fine Zepp Fanzine 'Wearing And Tearing'. You will not be surprised to learn he was not present at the Knebworth shows in 1979!

Collector: Gary Foy, Rushden

Proposed title: Led Zeppelin Live 1968-1980

Proposed track listing:

Communication Breakdown (Fillmore West April 27 1969), What Is And What Should Never Be (Vancouver 1970), Dazed And Confused (Supershow Staines 1969), Thank You (BBC Paris Theatre 1971), Immigrant Song/Heartbreaker (LA Forum 1970), Over The Hills And Far Away (Stoke Trentham Gardens 1973), The Ocean (Tampa May 5 1973), Black Dog (Alexandra Palace Dec 23 1972), The Song Remains The Same/The Rain Song (Dallas 1975), Tangerine (Earls Court May 24 1975), That's The Way (Earls Court May 24 1975), Going To California (Earls Court May 24 1975), The Battle Of Evermore (LA Forum June 23 1977), Ten Years Gone (New York 1977), No Quarter (LA Forum June 23 1977), Since I've Been Loving You (LA Forum June 23 1977), Kashmir (Knebworth Aug 4 1979), Nobody's Fault But Mine (Knebworth Aug 4 1979), Rock And Roll (Knebworth Aug 4 1979), Stairway To Heaven (Knebworth Aug 4 1979), Whole Lotta Love (Berlin July 7 1980).

Comments: I've realised this is an almost impossible task. No room for 'You Shook Me', 'Sick Again', 'In My Time Of Dying', 'Bring It On Home' (Blueberry Hill), 'Friends' (Japan), 'All My Love', 'Black Country Woman'... can I do a volume two? Oh, and as for 'Dazed' from Supershow — you can keep your '75 marathons, this is the one, but do I detect a slight edit on the end?

I knew Gary Foy was a fan to be reckoned with when he blagged his way in to Robert's Marquee press only show in 1988. His immense attention to detail on all things Zepp was a vital source of inspiration when I was writing 'A Celebration' and whenever I see him, our endless pourings over whether or not my theory Page played the Telecaster on 'Achilles' at the first Knebworth show is correct, is sure to inspire mass yawning from our respective wives.

Glancing at the final listing of his selection will not surprise you that he was very much present at Knebworth on August 4 1979.

Collector: Rick Barrett, Houston, Texas, USA

Proposed title: The Speed Of Zepp

Proposed sleeve design: Stunning concert shot circa 1977, taken from stage level and looking from Jimmy's side back towards Jonesy. Similar to the rare German record club cover for Zepp 2. Led Zeppelin at the absolute height of their mighty status.

Proposed track listing: Immigrant Song (LA Forum 1970), Communication Breakdown/Celebration Day (Copenhagen 1971), Since I've Been Loving You (Madison Square Garden 1973), No Quarter (Cleveland April 27 1977), White Summer/Black Mountain Side (April 27 1977), Sick Again (LA Forum June 23 1977), The Battle Of Evermore (LA Forum June 23 1977), Whole Lotta Love/Rock And Roll (LA Forum June 23 1977), Hot Dog (Rotterdam 1980), Train Kept A Rollin' (Zurich 1980), Trampled Underfoot (Zurich 1980), Stairway To Heaven (Berlin 1980), Wearing And Tearing (Plant and Page Knebworth 1990).

Comment: Part of the fun of this project has been to allow my imagination to run free and conjure up a mythical concert. The impact of the set is raised by limiting it to just over 90 minutes in length. I can see the band hurtling through these songs driven by the intensity of a runaway freight train. Each selection brings forth some kind of special memory: from visualising them springing into life and erupting into action on the '80 tour with 'Train'... to the brashness of the whole unit as they flaunt their god-like status on the '77 tour reflected here on 'Sick Again', through to the creativity of Page playing 'Stairway' for the millionth time and still putting his all into it on that marathon final version in Berlin. This is where the heavens line up just so, and catapult me to outrageous new Zeppelinesque heights.

Rick Barrett is one of the world's leading collectors of Led Zeppelin memorabilia. His much respected catalogue regularly reaches out to thousands of avid enthusiasts. Rick's ability to unearth the obscure and most elusive of Zepp items has collectors worldwide eagerly awaiting the publication of each new listing... and is guaranteed to put their mortgage repayments at risk every time.

Collector: Jay O'Toole, Massachusetts, USA

Proposed title: Rock And Roll: The Zeppelin Years.



Proposed sleeve design: Gatefold CD jewel case with medieval scene with the band members superimposed onto the photo ala Zepp 2. Booklet with full itinerary, poster and ticket reproductions, live pics etc. plus list of fanzines etc.

Proposed track listing:

Communication Breakdown (BBC Playhouse Theatre 1969), We're Gonna Groove (Vancouver March 21 1970), What Is And What Should Never Be (Toronto Sept 4 1971), Immigrant Song (Boston Sept 16 1970), Jennings Farm Blues rehearsal (Olympic Nov 1969), Gallows Pole (Copenhagen May 1971), Four Sticks (Copenhagen May 1971), Black Dog (BBC Paris Theatre 1971), Rock And Roll (Osaka Japan Sept 19 1972), Dancing Days (Long Beach June 27 1972), No Quarter (Madison Square Garden July 28 1973), The Song Remains The Same (Osaka Oct 4 1972), Over The Hills And Far Away (Baton Rouge Feb 28 1975), Ten Years Gone (Cleveland April 27 1977), Nobody's Fault But Mine (Madison Square Garden June 14 1977), Achilles Last Stand (LA Forum June 25 1977) — Encores: How Many More Times (BBC Playhouse Theatre 1969), Whole Lotta Love/The Crunge/Black Dog (Seattle March 21 1975).

Comment: I have a preference for the heavier side of Zeppelin and have shied away from the acoustic numbers (worthy as they are). These are my personal favourites

for various reasons and represent to me the ultimate live Zepp set. I would be very interested in trading with other collectors for their compilations. Anyone interested in doing so can contact me at 46 Briarwood Drive, Westwood, Massachusetts 02090, USA. Thanks to Dave Lewis for proposing this project and thanks to all fans and friends of Zepp — Jay O'Toole, Feb 25 1992.

Jay O'Toole is the editor of The Ocean Led Zeppelin fanzine, copies of which can be obtained from the above address.

Collector: Andy Adams, Croydon

Proposed title: Early Days And Latter Days

Proposed track listing:

Train Kept A Rollin' (Fillmore East Feb 1 1969), As Long As I Have You/Medley (Winterland April 26 1969), You Shook Me (Dallas Pop Festival Aug 31 1969), Thank You (Bath Festival 1970), Immigrant Song/Heartbreaker (Berkeley Sept 14 1971), What Is And What Should Never Be (Long Beach June 27 1972), Dancing Days (Long Beach June 27 1972), Misty Mountain Hop/Since I've Been Loving You (Madison Square Garden July 28 1973), Over The Hills And Far Away (Dallas March 4 1975), Trampled Underfoot (Earls Court May 24 1975), No Quarter (LA Forum June 23 1977), Ten Years Gone (LA Forum June 25 1977), Going To California, That's The Way, Bron Y Aur Stomp (Earls Court May 18 1975), Kashmir (LA Forum June



21 1977), Achilles Last Stand (LA Forum June 21 1977), Stairway To Heaven (LA Forum June 26 1977), In The Evening (Knebworth Aug 4 1979), Whole Lotta Love (Knebworth Aug 4 1979), Nobody's Fault But Mine (Brussels June 20 1980), Black Dog (Brussels June 20 1980), Communication Breakdown (Cologne June 18 1980).

Comment: Aside from the three CDs, I'd like to see a limited edition extra CD (similar to the Neil Young package Arc Weld) consisting of those great insane covers they often delved into. How about Twist And Shout/Tossin'n'Turning/I Gotta Know, from Osaka Sept 29 1971, or that amazing jam of Louie Louie/Amazing Grace/Let's Dance, out of Jonesey's solo in Seattle June 19 1972... Weekend from LA Aug 21 1971... the Long Tall Sally medley from the Albert Hall... Heartbeat, Something Else, Down By The Riverside, Frankfurt Special, C'Mon Everybody... the list is endless!

Before I met him, Andy was often referred to by fellow collectors as Mr Tapes. When he offered me access to his vast Zepp tape archive during my research for the book, I realised the description was most apt. His recollection of the minutest of details regarding the Zepp live repertoire never fails to amaze me. Such information makes his Zepp 'Early Days' collectors magazine essential reading.

Collector: Sean Connolly, Texas, USA

Proposed title: No Quarter

Proposed sleeve design: Wordless cover with a vague silhouetted picture of the group in action. Typically ambiguous.

Proposed track listing: For Your Love (Fillmore Jan 10 1969), Communication Breakdown (Winterland April 26 1969), Sittin' And Thinkin' (Fillmore West April 27 1969), I Can't Quit You Baby (Central Park July 21 1969), Something Else (Royal Albert Hall Jan 9 1970), We're Gonna Groove (Raleigh April 7 1970), Out On The Tiles (LA Forum Sept 4 1970), Blueberry Hill (LA Forum 1970), Thank You (BBC Paris Theatre 1971), Four Sticks (KB Hallen Copenhagen May 1971), Gallows Pole (KB Hallen Copenhagen May 1971), Weekend (LA Forum Aug 21 1971), We Shall Overcome (Osaka Sept 28 1971), Down By The Riverside (Osaka Sept 28 1971), Friends (Osaka Sept 29 1971), Smoke Gets In Your Eyes (Osaka Sept 29 1971), Killing Floor (Budokan Tokyo Oct 2 1972), Dancing Days (Stoke Trentham Gardens Jan 15 1973), Treat Me Like A Fool (Southampton University soundcheck Jan 20 1973), Kid Creole (Southampton University soundcheck Jan 20 1973), Everybody Needs Somebody To Love/Baby I Don't Care/Let's Have A Party (Hamburg March 21 1973), Celebration Day (Tampa May 5 1973), Rock And Roll (Kezar Stadium June 2 1973), Strawberry Jam/The Rover/Night Flight (Chicago soundcheck July 5 1973), The Song Remains The Same/The Rain Song (Detroit Cobo Hall July 12 1973), Since I've Been Loving You (Buffalo July 15 1973), Sick Again (Dallas March 4 1975), The Crunge (Long Beach March 10 1975), In My Time Of Dying (Seattle



March 21 1975), Kashmir (LA Forum March 27 1975), Tangerine (Earls Court May 24 1975), That's The Way (Earls Court May 24 1975), Dancing Days/Black Country Woman/Bron Y Aur Stomp (Landover May 26 1977), The Battle Of Evermore (LA Forum June 21 1977), Going To California (LA Forum June 21 1977), Achilles Last Stand (LA Forum June 27 1977), Train Kept A Rollin' (Zurich June 29 1980), Stairway To Heaven (Berlin July 7 1980).

Comment: In my compilation I guess I've tried to avoid the more predictable songs. This is a set that conveys the individual tastes of the entire group. From Bonzo's Motown influences through to Plant's West Coast approach.

Sean Connolly is a staff writer for 'The Ocean' Zepp fanzine, and has contributed to both the Robert Godwin and Charles Cross books. His video collection is used as a teaching aid at the University of Texas in Austin. As can be seen by his eclectic selection, his tape archive represents all the rarest nooks and crannies of the Zepp collecting game.

Collector: Alan Cousins

Proposed title: Nectar of The Gods

Proposed track listing:

For Your Love (Fillmore West Jan 10 1969), Train Kept A Rollin' (Fillmore West April 27 1969), White Summer (BBC Playhouse Theatre 1969), Whole Lotta Love (Bristol Colston Hall Jan 8 1970), Thank You (Raleigh April 7 1970), Immigrant Song (Bath Festival 1970), How Many More Times (Bath Festival 1970), Moby Dick (Osaka Sept 29 1971), Dazed And Confused (Osaka Sept 29 1971), Since I've Been Loving You (Paris April 1 1973), Heartbreaker (LA Forum July 15 1973), The Rain Song (Buffalo July 15 1973), Stairway To Heaven (Seattle July 17 1973), No Quarter (Earls Court May 18 1975), Rock And Roll (LA Forum June 23 1977), Trampled Underfoot (LA Forum June 23 1977), In The Evening (Knebworth Aug 11 1979), Kashmir (Knebworth Aug 11 1979), Nobody's Fault But Mine (Berlin July 7 1980), All My Love (Polar Outtake 1979), When The Levee Breaks (Jan 12 1975).

Comment: I was lucky enough to see them twice in 1970. At the Colston Hall in Bristol they were late going on but still insisted on playing a full set - even when the house lights went up and the authorities tried to pull the plug! At Bath the sound wasn't perfect, but it was an unforgettable performance.

Alan Cousins is an ardent UK collector who will not rest easy until he has every conceivable Zepp 7-inch single variation, not to mention all manner of foreign album pressings... expect to see him at a record fair near you deep in negotiation...

Collector: Luis Rey, London

Proposed title: Led Zeppelin Live!

Proposed track listing:

For Your Love (Fillmore West Jan 10 1969), Dazed And Confused, As Long As I Have You, Whole Lotta Love (Winterland April 26 1969), You Shook Me (Winterland April 25 1969), How Many More Times (Bath Festival 1970), Communication Breakdown/Medley (LA Forum Sept 4 1970), Weekend/Rock And Roll (LA Forum Aug 21 1971), Heartbreaker, Whole Lotta Love/Medley (Berkeley Sept 14 1971), Whole Lotta Love/Medley (Osaka Sept 29 1971), Dazed And Confused (Hamburg March 21 1973), Whole Lotta Love/Medley (Essen March 22 1973), Heartbreaker/Whole Lotta Love/Medley (LA Forum June 3 1973), Trampled Underfoot (Montreal Feb 6 1975), Stairway To Heaven (Earls Court May 24 1975), Since I've Been Loving You (Cleveland April 28 1977), White Summer/Kashmir (Cleveland April 28 1977), No Quarter (LA Forum June 23 1977).

Comment: An impossible task!

Luis Rey is the author of *Led Zeppelin Live*, a fascinating illustrated exploration of live Zepp tapes published by Hot Wacks Press. As can be seen by his selection, Luis is an advocate of the lengthy experimental pre-1979 live *Led Zeppelin*.

Collector: Russ Rees, Swansea

Proposed Title: The Attic Tapes

Proposed Sleeve Design: Subtle computer graphic design.

Proposed track listing:

You Shook Me (Fillmore West April 24 1969), How Many More Times (Fillmore West April 24 1969), Immigrant Song/Heartbreaker (LA Forum Sept 4 1970), Going To California (BBC Paris Theatre 1971), That's The Way (BBC Paris Theatre 1971), Rock And Roll, Black Dog, Celebration Day (all Mobile Alabama May 13 1973), No Quarter (Fort Worth May 19 1973), Dazed And Confused (Buffalo July 15 1973), The Song Remains The Same/The Rain Song (Dallas March 5 1975), Nobody's Fault But Mine, In My Time Of Dying, White Summer/Black Mountain Side/Kashmir, Star Spangled Banner/Guitar Solo, (all Cleveland April 28 1977), Over The Hills And Far Away (LA Forum June 21 1977), Since I've Been Loving You (Brussels June 20 1980), Stairway To Heaven (Berlin July 7 1980), Whole Lotta Love (Berlin July 7 1980).

Comment: The title is a play on the famous Dylan Basement set, and also refers to where I actually put this all together! I've tried to include the best source material available (mostly soundboard), to capture the feel of maybe how Page would have envisaged such a project.

Russ Rees was one of the first subscribers to the original 'Tight But Loose'. Another intensive tape collector, I knew there would always be a surprise or two in store when a package post marked from Swansea dropped on my doorstep. Never more so than on my return from Knebworth on August 12 1979 when Russ scooped me a pre-release tape of 'In Through The Out Door'. Though our phone calls are now peppered with excited background squeals from our respective children, we can still ramble on for hours about the subject that first forged this particular much valued platform of communication way back when...

Collector: Mark Harrison, Watford

Proposed title: Flux And Mobility:

Definitive Zeppelin Live 1968-1980

Proposed track listing:

CD: Laying The Foundations: Train Kept A Rollin'/I Can't Quit You Baby (Spokane Dec 30 1968), Immigrant Song/Heartbreaker, Dazed And Confused (Berkeley Sept 14 1971), Going To California (BBC Paris Theatre 1971), Babe I'm Gonna Leave You (Danish TV 1969), How Many More Times (Spokane Dec 30 1969), Dancing Days (Osaka Oct 8 1972), Communication Breakdown (BBC Paris Theatre 1971), Whole Lotta Love/Medley (Berkeley Sept 14 1971), CD2 Fine Tuning: Rock And Roll (Dallas March 4 1975), Trampled Underfoot, Black Dog (any Earls Court performance May 1975), The Wanton Song (Chicago Jan 21 1975), Since I've Been Loving You (Madison Square Garden July 28 1973), Tangerine, Dazed And Confused (any Earls Court performance May 1975), Over The Hills And Far Away, In My Time Of Dying (Dallas March 4 1975), Stairway To Heaven (Madison Square Garden Feb 3 1975), CD3 Curtain Call: The Song Remains The Same (Cleveland April 28 1977), Nobody's Fault But Mine (Zurich June 29 1980), In The Evening (Rotterdam June 21 1980), Achilles Last Stand, Kashmir (Cleveland April 28 1977), All My Love (Zurich June 29 1980), Ten Years Gone (Knebworth Aug 4 1979), No Quarter (LA Forum June 23 1977), Whole Lotta Love (Knebworth Aug 4 1979), Train Kept A Rollin' (Rotterdam June 21 1980).

Comment: I feel Led Zeppelin's existence can be split into three time spans: 1968 to 1972, 1973 to 1975 and 1977 to 1980 - thus this CD set is split within that framework. My one complaint when re-assessing the live Zepp output is that they often ignored lesser known studio tracks at the expense of the sometimes over long live epics. The 1980 set was definitely a step in the right direction.

Given the amount of material available, I seem to have selected some of the more famous material. This is purely because it represents my personal faves, in particular the 'Going To California' bootleg and the Cleve-

land 'Destroyer' set. If I was pushed to name the best live performance of any song, it would be 'Achilles Last Stand' from that April 28 1977 show. Led Zeppelin personified and quite breathtaking. Proof that their influence is as strong now as it ever was.

Mark Harrison is another long term collector whose Zepp knowledge I very much admire. Over the years we have often crossed paths outside Zepp related gigs etc. His tales from experiences inside the hallowed walls of Windsor are both illuminating and humorous. Talking of which, Mark also offered up the following info on April 1 1992:

Led Zeppelin Live In Egypt:

Track Listing: Wearing And Tearing, The Rover, Ozone Baby, I'm Gonna Crawl, Tea For One, Course Lambra, Poor Tom, Down By The Seaside, Ramble On, Royal Orleans, In The Light. Encores: Custard Pie/Walters Walk.

A very rare outing — Zepp live in Cairo August 1980. A secret prelude for the planned US tour. Due to some strange contractual restrictive copyright law in Egypt, the band were only granted permission to play the show provide they only performed tracks that had not been performed in public before. Thus a CD of Zepp material never heard previously heard live. Any takers?

Conclusion:

These hand picked selections certainly illustrate the scope that a live chronological Led Zeppelin set presents. In scanning the various contributions, it's interesting to note the esteem with which old faves such as Blueberry Hill, BBC Paris Theatre and Going To California are still held. Note also the many inclusions from Earls Court, which perhaps adds testament to those shows being the very pinnacle of their live performances. Knebworth on the other hand fares less well.

The other clear factor in these compilations is the preference to hear some of the many live cover

versions the band indulged in throughout their reign. Yet another side to the spectrum of the live Zepp set.

Thanks to all the contributors who took the time to compile these tapes. They add considerable light on how such a project could evolve...



A CELEBRATION

CHAPTER 5 THE TEN ALBUM LEGACY:

A mammoth outpouring of facts, figures and opinions, this section formed the main body of the book. The aim was to provide an album by album, track by track, analysis of the entire official Zeppelin catalogue.

This chapter provided the biggest challenge. The research here proved most intensive. From discovering the exact studio location of the recordings, to collating accurate information on the live performance of tracks, right through to assessing the merit of each song, and its relevance within the overall Zepp collective, it was a lengthy process.

In retrospect, given the space restrictions, I was not able to elaborate fully on every performance. In some instances vital facts went unrecorded and errors crept in. This update allows me the opportunity to rectify these shortcomings, aided considerably by the input of info that readers of the book have submitted.

What follows is a summary of additional comments and thoughts surrounding the Ten Album Legacy. Where necessary, additional comments on individual tracks are included along with relevant revisions on their live performances.

LED ZEPPELIN

(1969 Atlantic Records) Original issue 588 171, re-issue K40031.

The origins of the famous debut album cover have recently been detailed by designer George Hardie. Speaking in 'The Record Art Collectors Book' (a deluxe US publication that comes complete with a lengthy introduction from James Patrick himself), he explains how he originally offered the group a design based upon an old club sign in San Francisco. This was a multiple sequential image of a phallic zeppelin amongst clouds and waves. Jimmy apparently rejected that idea and instead produced a photo of the Hindenburg going down for George to elaborate on. However, the original 'zeppelin in the clouds' image was retained as the logo that adorned the back cover of both the first and second albums as well as a number of early adverts.

Additional Track Commentary

GOOD TIMES BAD TIMES

This track is the only cut on the European/Japanese 'Remasters' double compilation not to subsequently feature in the multi disc 'Led Zeppelin' box set. It can, however, be found on a rare UK promo CD single (CD LZ1)

Further Live Performance Info: After its deletion from the 1970 'Communication Breakdown' medley, this track returned briefly to the set in the form of an extract in the 'Whole Lotta Love' medley on their debut show in Japan at the Budokan Hall September 23 1971.

BABE I'M GONNA LEAVE YOU

For the 'Remasters' box set, the credits of this track switch to being Anne Bredon/Page. This is an acknowledgement to Annie, a folk singer of the 60s whose performances of the song inspired the original 1968 Page arrangement.

DAZED AND CONFUSED

Further Live Performance Info: Recently surfaced live tapes emphasise the experimental nature of this piece. It was clearly the launching pad for several riff fragments that would see the light of day on future Zepp recordings, notably 'Walters Walk'. By the end of its lifespan as a complete part of the Zepp set, it was extending to over 40 minutes in length as can be heard on its penultimate appearance. This occurred on March 25 1975 at the LA Forum, and is captured on the bootleg CD 'The Sex Machine And The Butterqueen'. This quite stunning arrangement includes a version of 'Spanish Eyes' that links into 'Woodstock', making it second only in this author's opinion to the May 24 Earls Court version.

YOUR TIME IS GONNA COME

Further Live Performance Info: Though there is no recorded evidence, I still reckon this was played on the early Scandinavian dates. Part of the song was certainly aired during the 'Whole Lotta Love' medley (not 'How Many More Times' as I erroneously stated in the book), performed at the Budokan Hall, Tokyo on September 24 1971.

BLACK MOUNTAIN SIDE

As previously explained, this is a further extension of Page's Indian influence first heard on 'White Summer'. He refers to it in the 'Remasters' interviews as a CIA tuning (Celtic, Indian and Arabic influence). The tuning employed on both numbers (DADGAD) would later be employed for 'Kashmir'. **Further Live Performance Info:** It's worth noting here that the live performances of this track when coupled with 'White Summer' circa '77/'79 often included acoustic references that would later emerge in The Firm era composition 'Midnight Moonlight'.

COMMUNICATION BREAKDOWN

Further Live Performance Info: The sheer potency of this particular stage fave can now be clearly viewed on the Knebworth 2 unofficial video. As they line up for a final encore, Page mouths the title to Plant and then proceeds to slither across the stage as he slugs the intro out of the Gibson. A moment of true visual Zeppelin magic.

HOW MANY MORE TIMES

I have previously failed to note the 'Beck's Bolero' time signature in this early anthem. **Further Live Performance Info:** The resurrection of this number for some of the 1971 Japan dates occurred within the 'Whole Lotta Love' medley.



TOP TEN U.S. ALBUMS

- 1 BALL (4) Iron Butterfly (A&O)
- 2 BLOOD, SWEAT & TEARS (5) Columbia
- 3 GOODYBY (9) Cream (A&O)
- 4 YELLOW SUBMARINE (3) Original Soundtrack (Capitol)
- 5 THE BEATLES (1) (Apple)
- 6 THE ASSOCIATION'S GREATEST HITS (3) (Warner Bros./7 Arts)
- 7 CRIMSON & CLOVER (7) Tommy James & Shondells (Roulette)
- 8 WICHITA LINEMAN (3) Glen Campbell (Capitol)
- 9 LED ZEPPELIN (—) (Atlantic)
- 10 DONOVAN'S GREATEST HITS (—) (Epic)

LED ZEPPELIN 2

(1969 Atlantic Records) Original issue 588 198, re-issue K40037

The sleeve design based on David Juniper's poster features the four group faces airbrushed from a well used 1969 Atlantic publicity photo. Additional Track Commentary.

WHOLE LOTTA LOVE

The true origins of this song remain a controversial subject. In 1986 lawyers acting for Willie Dixon successfully sued the group for employing Dixon's 'You Need Love' as the basis for this track. The case was settled out of court. It's worth seeking out the version of 'You Need Love' by The Small Faces with lead vocals from the late Steve Marriott. It was Marriott that Page had in mind as a vocalist for the original Led Zeppelin line up discussed at the session of 'Beck's Bolero' with Keith Moon and John Entwistle.

It's a fair indication of how things may have turned out, but for some heavyweight intervention by Marriott's then manager Don Arden.

Further Live Performance Info: A rare live medley — less latter era arrangement can be found on a tape of a show at the Charlotte Coliseum North Carolina from June 9 1972.

THANK YOU

Further Live Performance Info: I had this down as entering the set on the late '69 dates. The first recorded evidence of its presence is actually the UK tour of 1970 when Jonesy employed the use of organ as a regular addition to their stage gear.

HEARTBREAKER

Further Live Performance Info: Additional influences that Page brought to this track include a few chords of 'Grenslaves' and a regular instrumental passage based on Bach's 'Bourée' in C minor. When employed as an encore on the 1975 US tour, versions of 'That's Alright' and 'I'm A Man' were inserted into the song at shows at Madison Square Garden (Feb 12) and Long Beach (March 12) respectively.

LIVIN' LOVIN' MAID (SHE'S JUST A WOMAN)

Further Live Performance Info: I previously stated that the nearest they came to performing this track live was when Plant threw in a

couple of lines at Earls Court May 24 1975. On a date in Hamburg in March 1970 Plant also slipped in to the first line of the song following 'Heartbreaker'. Some twenty years later this number was revived for the 'Manic Nirvana' tour. Plant turned it into a rousing encore via a mock Beach Boys arrangement.

RAMBLE ON

Further Live Performance Info: Whilst only fragments of this track were performed live in the Zepp era, for the 'Manic Nirvana' tour, Plant introduced this to his solo set in an arrangement very close to the original.

MOBY DICK

The original Bonham solo can now be found merged with 'Bonzo's Montreux' on the box set. It's worth noting that the celebrated BBC outtake group composition 'The Girl I Love' recorded in Spring 1969, has a riff delivery very similar to 'Moby Dick' and could well have been an early vocal alternate version to the instrumental Bonham tour de force that ended up on Led Zeppelin 2.

Further Live Performance Info: I had previously stated the track had been employed on every tour from late '69 to 1977. It was actually only spasmodically performed during the 1972/3 Japan/UK/European tours.

BRING IT ON HOME

Further Live Performance Info: After leaving the set in '72, the electric intro riff of this track was re-employed on the 1973 tour as an opening sequence for 'Black Dog', replacing for that tour only, the more familiar 'Out On The Tiles' intro.

LED ZEPPELIN 3

(1970 Atlantic Records. Original issue 2401 002, re-issue K50002)

News Story Disc July 18 1970:

"Led Zeppelin are recording at Island Studios next week, and are thought to be doing the whole of their next album there. They will be the first group to use the new No. 1 studio, testing of which

AMERICAN NEWS BEAT

Zeppelin plans second album

LED Zeppelin has added unscheduled recording sessions to its second American tour, in a hurry-up attempt by the group and Atlantic Records to get a second album on the market by mid-summer.

Members of the group were informed by Atlantic they should plan on going into a studio as soon as they arrived in Los Angeles. By the first of this week, the Zeppelins had spent four days in two studios, recording half a dozen tracks. The recording activity was to continue in New York, once the band arrived there. Atlantic wants the LP ready for release in July, following the label's annual sales meetings.

TOP TEN ALBUMS


- 1 BEST OF THE SEEKERS (3) Seekers (Columbia)
- 2 ON THE THRESHOLD OF A DREAM (9) Moody Blues (Deram)
- 3 GOODYBY (1) Cream (Polydor)
- 4 SONGS FROM A ROOM (3) Leonard Cohen (CBS)
- 5 HAIR (4) London Cast (Polydor)
- 6 LEO ZEPPELIN (8) (Atlantic)
- 7 GENTLE ON MY MIND (—) Dean Martin (Reprise)
- 8 OLIVER (6) Soundtrack (RCA)
- 9 SAFE AS MILK (—) Captain Beef Heart (Marble Arch)
- 10 ELVIS (—) Live TV Show (RCA)

dick kanellis turns you on to ...

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Original Promo Shot used for the Zepp 2 sleeve.

should be completed this week.

Zeppelin have booked next Tuesday, Wednesday and Thursday. Country Joe tried to get the same time but was beaten to it."

News Story Music Week August 25 1970:

"Release of Led Zeppelin 3, which Polydor is anticipating will become the biggest seller in the company's history, has been delayed, probably until October.

The album was due to come out this month, but Polydor has been forced to postpone release due to the non-availability of tapes from America."

News Story Record Mirror September 5 1970:

"Advance orders for Led Zeppelin 3 have been pouring into Atlantic Records head office at an alarming rate since it was recently announced that the album will be issued in the near future. The

company have already received orders exceeding 60,000 copies although no actual release date has been set. Jimmy Page currently has the tapes of the album in the States where he is involved in the mixing and completing of all tracks. Release is likely to come following their return to Britain later this month."

Polydor Press Announcement to the UK record trade September 22 1970:

"Polydor announce the heaviest pre-sale demand of the year, Led Zeppelin 3, flying in from Atlantic. Shipment of all orders placed by 30th September will be made during the week beginning 19th October."

The content of the above recently discovered press items, fully captures the air of expectancy surrounding the recording and release of the long awaited third Led Zeppelin album.

The 'non availability of tapes' comment is a direct reference to the fact that Jimmy took all the tapes to Ardent Studios in Memphis during the group's sixth American tour in August 1970. It was there that the final version was formulated with Terry Manning engineering the mixing.

The exact documentation of Led Zeppelin recording at the newly built Island No. 1 Studio for July 21, 22 and 23 is one of the few accurate to the day chronicles of any Zepp session. It's likely they booked additional mixing time at Island before their August departure to America. It's also fair to assume that they spent time in Island's number 2 Studio earlier in the Summer. Numbers known to have been laid down at Island for the third album include 'Hey Hey What Can I Do', 'Since I've Been Loving You', 'That's The Way', and '(Hats Off) To Roy Harper'. The remaining Zepp 3 cuts, 'Immigrant Song', 'Friends', 'Celebration Day', 'Out On The Tiles', 'Gallows Pole', 'Tangerine', and 'Bron Y Aur Stomp', (and the 'Coda' outtake 'Poor Tom') were the product of sessions at Headley Grange and Olympic in May and June of 1970.

Additional Track Commentary

IMMIGRANT SONG

The basis of this track was already recorded before their trip to play in Iceland on June 22 1970. It was this vacation that inspired Robert to construct a new set of lyrics full of Icelandic imagery. As he put it in a 1970 radio interview: "We went to Iceland, and it made you think of Vikings and big ships... and John Bonham's stomach... and bang, there it was - Immigrant Song!"

Further Live Performance Info: One odd occurrence on the live delivery of 'Immigrant Song' occurred on the August 22 date at the LA Forum in 1971. Page preceded the intro of this then set opener with a few riffs of The Ventures' 'Walk Don't Run'.

FRIENDS

Page has revealed that he employed the use of an Altair Tube Limiter to enhance the acoustic quality of the Harmony guitar played on this track. The device was recommended by Dick Rosemenie - an acoustic guitarist who recorded an album titled 'Six String, Twelve String' on Vanguard. The same device was still in use during the 'In Through The Out Door' album (check out the acoustic strumming on 'All My Love'). 'Friends' employs another odd Page tuning - as he revealed in 1990: "Top E is E, B is a C, G is a G, D is a C, A remains the same, and the low E goes down to C. We also did that on 'Bron Yr Aur' and 'Poor Tom'."

CELEBRATION DAY

Further Live Performance Info: I had this track as entering the set on the 1971 US tour. It was previewed slightly earlier on the summer European dates. Part of the song was certainly included on a medley of 'Communication Breakdown' in May at the KB Hallen Copenhagen.

TOP 30 LPs

(Week ending Wednesday, December 2, 1970)

1	1	LED ZEPPELIN VOL. 3.....(Atlantic)	6	1
2	2	MOTOWN CHARTBUSTERS VOL. 4 Various Artists (Tamla Motown)	8	1
9	3	NEW MORNINGBob Dylan (CBS)	3	3
3	4	BRIDGE OVER TROUBLED WATERSimon & Garfunkel (CBS)	43	1
5	5	DEEP PURPLE IN ROCK(Harvest)	24	5
4	6	CANDLES IN THE RAINMelanie (Buddah)	10	3
8	7	EASY LISTENINGVarious Artists (Polydor)	6	7
12	8	ANDY WILLIAMS GREATEST HITS(CBS)	30	2
17	9	ANYWAYFamily (Reprise)	3	9
10	10	ATOM HEART MOTHERPink Floyd (Harvest)	8	4

SINCE I'VE BEEN LOVING YOU

Page now states that this was one of his hardest solos to perfect. Trouble with the guitar sound was solved when he borrowed an Axis amp found outside the studio door. It may have been a difficult session, but the end result was quite superb. It remains one of his finest recorded moments.

GALLOW'S POLE

The origin of this very old folk tune dates back to Leadbelly. His version titled 'Gallows Pole' can be found on The Leadbelly Story (DVRECD 39). Another version can be found on an album by Odetta, 'The Leadbelly Essential Odetta' (Vanguard VCD 43/44). Other blues variations of the tune have been recorded as 'Gallows Line' and 'Maid Freed From The Gallows'.

Further Live Performance Info:

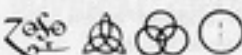
Although rarely performed in its entirety, full versions can be traced to May 10 1971 at the Liverpool University re-scheduled gig, and the Copenhagen show, later the same month.

TANGERINE

Further Live Performance Info: Again I jumped the gun with assessing the introduction to the set of this number. No performances on the 1971 UK/European/US tours have been logged, making the Japanese dates in September as the true debut for this addition to the acoustic set.

THAT'S THE WAY

In my opinion a gross omission from the box set. One of the outstanding Page/Plant collaborations, and a throwback to the days when musically and spiritually, they were in total harmony with each other.



(1971 Atlantic Records. Original issue 2401 012, re-issue K50008)

In December 1990, this album, along with Def Leppard's 'Hysteria', was certified by Billboard magazine as being the largest selling rock album in American chart history. By that year's end, it had registered some 10 million sales in the US alone. Not bad for an album whose nameless sleeve art work was declared commercial suicide when it was first handed to Atlantic Records...

Additional Track Commentary

TOP 30 LPs

(Tuesday, December 1, 1970)

1	1	LED ZEPPELIN VOL. 3Led Zeppelin	1	1
2	2	CLOSE TO YOUCarpenters	1	2
3	3	ABBAKASSantana	1	3
4	4	SWEET BABY JAMESJames Taylor	1	4
5	5	SLY & THE FAMILY STONE GREATEST HITS Sly & The Family Stone	1	5
6	6	THIRD ALBUMJackson 5	1	6
7	7	THE PARTRIDGE FAMILY ALBUMOriginal TV Cast	1	7
8	8	NEW MORNINGBob Dylan	1	8
9	9	GRAND FUNK LIVEGrand Funk	1	9
10	10	JESUS CHRIST SUPERSTARVarious Artists	1	10
11	11	AFTER THE GOLD RUSHNeil Young	1	11
12	12	COSMO'S FACTORYCreedence Clearwater Revival	1	12
13	13	GET YOUR YAS OUTRolling Stones	1	13
14	14	ELTON JOHNElton John	1	14
15	15	SHARE THE LANDGuns N' Roses	1	15
16	16	A QUESTION OF BALANCEMuddy Blues	1	16
17	17	CHICAGOChicago	1	17
18	18	WOODSTOCKOriginal Soundtrack	1	18
19	19	STEPHEN STILLSStephen Stills	1	19
20	20	I (WHO HAVE NOTHING)Tom Jones	1	20
21	21	NEIL DIAMOND GOLDNeil Diamond	1	21
22	22	CLOSER TO HOMEGrand Funk	1	22
23	23	STEPPENWOLFSteppenwolf	1	23
24	24	MAD DOGS AND ENGLISHMENJoe Cocker	1	24
25	25	WITH LOVE, BOBBYBobby Sherman	1	25
26	26	(UNTITLED)Byrds	1	26
27	27	TONNYWho	1	27
28	28	DEJA VUCrosby, Stills, Nash & Young	1	28
29	29	WASHINGTON COUNTYArie Gethrie	1	29
30	30	JAMES TAYLORJames Taylor	1	30

Courtesy "Cash Box"

ALBUMS

1	(1)	ELECTRIC WARRIORT. Rex, Fly
2	(2)	TEASER AND THE FIRECATCat Stevens, Island
3	(4)	IMAGINEJohn Lennon, Apple
4	(5)	A NOD'S AS GOOD AS A WINK... TO A BLIND HORSE Feces, Warner Bros.
5	(6)	BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
6	(3)	LED ZEPPELIN VOL. 3Led Zeppelin, Atlantic
7	(7)	TAMLA MOTOWN CHARTBUSTERS Vol 6 Various Artists, Tamla Motown
8	(10)	EVERY PICTURE TELLS A STORYRod Stewart, Mercury
9	(9)	TAPESTRYCarole King, A & M
10	(26)	BANGLA DESHVarious Artists, Apple
11	(18)	GILBERT O'SULLIVAN HIMSELFMAM
12	(8)	PICTURES AT AN EXHIBITION Emerson, Lake and Palmer, Island
13	(11)	SHAFTIsaac Hayes, Stax
14	(21)	FRAGILEYes, Atlantic
15	(14)	MEATY BEATY BIG AND BOUNCYWho, Track
16	(15)	WILD LIFEWings, Apple
17	(13)	MUSICCarole King, A & M
18	(17)	JESUS CHRIST SUPERSTARMCA
19	(16)	MEDDLEPink Floyd, Harvest
20	(25)	FOG ON THE TYNELindisfarne, Chrysalis
21	(22)	WORDS AND MUSICBonny Hill, Columbia
22	(23)	FIREBALLDeep Purple, Harvest
23	(12)	THE CARPENTERSA & M
24	(20)	ANDY WILLIAMS GREATEST HITSCBS
25	(19)	MORE BOB DYLAN'S GREATEST HITSCBS
26	(23)	GATHER MEMelanie, Buddah
27	(22)	RAINBOW BRIDGEJimi Hendrix, Reprise
28	(28)	GLEN CAMPBELL'S GREATEST HITSCapitol
(—)	(—)	STONESNeil Diamond, MCA
(—)	(—)	I GOT LUCKYElvis Presley, RCA

Three titles tied for 28th position.

America's Top 30 LPs

1	(1)	AMERICAN PIEDon McLean, United Artists
2	(2)	BANGLA-DESHVarious Artists, Apple
3	(3)	MUSICCarole King, Ode
4	(4)	CHICAGO AT CARNEGIE HALLColumbia
5	(5)	LED ZEPPELIN VOL. 3Led Zeppelin, Atlantic
6	(7)	TEASER AND THE FIRECATCat Stevens, A & M
7	(9)	HOT ROCKS 1964-1971Rolling Stones, London
8	(6)	WILD LIFEWings, Apple
9	(12)	E PLURIBUS FUNKGrand Funk Railroad, Capitol
10	(10)	BLACK MOSESIsaac Hayes, Enterprise
11	(13)	A NOD'S AS GOOD AS A WINKFeces, Warner Bros.
12	(11)	MORE BOB DYLAN'S GREATEST HITSColumbia
13	(15)	KILLERAlice Cooper, Warner Bros.
14	(14)	GATHER MEMelanie, Neighborhood
15	(8)	ALL IN THE FAMILYAtlantic
16	(18)	MADMAN ACROSS THE WATERElton John, Uni
17	(21)	JACKSON 5 GREATEST HITSMotown
18	(16)	THERE'S A RIOT GOIN' ONSly & the Family Stone, Epic
19	(22)	TAPESTRYCarole King, Ode
20	(17)	SANTANA 3Columbia
21	(19)	THE LOW SPARK OF HIGH HEeled BOYSTraffic, Island
22	(20)	QUIET FIRERoberta Flack, Atlantic
23	(23)	SUMMER OF 42Peter Nero, Columbia
24	(24)	FLOWERS OF EVILMountain, Windfall
25	(29)	THE STYLISTICSAveo
26	(27)	EVERY PICTURE TELLS A STORYRod Stewart, Mercury
27	(26)	JESUS CHRIST SUPERSTARDecca
28	(—)	CHEECH AND CHONGOde
29	(30)	JONATHAN EDWARDSCapricorn
30	(—)	STONESNeil Diamond, Uni

FROM "CASHBOX"

BLACK DOG

Further Live Performance Info: 'Black Dog' was introduced to the set at the opening date of their 1971 touring itinerary at Belfast's Ulster Hall on March 5 (not April 1971 as erroneously printed in the book). retained for each tour up to the 1973 US tour. Used as an encore medley with 'Whole Lotta Love' for the '75 US/Earls Court shows. Hardly used in 1977 (the July 23 Oakland show see its appearance as a rare second encore number), it was recalled to full set duty for the subsequent 1979/80 gigs.

ROCK AND ROLL

Further Live Performance Info: When it was initially introduced to their set on the spring/summer UK/European/US dates (often as an encore bonus), 'Rock And Roll' was referred to as being titled 'It's Been A Long Time'.

THE BATTLE OF EVERMORE

Further Live Performance Info: On the initial 1977 tour dates the unusual band line up for the performance of this track read Robert Plant (lead vocals), John Paul Jones (dual lead vocal/acoustic guitar), Jimmy Page (electric mandolin/backing vocals), John Bonham (tambourine). Pictorial evidence would suggest that Jones introduced the Andy Manson three necked guitar for this number later in the tour.

STAIRWAY TO HEAVEN

On the 20th anniversary of the original release of this song, it was revealed via US radio sources that over the years, the song had logged up an estimated 2,874,000 plays — back to back that would run for 44 years solid! Its reverence in America remains unparalleled.

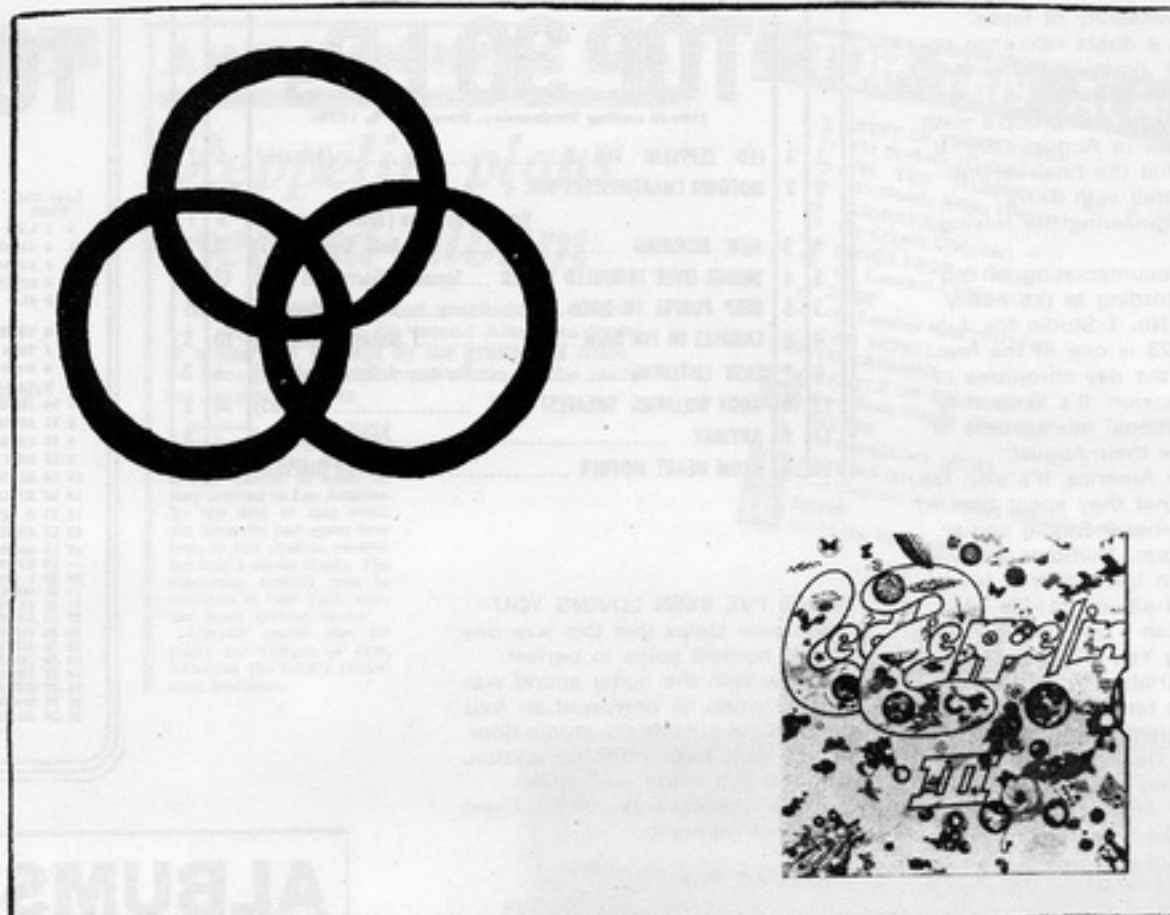
In the UK there was a strong lobby from both Warners and Radio One to see the track issued as a single for the Christmas market in 1990. Ultimately and unsurprisingly, the idea was vetoed.

Rare original seven inch promos pressed at the time accompanied by a humorous in-house memo (Atlantic LZ3) are amongst the most sought after UK rarities.

Further Live Performance Info: It's interesting that in recent interviews, Plant and Page disagree on its original reception when first played live. It came quietly into the set on the small clubs tour but by the time it reached America in the late summer of '71, it was receiving much attention. Peter Grant's refusal to have 'Stairway' issued as a single for the 1972 US visit proved to be a shrewd move. After its reception in America in 1973, there was no doubting 'Stairway To Heaven's' rightful place as the closing finale to every subsequent Led Zeppelin performance.

FOUR STICKS

A much underrated part of their output. The actual recording was a victim of the problems experienced in the mixing stages, and there were rumours also of the master tapes being lost. In amongst the more familiar material on the album, this track is worthy of re-investigation. Just listen to Robert's trademark vocal screams as they emerge out of Jones' early use of Moog synth, Jimmy's riffing and Bonzo tearing along. Masterful.



Further Live Performance Info: Another rarely aired live number collectors point to the Copenhagen May '71 show as the only recorded evidence of its employment as part of the Zepp live set.

WHEN THE LEVEE BREAKS

This track had already been tried unsuccessfully at Island at the beginning of the sessions. Early in 1971 in the confines of Headley Grange it took a whole new direction.

Engineer Andy Johns has revealed that the unique drum sound attained on this track at Headley Grange, came about after Bonzo had complained he wasn't getting the drum sound he required. Johns promptly re-positioned the kit in the hallway and hung two MI160 mikes from the staircase (not one as I had listed in the book). Back in the Stones Mobile he compressed the drum sound through two channels and also added echo through Jimmy's Binson echo unit. The result? Simply the most sampled and enviable drum sound in rock history.

Further Live Performance Info: Rehearsed for the 1975 tour itinerary, it was tried out at the Rotterdam and Brussels warm up dates, but survived only a handful of opening shows on the US tour before being discarded.

HOUSES OF THE HOLY
(1973 Atlantic Records K50014)

The distinctive sleeve design for this album was the product of a meeting between the Hipgnosis sleeve design team and Jimmy, Robert and Peter Grant. Aubrey Powell of Hipgnosis recalls that the two locations under consideration to shoot the sleeve were Peru and Ireland. The latter location was eventually pursued with a camera shoot based on a science fiction book called 'Childhood's End'. Powell took two children and the crew to a rock formation called the Giant's

Causeway. The outer photos were shot in black and white in appalling conditions while the inner sleeve was taken at a nearby castle. All the shots were later airbrushed, though original instructions for the children to be gold and silver were amended by accident to a more atmospheric purple. The shots with the two children were multi printed to create the effect of the 11 nubbles that adorned the finished article.

This elaborate printing sequence delayed the original January 5 release date to late March. Following in the tradition of the fourth album, it was an artistic statement that gave little indication of the musical content within the sleeve. This of course only added to the whole Zeppelin mystique at the time. Given the minimal approach of today's modern day CD packaging, the 'Houses Of The Holy' sleeve remains a shining example of the glorious self indulgent era of extravagant album cover art work.

After the furore of the wordless fourth album, Grant did allow Atlantic to add a wraparound band to UK copies of the 'Houses' sleeve. Surprisingly this tactic survived well into the Eighties. However the CD version does have the title logos printed on the cover itself, a further indication of the lack of quality control applied when the original CDs were issued.

Recorded in between some hectic touring schedules, their on the road activity of 1972/73 ensured that all but one of the 'Houses of The Holy' tracks ('No Quarter') were premiered live in some format, before the eventual March 26 1973 release date of the album.

Additional Track Commentary**THE SONG REMAINS THE SAME**

Further Live Performance Info: Cine film of the '77 that has surfaced in recent years provides visual evidence of this track's potency as a set opener on the '77 tour.

Page ravaging across the stage, slinging out the chords on the double neck in quite manic fashion is a stark image of the particularly determined nature of his performances during this era — often against overwhelming physical odds.

THE RAIN SONG

This track was a result of Page installing a home studio into his then private residence in Plumptre. A new Vista model, it was partly made up of recording equipment from the Pye Mobile unit that was used to tape the 1970 Albert Hall show (and The Who's 'Live At Leeds' album) by the late Vic Maile.

A complete instrumental version, with Page playing mellotron parts as a guide for John Paul Jones was put together in Plumptre.

According to Zepp collector Steve Jones, Page once told him that it was this track that had the working title of 'Slush' due to its easy listening mock orchestral arrangement. That would put to rest my long time assumption that 'Slush' was an additional unused Stargroves/Olympic spring '72 session outtake.

Further Live Performance Info: On a personal note, I find the version recalled as a complete arrangement in its own right for Knebworth a particularly poignant performance. The memory of Page, past troubles all but forgotten, etching out the melody on the double neck alone in the spotlight in front of that vast audience, was one of those Zepp moments where the affinity for the man and his music was movingly apparent.

OVER THE HILLS AND FAR AWAY

The numerous CD bootlegs that have emerged from the 1972 through '75 touring era lay testament to this track's flexibility as a classic Page/Bonham

improvisation piece. From the moment Bobham kick-started the off beat snare rhythm that signified the instrumental section (not unlike the bridge part of 'Candy Store Rock'), Page would and did take this piece off into a tangent only hinted at on the studio version. The strange fade out on the studio version is another example of the use of backwards echo return.

THE CRUNGE

This quirky James Brown pastiche remains one of John Paul Jones' personal Zepp favourites. It's also notable for the use of an early VCS 3 synth.

Further Live Performance Info: The most complete versions of 'The Crunge' live can be found on tapes of their March 24 and 25 shows at the LA Forum on the '75 US tour. The latter night also sequed into James Brown's 'Sex Machine', which in turn inspired the title of a bootleg CD from that gig 'The Sex Machine And The Butterqueen'.

DANCING DAYS

This was the first track to be offered for radio play by Atlantic. It was premiered on Saturday March 24 1973 on the Radio One Rosko lunchtime show.

Further Live Performance Info: An illuminating amount of info on this track has come my way since the book publication. 'Dancing Days' was actually first aired as early as the first 'Electric Magic' gig at the Wembley Empire Pool on November 20 1971. It re-emerged on the second half of the 1972 US tour and at the Seattle Coliseum on June 19 it was played twice: firstly in the main set, then as an encore! After being discarded for the '73 US tour, the song made a surprise appearance on the '77 US tour, this time as part of an acoustic medley with 'Bron-Y-Aur Stomp'. A complete acoustic version was also performed at the June 27 '77 LA Forum show.

D'YER MAK'ER

This remains something of a controversial number amongst the band. Jones has stated his disdain for the number feeling it started off as a joke and wasn't thought through carefully enough. It began as a mock '50s spoof ala Ben E King's 'Poor Little Fool', and then twisted into a reggae off beat. The track can certainly be viewed as the great lost Zepp UK single. Under Plant's canvassing, Atlantic offered the track to UK radio stations as the new Led Zeppelin single. I remember it at the time being aired as a hot new release on both Radio One and Radio Luxembourg. Ultimately, the release was cancelled, leaving those promo only copies to become another of the most sought after UK collectables.

Further Live Performance Info: Though never performed live in its entirety, Plant did throw in lines from the song during the 'Whole Lotta Love' medley circa '73/'75, notably at the March 21 date in Hamburg on the 1973 European tour.

NO QUARTER

One of their foremost studio achievements. The outtake versions that have emerged on the bootleg CD 'Studio Daze' offer much insight to the song's construction — and again demonstrate Bonzo's vital contribution to the feel of the track. On the instrumental backing track

MisLed?

I WAS APPALLED by "The Houses Of The Holy" review in last week's MM. Having listened six times in a row the previous evening admiring Led Zeppelin's sheer brilliance and ingenuity, I find it hard to believe that the reviewer was serious.

"D'yer Mak'er" as a fun track is great but didn't anybody think of it as a bow in the direction of the real Reggae and not a slap in the face of Desmond Dekker. The complex rhythms and refreshing vocals of the "Crunge" James Brown ever anything, but saying it is listless is like saying "Whole Lotta Love" is a funeral march! If only people will listen they'll see its magnificence, especially of "No Quarter" which is destined to be as popular as "Stairway To Heaven."

AT LEAST they have the courage to progress and play new sounds.

IT HAS displayed the varied material instead of just heavy music.

ALL THIS talk about Zepp going downhill is utter rubbish.

I HAVE JUST bought Led Zeppelin's new LP and would like to congratulate them on producing yet another superb album.

I have yet to find another band to come anywhere near Zeppelin standard. Tracks like "No Quarter" and "Over The Hills And Far Away" make you feel like sitting down and crying with sheer delight. Keep it up Zeppelin and let's not wait so long for the next one — S.

IT WILL only be a short time before SOUNDS is inundated with letters from "angry, disillusioned" fans declaring Led Zeppelin have sold out. Or it may be "How could our 'eavy band make a reggae record?"

For all you "Zeppelin fans" they have not sold out and never will. Their musical horizons are constantly expanding; the reggae track merely a very small area of the ground they've covered.

outtakes, he lays down the most exquisite spacey snare fills for Jimmy and Jonesy to work around. Quite priceless...

Jimmy has revealed that the guitar solo effect here was achieved by direct injunction and the use of compression.

Further Live Performance Info: '77 live arrangements of the song included a full version of B Bumble And The Stingers' "Nut Rocker". On the CD bootleg 'The Revenge Of The Butterqueen' from the LA Forum show on March 25 1975, Page, Jones and Bonham take the song into a very atypical jazz arrangement quite unlike any other version of the era, and quite essential listening in the understanding of this epic track's status as a vehicle for on stage improvisation.

THE OCEAN

Further Live Performance Info: I stated previously that the song came in on the '73 UK tour. It can actually be traced back to the '72 US tour, where it was introduced alongside other future fifth album material (and, in the case of 'Black Country Woman', sixth album material) at the Seattle Coliseum June 19 show.

PHYSICAL GRAFFITI

(1975 Swan Song SSK 89400)

Though the sessions conducted for the sixth Led Zeppelin album would yield some of their very best material, the initial period of recording was not without its problems. The studio time booked for Headley Grange was quickly handed over to Bad Company in late 1973. At the time it was stated this was due to John Paul Jones falling ill. We now know this cancellation was provided to give Jones time to think over a decision to quit the group. Thankfully all notions of such an idea were forgotten when they re-grouped in Hampshire early in 1974.

The other distinct character of these sessions is the relatively hoarse state of Robert's vocals. Talking to The Scotsman newspaper in 1988, Plant told the interviewer that "fifteen years ago I had an operation on my throat and couldn't speak for three weeks". This is the only reference I have seen made to such an incident. If it's correct, can we trace the problem back to the autumn/winter period of 1973/74? And could we also assume that this is why his vocal performance was less than crystal clear for the sixth album sessions? And finally is that why '1974 didn't really happen' to paraphrase a famous Jimmy Page quote?

Although I've previously stated that the double album idea came about when they realised they had too much material for a single disc, Jimmy has recently stated that the double album idea was in contention from the onset. Another idea under consideration was the set to be half studio and half live, incorporating material recorded at Madison Square Garden the previous July for their film project.

As it turned out, the backlog of tracks recorded as far back as 1970 was raided with startling results.

Additional Track Commentary

CUSTARD PIE

As well as tapping the Bukka White songbook for the 'Shake 'Em On Down' refrain, the other sources of inspiration (or should that read plagiarism!) can be traced to Sonny Terry's 'Custard Pie Blues', Blind Boy Fuller's 'I Want Some Of Your Pie' and Big Joe Williams version of that song 'Drop Down Mama'.

TOP TWENTY WEEK COMMENCING TUESDAY, APRIL 3

This Last
Week Week

1	House of the Holy	Led Zeppelin	Atlantic
2	Eat It	Humble Pie	A&M
3	For Your Pleasure	Blondie	Mercury

1	HOUSES OF THE HOLY	Led Zeppelin	Atlantic
2	20 FLASH BACK GREATS OF THE SIXTIES	Various Artists	Atlantic
3			

U.S. ALBUMS

This Week	1	HOUSES OF THE HOLY	Led Zeppelin	Atlantic
	2	BEST OF BREAD	Bread	Elektra
	3	1962-1966	The Beatles	Apple
	4	ELVIS ALLOHA FROM HAWAII	Elvis Presley	RCA

1	(1)	HOUSES OF THE HOLY	Led Zeppelin	Atlantic
2	(2)	THE BEST OF BREAD	Bread	Elektra
3	(3)	1962-1966	The Beatles	Apple
4	(4)	ELVIS ALLOHA FROM HAWAII	Elvis Presley	RCA

THE ROVER

Further Live Performance Info: Though elements of the song can be heard on stage in '72 and on the '77 tour, no complete version exists. However the song was rehearsed in full, as can be heard on the remarkable soundcheck rehearsal tape recorded on July 5 1973 at the Chicago Auditorium, and now available on the bootleg CDs 'Round And Round' and 'Tribute to Johnny Kidd And The Pirates'. This rehearsal took place before the opening date of the second half of the tour. Two further examples from the 'Physical Graffiti' album give ample evidence of this 1990 Page interview quote:

"In those days we used to play songs which were totally unrelated to the current tour during rehearsals. In fact loads of songs were born in the rehearsal jam sessions."

IN MY TIME OF DYING

The lyrics of this track can be traced back to the 1972 recording by Blind Willie Johnson titled 'Jesus Make Up My Dying Bed'. The drum sound on this track was recorded similar to the technique attained on 'When The Levee Breaks', with the drums situated in the main hall of the Grange. Further Live Performance Info: Page's own respect for this song was to be demonstrated on his solo 'Outrider' tour in 1988 where he performed a blistering version of the track.

HOUSES OF THE HOLY

Guitar effects used on this track to create the layered guitar sound on the intro and fade out were enhanced by a Delta T digital delay device.

"PHYSICAL GRAFFITI" COVERS CITY

New Led Zeppelin Album Released!
Available at Leading Record Stores



Led Zeppelin, British quartet consisting of Robert Plant, Jimmy Page, John Paul Jones and John Bonham have just released their sixth album, "Physical Graffiti." This new record set, produced by guitarist Jimmy Page, is eagerly awaited by their millions of fans. On Swan Song Records and Tapes.

Previous Zeppelin Landings in City



TRAMPLED UNDERFOOT

This carnal delight of man, the car and the sexual act takes its theme from Robert Johnson's 'Terraplane Blues'. Further Live Performance Info: My underlying memory of this track as a concert epic is not one of the many quintessential Zepp performances I was lucky enough to witness, but that moment at the Hammersmith Odeon on April 17 1988 when Jimmy coolly stepped on the wah wah pedal and proceeded to exhume the most ridiculously pleasing squeal from the Gibson. Ah memories...

KASHMIR

When it started life as 'Driving To Kashmir' Jimmy has revealed how he had two separate riffs in his head but was unable to combine them. That was until he laid down an initial backing track against a sparse no fills Bonham time signature. He then overlaid the second riff against the playback tape and, as he put it in 1990, "the image in my head finally emerged and became a complete shape". Coupled with a set of lyrics written on the road to Tan Tan, the end results was what Robert describes as "The pride of Led Zeppelin".

IN THE LIGHT

I mention this again for no other reason than the sheer delight this piece repeatedly offers. One of the all time great Zepp experimental tracks, and a truly wonderful fade out refrain from all four. The chemistry at its very best. If 'The 80s Part One' tour had occurred, this track would have been a perfect vehicle for Jonesy's Dream Machine.

TEN YEARS GONE

I have a theory that the often mentioned unreleased Page instrumental quoted as being titled 'Swan Song' (the name of course eventually given over to the record label), was in fact the basis of what eventually grew into 'Ten Years Gone'. Page has stated that this epic did start life as an instrumental and that all seems to fit into the sixth album/record label era. Further Live Performance Info: The decision to incorporate this track into the live set of 1977 was the result of Jonesy being offered a new three necked custom made guitar by guitar tech Andy Manson. Rehearsed at Manticore in early

'77, the song became a stand out of the whole '77 set. However perhaps the increasing problems of setting up the elaborate bass pedals it required, resulted in the song only being present on the second night of the Falkoner Theatre Copenhagen show and the first week at Knebworth.

NIGHT FLIGHT

Further Live Performance Info: Again though never played live, it can be heard in a rehearsal version from the July 5 1973 Chicago soundcheck. An arrangement that testifies to its 1971 vintage.

THE WANTON SONG

Page effects to marvel at on this quite brilliant piece include the use of backwards echo on the solo refrain parts, and the guitar played through a Leslie speaker to create the organ like sound on the main solo. If someone asks me to explain the sheer simplistic pleasure of Mr Page's genius, this is the track I will always pull out.

Further Live Performance Info: The bridge of the song can be clearly heard on the Chicago soundcheck, a prime example of a Zepp song emerging from a rehearsal jam.

BOOGIE WITH STU

The slapping guitar sounds present here are the results of an overdub session with the ARP guitar synth. Initially Plant labelled this track with the title 'Sloppy Drunk'.

SICK AGAIN

Further Live Performance Info: For its return to the set in 1979 this track was rehearsed at Bray Studios in the summer. However, for the four shows that year, it only made three of them — being absent from the first of the Copenhagen warm ups probably due to the late running of the show when the lighting rig power failed.

PRESENCE

(1976 Swan Song SSK59402)

"So we went to Munich and made an album called 'Presence'".

Grace under pressure? That's certainly how this album can be viewed in retrospect.

After the diversity of 'Houses of the Holy' and 'Physical Graffiti', the basic approach of 'Presence' rendered it to the back of the Zepp canon fairly speedily. However, closer inspection reveals that this is perhaps the key illustration of the power that Led Zeppelin held — and in particular the towering role Jimmy Page played within it during this troubled era. He really is magnificent here, turning in several quite shattering guitar performances.

It was his ability to take on the burden of conducting these sessions in a mere 18 days that carried the injured Robert Plant through his most difficult recording sessions. Plant has gone on record as saying that he finds his vocal performance on 'Presence' very tired. Thanks to Page's biting production you would never know it.

Those strange days inside the unfamiliar surroundings of Munich's Musicland Studios produced for me what, at times, sounds like their most vital statement. Rediscover it for yourself in full at the earliest opportunity...

Additional Track Commentary

ACHILLES LAST STAND

Further Live Performance Info: The sheer unrelenting majesty of the studio version has often blurred the effect of how well this song was applied live. Cine film of the '77 performances though has firmly put that track's live prowess into perspective.



Back on stage at Beehans West Park December 1975



FOR YOUR LIFE

One of Plant's bitterest lyrics, and one of the all time great group studio performances, this is the complete opposite to the rock'n'roll lifestyle observed in 'Sick Again'. This is a man questioning the worth of all the fame and fortune, against a backdrop of tense instrumentation that grinds itself into the listener's consciousness. And the solo, marking the entry of the famous Lake Placid Blue Strat, shares in the vitriolic nature of the song's message. Feel it bite!

ROYAL ORLEONS

Tales from the road, or to be more precise, the Royal Orleans Hotel 621 St. Louis Street, New Orleans. When the complete 'Presence' album was premiered on the Alan Freeman show on Radio One April 3 1976, the version of this track contained an edit in the middle of the solo. This could have been cut to accommodate radio timings, or perhaps this version was taken from an early mix of the album used for pre-release distribution.

NOBODYS FAULT BUT MINE

Nothing much to add here, except to re-iterate again on the quality of Page's playing which is awesome in the extreme.

CANDY STORE ROCK

Along with 'Achilles', Plant rates this as his personal highlight of the album. "This was me trying to be Ral Donner and the rhythm section was so inspired, way beyond the realms of pop, jazz, or anything," to quote the man himself.

HOTS ON FOR NOWHERE

It's worth noting that the genesis of the basic structure of this outing can be found in the rehearsal sessions for the sixth album (see page 21 in the book), as well as '75 era versions of 'Dazed And Confused'. Plant has revealed that lyrically the accusations levelled at 'Friends who would give me fuck all' were directed at both Page and Peter Grant who for some reason during the Malibu writing period, he was furious with.

TEA FOR ONE

I have been a little dismissive of this piece in the past (yes, John Mattar!). I still find it a very low key exit to the album, though I must confess to coming around to admiring the track's atmosphere and Bonzo's cymbal crashing interludes.

SOUNDTRACK FROM THE FILM THE SONG REMAINS THE SAME

(1976 Swan Song SSK89402)

Additional Track Commentary

It's well known that both the soundtrack and movie were put together from material recorded at all three of the group's Madison Square Garden shows of July 27/28 and 29 1973. The appearance of a soundboard bootleg CD titled 'Electric Magic' clarifies to some extent the true origin of some of the performances.

That CD incorrectly lists the recording as being from the last night but it is clearly the July 28 performance. The versions here of 'The Song Remains The Same' and 'The Rain Song' appear to be

the performances shown in the film and heard on the accompanying soundtrack album. 'No Quarter' is the version used in the film (the soundtrack album version is from the July 27 appearance).

Luis Rey in his 'Led Zeppelin Live' book claims that some songs were edited together by Page from differing performances (i.e. half of 'Stairway' from July 27 coupled with the end half from July 28). It all adds to the confusion of this most massive of Zeppelin compromises — and adds further fuel to the argument that as a live album (and for that matter a live movie) this set does little justice to their on stage legacy.

IN THROUGH THE OUT DOOR

(1979 Swan Song SSK59410)

I remember calling the Swan Song office in May 1978 to find out how their comeback rehearsals at Clearwell Castle were going. The statement came back that various ideas were being tried but really this was just a period of getting to know each other musically. Comment was also made to Jonesy's acquisition of the Dream Machine, an intricate Yamaha keyboard instrument known as a GX1.

Months later when they travelled to Polar Studio, the Dream Machine was to be a major influence on proceedings. The Stockholm location was chosen on the invitation of Abba. The Swedish pop makers had just opened the complex and were keen to build a good reputation for the studio.

All of the group found the studio facilities very easy to work within. Plant has commented how he felt Bonham's drum sound was quite exemplary on those sessions. Not so inviting was the Swedish winter conditions. Journeys to and from the hotel to the studio were tedious and cold. The strong local lager being something of a consolation.

In the studio it was Jonesy and Robert who set the tone of the album. After the Clearwell get together, Robert had been anxious to inform the others that he wanted to see the group take on new studio challenges. Jimmy has stated that the Polar sessions were difficult because of Robert's insistence on a mellower style of material being recorded. Page certainly plays a lesser role in proceedings, which is in complete contrast to his domination of the last album. However, his ability to add that certain colour to the canvas was still unquestionable — witness 'In The Evening'/'Fool In The Rain'/'Carouselmbra'.

Overall it was Jonesy though who led the way with his arrangements, leading the group into some very interesting areas. In retrospect, not all the experiments were entirely successful. However, 'In Through The Out Door' did lay solid foundations from which they could expand. Sadly the opportunity to do so in a future studio setting would never occur.

Punk explosion or not, when the album finally appeared in August of 1979, the public reaction worldwide was most reassuring



— culminating in the week of October 27 when the entire Led Zeppelin catalogue held chart positions on the Billboard chart.

OCTOBER 27, 1979, BILLBOARD

1	LED ZEPPELIN	The Song Remains The Same (album)
2	LED ZEPPELIN	The Song Remains The Same (album)
3	LED ZEPPELIN	The Song Remains The Same (album)
4	LED ZEPPELIN	The Song Remains The Same (album)
5	LED ZEPPELIN	The Song Remains The Same (album)
6	LED ZEPPELIN	The Song Remains The Same (album)
7	LED ZEPPELIN	The Song Remains The Same (album)
8	LED ZEPPELIN	The Song Remains The Same (album)
9	LED ZEPPELIN	The Song Remains The Same (album)
10	LED ZEPPELIN	The Song Remains The Same (album)

NOVEMBER 3, 1979, BILLBOARD

1	LED ZEPPELIN	The Song Remains The Same (album)
2	LED ZEPPELIN	The Song Remains The Same (album)
3	LED ZEPPELIN	The Song Remains The Same (album)
4	LED ZEPPELIN	The Song Remains The Same (album)
5	LED ZEPPELIN	The Song Remains The Same (album)
6	LED ZEPPELIN	The Song Remains The Same (album)
7	LED ZEPPELIN	The Song Remains The Same (album)
8	LED ZEPPELIN	The Song Remains The Same (album)
9	LED ZEPPELIN	The Song Remains The Same (album)
10	LED ZEPPELIN	The Song Remains The Same (album)



A rare slight alternate angle outtake from the Out Door cover artwork sessions

IN THE EVENING

As well as the bowed guitar technique employed for the intro, Jimmy has revealed that he also used a Gizmotron effect device to aid the distortion. This was a guitar device invented by Lol Creme and Kevin Godley of 10CC. That slamming door effect heard at the onset of the solo, was created by Jimmy depressing the bar down on the guitar bridge in double quick time.

FOOL IN THE RAIN

The guitar solo on this track, one of the man's finest of the latter studio era, is sustained by the use of an octave pedal device.

ALL MY LOVE

I had stated in the book that a further unreleased reel from Polar contained a track labelled 'The Hook'. That title is almost certainly a working description of 'All My Love'. That particular two inch master reel dated November 14 1978 is in fact the source of the wonderful extended outtake of the song which can be found on the 'Studio Daze' bootleg CD.

CODA

(1982 Swan Song A0051)

When the idea came up for a final album of material, Page did initially plan to pursue the chronological live album idea. Ultimately they settled for the issuing of a batch of previously unissued studio tracks. 'Coda' still delights as an interesting retrospective of their studio development spanning the years 1969 to 1978. Tracks such as 'Poor Tom' and 'Walter's Walk' are delightful and unexpected gems that deserved to see the light of day.

It's worth noting that all of this material was mixed by Jimmy at the Sol Studio, and in some cases overdubbed. Obvious 1982 effects can be heard on 'We're Gonna Groove' and I also have a theory that the vocals on 'Walter's Walk' were newly added by Robert at the Sol.

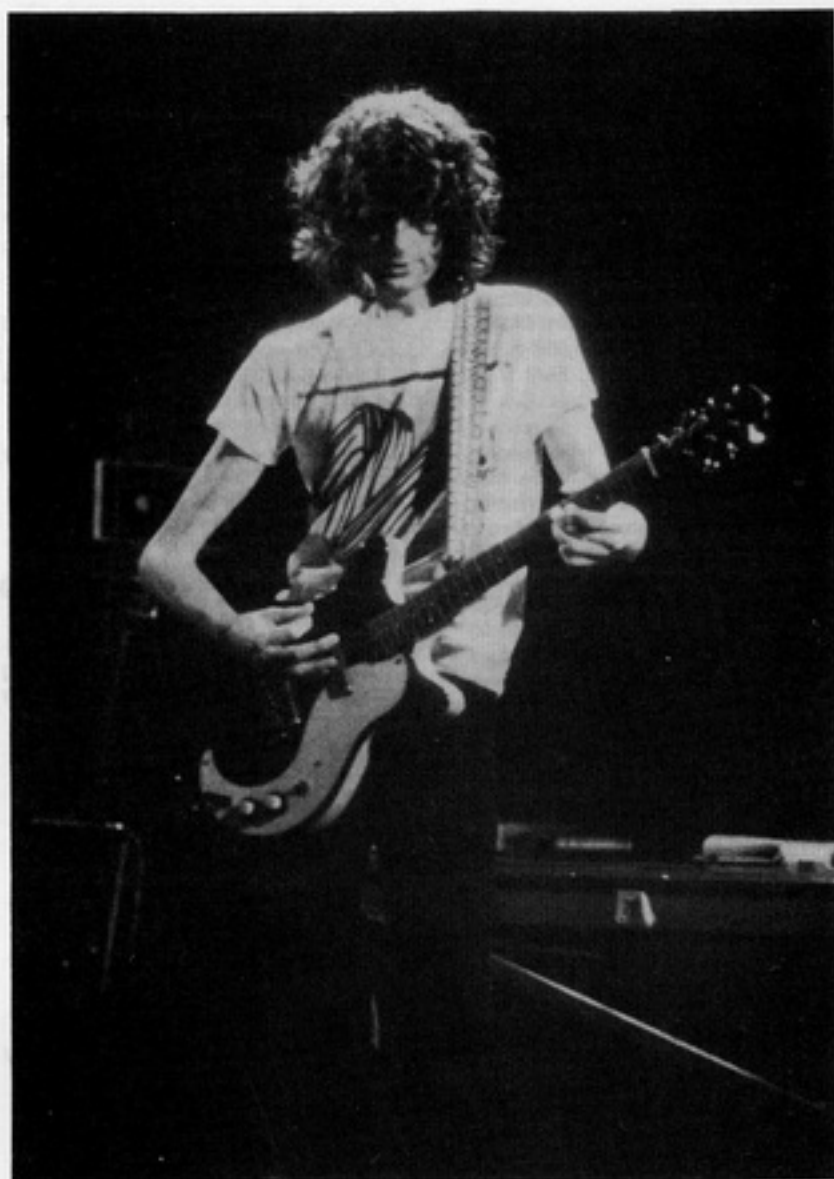
Welcomed as this release was, it was an incredibly short affair clocking in at a mere 33 minutes. If there was a lack of material, surely a couple of live tracks could have been added. I still believe that there is actually at least an album's worth of worthwhile unheard studio material languishing in the vaults. In particular there must be a variety of top quality alternate takes (witness the studio tracks that emerged on the 'Jenning's Farm Blues' and 'Studio Daze' CD bootlegs) that would make for some fascinating listening.

Though there's no way it will happen, a 'Coda Vol 2' would be most welcome. If I can be allowed to drift into the realms of fantasy for a moment, my ultimate Zepp collecting dream is to be handed the task of assisting Mr Page himself in digging deep into the Atlantic vaults to unearth material for a 'Coda Vol 2'.

And maybe these are the performances that would emerge from such a search to formulate the track listing of an illuminating (and sadly only imaginary!) final studio set:

'As Long As I Have You' (1969 US tour rehearsal take), 'Flames' (first album outtake), 'The Girl I Love' (Morgan Studio Zepp 2 outtake), 'Immigrant Song' (alternate lyrics June 1970 Olympic Studio outtake), 'Four Sticks' (Island outtake), 'Dancing Days' (Headley Grange acoustic outtake), 'The Rain Song' (original Page solo home demo), 'Driving To Kashmir' (Page/Bonham instrumental demo), 'The Wanton Song' (extended guitar solo Headley Grange outtake), 'Custard Pie' (Liveware Theatre 1974 rehearsal take), 'Don't Be Cruel/Hound Dog' (Liveware Theatre 1974 rehearsal medley), 'Achilles Last Stand' (Musicland outtake with guide vocal), 'Hello Mary Lou' (Manticore Studio rehearsal take 1977), 'Ten Years Gone' (Manitcore Studio rehearsal take 1977), 'Sick Again' (Bray Studio Knebworth rehearsal take 1979), 'Train Kept A Rollin'/ 'Communication Breakdown' (Rainbow Theatre '80 rehearsal medley).

What do you reckon Jimmy...



Running down 'Kashmir': Rainbow Theatre April 1980

CHAPTER 6 THE COLLECTABLE LED ZEPPELIN

Since the completion of this chapter in 1990, the interest in the collecting of all manner of Zepp memorabilia has continued unabated. There can be little doubt that outside The Beatles, Led Zeppelin are the most collectable defunct band of all time.

As an aside to the collecting chapter in 'A Celebration', I compiled a listing of Top 100 Rarities for publication in the September 1991 issue of 'Record Collector' magazine. This list concentrated on the recorded rarities of the Zeppelin output, encompassing rare promos, acetates, rare foreign packages, obscure juke box singles, radio show transcripts etc. etc. The response to this feature was quite astounding. Letters flowed in, commenting on the contents of the list and offering numerous additional info.

As an update to my initial 'Record Collector' Rarities listing, and also as an extension to the chapter in the book, I have rounded up 20 additional collectable Zepp records of note. It's a list that adds further insight to the vast array of items collectors worldwide will need to be aware of:

● Stairway To Heaven/D'Yer M'ker/Immigrant Song (four track FT112) Taiwan EP.

● In My Time Of Dying (Part One)/ In My Time Of Dying (Part Two)/ Houses Of The Holy (Four Track FT205) Taiwan EP.

● Trampled Underfoot/The Rover (Four Track TF 206) Taiwan EP.

● Whole Lotta Love — 3.12 edit (Led Zeppelin)/Whole Lotta Love (King Curtis And The Kingpins (Atlantic/Atco ATL A18055) Rare US promo coupling for radio play.

● Whole Lotta Love (IBC Studios) 10 inch UK one sided acetate.

● Hot Dog/Hot Dog (Swan Song SS 11028) — Stereo/Mono Argentinian promo.

● Whole Lotta Love/Livin' Lovin' Maid (Atlantic AK 3412) Original green label Australian issue with 'Lotta' spelt with three t's.

● Immigrant Song/Gallows Pole (Atlantic ATL 2164013) Rare Argentinian coupling.

● Counselambra (edit) (Record News Today Prom 1) Argentinian sampler disc with various artist edits.

● The Song Remains The Same (Swan Song/WEA) Venezuelan album pressing packaged in single sleeve with alternate design.

● Over The Hills And Far Away/The Ocean (Atlantic 10316) — German only coupling 1973 (this single also came in a coupling with Dancing Days with the same catalogue number).

● Black Dog/Rock And Roll/Whole Lotta Love/Livin' Lovin' Maid (Four Track FT 970) Taiwan EP.

● Stairway To Heaven/Heartbreaker/Misty Mountain Hop (Four Track FTR 200) Taiwan EP.

● Candy Store Rock (Swan Song SRC 31756) One sided US test pressing.

● Led Zeppelin 3 (Atlantic 940051) Original French pressing packaged in non gatefold sleeve.

● Led Zeppelin Fourth album pressing K50008. Rare misprinted UK copy, pressed on the Asylum label.

● Stairway To Heaven (Atlantic PRO 1501A) — Rare one sided acetate pressed in Germany as a promo for the 'Remasters' 1990.

● Whole Lotta Love/Black Mountain Side/Good Times Bad Times/Communication Breakdown (Atlantic AX 11695) — Australian only four track EP issued in 1972.

● Whole Lotta Love/Bach Suite (RIFI RFE JBV98001) — Bizarre Italian only Juke Box EP 1970.

● Wer 1st Led Zeppelin/The Ocean (Atlantic ATL 100) — Equally bizarre vox pop German interview mixed in with the 'The Ocean' — 1973 one sided German promo.

COLLECTORS UPDATE:

Stairway To Heaven (Atlantic
PR4424/PRCD 4424 2)

20th Anniversary Commemorative
Edition. US promo only issued
February 1992.

Perhaps the ultimate promo item.
This beautifully packaged item was
distributed by Atlantic in early 1992
to mark the 20th anniversary of
the original release of 'Stairway
To Heaven' as part of the fourth
album. It comprises an 8x12
cardboard gatefold sleeve which
reproduces the fourth album cover
artwork. An insert explaining the
release is shrinkwrapped on the
outside. The sleeve opens up to
display a three dimensional pop-up
zeppelin held up by the 'old man'
from the sleeve shot.

The lyrics of the song are printed
against a 'Remasters' cornfield
back drop.

The double pocketed sleeve holds
a seven inch full version of
'Stairway To Heaven' (same cut
both sides) in a similar fourth
album sleeve replica cover, plus a
CD single of the track. The whole
package is quite superb and is sure
to become one of the most sought
after Zepp collectables. Seek and
invest!

Robert Plant's copy of the above
promo was donated by him
personally to a Midlands charity
in aid of MS. As well as signing
the front cover, he amusingly
anecdoted the insert with the
words "Oh! Hell... What
Next..."



In 1971, the members of Led
Zeppelin—Jimmy Page, Robert Plant, John
Paul Jones, and John Bonham—gathered at
Headley Grange, a converted poorhouse in
Hampshire, England, to begin recording
their next album. One night, they started
work on a new song...

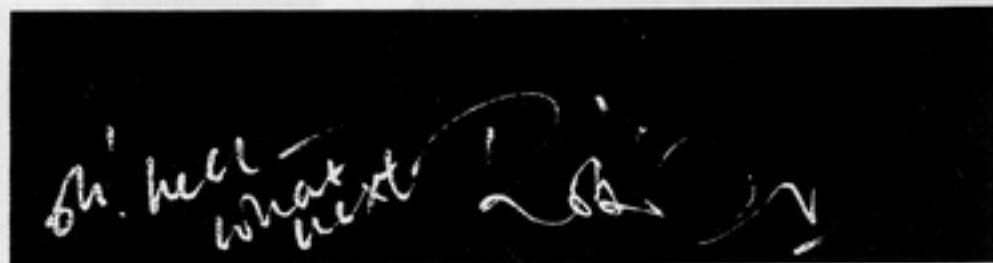
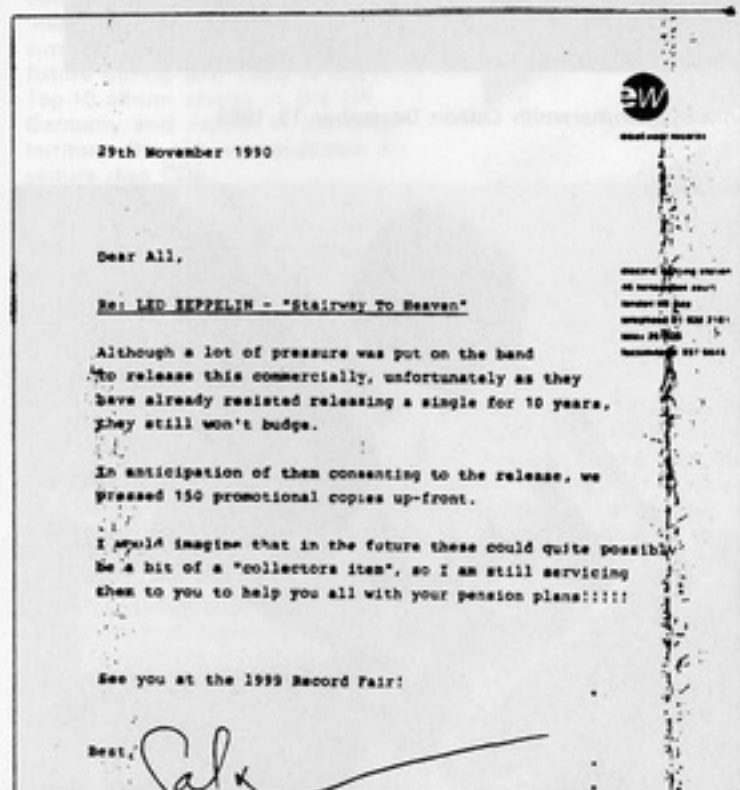
Page recalls: "Bonzo (Bonham) and Robert had
gone out for the night, and I worked really hard on the
thing. Jonesy and I then rouined it together... Later, we
ran through it with the drums. Robert was sitting there
by the fireplace just writing away, and suddenly there
it was..."

Plant picks up the story: "It was done very quickly.
It was a very fluid, unnaturally easy track. There was
something pushing it, saying: 'you guys are okay, but if
you want to do something better, here's a wedding
song for you.'"

The song was "Stairway To Heaven," and as Page
once noted, it was the song which "crystallized the
essence of the band." The final, eight-minute version
was recorded at Island Studios in London, and released
November 8, 1971 on the untitled fourth Zeppelin
album. Never edited and never released as a single, it
nevertheless went on to become the most played song in
the history of rock radio.

To celebrate the 20th anniversary of "Stairway To
Heaven," we are pleased to present you with this very
limited, promotional-only edition. Twenty years on,
the song remains the same—a magical moment in the
history of rock and roll music.

—February 1992



Above: Robert's inscription on his copy of the
Stairway 20th Anniversary promo donated for charity.

Rare Asylum pressing of the fourth album



CHAPTER 7 THE SOLO YEARS

The individual solo career activity since the publication of the book is documented in the Chronology update elsewhere in this issue.

It's sad to report that the wave of optimism that characterised the period I originally conceived the Solo Years chapter for the book has soured somewhat in the events of the past year.

Back then there was a real feeling of friendship amongst three ex-members, with events such as Jason Bonham's wedding and the Plant/Page Knebworth reunion demonstrating the feeling of undivided harmony that had sustained with the passing of the years.

Robert's reluctance to agree to a full scale reunion has effectively ended any remote chance that the pair will collaborate in a songwriting capacity at some point in the future, something that had been hinted at by both parties before 1990.

I fully admire and respect Robert's decision to let the legend lay dormant, but I just wish it had not been at the expense of what appears to be a very strained relationship.

Hopefully their bond of friendship that stretches back a quarter of a century will be rekindled in the future. It makes me wonder... and I hope so.

CHAPTER 8 LED ZEPPELIN AFTER LED ZEPPELIN WEARING AND TEARING

As previously discussed, Robert's reluctance to join Jimmy and John Paul Jones in the much speculated reunion makes any attempt to update this chapter clearly redundant.

Should they have gone for it? Would it have worked? Questions we have all pondered many times I'm sure. I view it on varying levels of acceptance. Yes, it would have been wonderful to witness the pure hyperbole that would have surrounded such a spectacle. Their pulling power even a decade after their demise would clearly be quite phenomenal. Six dates at Wembley Stadium would have been no trouble... and America would have just crumbled at the idea. With, say, Jason on drums, an element of respect would have been upheld.

But musically there has to be a question mark. For it to work on that level I believe a new studio album would have had to be recorded. This would have been no easy task given the independence, particularly in Robert's case, that they have all enjoyed in the past few years. The nearest we came to a reunion in the '80s, I believe, was that expedition to Bath in early '85. But that fell apart for that very reason. Remember comments about Jimmy taking three days to tune up? For it not to be a case of trading on pure former glories, a new studio album would have been essential, and that is not something I feel Plant was willing to commit himself to.

So, yes, it would have been great to enjoy the media buzz that such a reunion would have stirred, but overall comparison with the past would have put immense pressure on them to turn it on again, a further factor perhaps in Plant's reluctance to do it.

We all have different memories and images of Led Zeppelin and some of us were lucky enough to witness at first hand their original on-stage power. Is it not better that we continue to cherish those ideals from the past than for them to be tarnished by the risk of a recreation that had no guarantee of keeping the legend intact?

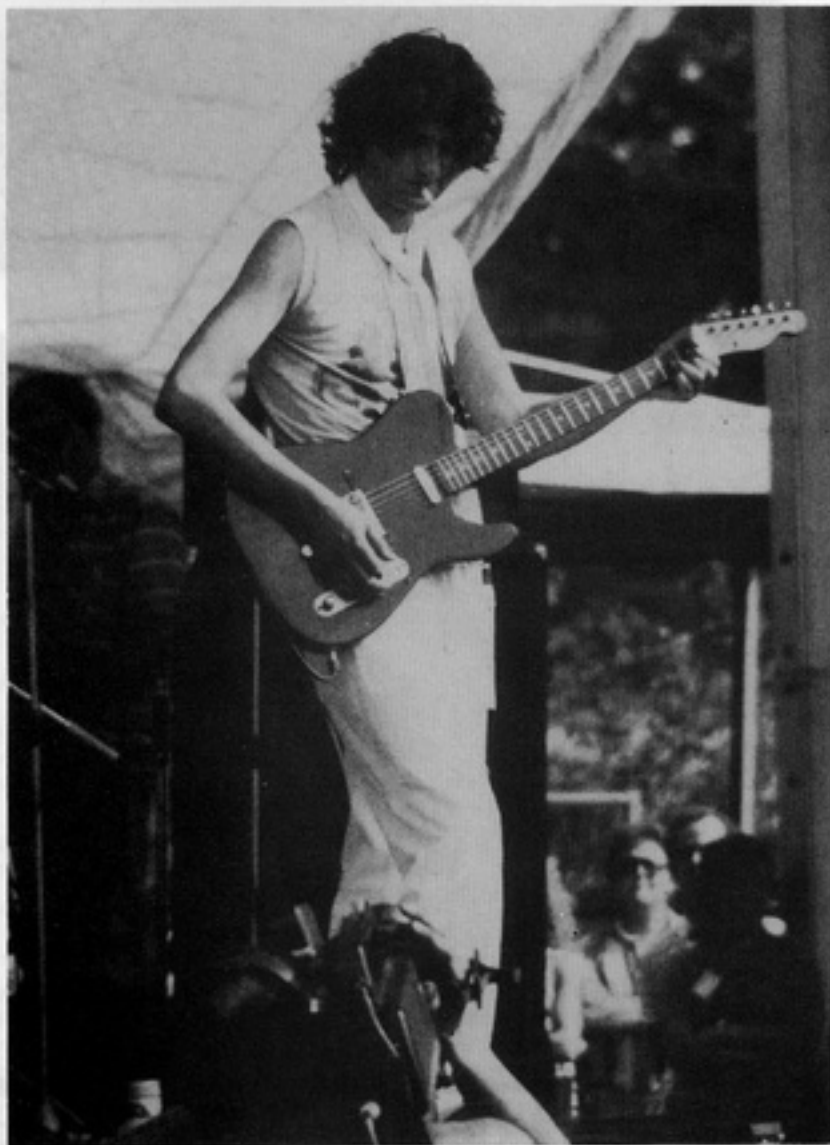
In my view, one of the very reasons Led Zeppelin remains very much in the present tense is the very nature of their demise. It stopped because it had to stop. And our need to analyse every aspect of the music they were responsible for from 1968 to 1980 is a direct response to the fact that really the story ended that fateful day in September 1980. There can be no more... but what there is we celebrate endlessly.

Which is why I would forfeit any full scale reunion to have instead a fully fledged chronological video release that would clearly demonstrate to enthusiasts old and new the real visual on-stage chemistry of Led Zeppelin... after Led Zeppelin.



Above: Jimmy and Robert reunited: Hammersmith Odeon December 13 1983

Right: Jimmy at the Cambridge Folk Festival July 28 1984.



Paul Humbley, a reader of the book from Bedfordshire, informed me of a little known Page/Plant jam. It occurred on December 19 1986 when Robert appeared at a benefit show in aid of the family of the late John Pasternak, a local Midlands musician. The show took place at the Stourport Civic Centre and was advertised with Plant's involvement. Billed as The Honeydrippers, Robert did a set

of 50s R and B faves, and then reappeared for a second set later in the evening. For this occasion he introduced an old friend... Jimmy Page. The pair duly performed more old blues faves but wound up the evening with a blistering 'Rock And Roll'. To my knowledge not one hint of this get together reached the rock press.

CHAPTER 9

LED ZEPPELIN REMASTERED 1990

The Same Picture With A Different Frame

There can be little doubt that the unleashing of the 'Remasters' box set and condensed versions in October 1990 rekindled the interest in Led Zeppelin's music for thousands of fans overnight. It also educated a few thousand more youngsters who weren't even born when the four reigned triumphant in the '70s.

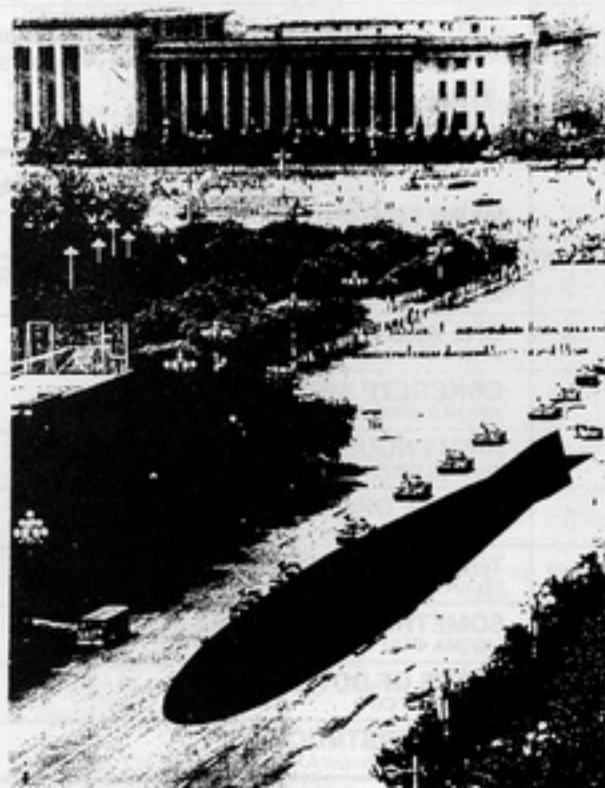
Since its release, the box set package has continued to rack up steady sales. It's already certified as a US double platinum award winner. In reaching the Top 20 on the Billboard Chart, the set became the costliest item (\$54.98) to attain such a placing. In the UK, its appearance in the Top 50 also made it the highest charting box set of that price range.

The condensed versions issued outside America known as 'Remasters' enjoyed similar success. The set was a permanent fixture during late 1990 in the Top 10 album charts in the UK, Germany and Japan. In the latter territory, the set was available on picture disc CDs.

I personally have a lot to thank the whole 'Remasters' releases for. In my professional role as manager of a music retail outlet, my enthusiasm for the marketing and promotion of these titles resulted in the shop accumulating a stunning £10,000 worth of business on the various 'Remasters' configurations over Christmas 1990. My retailing efforts for the 'Remasters' project were later acknowledged officially by record label East West/Warner Music who awarded me a framed triple gold disc. "In recognition and appreciation of his contribution towards sales in the UK in excess of 250,000". Unsurprisingly, this proud award takes pride of place in my personal collection.

The release of these compilations spurred a host of US and UK promo items. In the US there were promo CD singles of 'Over The Hills And Far Away' and 'Travelling Riverside Blues', plus an excellent Atlantic radio promo disc with interviews titled 'Profiled'. In the UK there was a ten inch and CD package containing 'Stairway To Heaven', 'Good Times Bad Times', 'Whole Lotta Love', and 'Immigrant Song'. Two separate seven inch promo couplings of 'Stairway To Heaven' and 'Whole Lotta Love' also proved most desirable. More common of the two was a juke box issue with punched out centre (LZ3 LC). Much more scarce (allegedly in a pressing of under 200) was an in-house East West issue (LZ3) with full label and accompanied with a humorous memo — commenting on Page, Plant and Jones' refusal to issue the track as a UK single. This can easily attain a £150 asking price on the current collectors market.

Various display items were also produced to promote the sets, including another inflatable blimp, numerous promo posters and a backcloth blow up of the 'Remasters' sleeve. Jimmy Page also undertook a series of promo interviews (notably for 'Guitar World' and 'Musician') plus a



The 'Remasters' teaser adverts October 1990

promo tour of Japan in November 1990. All three ex-members were featured in the Sept 20 1990 issue of 'Rolling Stone' which heralded a return to the cover for Led Zeppelin, some 15 years after their last appearance.

The 'Remasters' project also took Led Zeppelin into the video age. Former Hipgnosis sleeve designer Aubrey Powell was commissioned to make videos for 'Travelling Riverside Blues' and 'Over The Hills And Far Away'. This was done by cleverly inter-cutting synchronised footage from the archives, including material from the Danish '69 TV show, Seattle in 1977, Knebworth and outtakes from 'The Song Remains' movie, and home studio footage of Page. Both videos enjoyed heavy rotation on MTV.

The same station were also afforded access to the Zeppelin video vaults. This culminated in their 'Whole Lotta Zepp' weekend of December 8/9 when, as well as full versions of 'Kashmir' and 'Ten Years Gone' from Knebworth, other previously unseen segments from the Seattle 1977 show were aired — together with new interview footage. On radio, the BBC paid homage with a two hour Radio One special (aired Dec 15 and 18) — 'The Mighty Arms Of Atlas — The Power Of Led Zeppelin', hosted by Alan Freeman, with notable input from Peter Grant. A TV advertising campaign, with a conceptual advert built around graphics from Knebworth and 'The Song Remains' movie was heavily used to promote the 'Remasters' compilation in the UK during the run in to Christmas 1990. Alan Freeman did the voice over (as he had previously done for the 'Song Remains' UK cinema trailer back in 1976).

Then there was the sleeve design. Initially Atlantic in the US had commissioned a design that incorporated a variety of New York skyscrapers. This however was given the thumbs down. The inner sleeve arrangement of new designs for the four symbols had already been accepted from Wackworks, provided by graphic designers Chris Woe and Phil Dunn. The pair were then asked to submit ideas for the outer sleeve. Initially they came up with the idea of all four symbols being incorporated into one design. This was vetoed when one member of the band felt his name was not as elaborate as the others.

Under the co-ordination of Richard Huchison of designer Mission Control, they hit on the idea of a photo shoot over a corn circle formation in the Vale of Pewsey in Wiltshire. Enhanced with the airship shadow, the result was well received by Page and co., in particular for all the mystery surrounding the formation of the circles. This was the cause of much media speculation, ranging from them being the work of whirlwinds, magnetic forces, space ships or witches, to being a cleverly executed hoax by local farmers. However they got there, it was a convincing idea and East West pushed through this design against the US Atlantic skyscraper idea. Thus another Zepp sleeve legend was born. The shadow of the airship design, this time looming over several international locations, was deployed for a series of mystery teaser ads in the UK music press, recalling the similarly obscure symbol ads used at the time of the fourth album release.

The UK versions of 'Remasters' were all deleted on July 31 1991, three months later than originally

advised. In the light of the depleting vinyl market, the triple album package in particular is sure to become a future collectable.

In America, the box set was relaunched in the fall of 1991, alongside a special TV mail order only offer on the previously unavailable in the US 'Remasters' double CD. This package, promoted by Time Warner, came on picture disc CDs, complete with the 'Profiled' promo CD and was promoted by a TV advertisement proclaiming "Led Zeppelin Is Back!"

Finally to the music and packages themselves. I still find the whole 'Remasters' UK package somewhat lacking in detail. There is not even any indication to which tracks each album is lifted from. There is also none of the intensive recording data that purchasers of the box set are afforded. As this set was obviously aimed at the non-committed fan, surely such a simple device would have drawn further attention to the Zepp catalogue. Unfortunately, omissions such as those do make the 'Remasters' set look something of a cold marketing ploy — aimed to cash in on the peak selling period. Compared to the deluxe box set packaging, the set pales in comparison.

'Remasters' could and should have contained more detail in the packaging (you only had to ask fellas!), particularly when one considers that many completist collectors had to invest in this set as well as the box, in order to obtain the cleaned up version of 'Good Times Bad Times', strangely only available on the double set (excluding the various promos).

The box set simply titled 'Led Zeppelin', is by and large an excellent package. The accompanying 36 page booklet is of superb quality, but is marred by several quite obvious errors in the text. The track by track recording data also suffers from minor type errors (i.e. 'Gallows Pole' recorded 1972, and 'I Can't Quit You Baby' and 'Moby Dick'/'Bonzo's Montreux' both have the dates listed wrongly). I'm nitpicking here, but I cannot be alone in finding such errors most irritating.

Musically of course what we get is of marvellous quality. Slight anomalies against the originals do occur on the following tracks: 'Your Time Is Gonna Come' (shorter fade out), 'Immigrant Song' (now minus tape hiss count in), 'Tangerine' (minus count in), 'Stairway To Heaven' (last line has slight fade out), 'Nobody's Fault But Mine' (extra guitar intro).

In presenting the 54 tracks here, what I find most interesting is the re-juxtaposition of the actual placings of the songs. From being so familiar with the original ten album running order, the effect of now hearing, for instance, 'Heartbreaker' zapping to 'Communication Breakdown', and 'The Song Remains The Same' drifting into 'Ten Years Gone' is an unexpected pleasure. Having all these delights on one complete set is indeed an embarrassment of riches, and one that I often find myself playing through from start to finish. Such is the modern day beauty of the box set...

Additional Track Commentary:

TRAVELLING RIVERSIDE BLUES
One of the legendary Zepp BBC performances. This was recorded on June 23 by John Walters at the BBC's Aeolian Hall Bond Street Studios. It was one of the few BBC tracks that Page was able to overdub guitar parts on to. An adaptation of the old Robert Johnson tune (he wisely gets a songwriting credit), it was initially aired on the John Peel 'Top Gear' show on Sunday June 28 1969 under the title 'Travelling Riverside Blues '69'. It has attained legendary status in collecting circles due to the fact that it was a special recording only intended for radio broadcast. Page states that interest from US radio interviewers and fans on the 'Outrider' tour led him to negotiate with BBC Enterprises for its release on the box set.

The track itself is a supreme remnant from mid-'69, and remains for me one of their most complete performances — not least for Page's wonderful slide guitar work, and Plant's pleasing ad libs ("Ahh why doncha come in my kitchen!"). A superbly packaged one track promo CD single was issued for radio play in the US, which resulted in the track reaching number 7 on the 'Billboard' Top Rock Tracks Top 50 chart in November 1990, culled from national album rock radio airplay reports.

In my collection, that promo CD is my favourite CD single of all time.

Album Rock Tracks™

				Compiled from national album rock radio airplay reports.	
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
①	3	4	6	HARD TO HANDLE DEF AMERICAN 4-19668/GEFFEN	THE BLACK CROWES 1 week at No. 1
②	2	6	3	SHE'S MY BABY WILBURY 4-19523/WARNER BROS.	TRAVELING WILBURYS
③	4	—	2	ONE AND ONLY MAN VIRGIN 4-98892	STEVE WINWOOD
4	1	1	6	CONCRETE AND STEEL WARNER BROS. LP CUT	ZZ TOP
5	5	2	10	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES
6	9	12	5	KING OF DREAMS RCA 2703	DEEP PURPLE
7	8	11	4	TRAVELLING RIVERSIDE BLUES ATLANTIC LP CUT	LED ZEPPELIN
⑧	12	16	6	SOMETHING TO BELIEVE IN ENIGMA 44617/CAPITOL	POISON
9	6	5	15	CLIFFS OF DOVER CAPITOL LP CUT	ERIC JOHNSON
10	7	7	7	THUNDERSTRUCK ATCO LP CUT	AC/DC

WHITE SUMMER/BLACK MOUNTAIN SIDE

This recording comes from the live broadcast made from the Playhouse Theatre for the pilot programme of Radio One's 'In Concert' series. This appearance came about following a conversation between Page and producer Jeff Griffin. Page told Griffin, whilst they had enjoyed recording for 'Top Gear', he felt the scope of the session didn't allow them to display what the group was all about. The Radio One producer replied that he was trying to get a one hour concert special off the ground and asked if Zeppelin would be prepared to record a pilot programme. Broadcast on June 27 1969, it set the seal on the long running 'In Concert' series, which began a regular spot the following January. Griffin confirms the fact that their return to the series in 1971 was initially cancelled on the day of recording (March 17) due to Plant losing his voice. Brinsley Schwartz and Keef Hartley stepped in on the night, and all those in attendance were told that their tickets would be valid for a re-scheduled date the next week (March 25).

The '69 In Concert has already been much bootlegged, and many fans will already be well familiar with the 'White Summer'/'Black Mountain Side' segment. It was a staple inclusion of the mid-'69 to early '70 dates, and gives Page the opportunity to indulge in a touch of the old CIA — accompanied on tympani and percussion by John Bonham.

HEY HEY WHAT CAN I DO

As far back as Tight But Loose 2, I was declaring this track as a great unknown. Its appearance on the box set is therefore most welcome. A product of the relaxed summer of 1970 sessions at Island Studios, having been conceived in rehearsal at Bron-Yr-Aur and Headley Grange, this is one of the most relaxing, and commercial group

compositions of the era. It perfectly balances the then new found mellowness with the familiar dynamics. Note for example how Robert places just the right emphasis on the line "Gotta little woman and she won't be true", and just when you expect a switch to the marshall amps, they allow the song to roll back into a warm countryish mandolin plucked melody. The collapsable effect of the ending, recalls to mind the similar winding down finish to 'In My Time Of Dying'. All in all, an instantly likeable affair that was much deserving of a wider platform, after being tucked away on the B-side to 'Immigrant Song' single and as a token attraction of the obscure 'New Age of Atlantic' sampler.

MOBY DICK/BONZO'S MONTREUX

This amalgamation came about after Jimmy scanned the lists the others had compiled and found both these titles prominent. He hitched on the idea of combining elements of both tracks after checking the tempos on a metronome at home. During the remastering period, Jimmy booked into the Atlantic Synclavier Suite New York and with the aid of John Mahoney, pieced the two tracks together using Synclavier programming. The end result is an affectionate merging of two of Bonzo's most illustrious outings. It does strike this author that it may have been just as worthy if Jimmy had allowed us to hear the full unedited drum solo as laid down for Led Zeppelin 2 (see 'In The Studio' update).

Voice of The Remaster?

Finally, of course, the question all collectors and fans will ask themselves. Does this set leave us satisfied? Ultimately no. Some hardened enthusiasts (myself amongst them) will see this as a missed opportunity in offering us more unreleased gems. Certainly a bonus CD containing purely unissued material would have been most welcome.

And that brings into question the whole subject of what still remains in the vaults. There was much talk after the MTV showing that a proper video compilation would emerge. In my view (and I'm sure countless others) this, above all else, is the single most required item to put the record straight. 'The Song Remains' movie is nowhere near a true visual presentation of their live reputation. A video taking in live footage from the archives from '69 through '79 would be a wonderful addition to every Zepp enthusiast's collection. At one time, this seemed to be a viable proposition, with Warner Home Video talking about a summer 1991 release. Perhaps Robert's reluctance to a reunion has caused this project to be shelved. A decision that we all hope will one day be reversed.

And while we're thinking about lost projects, let's have a live chronological live album release to accompany the live video and then there's the individual issue of each remastered CD. It was rumoured that Jimmy did oversee the remastering of every single track during the Sterling sessions in May 1990. Apparently contractual reasons have delayed release.

Well, next year is the 25th anniversary of Led Zeppelin's formation. Would it not be a fitting tribute to mark the occasion with an outpouring of anniversary releases such as the above?

All the ten original albums repackaged with new sleeve notes and fully remastered — plus a Led Zeppelin Video Chronology and accompanying live album set. Now that would be a real anniversary present.

The lobbying starts here...

APPENDIX 1: LED ZEPPELIN CHRONOLOGY: 1990/91/92 UPDATE

1990

November 20-27: Jimmy Page, accompanied by wife Patricia, visits Japan on a promotional tour for the 'Remasters' compilation.

November 23: MTV's News At Night programme spotlights the 'Remasters' releases and previews exclusive footage of Knebworth and Seattle '77 plus new interview material from Jimmy, Robert and John Paul.

November: The 'Led Zeppelin' box set becomes the costliest item ever to reach the Top 20 in the history of the US 'Billboard' chart.

December: The East/West label launch an extensive TV advertising campaign in support of the UK 'Remasters' compilation.

December 8/9: MTV airs its 'Whole Lotta Zepp' weekend, with extensive and exclusive footage, culminating in the screening of the 'Led Zeppelin Rockumentary'.

December 12: Robert Plant's Christmas mini tour kicks off at Newcastle City Hall and continues at...

December 13: Manchester Apollo.

December 15: Wolverhampton Civic Hall.

December 16: Newport Centre.

December 18: Robert Plant is forced to cancel his three night stint planned for London's Town and Country Club due to a severe bout of laryngitis.

1991

January 4: 'Melody Maker' reports a story that Robert's rescheduled London dates will signify a Zepp reunion with Jimmy Page and John Paul Jones.

January 8/9/10: The Town and Country Club shows go ahead — no Zepp reunion but plenty of strong on-stage denials from Plant regarding the offers currently being touted for a Zepp tour.

It's also announced Plant and band will play at the Rock In Rio Festival on January 20 and 24. Subsequent dates are announced for Porte Alegre, Brazil (Jan 28), Sao Paulo, Brazil (Jan 30), and Caracas, Venezuela (Feb 2). All these dates are cancelled when Plant experiences more voice problems.

January 18: John Paul Jones appears on stage with vocal renaissance group Red Bird at London's Queen Elizabeth Hall. The group perform Jones' composition 'Amores Pasodas' as part of their 'Songs Of Love And Death' tour.

January: The Led Zeppelin Fourth Album is reported in 'Billboard' as amassing ten million US sales — making it, alongside Dep Leppard's 'Hysteria', the biggest selling rock album in US history. A statement from the RIAA Certifications Board in America reveals "As well as their fourth album yielding sales of ten million, three other Zepp albums have certified five million — 'Led Zeppelin 2', 'Houses Of The Holy',

and 'In Through The Out Door'. The British band's 1969 debut album and the 1975 smash 'Physical Graffiti' both topped four million. 'Led Zeppelin 3' and 'Presence' both topped the two million mark. Led Zeppelin's ten album catalogue has now been certified for cumulative US sales exceeding 39 million. The submission of Zepp's catalogue to RIAA auditors coincided with the release of their eponymous boxed set which was certified gold and platinum simultaneously on December 11".

February: Reports from America suggest that Jimmy Page and David Coverdale are considering a proposal to join forces for a studio project. Both artists are signed to Geffen in the US, and it's believed the idea stems from Geffen management personnel. This seemingly unlikely pairing comes in the wake of Page's failure to persuade Robert Plant to consider a Zeppelin reunion tour.

February: On the UK Brit Awards TV Ceremony, part of 'Bonzo's Montreux' is used as an intro link.

March: Jimmy shows up at Les Pauls Fat Tuesday's Club.

March 23: Jimmy jams with local band The Reputations at the China Club in New York. The 30 minute appearance includes a version of 'Further On Up The Road'.

April 8: Jimmy Page's 1965 solo single 'She Just Satisfies' is re-issued as part of the 'Fontana Singles Box — Hits And Rarities Vol 1'.

April: In the April issue of 'Musician' magazine, Peter Grant is featured in an interview about rock management with Dire Straits manager Ed Bicknell and Tina Turner's Roger Davies.

May: In the annual 'Record Collector Top 500 Most Collectable Artist' poll, Led Zeppelin leap to No. 7.

May: In an interview in 'The Music Paper', John Paul Jones reveals he has been producing an album for his daughter at Peter Gabriel's Real World Studio in Bath. He also talks about his recent production works for La Fura Del Baus, and Red Bird.

May 14: Jimmy and David Coverdale appear on stage at a Poison/Slaughter show at the Lawlor Events Center, Reno. Page manages to fall into a stage pit, but recovers to romp through ramshackled versions of 'Rock And Roll', 'The Rover' and 'Stairway To Heaven' during an encore jam with Poison. Latest reports in the Page/Coverdale studio project list Jason Bonham and John Paul Jones as being asked to assist.

May 18: Robert attends the wedding of his daughter Carmen Jane to his bassist Charlie Jones at St. Peters Church, Upper Arley, near Kidderminster. A reception for 400 guests is held at Plant's Shatterford home.

May 29: Page jams with a local band Solid Ground at a club in Reno, Nevada. Page plays on standards such as 'Hound Dog' and 'Blue Suede Shoes'. His visit to Reno is to discuss future plans with David Coverdale who is resident in the area.

June 24: Robert's 'Mumbo Jumbo' video is re-issued with the additional tracks 'Nirvana' and 'Hurting Kind'.

June: Latest reports have Denny Carmassi of Heart, Bad English bassist Ricky Phillips and Billy Squire linked with the Page/Coverdale collaboration.

June: A bizarre charity cover version of 'Rock And Roll' is issued by the Full Metal Rackets — the line up features Roger Daltrey, Pat Cash and John McEnroe.

July: Geffen Records issue the following press statement: "There are no plans for a Led Zeppelin reunion tour. So advised guitarist Jimmy Page when asked about rumours in the press that four dates were being held for a Zeppelin concert at Giant Stadium New York. John Paul Jones and I have been asking Robert to consider a tour for some time now but he's adamant he won't do it. I would like to do a Zeppelin tour and so would Jonesy, but obviously without Robert it won't happen".

July 31: The UK 'Remasters' set is deleted from the Atlantic catalogue.

August: With his five year Atlantic contract up for renewal, Robert begins negotiating a new record deal.

August 26: 'Led Zeppelin A Celebration' officially published by Omnibus Press.

October: Robert and Jason Bonham join local bands The Rippas and Billy Bowel and The Movements at the Market Tavern in Kidderminster for a benefit concert for the family of the late Darren Norgrove former percussionist with Kernal Clarke. Plant performs Born Under A Bad Sign, Love Potion Number 9, Money, Baby Please Don't Go and Treat Her Right.

October 20: Led Zeppelin are one of only a handful of music acts to be included in a list of '1000 Makers Of The Twentieth Century' — compiled by 'The Sunday Times'.

November 8: To mark the twentieth anniversary of its original issue as part of the fourth album, 'Stairway To Heaven' is subject to a mass singalong in New York's Grand Central Terminal, organised by WNEW FM.

November: It is reported that Jimmy Page and David Coverdale are now recording at the Little Mountain Studios in Vancouver. Some rumours suggest Jason Bonham and John Paul Jones will have active involvement in the

sessions. Page is spotted in several Vancouver locations, and travels to Toronto on November 20 to visit Paul and Linda McCartney who are in town for the premiere of their 'Get Back' movie. It's also rumoured that Jimmy will now become resident in the US by moving to Miami.

December: Strong rumours that Robert is about to end his long association with Atlantic in the UK by signing with Phonogram.

December: Geffen Records hope to have an album resulting from the Page/Coverdale sessions by next spring — with tour dates to follow. Some sources report that the duo may go out under the moniker Legends.

December: The 'Remasters' compilation is launched in the US as a TV advertised mail order offer.

1992:

January 15: Jimmy Page attends the induction of The Yardbirds into the Rock'n'Roll Hall of Fame in New York. Jeff Beck and other ex-Yardbirds are also in attendance. Page also joins the All Star Jam with amongst others Neil Young, Keith Richards and John Fogerty.

January: Billboard reports massive US catalog sales for Led Zeppelin's output over the Christmas period. The box set and Fourth Album both held positions in the Top Catalogue Album chart while three other Zepp albums occupied positions in the Top 50.

March 4: It's reported from America that the Page/Coverdale project will be known as Legends, and the album will now be unleashed in the autumn.

March: The Sun reveal that Jason Donovan has been approached to play the part of Robert Plant in the planned Malcolm McClaren movie project of the group and Peter Grant's history.

March 16: It is announced that Robert Plant will participate in the Tribute To Freddie Mercury Queen Concert at Wembley Stadium on April 20.

March: Jimmy Page is a surprise guest at Harry Connick Jr's concert at Miami's Knight Centre jamming on a couple of blues improvisations, one of which allegedly features Page on piano.



APPENDIX 2A DISCOGRAPHY UPDATE

The following sections offer additional entries to the Discography pages in the book. In line with the original text, these updates are sequenced into two parts — the first deals with Led Zeppelin activities while the second part adds further info on the individual solo careers of Page, Plant, Jones and Bonham, both pre- and post-Zeppelin.

LED ZEPPELIN UK DISCOGRAPHY

UK PROMO SINGLES:

Stairway To Heaven/Whole Lotta Love (Atlantic LZ 3), 7 inch promo pressing sent out with in-house East/West memo November 1990. Less than 200 copies of this version are said to have been distributed.

Stairway To Heaven/Whole Lotta Love (Atlantic LZ 3LC), 7 inch promo pressing issued for Juke Box purposes. More common issue than above — has push out centre and lacks the 'From the album Remasters' inscription of LZ 3.

NB: Note the promo cassette pressing I had listed as LZ 23LC was never distributed though it was advised to East/West personnel as a forthcoming promo in October 1990. I would imagine it was vetoed in preference to the above 7 inch pressings.

NOTABLE GUEST APPEARANCES MADE BY ZEPPELIN MEMBERS DURING THEIR CAREER 1968- 1980:

It's worth noting that the following items are now on CD.

Joe Cocker: With A Little Help From My Friends (Castle CLACD 172).

P J Proby: Three Week Hero (Beat Goes On BGCD 87).

P J Proby: The Legendary P. J. Proby At His Best Vol 2 (See For Miles SEE CD82).

NOTABLE US PROMO SINGLES:

Good Times Bad Times/Communication Breakdown (Atlantic Promo A15636).

Whole Lotta Love (full version)/Whole Lotta Love (edit) (Atlantic Promo A17570).

Whole Lotta Love/Livin' Lovin' Maid (Atlantic Promo A17570).

Whole Lotta Love (edit) Led Zeppelin/Whole Lotta Love — King Kurtis and the Kingpins (Atlantic Promo A18005).

Immigrant Song/Immigrant Song (Atlantic Promo A19953).

Black Dog (full version)/Black Dog (edit) (Atlantic Promo A23476).

Black Dog (stereo)/Rock And Roll (mono) (Atlantic Promo A22398).

Rock And Roll (stereo)/Rock And Roll (mono) (Atlantic Promo A22399).

D'Yer Ma'Ker (full version)/D'Yer Ma'Ker (edit) (Atlantic Promo A26079).

US ALBUMS:

Ten Years Gone (Metro Pulse) I remember someone calling me from Metro Pulse asking how they might best deposit thousands of original tickets they had acquired from the cancelled 1980 Chicago shows. I passed on it myself. A few months later I saw the tickets advertised in 'Record Collector' as expensive memorabilia items. The next step in the saga was the appearance of this box set. It comprises the original Atlantic 10 CDs packaged in a small outer box. The package also includes a set of 8 original tickets, 5 polaroid size photos and a poster explaining the ticket allocation system and duplicated advert for the gigs. This is all strictly unofficial and the asking price of £200 is hardly value for money. One to avoid in my opinion.

US CDs:

Led Zeppelin: Remasters (Atlantic 7823712)

This three CD long box package surfaced in the US in late 1991 as a TV direct mail order item. Copies are now readily available on import. It comprises the double 'Remasters' set as picture CDs, together with the 'Profiled' promo interview CD issued by Atlantic in the US for radio use at the time of the original box set issue.

NOTABLE FOREIGN RELEASES

THAILAND:

Stairway To Heaven/D'Yer Ma'Ker/Immigrant Song (Four Track FT 112).

When The Levee Breaks/Non Zeppelin B Side (Four Track FT 113).

Stairway To Heaven/Heartbreaker/Misty Mountain Hop (Four Track FT200).

Boogie With Stu/Custard Pie/Night Flight/Down By The Seaside (Four Track FT 204).

In My Time Of Dying (Part One)/In My Time Of Dying (Part Two)/Houses Of The Holy (Four Track FT 205).

The Rover/Trampled Underfoot (Four Track FT 206).

Black Dog/Rock And Roll/Whole Lotta Love/Livin' Lovin' Maid (Four Track FT 970).

Black Dog/Rock And Roll/Stairway To Heaven (KS 244).

Black Dog/Rock And Roll/Misty Mountain Hop/Going To California (TKR 09).

Immigrant Song/3 Non Zeppelin B Sides (NO 450).

Livin' Lovin' Maid/3 Non Zeppelin B Sides (Sun CP 008).

GERMANY:

Over The Hills And Far Away/The Océan (Atlantic 103160). (This single also comes in a coupling with Dancing Days with the same catalogue number.

MEXICO:

Black Dog/Misty Mountain Hop (Atlantic ATL G1125).

AUSTRALIA:

Whole Lotta Love/Black Mountain Side/Good Times Bad Times/Communication Breakdown (Atlantic AX 11695).

ARGENTINA

Immigrant Song/Gallows Pole (Atlantic 2164002).

HOLLAND

Whole Lotta Love/Immigrant Song/Bron Y Aur (Atlantic 2091208 maxi single).

RUSSIA:

A double package of the fourth album and 'Houses Of The Holy' has surfaced from Russia.

NOTABLE FOREIGN PROMO SINGLES:

SWEDEN:

Whole Lotta Love/Livin' Lovin' Maid (Atlantic 70409).



GERMANY:

Wer 1st Led Zeppelin/The Océan (Atlantic ATL100).

ITALY:

Whole Lotta Love/Bach Suite (RIF RFEJB 98001 — juke box promo).

Whole Lotta Love/Non Zeppelin B Side Free Me (Atlantic JB 03935) — juke box promo.

Fool In The Rain/Hot Dog (Swan Song PO97).

ARGENTINA:

Good Times Bad Times/Communication Breakdown + Yes track (Music Hall 1860).

Black Dog/Misty Mountain Hop (Atlantic 2091175).

Carouselambra/plus various artists (Record Today magazine sampler PROM 1A).

BRAZIL:

Whole Lotta Love/Whole Lotta Love (Atco ACS 205025).

Hot Dog (stereo)/Hot Dog (mono) (Swan Song SS11028).

Stairway To Heaven (5.22 edit)/Stairway To Heaven (full version) (12 inch Promo WEA 6WP2003).

Hey Hey What Can I Do (WEA DJ Promo).

NOTABLE US CD RADIO PROMOS:

Led Zeppelin The Final Chapter (Westwood One)

This is a 6 CD radio show with similar content to the 'It's Been A Long Time To John Bonham' Westwood One package. This version, aired the week of August 30/Sept 2 1991, is co-hosted by Jason Bonham — and also has interview material from Robert and Jimmy. However I am not convinced of the validity of the Page input. To these ears, his voice sound to be that of a very clever soundalike. The musical selections include cuts from the BBC '69/71 In Concert shows, and the Zurich '80 bootleg CD.

Rarities On Compact Disc Volume 7 (Westwood One)

This is an excellent 22 track radio promo issued by the Westwood One network in their 1991 'Rarities On Compact Disc' series. It's easily the best source for hearing the early Plant and Page solo efforts in crackle free clarity.

The full line up reads: I'm Confused/The Yardbirds (live), Train Kept A Rollin'/The Yardbirds (live), She Just Satisfies/Jimmy Page, Keep Movin'/Jimmy Page, You Better Run/Robert Plant, Everybody's Gonna Say/Robert Plant, Our Song/Robert Plant, Long Time Coming/Robert Plant, I've Got A Secret/Robert Plant, Goodnight Sweet Josephine/The Yardbirds, Think About It/The Yardbirds, Hey Hey What Can I Do/Led Zeppelin, Psycho Disease/The Yardbirds, Stroll On/The Yardbirds, My Baby Left Me/Dave Berry And The Cruisers, A Certain Girl/First Gear, Leave My Kitten Alone/First Gear, Surprise Surprise/Lulu and the Luvvers, How Do You Feel/The Primitives, Jim's Blues/P.J.Proby, Travelling Riverside Blues/Led Zeppelin.

INTERVIEW DISCS:

The Story of The Song Remains The Same (Backtabak)

CASSETTE RARITIES:

An often ignored side to Zepp collecting is the various configurations of their albums on cassette. When Precision Tapes first marketed the Musicassette (to give it its grand title of the day) in the early 70s, little regard was given to the sequencing of albums when transferring them to cassette. This was done to create a similar time span on both sides of the tape.

Thus early versions on cassette of the first Zepp album on Atlantic/Precision (ZK4 40031) has the track listing sequenced as follows: Your Time Is Gonna Come/Babe I'm Gonna Leave You/Black Mountain Side/Dazed And Confused — side 2: Good Times Bad Times/You Shook Me/Communication

Breakdown/I Can't Quit You Baby/How Many More Times. The latter track ends at the point the song reaches 3 minutes 30 seconds (just before the violin bow and 'I was a young man I couldn't resist' segment). You may recall that the first album sleeve listed How Many More Times as being 3.30 in length — erroneously, as it actually lasted 8.30. I reckon when transferring the album, the tape compilers got a little confused!

Similarly, the original Led Zeppelin 2 cassette issue (Atlantic/Precision ZK4 40037) is resequenced to Whole Lotta Love/Moby Dick/Killing Floor (clearly listed as a Chester Burnett composition and not as The Lemon Song), Heartbreaker — side 2: What Is And What Should Never Be/Thank You/Livin' Lovin' Maid (She's Just A Woman)/Ramble On/Bring It On Home.

Other cassette anomalies are beginning to filter in from the Middle East countries. These clearly unofficial tapes are produced and sold cheaply by a company called Thomsun Electronics. Bizarre track listings and alternate artwork abound. For example, Coda (EN 2510) with the inner right hand sleeve as the front illustration and bonus tracks Your Time Is Gonna Come and Stairway To Heaven tagged on the end of each side! Presence (EN 3710) switches Royal Orleans to track one side two. Most bizarre of all though is the version of Remasters. A two cassette issue known as Complete Hits Of Led Zeppelin Vol 1 and 2 (ENB 1475/6). Well packaged if a little tackily in outsize cassette boxes, and with little respect for some unlikely and ultimately enjoyable alternate track listings.

LED ZEPPELIN ON FILM AND VIDEO

Since the publication of the book, two equally remarkable visual documents have emerged.

TOUS EN SCENE:

After many years of speculating (mainly from the few still photos that emerged) quite what this rare TV appearance was all about, the answer emerged when this piece was shown on the French satellite station Canal Jimmy in February 1991. Previously I had assumed that this TV appearance was filmed in October 1969 during the group's visit for a show at the Paris Olympia. It turns out that this was first broadcast on September 5 1969. Some sources point to June as the original filming date, but perhaps in line with their then hectic schedule, they tied up the US tour on August 31 at the Dallas International Pop Festival, and promptly flew to France days later to shoot this segment. It was filmed at Antenne Culturelle du Kremlin Bicentre just outside Paris, in front of a strangely sedate, mostly middle-aged, audience. The show seems to be something of a Monty Python parody affair with strange clowning from the resident compères.

The footage itself shows the boys initially running down 'Communication Breakdown' at the soundcheck. The camera angle here captures the action behind the drum kit providing a quite stunning portrayal of Bonzo at work. We see the four walking on to the stage for



the actual recording and a complete 'Communication Breakdown' is subsequently delivered with typical mid '69 verve. A portion of 'Dazed And Confused' follows edited in during the violin bow solo. All astonishing stuff — which like the Supershow segment begs the question — were there more tracks recorded on the day?

One very striking aspect of watching Led Zeppelin in 1969 is Page's dominance of proceedings. With the young Robert Plant yet to fully develop his on-stage charisma, it was Page's guitar wizardry that led the way back then. A fact that is in marked contrast to the other visual find of '91.

KNEBWORTH AUGUST 11 1979:

After years of rumours, the official group owned footage shot at Knebworth for the accompanying video screen has finally reached the hands of the bootleggers. Although the generation of copy is variable (from grainy black and white drop out to fairly clear colour), the emergence of this virtually complete video film of their August 11 appearance is an illuminating and at times stunning artefact.

Much criticism has been directed in retrospect at their display at Knebworth. Clearly this video substantiates the fact that the long lay-off had taken its toll. Jimmy is at his most enigmatically erratic. Dazzling one minute, in disarray the next. Robert, however, appears surprisingly in control and optimistic, something I can't remember being evident at the time.

Overall I stand by their performance that day. The sheer emotional aspect of them appearing before such a vast crowd remains unforgettable for all those who attended. Much of that emotion transcribes itself well in the video, and that manic last surge on 'Communication Breakdown' is clear visual and musical evidence that, given the inner group problems incurred post '75, their collective spirit was still very willing.

NB: Other additional footage:

THE SONG REMAINS THE SAME:
A 400 reel super 8 edited cine film from the movie was issued circa 1978 by Columbia Picture Home Entertainment.

The Black Dog extract from the film can be seen on the Virgin Vision release Hard'n'Heavy Vol 1.

LED ZEPPELIN IN PRINT

MUSIC BOOKS:

Remasters:
Deluxe two volume set in outer slip case. Contains full music and lyric transcripts to the 54 tracks on the box set, plus photos/essays lifted from the box set booklet. Expensive.

BOOKS:

Aside from my own offering, other books published in the last year:

Led Zeppelin Good Times Bad Times — Ed McSquare (Bobcat Books).

Led Zeppelin Heaven And Hell — Charles R. Cross/Erik Flannigan/Neal Preston (Sidgwick and Jackson).

Led Zeppelin Live — Luis Rey (Hot Wacks Press).
This is an excellent source book with notes on over 200 live Zepp tapes.

Led Zeppelin From The Archives 1968-1980 — Howard Mylett.
A newly compiled quality collection of photographic material from the Howard Mylett Collection. This is available direct from Howard at 151 Thornhill Rise, Mile Oak, Portslade, Sussex BN41 7VJ. Price £7.50 including post UK. Overseas £10 sterling.

The Illustrated Guide To Led Zeppelin In Print — Mark Archer.

A Wearing And Tearing special booklet containing a chronological listing of over 600 press articles, books, magazines, etc. etc. A very useful reference guide price £5.00 from 30 Brook Road, Fallowfield, Manchester M14 6UF.

Whole Lotta Zepp On Tour Australia Special

Nicely put together special with many previously unpublished photos from the 1972 visit. Price \$30 from P.O.Box 400, Bentleigh 3204, Victoria, Australia.

I had previously listed the In The Mood fanzine as being US origin. It's actually a French publication from 74 Boulevard Rodin, 92130, Issy Les Moulineaux, France.

FANZINES

Other fanzines to note — Wearing And Tearing — well recommended UK zine from Mark Archer, 30 Brook Road, Fallowfield, Manchester. Nirvana Robert Plant US fanzine from PO Box 8867 Port St. Lucie, Florida, USA 34985. Electric Magic, 186 Bordeaux Dr., Woodbridge, Ont., Canada, L4 L66. That's The Way, Marcus A. Herbthofer, Albrechtstraße 2, A 4600, Wels, Austria. Whole Lotta Zepp, PO Box 400, Bentleigh 3204, Victoria, Australia.

RECOMMENDED PUBLICATIONS:

Worthy additions to any collection include the following:

Music Collector 1990:
Led Zeppelin In Print — very interesting article by Rikky Rooksby on the subject of Zepp books/magazines etc. (back issue info Music Collector, 6 Chapel Street, Cambridge CB4 1DY).

Kerrang October 27 1990:
Remaster Blaster — Jimmy interviewed by Mick Wall (back issue info to Kerrang, Meed House, 21 John Street, London WC1N 2BP).

Vox December 1990:
Jimmy Page Remastered: Jimmy interviewed by Nick Kent on the occasion of the 'Remasters' releases. All too short but intensive probe in typical Kent style (back issue info from IPC magazines, 27th floor, Kings Reach Tower, Stamford Street, London SE1 9LS).

Musician November 1990:
Jimmy Page Living in Led Zeppelin — lengthy Page interview plus input from John Paul Jones makes for an excellent retrospective (back issue info from Musician, 33 Commercial St., Gloucester, MA 01930, USA).

Guitar World January 1991:
Led Zepp Lives! — absolutely indispensable collectors issue in celebration of the box set issue. Great layout and photos plus another illuminating Page interview and comment from Jones, Andy Johns and George Marino (back issue info from Guitar World, 1115 Broadway, New York NY 10010, USA).

Record Collector September 1991:
The Top 100 Led Zeppelin Rarities — a listing compiled by this author (back issue number 145 price £2.50 to Record Collector Production Manager, 45 St. Mary's Road, Ealing, London W5 5QR. NB: Overseas minimum order 3 copies — \$25).

TOUR BOOKS/PROGRAMMES:

Additional items that have been pointed out to me:

Birmingham Town Hall June 19 1969 show sheet.

Atlanta International Pop Festival July 4/5 1969 programme.

Edinburgh Usher Hall February 7 1970 (cancelled show) show sheet.

COVER VERSIONS:

The whole Zepp cover game continues unabated. Alongside the numerous tribute bands doing the rounds in the US, similar styled copyists exist in Japan, Australia, Iceland and here at home — the most notable UK outfit even dubbing themselves 'Tight But Loose'.

In the recorded cover version file, a number of additions have come my way and are listed below. Two interesting items to note: In 1973 'D'Yer Ma'Ker' was covered in a straight reggae rendering by an artist called Betty Joe. The record appeared on the Bell label (Bell 1314) and was an obvious attempt to cash in on the topical commercial aspect of the newly released 'Houses Of The Holy' album track and its non-appearance as a UK Zepp single. Needless to say, it flopped without trace.

In February 1980, singer Patti Boulaye plundered the 'In Through The Out Door' songbook to register her version of 'All My Love'. This appeared on the B side of her single 'I Know I'll Never Love This Way' (Polydor POSP 115). It was produced by Jonathan King.

COVER VERSION UPDATE:

All My Love — Patti Boulaye.
Black Dog — Let's Active (live) Greg Parker (live on The Tube), Cyndi Lauper (live on the Jonathan Ross show).
Communication Breakdown — Inner Scene, Extra Hot Sauce, Michael White, The Rods.
Dazed And Confused — Bongwater.
D'Yer Ma'Ker — Betty Joe, The Lolitas.
Four Sticks — Bongwater.
How Many More Times — Gary Farrand and the T Bones.
Livin' Lovin' Maid — Gang Green, The Churchills, F N Guns.
Nobody's Fault But Mine — Dread Zeppelin.
The Rain Song — The Shakers.
Rock And Roll — Icicle Works, Balaam And The Angel, The Glitter Band (live), Gen X (live), The Damned (live), Full Metal Rackets.
The Song Remains The Same — Dread Zeppelin.
Stairway To Heaven — Slave Rider, Vienna Symphony Orchestra, Sisters of Mercy (live).
When The Levee Breaks — Dread Zeppelin, Rosetta Stone.
Whole Lotta Love — Lee Aaron (live), Chinatown (live), Forcefield.
Thank You — Torri Amos.

Samples: Crazy by Seal has a sample from The Crunge.

LED ZEPPELIN LIVE COVER VERSIONS:

And to complement the above, here's an update of live cover versions, inserted in to the live Zepp repertoire — in full versions or as snippets within particular tracks. The original artist from which the track was drawn is added where applicable:

American Woman (The Guess Who), Bachelor Boy (Cliff Richard), Bourée (Bach), No Money Down (Chuck Berry), Dixie, Fortune Teller, From Me To You (The Beatles), Girl From The North Country, Gotta

Lot 'O Livin' To Do (Elvis), Hideaway (Freddie King), Hush Little Baby, I Just Wanna Make Love To You (Muddy Waters), It's Your Thing (Isley Brothers), Just A Little Bit, Lawdy Miss Clawdy (Elvis), Lights Out (Jerry Burne), Nineteen Years Old (Muddy Waters), Only The Lonely (Roy Orbison), Please Please Me (The Beatles), Sex Machine (James Brown), Sittin' And Thinking (Buddy Guy), The Wanderer (Dion), Twist And Shout (The Beatles), We Shall Overcome.

APPENDIX 2B

DISCOGRAPHY OF SOLO ACTIVITIES

JIMMY PAGE PRE- AND POST-ZEPPELIN RECORDINGS

Jimmy Page: Studio Works 1964–1968 (Teichiku TECP 25659). Japan only CD compilation of session tracks.

She Just Satisfies/Keep Moving (Fontana TFCD 533).

This CD single was issued as part of the Fontana Hits And Rarities Volume One 12 CD box set (also available as a 12 seven inch single set). The Page CD was also made available as a separate item by Phonogram to me for a special 'Led Zeppelin A Celebration' promo launch pack in a strictly limited edition of 100.

The Immediate Anthology (DoJo BOX 1)

A recently compiled 3 CD compilation of Immediate singles and album tracks includes various Page production/session contributions and is a fine overview of the celebrated 60s record label.

Jeff Beck: Truth/Beck Ola (EMI CDP 7954692)

Excellent value for money two albums on one CD package, superbly remastered. Includes Jimmy on Beck's Bolero and Jonesy on organ in Ol' Man River.

Jeff Beck: Beckology (Epic/Legacy EPC 469262 2)

3 CD collection includes Jimmy on Beck's Bolero and Happenings Ten Years Time Ago. Perhaps this release may spark a similar styled Pageology (you only have to ask, fellas!). The booklet in the set includes a great pic of Robert and Jeff jamming at the Singer Bowl in 1969.

In the year they were nominated for a place in the Rock'n'Roll Hall Of Fame, it's fitting that The Yardbirds catalogue should be enhanced by a trio of superb CD re-issues:

The Yardbirds: Over Under Sideways Down (Raven RVCD 12). An Australian import collection spanning 1963 to 1968. The best Yardbirds compilation to date with Jimmy featured on 9 tracks. Recommended.

The Yardbirds: Little Games (EMI CDP 7 96064 2). A 1991 CD re-issue and most welcome. As well as the original album, the CD includes a rare US mix of Goodnight Sweet Josephine. Another excellent package.

The Yardbirds: On Air (Band Of Joy BOJOC 200). And to complete a trilogy of illuminating Yardbirds 1991 re-issues, this Jimmy on BBC radio session recordings of Most Likely You'll Go Your Way, Little Games, Drinking Muddy Water, Think About It, Goodnight Sweet Josephine and My Baby.

An excellent official Yardbirds video was issued in March 1992. The Yardbirds Restrospective (Warner Music Video). This includes various archive film clips including 'Happenings 10 Years Time Ago' plus interview material with various group members and Peter Grant.

NOTABLE ADDITIONAL PAGE SINGLES:

The Firm: Live In Peace/Live In Peace (Atlantic promo 789561).

The Firm: Live In Peace/Free To Live (Australian only coupling Atlantic 789421).

The Firm: All The Kings Horses/ Phillip Michael Thomas. Just The Way I Planned It (Atlantic Brazilian only promo DFW 038).

Jimmy Page: Prison Blues (edit)/ Prison Blues (full length) (Geffen promo 1002).

Notable Jimmy Page Solo Bootleg CDs:

Past And Present In Concert (2 CDs — Observation (Outrider tour Dayton Ohio 1988).

For Zeppelin Fans Only (Beech Marten) — same show on one disc.

Jimmy Page's Firm — live

ROBERT PLANT PRE- AND POST-ZEPPELIN SOLO RECORDINGS:

NOTABLE ADDITIONAL PLANT SINGLES:

Listen: You'd Better Run/ Everybody's Gonna Say (CBS 202456). Note the spelling here of You Better Run as You'd Better Run.

Slow Dancer/Burning Down One Side (Japan promo Atlantic PS 10108).

Too Loud/Kallalou Kallalou (Japan promo Atlantic PS 2014).

Little By Little (edit)/Little By Little (full) (Japan promo PS 1034).

Pink And Black/Trouble Your Money (Spanish promo 7996217).

Heaven Knows/Heaven Knows (Spanish promo Es Paranza 919).

Tall Cool One/Tall Cool One (Spanish promo Es Paranza 948).

Big Log/Messin' With the Mekon/ Burning Down One Side/Moonlight In Samosa (Italian only limited gatefold double pack).

Little By Little/backed with Fiona (Argentina promo Atlantic DFW 019).

Ship Of Fools/Billy's Revenge (US Es Paranza 799333).

Hurting Kind (I Got My eyes On You)/I Cried (US promo Es Paranza A 8945).

Robert also produced and sang backing vocals on a single by Dansette Damage, a Birmingham based band. The single was recorded at the Old Smithy Studio in Kempsey around mid-1976.

To tie in with Robert's appearance at the 1991 Rio Festival (subsequently cancelled) Atlantic/BMG issued a special Brazilian only compilation album of Plant's solo career. These are the details:

10 From 47 (Es Paranza/BMG 670 8209)

Heaven Knows/Burning Down One Side/Tall Cool One/Big Log/In The Mood/Tie Dye On The Highway/ Pink And Black/Ship Of Fools/Little By Little/Hurting Kind. LP and cassette only.

The July 1991 issue of the Russian magazine Kryzozor has an article on Plant and within a series of flexi discs inserted in the magazine one side of a disc includes extracts of Big Love and Hurting Kind (I've Got My Eyes On You).

Notable Robert Plant Bootleg CDs

Slow Dancer — Dallas 1983

Green Eye — Wembley 1985

Sea Of Love USA 1985.

Zeppelin Songs (Good Karma) Philadelphia 1988

Let The Good Time Roll (Tomkin) Knebworth 1990 with Jimmy Page.

Live At The Spectrum Vol 1 and 2 (Karma) — Philadelphia July 1990.

JOHN PAUL JONES PRE AND POST ZEPPELIN RECORDINGS:

One particular 60s session album worthy of addition is:

Graham Gouldman: The Graham Gouldman Thing (RCA LSP 3954).

This 1968 album from 60's songwriter and eventual 10CC member, has JPJ credited as arranger. It comprises Gouldman's versions of his hit material originally recorded by other artists such as Herman's Hermits and The Hollies. It's just been re-issued on CD.

Jonesy was also involved in producing the 1988 John Renbourne album with Stefan Grossman.

APPENDIX 2C: SWAN SONG

Nothing to add here, though in a future 'Tight But Loose' I'd like to attempt a full scale illustrated history of the label.

APPENDIX 2D LED ZEPPELIN BOOTLEG DISCOGRAPHY

In retrospect the original listing in the book on this important subject did turn out a little flimsy. I was already very aware how extensively Robert Godwin had covered the subject in his 'Collectors Guide', and during the period of writing this appendix, the construction of the book text was facing space problems. So the decision was made to restrict the list to a representative selection, which was based on some invaluable research from Andy Adams.

My own association with Zepp bootlegs goes back to 1972. I'd been scouring the small ads in 'Sounds' for nigh on a year for an outlet from which to acquire these legendary 'underground records'. This was long before the era of record fairs and after the early bad publicity bootlegs suffered (and no more fiercely than from Mr. Grant himself!), such items were not easy to find. Finally, I struck gold: "Live Albums for sale: Zepp/Beatles/Stones/etc" said the ad in the back pages of 'Sounds'. Eagerly I saved up the six quid asking price from my paper round funds, and sent off the postal order. After what seemed an age, the package arrived. I will never forget the thrill of receiving that copy of 'Live On Blueberry Hill' (no pun intended!) through the post. It came in a cream single sleeve with a pink insert on the Trade Mark Of Quality label TMO 72002. Sheer vinyl heaven. And blue and red coloured vinyl at that. "106 minutes and 53 seconds of pure and alive rock" proclaimed the sleeve note, and never was a description more apt. Hearing live arrangements of 'Immigrant Song'/'Out On The Tiles'/'Communication Breakdown' etc. elevated me into a whole new level of Zepp appreciation.

Here at my fingertips was the recorded evidence of the group's ability to add a whole new dimension to the framework of their studio songs. After that first play through of 'Live On Blueberry Hill', my craving to hear every bootlegged note of the group's live performances became an obsession. It was an experience shared with countless other Zepp devotees who realised that, despite the group's distaste for them, bootlegs were a vital addition to the understanding of what Led Zeppelin was all about.

From 'Blueberry Hill', my bootleg collection grew rapidly. Through 'Midslide', the wonderful 'Going To California', 'BBC Zepp' (I'd taped that show myself on my faithful old reel to reel so to hear it in this quality was just too much...), 'Bonzo's Birthday Party', 'Three Days After' (with that stunning 'Thank You' encore), 'Live In Seattle', etc. etc., and peaked again with the arrival of 'Earls Court 1' and 2 in those full colour sleeves. Incidentally, by that time I'd stumbled on a shop selling bootlegs under the counter. Does anybody else recall that tiny booth-like shop just off London's Carnaby Street? A veritable gold mine in those days.

When the K and S label put out two volumes 'Knebworth Fair', I had instructions from the Swan



Song office to buy copies for Jimmy Page himself. They may have detested the moral issues at stake, but by the late '70s, in common with a number of artists, the fascination to find out how they sounded, extended to the entire group.

In the early '80s the Zepp bootleg industry continued unabated, and frankly for me the novelty began to wear off. No longer did we have to search out dodgy mail order deals, or request a look under the counter. The inception of records fairs brought bootlegs into the open market. Shoddy packaging, inaccurate sleeve notes, countless re-issues of re-issues, and poor pressings all left this particular consumer less than enamoured by the whole concept. Sure there was still the odd gem to be had ('Badgholders Only', 'Tangible Vandalism' and 'Cologne 1980' — and the various multi packages such as 'Strange Tales From The Road' spring to mind), but it was all becoming too much of a maze to trace the decent material from the sub standard. The market was saturated. When some enterprising bootleggers employed for their sleeve design some photos from my Tight But Loose magazine, I didn't know whether to be annoyed or flattered!

Then along came the Compact Disc, and bootlegs enjoyed a whole new lease of life. The first bootleg CD I saw was a copy of the 1971 BBC broadcast titled 'Communication Breakdown'. I expected it to be a vinyl recording transferred to CD. If that was the case, an excellent job had been achieved because I'd never heard the show sound so good. Upon this discovery, my collecting activities were instantly rejuvenated.

The advent of the CD format as an acceptable and highly popular music carrier in the late '80s, provided the bootleggers with a perfect medium to relaunch an assault on the market. Appropriately enough, this upgrade in sound quality the legitimate CD format offered, coincided with the mysterious appearance of a whole batch of top quality soundboard recordings from Led Zeppelin's Over Europe 1980 tour. The moral logistics of quite how these tapes arrived in the hands of the bootleggers remains open to question (the strong and likely rumour is that they were stolen from Jimmy Page's possession),

but the subsequent appearance of a whole glut of top quality Zepp bootleg CDs proved a watershed for the collector.

For me personally, hearing Page step on the wah wah pedal to blast out the introduction of 'Train Kept A Rollin' in near perfect quality on the 'Zurich '80' CD signified a rush of excitement, similar to that experienced nearly 20 odd years previously when I first played through 'Live On Blueberry Hill'.

The Zepp bootleg CD explosion of the last couple of years has provided many similar listening highlights. All the BBC sessions in improved quality, similar effect for the Earls Court May 24 show, soundboard source tapes from the Fillmore '69, 'The Destroyer 1977', almost the complete tour chronicle for the final 1980 outing, and perhaps most illuminating of all, some stunning studio and rehearsal performances: all these new CD listening experiences have, as Jimmy might have put it, offered the same picture in a different frame.

The downside of Zepp CD bootlegs is that similar to the overkill the vinyl boots suffered, the market has again been saturated. It's become a maze for the collector to unravel. Many of them contain reissued material from the vinyl versions, others are re-issues of re-issues, most have inaccurate sleeve info but some, such as 'Studio Daze', 'Play Pure Blues', 'Silver Coated Rails' etc. are simply quite irresistible in both quality and performance.

Since I compiled the Bootleg Discography for the book (circa September 1990), the whole bootleg collecting market has switched firmly to CD. In an article I compiled for the July 1991 issue of 'Music Collector' ('A Consumers Guide To Led Zeppelin On Bootleg CD'), I was able to update the influx of CDs that have appeared in the last year. In a remarkable surge of product, a further 25 titles from the Ghost Records/Flying Disc stable flooded on to the market almost simultaneously during the latter part of 1991. Yet more are promised. For this surge alone, Led Zeppelin stand as the most bootlegged artist of recent times.

Space restrictions permit me from doing justice to a summary of everything that's appeared since the publication of the book. Instead, what follows is a personal round-up of some of the titles that I have heard and can comment on in terms of their historical and aural content to the Zepp recorded legacy.

Led Zeppelin On Bootleg CD: The never ending story.

At the time of writing the Zepp bootleg market on CD is continuing to expand. The key area of this expansion is the introduction to the Zepp unofficial CD catalogue of a string of titles made from audience recordings.

The initial boom of boot CDs coincided nicely with the emergence of a crop of top quality soundboard recordings. Three years ago the improved sound quality CD offered in general made the introduction of good sounding bootleg CDs a logical extension to the market. Latterly, the expectancy of high sound quality has in some ways been dwarfed by both the convenience of CD as a music carrier, and the overall acceptance of CD as a primary format.

Given those notions, now the soundboard sources are drying up, it's of no real surprise that the audience tapes are appearing. It's a situation likely to cause the continued expansion of Zepp bootleg CDs via a host of well known audience recordings (e.g. 'Bonzo's Birthday Party', 'Going To California' etc. etc.).

However, there is still the odd soundboard creeping through to surprise. From 1969, or, to be more precise, the first night of the second US tour on April 24 at the Fillmore West, comes a single CD titled 'Fillmore West 1969' (Scorpio SC91021). The cover erroneously gives the date as Jan 9. The sound feed here is from the Jones and Bonham PA and they are much to the fore. It's a prime artefact of the early Zepp set with primitive run throughs of 'Babe I'm Gonna Leave You' and Bonzo's prototype 'Moby Dick' solo, then known as 'Pat's Delight'. An edit of a version of 'Dazed And Confused' from the Garden in '73 is tagged on as bonus.

LED ZEPPELIN
LIVE AT THE
LOS ANGELES
FORUM 9-4-70

\$6.00



Equally as essential is 'Plays Pure Blues' (WCP 9010121). This is a quite superb record of their complete set at the 1969 Texas International Pop Festival. The package is also exemplary with some rarely seen colour '71 shots. This has to be one of the most welcomed live sets to appear in recent years. Musically and historically, it's an outstanding find.

Both of the Zeppelin excursions to Japan have recently been documented on three audience recorded double CDs. 'Tales From The Storm' (AS 91L2004/5) is a double disc of their opening performance in Japan from the Budokan Hall Sept 23 1971. The sound is from a rather compressed audience tape but the show is a sizzling one, virtually complete and includes rare outings of 'Good Times Bad Times' and 'How Many More Times' within the 'Whole Lotta Love' medley. 'Dancing Days' (AS 91L2002/3) takes us back to the same venue a year on to capture the opening night of the 1972 trip. This show marked the debut of a completely revised stage set, and one that would provide the basis for their touring schedule of the next years. Tentative early arrangements of 'Over The Hills And Far Away' and 'The Song Remains The Same' ("at the moment, we ain't got no title for it — we'll just call it Zepp" Plant tells the audience) are amongst the highlights of another highly

recommended audience recording. As a bonus the set includes a vintage 'How Many More Times' from Germany circa 1970. Finally, performances from two Osaka shows on October 4 and 9 are cut together on 'Stand By Me' (APL 9025 LZ). A further example of the group's willingness to try out fresh material and old standards on the enthusiastic Japanese audience.

The Flying Disc/Ghost stable offer single disc examples of how the set was developing in early 1973 via three new issues. Oxford Blues (Oxford New Theatre Jan 7), Led Poisoning (Vienna March 16) and Essential Led (Essen March 22), contain extracts from soundboard sources — as with most of this era's soundboard quality, they do sound somewhat flat and lack resonance. The material though is well up to par with the latter being an excellent representation of the cooking 'Whole Lotta Love' medleys of this time.

Similar sounding board tapes from the '73 US tour continue to flow in. I particularly liked the single disc from Madison Square oddly dubbed Electric Magic (Scorpio LZ 91 03 03) and labelled as being from July 29 (it's actually July 28). Disappointingly most of these shows are incomplete and spread over various discs. 'Upwardly Mobile' and 'Mobile Dick' has much of the Mobile Alabama May 13 show while 'A Worthwhile Experience'/'From Boleskine To The Alamo' contains highlights from a fine show at Fort Worth May 19, plus material from the Dundee Caird Hall on Jan 27 '73. Also from the US '73 jaunt comes All Quiet On The Western Front (Chicago July 6) and Dazed And Confused/Misty Mountain Crop with material from Buffalo July 16. Soundboard material from the same shows are also preserved on Outrageous Live!, a superbly packaged double CD with fold out sleeve from Zoso's Company.

The much acclaimed rehearsal tape from Chicago July 5 can be found on Round And Round (plus a 'Sixes



Psychodelic Zeppelin early 1969

and Sevens' outtake from the 'Shaken'n'Stirred' sessions), and Tribute To Johnny Kidd And The Pirates (plus more acoustic material from Headley Grange 1970).

Audience tape sources from the 1975 US tour have been garnered for a batch of lengthy discs from Flying Disc/Ghost. The Sex Machine And The Butterqueen/The Revenge Of The Butterqueen is a most enjoyable complete but for Moby Dick performance from the LA Forum March 25 — worth the cost alone for a very experimental 'No Quarter' and a stunning 'Dazed' marathon. Audience tapes from a couple of the LA nights also turns up on the double CD 'Dazed And

Confused' (Mad Dog). The entire Long Beach show from March 11 is represented on the three disc 'The American Return Of Led Zeppelin' which is good but irritatingly lacks an index tracking facility. (A better recording minus 'Dazed' is due on two discs from the Bad Girls Songs label. Finally from the US in '75 there is a one disc extract of the last night of the tour from LA titled 'Psychical Graffiti'.

The 6 tracks from the Earls Court mono board mix at Earls Court May 24 1975 previously available on two excellent Condor Discs ('Rock And Roll'/'Silver Coated Rails') have now been put onto one disc by Great Dane as 'Earls Court '75'. Unfortunately much of Plant's intro spilling has been edited out here.

The 1977 US tour is still a well under represented era on CD. That position looks likely to change with an influx of audience tapes due. Already out is 'On The Whispering', a fair audience recording from the LA Forum on two discs. A patchy incomplete set, I'm sure better representations will emerge. The now hard to find 'Melancholy Danish Pageboys' double album of a very good audience recording of the first Copenhagen warm up show on July 23 (wrongly marked on the sleeve as July 24) has turned up, lifted intact from the vinyl (with crackles) on a two disc set (Sira CD 8/9). I've always found the show an interesting exercise, given the limitations of the night, but really this is for CD completists only.

Both Knebworth shows have also emerged on CD, and both from good if unspectacular audience tapes. 'Knebworth Aug 4' is a three disc set almost complete while the second week turns up on the two disc set 'Knebworth'. Don't expect great sound, but as souvenirs of the day — they are sure to be desirable items.



'In The Evening' in rehearsal: Rainbow Theatre April 1980

JANUARY 2 THRU 5
LED ZEPPELIN AND ALICE COOPER
 FEATURING: JIMMY PAGE formerly of THE YARD BIRDS
 JAN. 9 THRU 19

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 and music from "LIL BROWN"
Plus Africa

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And finally the 1980 Over Europe sets keep on coming. 'Messenhalle Echoes Part 1 and 2' (Hanover June 24), 'Dinosaurs Rule' (Dortmund June 17), 'Motivated Dinosaurs' (Mannheim July 3) and 'A Close Shave' (Cologne June 18) are all double disc sets from rather flat sounding board tapes. The novelty here has worn off and with a wealth of better quality CDs already around ('Zurich '80', 'Brussels Affair' etc.), these are again for completists only.

So what can we expect next? Well still to see the light of day is a full soundboard recording rumoured to exist from a show in Hampton Beach on Sept 7 1971, plus some very interesting early outtakes likely to surface on a 'Studio Daze Vol 2'. The audience tape boom to CD is sure to bring forth more established tape faves (e.g. Copenhagen '71, Listen To This Eddie June 21 LA Forum etc.) on to new disc sets. It's a costly way of re-investing in some much revered material and if we are to have these audience tapes on CD, let's hope they are gleaned from first generation masters, and packaged with accurate sleeve info and pleasing visuals, and not spread randomly over various discs. The trio of Japanese recordings are excellent examples of the way it should be done.

As the bootleg market enters its fourth decade, clearly Led Zeppelin remain at the forefront of the movement. One can argue the moral logistics endlessly but one fact remains. While interesting new music emerges to add further historical perspective to the group's recorded output, collectors worldwide will crave to hear it.

Consumers Guide Update:

As previously mentioned, the influx of new titles on bootleg CD has created a similar maze of releases similar to the album explosion a decade ago. The CD collecting game is a most expensive one. By way of an updated consumers guide what follows is a league of titles separated into four distinct star ratings. I have applied this personal rating guide to assist new collectors into assessing the merits of the maze of titles now on offer.

Five star: In terms of performance and sound quality, these are the absolutely essential CDs to search for.

Four star: Great performances and well worth collecting, though some offer variable sound quality.

Three star: Seasoned completist collectors will find these items worthwhile, but some of these discs offer performances of touring eras better represented in superior quality elsewhere.

Two star: Badly transferred from vinyl or inferior re-issues — not recommended.

★★★★★ Five Star Titles:

Studio Daze (Scorpio), Jennings Farm Blues (Scorpio), Rock And Roll (Toasted/Condor), Play Pure Blues (Whoopy Cat), Fillmore West '69 (Scorpio), Classics Off The Air Vols 1, 2 and 3 (Neutral Zone), Stairway To Heaven (reissue of Classics Vol 3 — Living Legend), Trampled Underfoot/Dallas '75 (Swinging Pig), Over The Hills And Far Away (Great Dane), The Destroyer (Swinging Pig/or Archive International), Tour Over Europe/Zurich '80 (Twin Eagle/or Seagull), White Summer/BBC 1969 (Swinging Pig), Silver Coated Rails (Toasted/Condor), Live On Blueberry Hill Vols 1 and 2 (Neutral Zone/or Seagull and reissued again on Living Legend), Live In Stoke Vols 1 and 2 (Pageboys).

★★★★ Four Star Titles:

Dancing Days (Aphrodite), Stand By Me (Apollonia), Tales Of Storms (Aphrodite), The Revenge Of The Butterqueen/The Sex Machine And The Butterqueen (Ghost), Something Else (Archive), Platinum/Straightjacket (Toasted/Condor), Brussels Affair (Swinging Pig), Moonlight/Dinosaur (Toasted/Condor), Live In Rotterdam (Neutral Zone), Winterland (Living Legend), Electric Magic (Scorpio), Final Touch/Last Stand (Toasted/Condor), Riverside Blues (Swinging Pig), The American Return Of Led Zeppelin (Flying Disc), Round And Round (Ghost), Tribute To Johnny Kidd And The Pirates (Scorpio), Earls Court '75 (Great Dane), A Worthwhile Experience/From Boleskine To The Alamo (Flying Disc), Mobile Dick/Upwardly Mobile (Ghost), Knebworth Aug 4 (Ghost), Knebworth Aug 11 (Ghost), Live Fillmore West San Francisco Vols 1 and 2 (Kaleidoscope/or Aulica), World Tour (Toasted/Condor), Zeppelin Ediface/Zepplin Express (Toasted/Condor), Oxford Blues (Flying Disc), Mudslide (Flying Disc), Led Poisoning (Flying Disc),

MEL BUSH in association with PETER GRANT

LED ZEPPELIN

EARL'S COURT MAY 8pm
 doors open 6pm.

FIRST CLASS TICKET

To be handed in at entrance

Earls Court end of season party invite

Essential Led (Flying Disc), Dazed And Confused (Mad Dog), Outrageous Live (Zoso's Company).

(Kaleidoscopic), Hiawatha Express (Toasted/Condor), Hotter Than The Hindenburg (Rockin'), Dinosaurs Rule (Flying Disc), Psychical Graffiti (Flying Disc), Copenhagen (Kaleidoscopic), April Fools Day.

★★★ Three Star Titles:

Motivated Dinosaurs in Mannheim (Flying Disc), Not Quiet On The Western Front (Flying Disc), Razed And Confused/Misty Mountain Crop (Flying Music), A Close Shave Parts 1 and 2 (Flying Disc), Messenhalle Echoes Parts 1 and 2 (Flying Music), In Through The Outtakes (Musichien/or Widget), Tangible Vandalism (Goblin), Stockholm (Kaleidoscopic), Hiawatha Express (Toasted/Condor), Hotter Than The Hindenburg (Rockin'), Dinosaurs Rule (Flying Disc), Psychical Graffiti (Flying Disc), Copenhagen (Kaleidoscopic), April Fools Day (LZ), Chicago 1973 (LZ), Thunder Rock/Fractured Ribs/ (Great Dane/or Toasted Condor), Communication Breakdown (Great Dane), How Many More Times (Quality), Live In London (Quality), Radio Appearances (World), Melancholy Danish Pageboys (Sira), Danish TV 1969 (Flying Disc).

★★ Two Star Titles:

Ballroom Blitz (World), Hidden Documents (Punjonoan), 20 Years Train Kept A Rollin' Vols 1 and 2 (Living Legend), I Saw Her Standing There (World).



Stop Press: A Secret History of Led Zeppelin (92 LZ 13 06)

A recent addition to the Five Star titles is this truly excellent 70 minute CD that collates in great sound quality (thus rendering titles such as 'Winterland' etc. as redundant) all the BBC session tracks (bar 'Travelling Riverside Blues').

This has the mystery unbroadcast session ('The Girl I Love', 'Communication Breakdown', 'What Is And What Should Never Be' and 'Something Else') and an original unbroadcast interview with Chris Grant recorded for the Symonds On Sunday show. Perhaps the fact that the interview didn't turn out too well prompted the scrapping of the whole session.

Also on this CD is 'I Gotta Move' from Stockholm '69, 'Thank You' from the Paris Theatre and 1969 audience recordings of 'Train Kept A Rollin' from the Milwaukee Wisconsin State Fair July 25 (not June as listed) and 'For Your Love' from the Fillmore West Jan 10. Essential for the BBC tracks alone.



APPENDIX 3: THE CONCERTS 1968-1980:

I've been trying to piece together a comprehensive listing of the concerts Led Zeppelin performed during their reign for over a decade. In fact I can remember sending Swan Song an early attempt at this project for Robert to view.

When it came to preparing a list for the book, I substantially revised my original list, scouring literally hundreds of music journals to verify the many entries.

The problems I encountered in the research was finding accurate itinerary information for the early US visits. The task became easier post-1972, but inevitably due to the fact that few official records exist of their dates from late '68 to '71, the list was incomplete and not without errors. Since the publication of my book, worthy attempts at a concert listing have been published in the Luis Rey and Charles Cross books. The latter is particularly strong on the early US tours. However, both share a similar pitfall to my list in including factual errors along the way.

In a future 'Tight But Loose', I may well attempt a full revised listing. Space restrictions do not permit such a task this time around. However, I would like to rectify a few of the dates I originally listed.

I had their 1970 trip to Iceland as a two show visit on June 20/21. It would appear it was for a one show only on June 22.

The cancelled March 16 1971 show in Liverpool (subsequently re-scheduled on May 10) was for the Liverpool University not the Stadium as I stated in error.

That extraordinary show at the KB Hallen in Copenhagen often listed as being from June 3 1971 is almost certainly from early May. I have an NME review of the show dated May 15 1971.

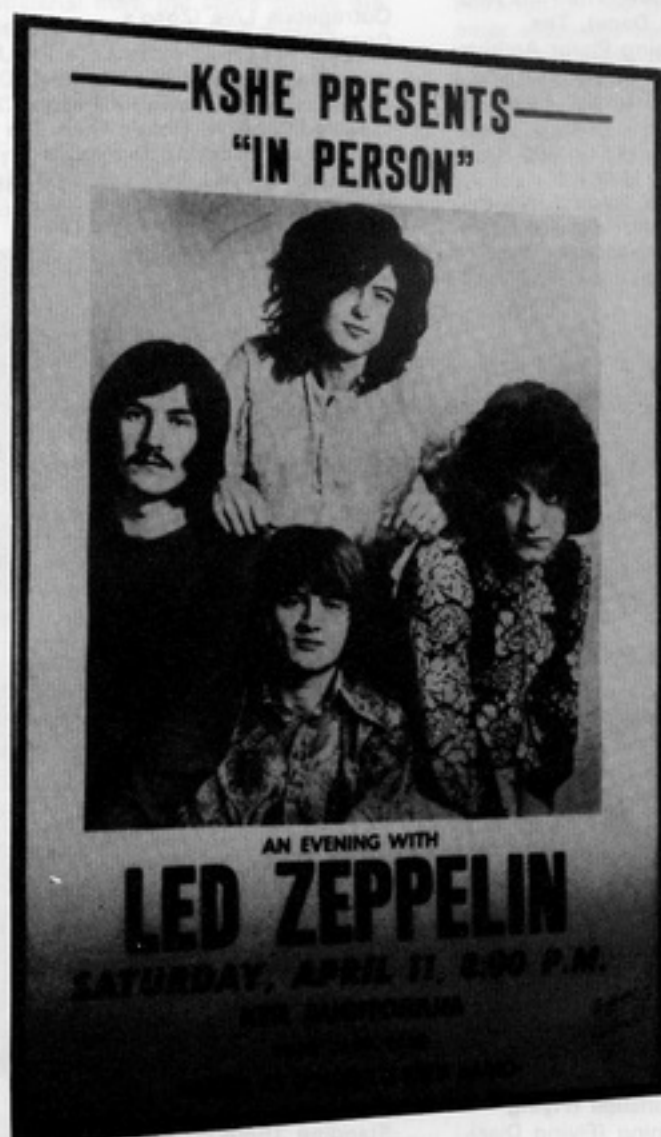
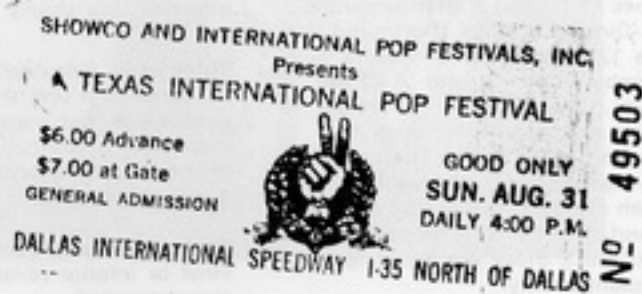
The riot show at Milan's Vigorelli Velodromo (not Stadium) was July 5 1971, not July 3. The two warm up dates at the Montreux Casino were performed on August 7/8 1971.

Two warm up dates were definitely performed in Europe prior to the 1972 US tour — in Amsterdam (May 27) and Brussels Forest National (possibly June 2).

Some listings also have warm up gigs at, of all places, Wigan in early May '72! I know nothing of these taking place and question strongly the validity of such claims — unless someone can throw any light on them?!

According to the official tour sheet, Led Zeppelin's 1972 US tour wound up at the Tucson Community Centre on June 28 with them returning to London on June 30. This would clarify that the often quoted July '72 dates do not exist.

The two dates I had listed being performed in Marseilles and Lille in France on March 29 and 31 1973 were cancelled due to security problems experienced in Nancy on March 27 (not Nantes as I incorrectly listed it).



APPENDIX 4: LED ZEPPELIN EQUIPMENT FILE:

Some additional points to note: Regarding Bonzo's drum kit. Some sources have claimed that Bonzo did use two bass drums at some point early in their career. Drum technician Mick Hinton told me the story of Bonzo experimenting with this set up in rehearsal but, as Mick put it, Bonzo's exemplary foot pedal control made the idea redundant. Instead they just made sure Ludwig supplied the best 26 inch bass drum in the business.

In an article in the Zepp 'Guitar World' Jan 1991 special, John Paul Jones revealed he used a borrowed Burns Double Six bass in the early days, and a Hagstrom eight string bass circa '71/'72. His regular on stage model in the latter era was a custom built Alembic/Bec Var eight string. Allegedly when Page first heard Jonesy play that particular model he exclaimed "Oh no, I'm not playing to that!", such was its power (witness the live 'Achilles').

Zepp equipment expert Tino Sanchez has also pointed out to me that the Fender five string bass I had listed was not a fretless mode. Tino also adds a Fender 1970 four string P fretless bass to the list notably employed for the live 'In My Time Of Dying'.

Additional amplification that Jonesy used: Acoustic 370 bass amps. Gallien-Kruegers with Trace Elliot and Cerwin Vega cabinets.

The Jones keyboard listing included a Yamaha CP-70 electric grand piano, and a Fairlight CMI. His current set up is a MIDI rig with Apple Macintosh/Mark of the Unicorn Performer computer/sequencing software.

THE CELEBRATION UPDATE CREDIT LIST:

Additional information for this update was collated from contributions from the following: Rikky Rooksby, Tim Ellock, Bill Erickson, Conor O'Hara, Steve Jones, Howard Mylett, Leo T. Ishac, Larry Bergmann Jnr, John Mattar, Paul Humbley, Andy Adams, Nick Carruthers, Bob Langley, Krys Jantzen, Phil Carlo, Mick Hinton, Tim Tirelli, Mark Archer/Wearing And Tearing, Alan Cousins, Jay O'Toole, Gary Foy, Luis Rey, Richard Lysons, Mick Ellis, Peter Chow, Henry Nicholls, Christian Peruzza, Graham Glover, Rick Barrett, Sean Connolly, Mark Harrison, Brian Knapp, Samuel Ketenjian, Trevor Day, Harold Paden, Dennis Moore, Gary Critcher, Russ Rees, Tino Sanchez, Peter Mulder, Jan Zondag, Taylor/Zoso, Peter Doggett, David Brett.

Thanks to them all for adding more light on the subject, and to anyone else I've omitted who took the time to write. Eye Thank You.

DL 17/3/92

The 1980 Ludwig set up:




Chrysalis in association with Peter Grant presents

LED ZEPPELIN

In concert with their friends

LIVERPOOL SCENE AND BLODWYN PIG

BIRMINGHAM, Town Hall, Friday, 12th June, at 7.30 p.m.

MANCHESTER, Free Trade Hall, Sunday, 15th June, at 7 p.m.

NEWCASTLE, City Hall, Friday, 20th June, at 7.30 p.m.

BRISTOL, Colston Hall, Saturday, 21st June, at 7.30 p.m.
(BLODWYN PIG NOT APPEARING)

PORTSMOUTH, Guildhall, Thursday, 26th June, at 7.30 p.m.





Bath Festival June 28 1969

Running with Zeppelin 1:

An interview with Mick Hinton — John Bonham's drum technician.

Glance closely at various photos of John Bonham live on stage and the chances are that, somewhere to the right, you will see silhouetted in the darkness, just the top part of someone's head. This particular figure, usually sporting a worried look on his face, was Mick Hinton — Bonzo's personal drum technician.

For nigh on a decade, Mick Hinton was an integral part of the Zeppelin road crew. From a humble beginning of being employed on a short term basis for their '71 UK tour, Mick developed an almost inseparable double act with Bonzo. It was he who was responsible for every aspect of that large Ludwig kit. From igniting the gong with petrol for that special fire effect on the '73 US tour, to physically holding down the kettle drum during Bonzo's solo so that it didn't slide off the rostrum, through to dressing as a Clockwork Orange counterpart for the 1975 tour, Mick Hinton was at the nerve centre of Led Zeppelin's engine room.

In this exclusive interview I conducted with him in February 1992, Mick reminisces on the many aspects of life on and off the road with Led Zeppelin and John Bonham.

DL: So how did it start?

MH: Well I'd been working with Phil Carlo in Cambridge with a local psychedelic band called Mr Lucifer. When I got fired off the buses I went to work with them full time. We were on the road for months on end. Eventually I graduated from the driving and humping to being allowed to plug in Marshall amps. We all realised they weren't really going to get anywhere, so I left them and went to London and stayed at Dave Gilmour's flat who I knew from Cambridge. We all frequented a drinking club full of roadies and musicians. I got a job working with an Australian guy, Dave Hartstone, who rented out lighting and sound equipment.

I think the first tour I did was the Four Tops, who were doing three gigs a night, two theatre shows, followed by say a date at Annabel's club in London.

It was around then that I met up with Kenny Pickett who worked with Zeppelin. We did tours for Pentangle, Jack Bruce with Tony Williams Lifetime and Ginger Bakers Airforce. Anyway eventually Dave went to live in Australia — he inherited a sheep farm — and I found myself out of work again.

DL: Is this when you heard from Peter Grant?

MH: Yes, it was. It's funny because I remember back in Cambridge hearing the first Zepp album and saying to Phil that's the band I really want to work for. Anyway that's how it turned out when in early 1971 I got a call from Clive Coulson who was doing Zepp's sound and Jimmy's guitars then. Mind you, I nearly blew it. He said

Zeppelin were looking for two roadies, one to do the drums and one to do keyboards. I said how much are you offering and he said 15 pounds a week. Initially I said no, I can get more than that. When I put the phone down I realised what I'd said. Here was my big ambition and I'd tossed it away. I remember after that I went to work at the Lyceum as a spotlight operator. I saw loads of bands there, Ten Years After, etc. I also remember working the spots for the Daily Mirror Miss Hotpants competition. Nice work! Anyway a couple of weeks after Clive's call, Peter Grant rang and asked me to go and see him.

So I went down to the Rak office in Oxford Street. Pete Perryman was going for the keyboards job and I remember we both wore suits! Peter said we're doing this tour of Britain, upped the pay and said could I do the drums.

DL: Did you know much about drums at the time?

MH: Oh yeah — I'd played drums and knew the set up. Anyway we did a couple of weeks rehearsal. For the first few days with John it was a case of 'I'm the star and you're the roadie', but it soon worked very well. Peter had put the pay up to £25 and all expenses paid so off we went.

DL: And you found yourself in Ireland?

MH: That's right. This of course was at the height of all the troubles and I remember coming out of the Ulster Hall in Belfast and there was broken glass everywhere. I also recall some difficulty with papers in crossing the border in

to Dublin — and we had to drive round all the back roads to sneak in.

DL: Was it looking like a long term job back then?

MH: Not really, I did the European tour that followed and in Milan we encountered a riot at that cycling stadium. There were tons of riot police. We were on stage and suddenly all this tear gas was let off. I remember seeing Jimmy with tears streaming down his eyes and thinking it can't be that emotional! And then it hit me as well. The boys went off the stage and ran into an underground dressing room. The roadies stayed on to protect the stage. I got hit on the head with a bottle and Clive ushered me off stage and the next thing I knew I was on a stretcher. I remember we lost the hit-hat but aside from that the kit was OK incredibly.

DL: Then it was to America.

MH: By that time I'd put it to Peter that I should be taken on full time and that's what happened. That's also when I started working in the studio with them. Anyway, I'd never even been on a plane. Seeing those big arenas was just amazing, and the travelling was hard work, as all the roadies shared the driving. We did a marathon run from Miami and headed for the Garden over a thousand miles away. I recall Peter insisting everything was just-right for that date, with it being a big New York show. We hired additional trucks just in case the main ones broke down, and as it turned out, it was those that let us down nearly. And when we got to Madison Square a circus was just packing up, so we had all these elephants clambering by the PA. Crazy!

DL: Do you remember whose idea it was to have the circus acts at the Empire Pool?

MH: I can't really but they should have been shot! It was difficult running the stage around plate



Mick and Bonzo out front at a 1976 Wings show in LA



spinners, pigs, and guys on stilts I can tell you. Strange goings on.

DL: What about Australia?

MH: We got off the plane at Perth and it was so hot. 120 degrees. We had a bit of trouble with the police. First night even before the first gig we got raided, but it all sorted itself out. There was always some sketch or other going on off stage. We knew how to have a good time, and there was always plenty of pranks. Not to mention the odd substance or two... but that's already documented in that Hammer Of The Gods as we know. Bit exaggerated mind... anyway, where were we? Australia... the gigs were great there and the audiences loved them.

DL: Do you remember working with Eddie Kramer at Stargroves?

MH: Mick Jagger's house. Good times. We used to do the cooking and everything. The Stones Mobile outside. The track 'Houses Of The Holy' springs to mind from those days. Eddie came over from America. I seem to remember he brought his girl friend over and we wired up his bedroom to the mobile! We also did some mixing at Electric Lady Studios in New York with Eddie.

DL: How was Bonzo's kit developing by then?

MH: Well, he did consider using two bass drums at some point, and I remember he tried it in rehearsal, and we all walked away! It was too much... he didn't need it. Then we got two tympani drums. I used to have to hold the things so they didn't slide off.

DL: Did he often complain at the sound?

MH: I used to do all the tuning. I'd take the snare to the dressing room before the gig for him to test. But if I didn't get it all right I'd get a strange look during 'Rock And Roll'. I know we used to go through a lot of bass drum skins. Often because his foot control was so quick, the pedal would fly off and the stem of it would split the skin. Then I'd have to scurry around to change it.

DL: 1972 to '73 was a pretty hectic touring schedule. Any memories from then that spring to mind?

MH: I know we had some trouble in France with the promoter. And it was there we travelled by train. In fact I know I ran out of money and can remember running after Peter as the train ran off shouting "I've got no money!" and Peter throwing me a wad of notes. And then there was the filming in America. I remember us all coming back and setting up I think it was at Shepperton Studios, where we had to set all the stage up just as it had been at Madison. We all had to wear the same gear. This was to film a lot of close ups and such like.

DL: 'Physical Graffiti' was put together at Headley Grange.

MH: Yes, in the Great Hall. 'Kashmir' was the one. That took ages to get right. Suspending mics all over the place. That was when we had Ron Nevison. Remember that 'thanks to Ron for losing the

guitar' credit? He wiped off one of Jimmy's guitar solos which wasn't the best thing to do. We got Keith Harwood in instead, who was great, and sadly died in a car crash.

DL: What about all this talk of Jonesy leaving around then?

MH: Absolutely right. It was pretty serious. He was fed up with touring. And he was offered the job of organist at Winchester Cathedral. But we all had every confidence that Peter would talk him back into it. And of course he did.

DL: Do you remember Robert having voice problems?

MH: Well, there was always plenty of honey and lemon on hand! By this time I'd been given almost total responsibility for the stage and I looked after Robert's resources. He often had to rest his voice, that's for sure. In fact, during 1974 when we didn't tour, Benji, Ray and I joined Phil to do the first Bad Company tour.

DL: By 1975 the whole stage set up was becoming like a military operation wasn't it?

MH: Yes, well now we had Showco with us, and it was a big big operation. We had all the lights now as well which were run by Ian Knight or 'Ignite' as we called him. He was a great guy, and the drum riser. This would also be around the time we hit on the idea of the Clockwork Orange uniform, even down to the make up.

The logistics of shifting all that gear round was becoming quite incredible. We took the whole lot into Earls Court and it took us ages getting the sound right. That was when we started suspending the PA above the stage.

DL: Did the band do a lot of soundchecks?

MH: Not really. Normally we would do a two hour soundcheck with all the band before the first night of the tour, and that would be it. We all knew what we needed to do to get the sound right so it wasn't really necessary.

DL: After Earls Court, there was Robert's accident and it all slowed down.

MH: We all went to Malibu and rehearsed in Hollywood. That was where we first came across Detective who Jimmy later signed to Swan Song. The boys took the basics of the songs to Munich and made that album very quickly. That was good fun. Then there was all the trouble with the cover. That was an outrageous idea of Jimmy's!

DL: During the long lay off in '76 did you see much of them?

MH: Certainly Bonzo. During that year out tax thing, I spent many months with him and the family in the south of France. And I remember being in Jersey when we all went to that club and they got back on stage. We went to see Paul and Linda McCartney and Wings while we were in LA in the summer, and then it was down to Montreux to record Bonzo's solo track. We spent a lot of time around then with the European



Holding the tymps steady... 1973 US tour

promoter Claude Nobbs and stayed at his house. We had the cream Roller shipped over, which had the most amazing sound system installed with eight speakers.

DL: In 1977 it was time to return to the road.

MH: Yeah, we'd rehearsed in Manticore, and we shipped the whole of the gear to America, where we were going to rehearse at a new Shoco hall. We were due to start in Dallas in late February, and then Robert got a throat infection. So all the roadies stayed in the US for a month and waited for everything to be rescheduled. I remember going to Chicago to the Ludwig factory. The biggest trouble I had with Bonzo's drums was keeping them in the same place, because he hit them so hard. In the old days I used to nail them down, but it got to a point where I was using too many boards. In the end I drilled a hole through the rim of the bass drum directly into the drum riser. Ludwig in fact supplied us with drums that had specially prepared holes in them.

Anyway, so when Robert was ready, they all came over and well, as well all know, it was a troublesome tour.

DL: And it all came to an abrupt end in New Orleans?

MH: The road crew were actually staying in LA, and then we were going to New Orleans. Richard told us Robert's news and that the tour had finished and everyone was going back to England. We had the option of staying on for a couple of weeks which I did. It was a sad period. Lots of rumours flying around. Bad Karma, Jimmy... all unsavoury stuff.

DL: Then it was a period of silence.

MH: Well, it was decided they weren't going to work for a while, and I left. I went to live in Cornwall and, believe it or not, I got a job in a granite quarry. After about a year they contacted me again. In fact, I had a telegram from Richard telling me to contact him. I'd had enough though, and ignored it, but they still kept coming. I must have had about 12 telegrams. In the end I contacted Richard, who told me they were having a road crew reunion, at least that's the way they sold it. So off I went to London, and who's the first person I bump into at the hotel but Robert... so I knew something was going on. They told me they were going to do Knebworth and I said fine, hope you have a nice time! But I was soon back in the swing. It was looking like they were going to America again and everyone was optimistic.

DL: So how was Knebworth?

MH: Yeah, Knebworth was great. It was like we'd never been away. We went in on the Sunday at the end of July. We all booked into Knebworth House and I had three rooms to myself. It was a brilliant atmosphere. I loved it.

DL: And then Over Europe '80.

MH: We started rehearsing in London. It felt good — less on stage excess. Bonzo had a bit of stomach trouble. He used to get incredibly homesick on tour. He'd spend hours on the phone to Pat.

Then we came back and the plans were to go to the States. We set up in Bray. And come the first rehearsal Bonzo arrived looking, well, worse for wear. It was the

first day and nobody was too worried though. He got on the drum stool, fell off it two or three times, and I think Robert said 'Let's call it a day and sort it out tomorrow.' In fact, I don't think any rehearsing was done. I know we'd run through a rehearsal for the lights earlier in the day.

Anyway, they all went to stay at Jimmy's. I went back to London as I was going out with the sister of the landlord of the Golden Lion and stayed with her. I heard the news of John's death on the radio the next day, and drove to the Golden Lion. I was in deep shock. I just couldn't believe it. I went to the funeral. We all went to Jersey to get away from it all. I know there were loads of names banded about as a replacement but we all knew it was over.

I was on a retainer for a year after that and eventually we were all paid off.

DL: How do you look back on it all now?

MH: With much pride and affection. It was incredibly exciting to be part of this musical force that had so much power... and such an audience. I'd like to think I stayed loyal to them, especially John. It was a close family and we all shared some stirring times. Quite unforgettable times...



No sticks required: Moby Dick solo in progress US Tour 1973.

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LED ZEPPELIN TOUR

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DATE	LOCATION	REHEARSAL	PERFORMANCE
Monday 27th	Newcastle	Rehearsal	Rainbow Theatre
Tuesday 28th	Newcastle	Rehearsal	Rainbow Theatre
Wednesday 29th	Newcastle	Rehearsal	City Hall
Thursday 30th	Newcastle	Rehearsal	City Hall
Friday 1st	Glasgow	Rehearsal	Greens Playhouse
Saturday 2nd	Glasgow	Rehearsal	Greens Playhouse
Sunday 3rd	Glasgow	Rehearsal	Greens Playhouse
Monday 4th	Glasgow	Rehearsal	Greens Playhouse
Tuesday 5th	Glasgow	Rehearsal	Greens Playhouse
Wednesday 6th	Manchester	Rehearsal	Hard Rock
Thursday 7th	Manchester	Rehearsal	Hard Rock
Friday 8th	Manchester	Rehearsal	Hard Rock
Saturday 9th	Manchester	Rehearsal	Hard Rock
Sunday 10th	Cardiff	Rehearsal	Capitol
Monday 11th	Cardiff	Rehearsal	Capitol
Tuesday 12th	Cardiff	Rehearsal	Capitol
Wednesday 13th	Cardiff	Rehearsal	Capitol
Thursday 14th	Cardiff	Rehearsal	Capitol
Friday 15th	Cardiff	Rehearsal	Capitol

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MEMORANDUM

Herewith the list of hotels in Australia at which Led Zepplin will be staying.

DATE	LOCATION	HOTEL	PHONE NO.
14th - 18th February	PERTH	White Sands Motel	45-0222
17th - 20th February	ADELAIDE	Park Royal Motel	23-4355
19th - 22nd February	MELBOURNE	Southern Cross Motel	67-0221
22nd - 24th February	SYDNEY	Sebel Town House	35-3241
24th - 26th February	AUCKLAND	White Heron Hotel	21-3411
26th - 29th February	SYDNEY	Sebel Town House	35-3241
17th February	BRISBANE	Park Royal Motel	21-3411

Please note that the average time difference to Australia is between ten and eleven hours IN FRONT.

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Directors:
Peter Grant
Mickie Most
Lawrence Myers, A.C.A.

RUNNING WITH ZEPPELIN/2

Phil Carlo remembers Swan Song in flight...

Phil Carlo spent the best part of 21 years on the road with the Swan Song hierarchy. From truck driving Led Zeppelin around the UK, guiding Bad Company through their triumphant mid-'70s success, working with Zepp Over Europe in 1980, to a long association with Jimmy Page in the '80s, Phil has enjoyed many on the road experiences with the Zepp and related entourage.

In a recent conversation with me, Phil talked about working with Zeppelin and put the record straight on some of the road crew personnel missing from my Technical Staff section in the book.

Firstly, I asked Phil how it all started. "Well, it all started when Mick Hinton asked me to do some truck driving with the band he was working with. I was hod carrying at the time, and frankly didn't know a cabinet from an amp!

I'd known Mick back in Cambridge when we'd all been bus conductors. Dave Gilmour from the Floyd also worked with us. Anyway, it turned out Mick was working for Zeppelin and I found myself driving for their 1971 UK tours. Looking at the listing in your book I can remember doing the Marquee Club and also St. Matthews Baths in Ipswich. I particularly remember that date because I'd been to that place years before when I was swimming for my school. I also remember a university date around that time when Robert lost his way to the dressing room. He had to come in through the front entrance, and I bumped into him on the stairs as I was going to search for him. Incredibly, nobody had really noticed him! (shades of Bradford '81 - Ed).

At that time, Mick was looking after Bonzo, Magnet was driving Robert, and Perry was Jonesy's personal assistant. You failed to mention him at all in your book. I think his real name was Peter Perryman. Richard Cole was tour manager and Clive Coulson was also with them. It was a close knit set up in those days.

After that I went off to work with Magnet to work on tours with Jeff Beck, Chicken Shack and Savoy Brown. We did a US tour with Kiss supporting, if you can believe that! I met back up with Clive and he told me he was involved in a group Peter Grant was signing to the Zeppelin label. This turned out to be Bad Company and I spent some great years on the road with them.

It was a wonderful education to work with Peter Grant. Of course there were some hairy moments. I remember Jimmy turning up with Peter for a show at the Boston Music Hall - it must have been on the first US tour. Anyway, the doorman wouldn't let them in and came to me and said two guys are outside, their names are Peter Grant and Jimmy Page but I didn't let them in because their names were not on the guest list. I thought, fuck me, Jimmy and G at the door, I'm in for it. I rushed to the door to let them in, and apologised profusely. I needn't

have worried. G shook the doorman by the hand and thanked him for doing his job properly because their names were not on the guest list and he was following instructions. But that was typical Peter. He wanted everything carried out to the letter. That's why his acts made it so big."

I asked Phil how he fared in Europe on the final Zepp tour.

"That was a most enjoyable time. I mean I'd known them all for years but it was such a laugh being with them. Being the new boy I was subject to quite a few wind ups.

For instance, early on in the tour I get a call from Bonzo at 6 am in the morning. He tells me to go and wake Robert for his morning swim. Apparently he always has an early swim says John - and it's my job to go with him. Fair enough, I thought. So off I go, swimming trunks and flippers down to Robert's hotel suite. Now, unbeknown to me, Robert had a doctor's appointment at 10 that morning to check his voice. So I bang on the door and, eventually, there appears Robert, overcoat on ready to go to the doc's, thinking it's around 10 am. He takes one look at me and screams "What the fuck's going on Phil?". "Bonzo told me you had a morning swim arranged", says I, innocently. At which point I trig it's a Bonham wind up. Perce was great though. "We'll get him back for this" and we did.

Mind you, then I had me bed blown up by a cherrybomb planted by Billy Francis and Bonzo. It exploded in the middle of the night, and

the next thing I know, Bonzo storms in and growls "Welcome to the tour Phil!" Crazy days.

On the way back, I remember Jimmy turning to G and saying "Phil's in for the next one". Sadly, of course, the American tour never went ahead."

In the early '80s, Phil assisted Jimmy in slowly carving a new career for himself. "Those first couple of years after Bonzo died was real bad time for Jimmy. Nobody really wanted to know. I worked with him on the UK Arms shows and then we went to America. It was the best tour I ever worked on. Everyone was so wonderful. All the egos went out the window. If they all said they'd be in the lobby at 9 pm then they all were. Nobody bottled out. It was just great and a tonic for Jimmy. Soon after that, Jimmy asked me to assist him to put a band together. So we booked auditions and got it going. I remember recommending Chris Slade for the drum stool. We had Rat Scabies down, and the rhythm section from Ian Dury's band. I'd seen Chris in Manfred Mann's band. To make it easy we had all the guys in and settled before Paul was asked to join. Jimmy wanted to be really on top of it all. Mind you, I don't think any of us thought it would last too long I remember Ahmet Ertugen calling, thanking me for helping Jimmy get back on his feet.

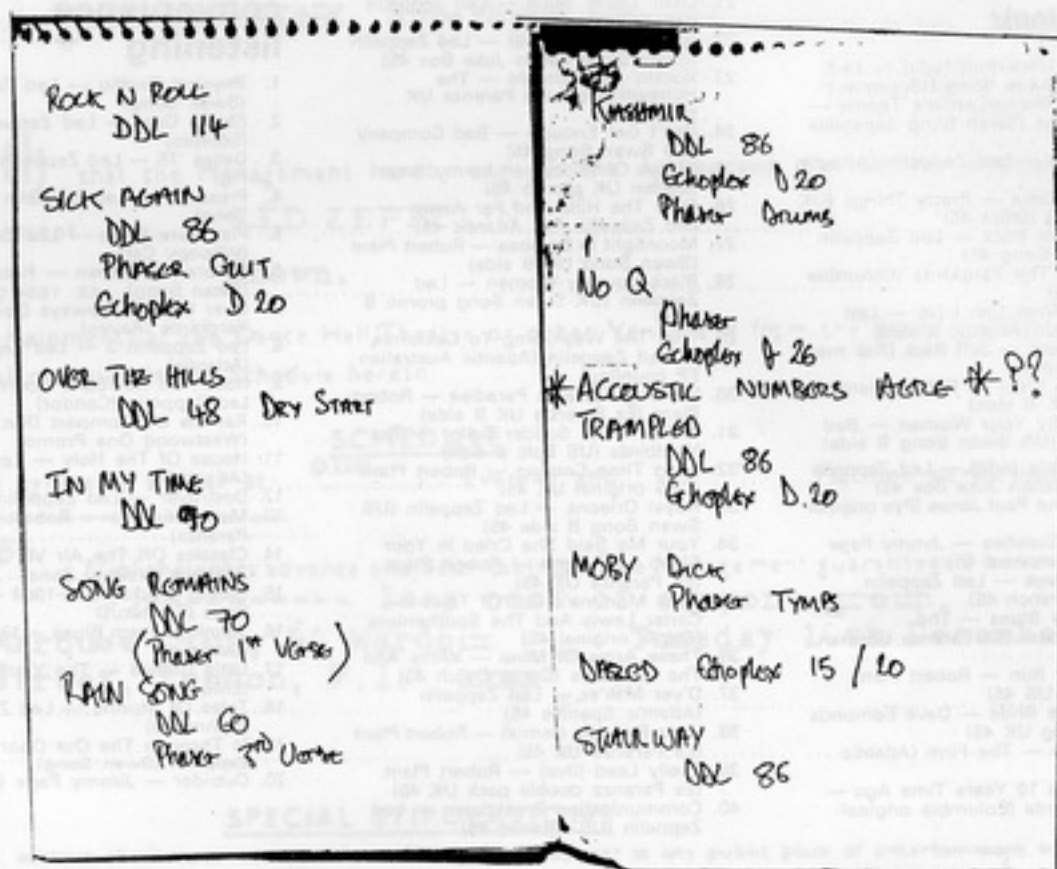
Following The Firm era Phil went on to run the Outrider tour. Last year his association with Jimmy reached its end.

There was no bad feeling or anything... it was just time to move on. Jimmy's now in America almost permanently. The David Coverdale thing looks to be a realistic arrangement. It will be interesting to see how the egos of two major stars are kept in check. Whatever he does, I'll always have the utmost respect for Jimmy Page. He's such a highly intelligent musician and such great company."

Finally I asked Phil for some last thoughts on that final Europe tour.

"Well, you saw how refreshing they found it. It was a very successful experiment to see if they could scale it all down again. There was a great humour amongst them all, and that side of it is often forgotten. When Zeppelin planned to go to America again in the fall of 1980 it certainly wasn't going to be a tour motivated by money - something few bands could own up to.

The attitude back then was 'Come on let's do it... let's really show them...'



Original road crew set list for Earls Court May 1975



TOP 40 SINGLES

7 inch vinyl heaven (a random choice for any juke box or cassette compilation)

1. Trampled Underfoot (edit) — Led Zeppelin (Swan Song US promo)
2. Who's To Blame/Carole's Theme — Jimmy Page (Swan Song Japanese 45)
3. Four Sticks — Led Zeppelin (Atlantic US B side)
4. Is It Only Love — Pretty Things (UK Swan Song debut 45)
5. Candy Store Rock — Led Zeppelin (US Swan Song 45)
6. Puzzles — The Yardbirds (Columbia original 45)
7. Hey Hey What Can I Do — Led Zeppelin (US Atlantic B side)
8. Beck's Bolero — Jeff Beck (Rak maxi single B side)
9. Pledge Pin (live) — Robert Plant (Es Paranza UK B side)
10. Do Right By Your Woman — Bad Company (US Swan Song B side)
- 11: Gallows Pole (edit) — Led Zeppelin (Atlantic Italian Juke Box 45)
12. Baja — John Paul Jones (Pye original 45)
13. She Just Satisfies — Jimmy Page (Fontana reissued 45)
14. Dancing Days — Led Zeppelin (Atlantic French 45)
15. Young Boy Blues — The Honeydrippers (Es Paranza German 45)
16. You Better Run — Robert Plant (Columbia US 45)
17. I Knew The Bride — Dave Edmunds (Swan Song UK 45)
18. Radioactive — The Firm (Atlantic UK 45)
19. Happenings 10 Years Time Ago — The Yardbirds (Columbia original 45)

20. In The Mood (edit) — Robert Plant (Es Paranza UK promo)
21. Livin' Lovin' Maid — Led Zeppelin (US Atlantic 45)
22. Rock And Roll (live) — Led Zeppelin (Swan Song Italian Juke Box 45)
23. Rockin' At Midnight — The Honeydrippers (Es Paranza UK promo 45)
24. Can't Get Enough — Bad Company (US Swan Song 45)
25. Writes Of Winter — Jimmy Page (Geffen UK promo 45)
26. Over The Hills And Far Away — Led Zeppelin (US Atlantic 45)
27. Moonlight In Samosa — Robert Plant (Swan Song UK B side)
28. Black Country Woman — Led Zeppelin (UK Swan Song promo B side)
29. That The Way/Going To California — Led Zeppelin (Atlantic Australian EP coupling)
30. Walking Towards Paradise — Robert Plant (Es Paranza UK B side)
31. Tinker Tailor Soldier Sailor — The Yardbirds (US Epic B side)
32. Long Time Coming — Robert Plant (CBS original UK 45)
33. Royal Orleans — Led Zeppelin (US Swan Song B side 45)
34. Your Ma Said She Cried In Your Sleep Last Night — Robert Plant (Es Paranza UK 45)
35. Your Momma's Out Of Town — Carter Lewis And The Southerners (Orion original 45)
36. These Arms Of Mine — Willie And The Poorboys (Decca Dutch 45)
37. D'yer Mak'er — Led Zeppelin (Atlantic Spanish 45)
38. Little By Little (remix) — Robert Plant (Es Paranza UK 45)
39. Easily Lead (live) — Robert Plant (Es Paranza double pack UK 45)
40. Communication Breakdown — Led Zeppelin (US Atlantic 45)

DESERT ISLAND DISCS

Durable CDs for convenience listening

1. Physical Graffiti — Led Zeppelin (Swan Song)
2. Studio Daze — Led Zeppelin (Scorpio)
3. Dallas '75 — Led Zeppelin (Swinging Pig)
4. Presence — Led Zeppelin (Swan Song)
5. Play Pure Blues — Led Zeppelin (Whoopy Cat)
6. Pictures At Eleven — Robert Plant (Swan Song)
7. Over Under Sideways Down — The Yardbirds (Raven)
8. Led Zeppelin 3 — Led Zeppelin (Atlantic)
9. Rock And Roll/Earl's Court '75 — Led Zeppelin (Condor)
10. Rarities On Compact Disc Vol 7 (Westwood One Promo)
11. House Of The Holy — Led Zeppelin (Atlantic)
12. Destroyer — Led Zeppelin (Archive)
13. Manic Nirvana — Robert Plant (Es Paranza)
14. Classics Off The Air Vol 3 — Led Zeppelin (Neutral Zone)
15. Studio Works 1964-1968 — Jimmy Page (Teichiku)
16. Jennings Farm Blues — Led Zeppelin (Scorpio)
17. Little Games — The Yardbirds (EMI)
18. Tales Of Storms — Led Zeppelin (Aphrodite)
19. In Through The Out Door — Led Zeppelin (Swan Song)
20. Outrider — Jimmy Page (Geffen)

TOP 10 CASSETTE PETS

Perfect in car entertainment

1. Led Zeppelin 2 (Atlantic/Precision)
2. Coda (Thomson)
3. Complete Hits of Led Zeppelin Vol 1 (Thomson)
4. Complete Hits of Led Zeppelin Vol 2 (Thomson)
5. Led Zeppelin (Atlantic/Precision)
6. Remasters (Atlantic)
7. Led Zeppelin 3 (Atlantic/Precision)
8. The Yardbirds Greatest Hits (Epic)
9. Manic Nirvana (Es Paranza)
10. Outrider (Geffen)

Tight But Loose:

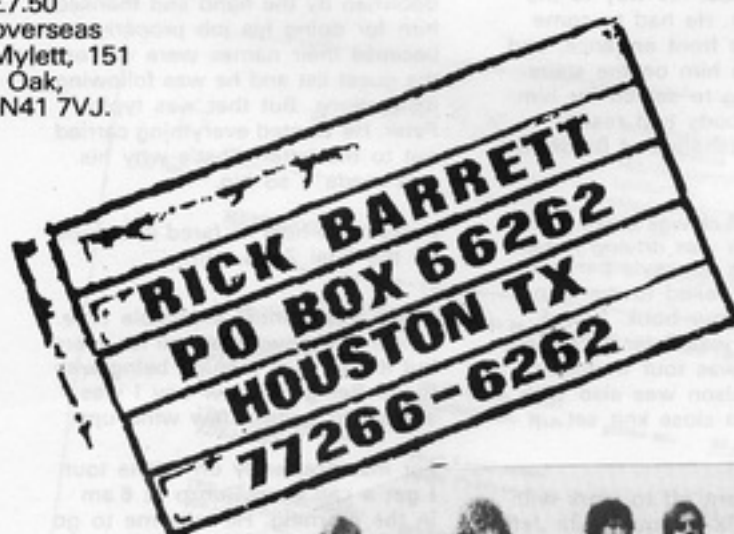
The Future:

I will be continuing publishing annual issues of this magazine. The next issue will be early in 1993. Advance orders are now being accepted. Price: UK £3.25 +70p post and packing. Europe £3.25 +£1.30 postage, US \$3.25 +\$2.80 postage. Rest of world £3.25 +£3.50 postage. Cheques/Money Orders payable (in UK sterling only) to Dave Lewis.

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An Agreement

made the 27th day of November 19 68
 Between Marquee Organisation Limited hereinafter referred to as the "Management"
 of the one part and ~~XXXXXXXXXX~~ Superhype Co. Ltd hereinafter referred to as the "Artiste"
 of the other part.

Witnesseth

that the Management hereby engages the Artiste and the Artiste accepts an
 engagement to } present LED ZEPPELIN
 appear as Known
 (or in his usual entertainment) at the Dance Hall/Theatre or other Venue and from the dates and for the
 periods and at the salary stated in the Schedule hereto

SCHEDULE

The Artiste agrees to appear at ONE Evening and — Matinee performances
 at a salary of } £35 % of the gross advance and door takings. The Management guarantees a minimum
 of £— less cost of support group.
1 day(s) at Marquee Club, 90 Wardour on Tuesday 10th December '68
Street, London, W.1. ~~XXX~~
 day(s) at — or —
 day(s) at — on —

SPECIAL STIPULATIONS

- The Artiste shall not, without the written consent of the Management, appear at any public place of entertainment within a radius of 4 miles of the venue during a period of 4 weeks immediately prior to and 4 weeks immediately following the engagement.
- The Management shall at their own expense, provide (a) first-class Amplification and Microphone equipment (b) Grand Piano and (c) (at dances only) Relief Band or music.
 The Management agrees that any other bands performing the engagements shall be composed of members of the Musicians' Union, and in the event of Musicians' Union action arising from the engagement of non-Unionists the Management will be responsible for payment of the full fees as stated in the agreement, also that the playing of Recorded music shall not exceed Twenty minutes during the performance.
- The price of admission to be not less than 1x50 mins per person in advance and XXXXXXXXXXXXXX at the door.
- The Orchestra/Band shall play for a maximum of 2 ~~XXXXXXXXXXXXXX~~ hours. Dance to commence at 7.30 and terminate at 11.30. Approximate playing times for Artiste, — to — and — to —.
Arrive and set up by 7.00.
- Salary payable by cash to group on ~~XXXX~~ night of engagement.
- The Artiste shall supply, without charge, photographs wording for publicity and programme details (when required) to — for receipt not later than — days before the commencement of the engagement.
- shall appear personally throughout the performance.
- Clause 1. to be strictly adhered to.
- 10% agency commission equally divisible between Marquee Martin Agency and Harold Davison Agency.

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 Contracts by Proprietors, Managers or Artists but
 every reasonable safeguard is assured

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