

tight BUT Loose

THE LED ZEPPELIN MAGAZINE TBLWEB.COM

ISSUE 17 : £5.00

Chronicling The World Of
Led Zeppelin Since 1978

Jimmy Page

60 OF THE BEST

NINE LIVES + 1

A Life In A Day With

Robert Plant

UNCLE EARL WITH

John Paul Jones

THE VALENTINES DAY REUNION OF

The Honeydrippers

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Over 50 CDs Reviewed

Latest News ...

... and much much more!

Led Zeppelin
OVER EUROPE 1980

The smiles before the tears

Editorial

"It's been a long time"
..... as somebody once said

And it has been a long time since I last wrote an editorial for a new Tight But Loose magazine.

Far too long in fact.

It's therefore something of a revelation to be doing all this again and re-positioning this platform of communication that I first established nearly 30 years ago. Together with the XYZ team, we've been able to map out a plan that at last puts Tight But Loose back into the forefront of likeminded Led Zeppelin fans across the world. Expanding upon that original premise to take the reader ever closer to the music.

This time out the centre piece of the magazine profiles the absolute best performances of Jimmy Page - start clocking the genius that is the undoubted Lord of The Strings from page 8 - and see how long it takes you to start digging out all those immense examples of the man's recorded legacy. Your iPod's were tailor made to resound to such selections.

Elsewhere we reflect on the last days of Led Zeppelin to bring you The Smiles Before The Tears - an insiders view at what really went down on that final jaunt around Europe in the summer of 1980. The recording of the Uncle Earl album. The Nine Lives box set and the live return of The Honeydrippers summarise the current state of play amongst John Paul Jones and Robert Plant respectively.

Throw in the latest news round up, a perceptive view of the visual history of Zeppelin plus over 50 CD's reviewed and rated. Tight But Loose 17 is an issue that should keep you enthralled until issue 18 when I'll be focusing on the 30th anniversary of Led Zeppelin's final USA tour in 1977.

The wait for that though will hopefully not be
"..... long and lonely, lonely, lonely, lonely time"
..... again, as somebody once said.

Dave Lewis
March 2007

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Finally to family and friends in particular the Lewis clan John, Sally and Martyn and to Janet, Sam and Adam for much love, understanding and continued support.
Tight But Loose continues in memory of my late Mum and Dad who heard and encouraged it all from the start.

The following stimulants aided the final construction of Tight But Loose 17:

Musical: Led Zeppelin Whisky A Go Go CD, Led Zeppelin 3 CD, Led Zeppelin Going To California bootleg vinyl, Robert Plant Nine Lives CD box set, David Crosby Voyage CD box set, The Beatles Love 5.1 audio CD, Frank Sinatra In The Wee Small Hours LP, Mighty Baby and The Grateful Dead on the Glastonbury LP (thank you Andrew R) Crosby Still and Nash Rarities CD's (thank you John P)

Visual: Led Zeppelin Assemblage, Bob Dylan Rolling Thunder, Budgie Series 1 and 2, The Royle Family Complete DVD's, Benidorm and The Armstrongs on TV, Plus Sam dancing the tango in the school production of The Boyfriend, Adam's super strike for Brickhill Wanderers v SKR Luton, Peter Kay's biography, regular reading inspiration from Unlout / Word / Mojo / Q / Classic Rock and the weekend supplements, and pints of Fosters in the usual public houses.

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tight but loose
THE LED ZEPPELIN MAGAZINE
THE TBL TEAM

TBL ISSUE NUMBER 17

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TBL WEBSITE

Be sure to visit the Tight But Loose website for the latest Zep, Page, Plant and Jones news, tour watch and other Zep articles.

www.tblweb.com

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More information on subscriptions can be found on the back of this magazine.

ROBERT PLANT NEWS :

New Duets Project With Alison Krauss On The Way



PIC: KEYS JANTZEN

An album in collaboration with Alison Krauss recorded during Robert's stay in Nashville in the fall of 2006 is due for release later this year. Full details of the project had yet to be revealed at the time of going to press but it's known that the this new country flavoured set features duets with Alison Krauss on vocals and has been produced by T Bone Burnett.

Robert previously performed with Alison at the Cleveland Leadbelly tribute concert in November 2004 - and the singer also sang vocals on a version of Big Log on her brother Viktor Krauss' 2004 album *Far From Enough*. There is also a possibility that Robert will undertake a series of live dates with Alison in support of the album.

Talking to Rolling Stones David Frickie, Robert commented "We were just pushing ideas around. T Bone made a superlative album recently *The True False Identity*. The combination of my voice with Alison and T Bone's spookiness - let's say it's encouraging". Talking to Mat Snow for Mojo he added, "I know how to sing and interpretation is really important". The album is set to include a cover of Gene Clark's *Polly* plus several Townes Van Zandt compositions.

In the same Rolling Stone interview Robert hinted at plans for a new *Strange Sensation* album. "I wrote down thirteen titles and gave them to each guy - no lyrics, no music and I told them these are the names of the songs - let's write 'em". He also revealed plans to travel to the Sahara to contribute to a UK radio documentary on

blues roots plus a possible tour of more exotic European locations in the Summer including Masadonia, Malta and Croatia.

After returning from Nashville, Robert re-grouped The Honeydrippers for a special "Return of The Honeydrippers:" Christmas charity show in aid of the Jackie Jennings appeal. The show on December 23 at Kidderminster Town Hall saw him reunited with ex-Plant band guitarist Robbie Blunt for the first time in 20 years. The near seventy minute performance including mainly R and B covers

such as *Can't Be Satisfied*, *What I Say* and *Keep On Loving you* Elvis numbers *Mess Of Blues* and *Big Hunks O' Love*. The highlight though was a nostalgic delivery of the Plant /Blunt 1983 international smash hit single *Big Log*. Robert was due to extend this Honeydrippers reunion with an 'Evening of R and B' alongside Mike Sanchez and The Big Town Playboys at a charity date in aid of the Proton Effect Trust at JB's Club in Dudley on February 14th. See page 7 for full report.



PIC: KEYS JANTZEN

Passing Of Ahmet Ertegun Signals End Of Honeydrippers Vol 2 Plan

In something of a touching irony to the live return of Robert's long dormant R and B project, Plant revealed to *Billboard* magazine that there had been tentative talks with Ahmet Ertegun the Atlantic Records co founder and producer of the Honeydrippers Vol 1 album prior to his death.

After the tribute concert to Ahmet in Montreux last summer the pair had discussed possible tracks to record. "We agreed to carry on and create a Honeydrippers

thing a little later on in 2007" said Plant. "He was suggesting material and stuff like that I would only do it because I wanted the whole rapport with him and his history. I had an idea of doing *Stay Alive* by the Clovers which is on the flip of *Love Potion No 9* and then he could tell me more stories about Bobby Darin. That's what would have made it worthwhile".

Sadly Ahmet passed away on December 14 last year following a fall at a Rolling Stones concert.

Ahmet Ertegun's role in nurturing the career of Led Zeppelin can not be understated. It was Ahmet's deep pedigree in music and understanding of the American market that inspired Peter Grant to take the band to unparalleled levels during the 70's. His integrity and total harmony in supporting the band's intentions throughout their career was a crucial element in their success. There is no doubt that without the total support of Ahmet and

Atlantic Records, the Led Zeppelin story could never have unfolded with such impact.

His influence on Led Zeppelin and the music business in general will be felt every time that famous Atlantic Records logo revolves around on the countless records he was involved in. He was a true music man and absolute pioneer of the recording industry. His legacy is assured.



First Plant Live UK Date Of 2007 Confirmed

Robert's Plant's first confirmed live date of 2007 is a bill topping appearance at the Green Man Festival on Saturday August 18 2007.

The festival is staged at Glastonbury Park Brecon Beacons. Ticket details via www.greenmanfestival.co.uk.

Robert and The Strange Sensation were also scheduled for a performance at the Desert Rock Festival in Dubai on March 9/10 and were being sought for a June 26 date at the Malta International Theatre Festival in Poznan Poland.

Robert is also set for a guest appearance with African group Tinariwen at the Le Bataclan in Paris on April 7. Tinariwen's new album *Aman Iman* produced by Justin Adams has just been released to critical acclaim in the UK. For updates on the latest gig news check the *tblweb* site.



JIMMY PAGE NEWS :

New Album Planned

In an interview for BBC Radio 2 conducted at the Hall Of Fame Induction last November, Jimmy revealed plans for the recording of a new album.

"I'm going to start up in the new year" he said. "It's an album that I need to get out of my system. There's a good album in there and it needs to come out". No details of who he might be working with on this project had been revealed at the time of this issue going to press.

Jimmy's other major Zeppelin project - the remastering of the soundtrack to 'The Song Remains The Same' movie looks to have been making progress. Jimmy booked time at a London studio last year overseeing a new 5.1 mix. Again at press time there were no firm details of a release or what format this new mix might take - or whether there were plans to make available re-edited footage from the movie itself.

Keep an eye on the TBL website for further updates on these long awaited Page projects.

Jimmy At Led Zeppelin UK Hall Of Fame Induction

On November 14 2006, Jimmy attended the UK Hall Of Fame ceremony at London's Alexandra Palace. He accepted Led Zeppelin's induction award from Queen's Roger Taylor.

In a short speech he mentioned Zeppelin playing at the venue in 1972 and dedicated the award to Ahmet Ertegun. Tight But Loose subscriber and radio news agency editor Simon Cadman was backstage at the event and filed this report:

"We were shepherded backstage where an interview room had been set up. Jimmy came in with a big grin across his face. He looked good for his age letting the grey hair show now - a wise move. Immaculate black suit and crisp white shirt added to the elder statesman of rock aura.

I managed to get one question in asking whether accepting the honour was tinged with regret given that John Bonham never got to see the band's status build ever onwards. To which he replied "Of course of course" before the next radio interviewer jumped in. Questions finally over, Jimmy stayed in the room and a more formal one to one interview was lined up with Radio Two. Jimmy spotted PR guru Bernard Doherty (who worked on the 1994/1995 Unleashed project) and chatted to him for awhile. Overall it was a real thrill to be close to the action on such an occasion."

LOOSE TALK :

An April 28 fan gathering in London kick starts a series of Tight But Loose activity celebrating the 30th anniversary of the 1977 USA tour. The event, dubbed The Return Of The Destroyer at the Knight's Templar bar is being co-organised by Julian Walker and Graeme Hutchinson 30 years to the day of the famous Richfield Coliseum date on the 1997 tour that produced the famous Destroyer bootlegs (full details on the TBL site) See full report in the next issue ...

Looking ahead, Zep Express Convention co-organiser Graeme Hutchinson is leading the plans for a Led Zeppelin 40th Anniversary Convention due to be staged in the autumn of 2008. If you are interested in being on board with the organising contact Graeme via davelewis.tb@virgin.net ... Media watch: Kashmir was used as a background link piece on ITV2's Dancing On Ice while parts of The Rain Song accompanied footage on BBC2's Grow Your Own Veg gardening programme ...

Tribute band latest: Whole Lotta Led have just completed their How The West Was Won tour across the UK and have now set up a My Space link (details at www.wholelottedale.co.uk) ... Letz Zep are on tour during April and May (www.myspace.com/letzzep) ... All girl US tribute act Lez Zeppelin were due to play in London in February (www.lezzeppelin.com) ... Debbie Bonham continues a round of UK tour dates in the spring (www.deborahbonham.com) ... Kevin Gammond's MAS Records have a new CD out MAS6 (www.mightyatomsmasher.com) ... Corinne Bailey Rae has her version of Since I've Been Loving You on a new extended version of her debut album out now ...

Book News: Just out from Roedelie books is Barney Hoskyns' fine study of Led Zeppelin IV Rock of Ages ... and due late April: Jimmy Page - Magus, Musician, Man an Unauthorised Biography by George Case.

JOHN PAUL JONES NEWS :

Uncle Earl Album Out - New Album Coming Slowly



In a Christmas message on his web site, John Paul Jones reported on a busy year of activity with the emphasis on acoustic music.

Last March he began producing an album with Uncle Earl (see opposite), an all girl old time swing band (www.unclear.net). Whilst working on this project, he played acoustic bass on stage with Mike Marshall and Hamilton Di Hollanda at a Rockgrass, a bluegrass festival in Tacoma. The album was mixed at Sound Emporium in Nashville and is due out in the early spring via Rounder Records. "Apart from getting a load of work down" commented John "I also spent the whole month laughing".

Back in the UK he signed on as a mandolin student at Sore Fingers a bluegrass camp under teacher John Moore. Rayna from Uncle Earl was also there teaching old time fiddle - "I've now caught the fiddle bug". He also reported that he had worked with Robyn Hitchcock and sat in with Glenn Phillips (Toad The Wet Sprocket) at the Troubadour. In the autumn John was in attendance at the Lunel Festival jamming with Italian bluegrass musicians and Venezuelan traditional players and Hamilton Di Hollanda's Brazilian band.

As for his own now long awaited new album he commented "the album is coming slowly ... but it's coming". Visit www.johnpauljones.com for the full message.



"John was a joy to work with ... we just laughed the whole time"



Uncle Earl came over to the UK to play a short tour during January. The band comprises of Kristen Andreassen (guitar, fiddle, vocals), Rayna Gellert (fiddle, vocals), KC Groves (mandolin, bass, guitar, vocals) and Abigail Washburn (banjo, vocals).



Rayna Gellert took time out during a hectic week to offer some background info on their liaison with John in the studio.

DL: How long has the band been going?

RG: In one form or another since 1999. In the current line up about three years, which is when I came on board.

My background is in old time music. I also studied classical at high school but found fiddle playing and bluegrass music was more fun to perform. The good thing about Uncle Earl is we all come from different musical backgrounds. Kristin came from a dance and folk background, KC bluegrass while Abby brings a gospel feel to the sound.

DL: When did you first meet John?

RG: We met John a couple of years back at the Merlefest. He jammed with us at a local bar gig in Colorado with the guys from Nickel Creek. He was really gracious from the start. There was no rock star attitude. It was like "Is it OK if I sit in ... are you sure it's OK?" He was so sweet and we had a fantastic time.

DL: So how did he come to produce your new album?

RG: When we were thinking of a producer for our new record we all sort of brainstormed ideas and John's name came up constantly. I initially emailed him with the idea. He got back to me straight away. Co-incidentally he had actually brought our CD the day before so it was like he was right on our wavelength. We were pretty amazed when he said he would do it despite our budget. His comment was "Well I like a challenge!"

So he came to Nashville and we did a week of pre-production. John was keen not to waste any time in the studio and was really efficient but also totally relaxed. We sat around with a number of tracks to record and John



helped us narrow them down. He was also keen for us to do some original numbers so it came down to about a 50/50 split.

DL: Were any of you Led Zeppelin fans?

RG: I was certainly a fan of their music and had enjoyed it over many years. Kristin had an old college boyfriend who had been a massive Zeppelin fan and she was going "Oh my god I must get in touch with him and tell him I'm working with John he'll be freaked out!"

The thing with John is that he carries all the Zeppelin stuff so well and there's no big deal. I mean we all asked him about the days of Zeppelin on the road and he told us some great stories. We'd be getting some track down and every now and again he'd throw in a Zep story and it was real fun.

DL: Did you jam on any Zep numbers?

RG: There was one really great moment in the studio. Our bass player in the studio started playing the bass riff to Misty Mountain Hop and like a shot John was over to the piano to add that famous keyboard lick laughing and bashing away.

DL: Aside from the production did John contribute to the album in any other way?

RG: Yes he played a bunch of different instruments including bass guitar, mandolin and even a wobble board on one song. He was an absolute joy to work with. He really set the tone of the whole thing and there was a lot of fun and silliness going on. We just laughed the whole time.

DL: How's the UK tour been going?

RG: Really good despite nearly all of us getting colds. Glasgow was really good and we had the BBC film us there. London was also fantastic with John joining us on stage. We go back to the States and commence a CD release tour to support the album - it will be great to get out and play the new songs. We are really pleased with the way it all turned out and it's been absolute joy to work with John. I hope we get the opportunity to do so again sometime.

For further info visit www.unclear.net

On Stage With Uncle Earl In London

On Saturday January 28th John joined Uncle Earl on stage at their appearance at the Spitz Club in London.

He contributed to four numbers including the finale where he added harmony vocals to an acapella version of Washington Phillips gospel song Key To The Kingdom. The Uncle Earl album Waterloo Tennessee produced and featuring JPJ was due for release in March.



Song Remains The Same upgrade needed All you need is ... Onward

and Robert's Nine Lives very welcome

I am hoping the rumours regarding a Song Remains The Same upgrade are true and if they are, it's also my sincere hope that Jimmy is tawling the master tapes to those shows to present a more complete picture of the 1973 Madison Square Garden concerts.

It would be great to hear Over The Hills And Far Away, Since I've Been Loving You (the version depicted in the original film is still possibly my favourite Zep visual related moment), Heartbreaker and Thank You. The inclusion of these tracks with a remastering job and even footage as well would make for a monumental Zep release. In my opinion it needs to happen to bring that part of their catalogue up to speed.

On another topic - I've been enjoying the trip back through Robert's solo career with the Nine Lives box set. It has confirmed some feelings I've had for years as well as given me renewed in some cases new appreciation of the man's work.

Pictures At Eleven still rocks and Moonlight In Samosa remains one of the great vocal performances of the man's career. Surprisingly I found myself really enjoying Shaken 'N' Stirred. I long ago dismissed it as pure 80's techno not but in listening to it now I've really warmed to it. Can't say the same for Now And Zen outside of inspired moments such as Ship of Fools. I didn't really enjoy that period when he hooked up with the lightweight Phil Johnstone. Fate Of Nations remains for me his finest solo album the depth of that album sounds even better today. It took me a while to appreciate fully Mighty ReArranger but once I did I realised it's a special piece of work. Overall Robert can be commended for the breadth of his solo career and the fact that he took left turns with his music. As Plant said himself it didn't all work. It would have been easy to find a Page clone guitarist and attempt to regurgitate a watered down Zep sound. There's a high likelihood that his audience would have been just fine with that and he may have sold more albums and concert tickets on the way. For me his perseverance and refusal to stay locked in a time warp are the hallmarks of a solo career of great substance and that's more than evident listening again to the albums on Nine Lives.

Larry Bergmann Jr
via email Arlington USA

Earls Court Complete set on DVD anyone?

Where now Mr Page? With the word out that Jimmy is working on some Zeppelin related material I thought I'd add my thoughts on where he might go.

The thing with Zeppelin for me was they were always able to raise the bar at their creative zenith. The 2003 DVD raised the bar so high he may have some way to go to match that.

Would a remastered Song Remains The Same suffice? It certainly needs bringing up to date but would that alone be a step forward? I can only guess at how much Royal Albert Hall footage there might be that's usable. That really was a revelation on the DVD showing just what we had been reading about all those years. A relentless Zep battering it's audience into submission (Where are all those people in the front row now!).

What would be fantastic would be a DVD release of a full Earls Court set. For me Earls Court represents a seminal time in my life. It was the first time I saw them as a skinny 16 year old and I couldn't believe what I was seeing and hearing. I think most fans would agree that 1975 and especially Earls Court with the dragon suit, lasers etc represents a visual peak for Zeppelin (the music wasn't bad either!) A full set from that series of shows would surely keep that bar where it belongs.

Mark Harrison
via email Leighton Buzzard UK

It will come as no surprise to any reader of this magazine that I'm totally with Mark on that one! (DL)

My Tight But Loose diary entry of Jan 7 honed in on the feasibility of a Beatles Love album type remix project deploying the Led Zeppelin catalogue.

This was prompted by the response of Love co producer Giles Martin to being asked in an interview if he would like to attempt the idea with another act: "Well I'd love to have a go at Led Zeppelin. Think of all those sounds available! It's a completely different way of doing a band's history. Instead of their biggest hits you're doing an anthology of their times. All the emotions and textures on one album."

In my view, with the obvious input of Jimmy Page, it could work very well and would be a novel of marking their 40th anniversary - taking their music ever onward. In fact Led Zeppelin Onward might be an appropriate title. Feedback to that idea was pretty positive - here are some of your comments ...

I agree a Beatles Love-type remixes of Zeppelin would be incredible. The Beatles disc is pretty amazing.

When Page mixed together Moby Dick with Bonzo's Montreux, I don't actually think it worked that well but with all those songs available with today's technology, it could be really interesting. Love went top 5 here and platinum and surely a Zeppelin release would do the same.

John De Marco
via email USA

I read your blog entry with extreme agreement. I have a wonderful 5.1 set up and was simply amazed by The Beatles Love in DVD audio.

The sound quality is stunning - it really is clean. Even my Led Zep remastered vinyls don't come close. I could live with a tasteful remix of Zeppelin tracks.

Buckeye
via email USA

A Zeppelin release in a Beatles Love style vein would be most welcome. I haven't listened deeply to Love because I am waiting to have the opportunity to catch the actual show in Vegas when I visit there soon.

The suggestion reminds me of that one off release of Zep samples in the 80's that was out on a bootleg single called The Slog. That of course was not sanctioned but I thought it was very well done and enjoyed it immensely.

Larry Bergmann Jr
via email Arlington USA

But not everybody agreed ...

I'm afraid I must disagree with you that a release of this type it would be a relevant celebration. I too brought The Beatles CD seduced by the near hysterical reviews of the mature pop press and was equally blown away by the first listen.

However subsequent listens revealed that instead of enjoying the music I was in fact playing a mental game of where did that bit come from? Allied to that dislocation, what played doesn't match up to my mental memory of the music. As Jimmy once said upon being played Zep samples at the end of Tall Cool One "Why?"

As for a fitting 40th celebration a one off reformation would be nice ... or failing that a chronological live box set.

Andrew Ricci
via email Cardiff Wales UK

Chronological live box set? ... one off reformation? ... Andrew now you're being ridiculous or maybe not! (DL)

tightbutloose
THE LED ZEPPELIN MAGAZINE

feedback request

Thank you to all those who sent letters in to the TBL Mailbag. Sadly we can only print a selection of the letters we receive.

If there is a Zeppelin, Page, Plant, Jones or Bonham subject you wish to voice your opinions on we would welcome your input and will try to reply to as many as we can.

Send your letters to:
Tight But Loose
14 Totnes Close
Bedford
MK40 3AX

or Email
davelewis.tbl@virgin.net

Many thanks

Rockola, Beckola ... And A Taste Of Honey The Valentines Reunion In Dudley

Can it really be a quarter of a century ago that the former singer with the biggest band on the planet swapped the windows of a rented limousine for that of a rented Hertz van? Incredibly it is and now here we all are, older, somewhat greyer but back in the Black Country for a further bout of Honeydripping.



The occasion for this the second reunion show for Robert Plant and friends is a charity event in aid of the Proton Effect at JB's Club in Dudley coupled with a 60th birthday bash for long term Plant associate and sound engineer Roy Williams. Anticipation is high - these off the cuff excursions are always highly enjoyable.

Ricky Cool comes on to compare the event. The former Rialto and original Honeydripper looking well good 28 years on from when I last saw him on stage at Bradford University. First up is the Big Town Playboys led by the excitable Mike Sanchez with Ian Jennings on double bass and Clive Deamer from the Strange Sensation on drums. They set the pace with a roughshod brand of rockola. Highlights include cameo roles for Ricky Cool and original Honeydripper Andy Silvester. They bound through a delightful version of Slim Harpo's Hip Shake album and the ever popular around these parts Mellow Saxophone, a mid 80's Plant live version of which nearly made the Nine Lives box set line up.

As the Playboys gear is being shifted, it's evident that another drum kit is being set up at the front of the stage. Something special is going on here, and that something special duly arrives when Ricky Cool announces 'Here's a special guest ... Jeff Beck!'

Now this is a surprise, though with his past links with the Playboys and Plant not entirely without reason. The surprise element of watching one of the pioneering guitarists of all time just a few feet away is just startling. Accompanied by Ian Jennings on bass and Jimmy Copley on drums, the former Yardbird packs in all the familiar guitar histrionics across three instrumental jams encompassing a complete master class of electric guitar playing.

Shocked, stunned, shaken and stirred ... and with the return of The Honeydrippers up next, let's face it, life's good. And even better when a relaxed looking Robert Plant wanders on surrounded by the nucleus of the original Honeydrippers.



Plant, with beard that looks like slaying, looks good in a grey t-shirt, jeans and cowboy boots (not many near 60 year olds get away with wearing those pointy items) and hair longer than I've seen it in a long while. Being in such close proximity it's impossible not to have constant memory bank flashbacks to the singer's heritage. They kick off with a back-to-back Elvis opening salvo of 'Moss Of Blues' (memories of BBC '71) and 'Little Sister' (memories of the 1979 Rockpile Rockestra jam). Following the tribute to Gene Vincent 'She Little Sheila' from the '81 set, Robert takes to a stool right in front of us (memories of the acoustic set at Earls Court) to offer backing vocals to Mo Birch's lead work on 'Gonna Work Out Fine'.

From there the hits keep on coming. Highlights include a cool strut through Otis 'I've Been Loving You' (memories of I'm Gonna Howl), a nostalgic 'Big Log' and naturally inspiring memories of 1983, Hawkins' 'Down In The Bottom' with great slide guitar from Robbie and Robert on harp (memories of Nobody's Fault at Knebworth) Muddy's 'I Can't Be Satisfied' (memories of that live LA '77 acoustic jam), and a moody 'Rattle Snake Shake' which merges into 'Crossroads'. Then yet another 50's fun on Elvis' 'Big Hunk Of Love' and a rousing Daddy Rolling

Stones', driven by effective backing vocals from Mo and Nadia. Before exiting the stage, Robert points out that his Mum and Dad met and danced in a hotel over the road the road in 1945.

Then it's back for the encores: Robert acknowledges Roy's coming of age noting he was "Plucked from the security of a life in Sedgley Post Office to tour the world with the Strange Sensation and he's only faintly content".

'Stormy Monday Blues' follows complete with lines from 'I Can't Quite You Baby' and a junior Plant on drums, and then one last real delight. A romp through Delaney and Bonnie's 'Comin' Home' - one of my all time faves which I've had on an Atlantic single for years. They do it great justice too with Mo and Nadia trading the lyrics with Robert.

One final blast through Brother Ray's 'What I'd Say' complete with a 'Way down inside' tease at the end and they leave the stage. Fond farewells from Ricky Cool and we file away from the stage to the strains of Santana's soothing 'Samba Pa Ti' over the PA.

Final reflections: Once again this unique Black Country affiliation of musicians have come together to create a very special evening. In a week where rumours of everyone from The Police to a certain rather successful band of the 1970's were said to be reforming, 26 years to the day of their first gig The Honeydrippers made this the only reunion worth talking about.

Witnessing the singer away from his day job here amongst friends, effortlessly guiding the enthusiastic audience through the backwaters of his record collection has been a total joy.

Jeff's Boogie:

At the aftershow party I had a few words with Jeff Beck who was very amiable and upbeat and very clued up on his past. We talked about the recording of his last single with The Yardbirds 'Happenings Ten Years Time Ago' ('We did that round the corner from the BBC at IBC Studios'), the Beck's Bolero sessions ('It was going to be a group with Keith Moon and Jimmy'), and being on the road with Rod Stewart in The Jeff Beck Group and The 1983 Arms tour ('A fantastic time with Jimmy'). He had very much enjoyed the gig tonight and had been pleased to contribute to Roy's birthday celebrations. Future plans include a new album and a TV documentary with noted music director Malcolm Gemme who worked on The Tube, the 1980's music programme that employed Jeff's Star Cycle as the theme.

A Night Of Rhythm And Blues The Players

The participants of this memorable evening and just some of their previous credits ...

Compare:

Ricky Cool (Ricky Cool and the Rialtos, original Honeydripper, Big Town Playboys)

The Big Town Playboys:

Mike Sanchez piano and vocals (Mike Sanchez band)

Ian Jennings double bass (Lisa Mills, Jeff Beck, Ian Morrison, Page & Plant in Montreaux)

Dave Wilson guitar (Big Town Playboys)

Nick Lunt baritone sax (Joels Holland's Big Band, James Hunter)

Marlin Warnings tenor sax (Nan Morrison)

Clive Deamer drums (Portishead, Jeff Beck, Big Town Playboys, Lisa Mills, Strange Sensation)

Big Town Playboys guest players on the night: Ricky Cool, Andy Silvester

Robert Plant vocals (Crawling King Snakes, U2, Band of Joy, HobsGawdies, Alexis Korner, Led Zeppelin, Priority Of Orion, Strange Sensation)

Robbie Blair guitar (Bronco, Silverhead, Little Ace, original Honeydripper, Robert Plant, Lisa Mills)

Andy Silvester guitar (Chicken Shack, Savoy Brown, Little Ace, original Honeydripper, Big Town Playboys)

Mark Stenway keyboards (Little Ace, Magnum, Phil Lynott's Grand Slam, Whitesnake)

Wayne Terry bass (original Honeydripper)

Steve Atkins vocals (Dark Star)

Mo Birch backing vocals (Little Ace, Go West, UB40, Lisa Mills)

Nadia Pearson backing vocals (second gig live, recording with Ross Stannway)

The Birthday Boy

Roy Williams sound engineer (managed Little Ace, Lisa Mills, worked with Bronco, Honeydrippers, Big Town Playboys, Priority Of Orion, Strange Sensation)

Robert Plant and The Honeydrippers

Robert Plant vocals (Crawling King Snakes, U2, Band of Joy, HobsGawdies, Alexis Korner, Led Zeppelin, Priority Of Orion, Strange Sensation)

Robbie Blair guitar (Bronco, Silverhead, Little Ace, original Honeydripper, Robert Plant, Lisa Mills)

Andy Silvester guitar (Chicken Shack, Savoy Brown, Little Ace, original Honeydripper, Big Town Playboys)

Mark Stenway keyboards (Little Ace, Magnum, Phil Lynott's Grand Slam, Whitesnake)

Wayne Terry bass (original Honeydripper)

Steve Atkins vocals (Dark Star)

Mo Birch backing vocals (Little Ace, Go West, UB40, Lisa Mills)

Nadia Pearson backing vocals (second gig live, recording with Ross Stannway)

The Birthday Boy

Roy Williams sound engineer (managed Little Ace, Lisa Mills, worked with Bronco, Honeydrippers, Big Town Playboys, Priority Of Orion, Strange Sensation)

Thanks to RW for additional info.

LORD OF THE STRINGS

JIMMY PAGE: 60 OF THE BEST

Three years ago on January 9 2004 Jimmy Page celebrated his 60th birthday. This landmark coming of age was duly marked by Tight But Loose - a survey was conducted via the Tight But Loose website to determine the 60 great Page performances spanning his entire career. The results of this poll were revealed at a special TBL meet in London on Saturday January 10 2004 attended by fans across the UK. Both the meet and the poll provided an opportunity to reflect on the man's glorious career. Due to the magazine schedule going on hold, plans to present the full listing had to be curtailed. Now to mark the resurgence of the magazine, this expansive overview of the career of Jimmy Page is finally brought to fruition. Presented over the next few pages is the complete top 60 ranking alongside a full commentary.

So just what is it that attracts us to this soft-spoken modest man who has brought such craftsmanship and grace to the fine art of freeloading? Well a few glances at the footage on the DVD tells us he was, and still is a prince of cool. (The Ocean? now that's what I call cool!). Wade through the 60 performances selected here to represent his work at its best and the breadth of style and innovation is just awesome. No other word for it.

This listing showcases every aspect of his playing and compositional brilliance. From monolithic riffing to bombastic solos. From simple acoustic beauty to vast instrumental orchestration it's all here: Jazz, classical and eastern influences. Blues, 50's rock'n'roll and psychedelia - Page has turned his hand to all these varying styles over the years.

At times his playing may seem sloppy and seemingly undisciplined but that's all part of the charm. Always inventive and with a deft ear for production values and the knack of anticipation, Jimmy Page is the epitome of the phrase "Tight But Loose" that he coined to describe the band's music.

"Less solos?" he once replied when quizzed over the lack of such on the Walking Into Clarksdale album. "I guess it depends whether you think of a song as an excuse to play a solo at some point or as a journey which you just travel on the guitar".

He may not have been over prolific in recent years, but for me and countless thousands of fans the world over he remains (as that flag out in the field near Stevenage once proclaimed) the true Lord of the strings.

Long may he reign.

THE VOTING

The following list was compiled by top 20 votes submitted during December 2003 and early January 2004 by TBL readers and web watchers around the world together with input from key TBL experts / associates. The final 60 have been ranked via the votes and stand as an assessment of Jimmy's achievements both in and out of Zeppelin. It offers a representative selection from all stages of his career. Apologies in advance if one or two faves slipped through (what no Wearing And Tearing?! etc etc) but this is the way the voting and opinions went.

To take you back to the music I've also tracked the iconic guitar moments of each performance under the heading 'Clock the genius'.

So listen, debate and celebrate the recorded legacy of a musician who has now graced our planet for 63 glorious years: Here are 60 of the most glorious moments from it ...

The Countdown Starts Here ...

60 KEEP MOVING

JIMMY PAGE

Source: Fontana solo single B Side 1965

The B side to Jimmy's bid for solo stardom found him layering on not only a nifty guitar solo but also a Little Walter harmonica as well.

Clock the genius: From 3 minutes 5 seconds as Jimmy chases the fade (ala The Rover) on this nonscript R&B solo rave up.

59 LEAVE MY KITTEN ALONE

THE FIRST GEAR

Source: Pye single 1964

One of the many Pye Records sessions Page worked on during the first year of his session work. Initially he was pretty much given a free artistic license. He considerably livened up The First Gear's cover of Little Willie John's 1959 R&B US hit - a track also recorded by The Beatles but left off their Beatles For Sale album and eventually released on the Anthology 1 set.

Page said: "Initially on the sessions I was playing quite a lot of riffs and spontaneous stuff. It was good to do that but later it got to the point after a couple of years where I wasn't playing much at all so that's why I decided enough was enough".

Clock the genius: 1 min 21 seconds as the young Page drags down the Bigsby tremolo arm and lets fly.



58 SHAPES OF THINGS

JIMMY PAGE / THE BLACK CROWES

Source: Live At The Greek Excess All Areas 1999

Shapes Of Things reached number 3 in early 1966 during The Yardbirds' golden run of UK hits. It was also re-recorded by the Jeff Beck Group for their *Truth* album a year later. Page adopted it when he subsequently joined The Yardbirds performing it on many live gigs up to their demise. For his appearances with the Black Crowes in 1999 he revived the song in an arrangement based on the Beck Group's version.

Clock the genius: From 1 min 49 as Page turns back the clock in homage to both the Beck era Yardies and the Jeff Beck Group.

57 ELIZABETH

ROY HARPER / JIMMY PAGE

Source: Whatever Happened To Jugula 1985

Given his past liaisons with Harper, it was no real surprise when the fragile post-Zep Page took refuge in the familiar company of the long admired bard. The one off Harper / Page album and occasional gigs (notably the Cambridge Folk Festival appearance) gave him the confidence to begin facing up to his past legacy.

Clock the genius: 2 min 44 - a moving Telecaster run borne out of the lost years.

56 SEA OF LOVE

THE HONEYDRIPPERS

Source: The Honeydrippers Vol 1 1984

Plant had used the Honeydrippers moniker for his ad-hoc R&B club gigs in the early 1980's. Encouraged by Atlantic's Ahmet Ertegun, in 1984 he set booked studio time in New York and recorded a handful of R&B covers. Back in London he enlisted Page to perform the solo's on I Get A Thrill and this cover of Phil Philp and The Twilights 1959 do-wop hit Sea of Love. It took the pair back to the top 5 of the Billboard chart for the first time since Whole Lotta Love.

Page said: "I think this solo goes right back to all the things that turned me on to guitar playing. There was always melody, in fact James Burton solos were melodies in themselves, and I guess that stuck with me. I thought it was really important to have a guitar solo which had a substantial melodic form to it".

Clock the genius: 1 min 38 - another successful Plant cameo - this time a beautifully descant 50's solo.

55 HEAVEN KNOWS

ROBERT PLANT

Source: Now And Zen 1988

The call of the past was fast catching up with Plant and alongside reinstalling a clutch of Zep classics in his live shows, he recruited Page to contribute to the Zep sample fest *Tall Cool One* and the stylish single *Heaven Knows*.

Plant said: "I just wanted my old partner around for a bit. I wanted to see him swaying around, leaning around so his hair was dangling on the floor. Everyone in the control room was going 'God look at that man play' I was sitting there feeling very proud".

Clock the genius: From 2 mins 30 - Jimmy back in the best company to deliver a nagging snarling solo behind Robert's bid for pop sensibility.

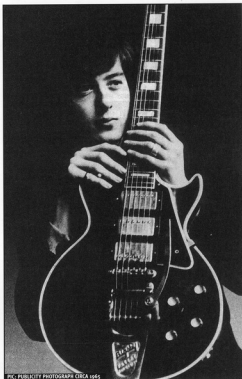
54 THE RAIN SONG

JIMMY PAGE & ROBERT PLANT

Source: Jimmy Page & Robert Plant No Quarter / Unledded 1994

"This is how we probably should have done this song all those years ago... but anyway we are doing it now". So spoke Robert Plant from the Unledded stage on August 25 1994. It was indication that a full orchestra would replace the wavering mellotron of the original for this first live outing for The Rain Song in many a season. For Page's part it was the opportunity to reinterpret the song in a sympathetic acoustic arrangement.

Clock the genius: 6 mins 38 - Jimmy nervously turns back the clock to reinterpret the delicately strummed finale.



PIC: PUBLICITY PHOTOGRAPH CIRCA 1965

53 THINK ABOUT IT

THE YARDBIRDS

Source: Goodnight Sweet Josephine single B side 1968

The last throw of the dice for the Page led Yardbirds - Think About It was recorded early in 1968 as the B side to their final subsequently hastily withdrawn UK single issued in March 1968. It remains one of his finest pre Zep creations and a vital studio aural link between The Yardbirds and Zeppelin. It enjoyed a rare revival on Page's 1990 jam with Aerosmith at London's Marquee club.

Page said: "We did some final studio work that was really good. Think About It was recorded out of desperation really. I suppose because we were so anxious to get something done if only to prove to ourselves we could still do it".

Clock the genius: 1 min 59 - Page offers a foretaste of things to come with a blistering Telecaster solo similar in style and pitch to the Zep 1 Dazed.

52 LIVE IN PEACE

THE FIRM

Source: Radioactive 12 inch single extra track - Live Hammersmith Odeon 1984

A song Paul Rodgers had recorded for his solo album this was adopted by The Firm to flesh out their initial live sets in 1984.

Page said: "It was a keyboard number that Paul wrote. The guitar only needed to come in on sections on that. But then by adding this note and that note it was like a full frontal attack of guitars".

Clock the genius: 3 mins 14 as Jimmy kicks in anxious to impress on a comeback night.

51 WALKING INTO CLARKSDALE

JIMMY PAGE & ROBERT PLANT

Source: *Walking Into Clarksdale* 1988
An up-tempo jaunty slice of blues rock that became the title track of their 1998 album and a resident part of Page & Plant's live set on their *Walking Into Everywhere* world tour clocking up no less than 86 live performances.

Page said: "I went down to the studio and did the first solo on a Telecaster through a Marshall. That's the first solo you hear. Then I did one using the tone bender. Then I changed again and did some with the whammy. In a way it was tipping the hat to all the styles I've played through the years. The first solo is I suppose a classic Page solo like something from the early Led Zeppelin days. The second one is a bit Yardbirds. Then the third is far more radical - a more modern approach".

Clock the genius: 4 mins 09 - "You really got to go now" is the cue from Plant for Page to revisit his roots in a flurry of Yardbirds to Zep era speed runs.



50 WHO'S TO BLAME

JIMMY PAGE

Source: *Death Wish* 2 soundtrack 1982
Page's first post Zep project provided a much needed focus and it was evident various scraps of demos and ideas left over from the latter Zep days were employed - notably the title track. This inventive riff would surely have lit up the first Zeppelin studio album of the 1980's had it have happened.

Page said: "I thought it was quite a bit of luck to have the chance of doing some film music. You've got visual and vocal sequences you are asked to put music to. You get an atmosphere of what's going on in the film and work accordingly".

Clock the genius: 00:57 and the entry of that cascading riff.

49 GUITAR SOLO / WHOLE LOTTA LOVE

JIMMY PAGE & ROBERT PLANT

Source: *Page & Plant ZEPPELIN Live* Irvine Meadows bootleg 1995
Page's long-standing unique brand of on stage showmanship is an often under valued part of his make up. It was well in evidence during this sequence on the 1995 tour - as many who witnessed him throw out the appropriate shapes will testify. Musically it was equally memorable with a great lost riff pattern - it's a shame they never developed this riff in a studio setting for the *Clarksdale* album.

Clock the genius: 4 mins 17 - Jimmy throws out the feedback and then proceeds to bring the house down with a series of muscular riffs backed by some solid Michael Lee percussive back up.

48 SHAKE MY TREE

COVERDALE - PAGE

Source: *Coverdale - Page* 1993

According to Page the riff of this sprightly album opener was originally offered up during the sessions for *In Through The Out Door*. The track was successfully transcribed into the initial Page & Plant live dates where it became a vehicle for Page's therein twiddling.

Page said: "It was a riff I'd presented to the band during the *In Through The Out Door* sessions. At the time no one except Bonzo really seemed to understand what to do with it so I filed it away. I decided to pull it back out and David grasped it immediately. He came out with the lyric on the spot and we started sparking off each other until we came up with the total construction".

Clock the genius: From 3 mins 43 and the re-entry of that elaborate riff. It still brings a wry smile every time it comes around.

47 EMERALD EYES

JIMMY PAGE

Source: *Outrider* 1988

A superb instrumental from Page's comeback solo set that saw him successfully revive the light and shade aspect of his work in Zeppelin.

Page said: "I probably tried three or four approaches to each overdub and wound up going for the one that suited the track best. Because I was shaping up the tracks on *Outrider* all myself as I went along there was an awful lot of work put into this album. More than I'd put in on an album for a long time".

Clock the genius: 1 min 45 - a drifting plangent affair that recalled the texture of *Ten Years Gone*.

46 TAKE ME FOR A LITTLE WHILE

COVERDALE-PAGE

Source: *Coverdale-Page* 1993

An ambitious arrangement incorporating the use of both the newly acquired Ovation twin neck guitar and the familiar Les Paul. On first play this inspired "Christ what's he been doing all these years!" gasps of newfound appreciation.

Page said: "I tried playing that solo using several different guitars and it wasn't happening. But as soon as I picked up the number two Les Paul and set it in the out of phase position, the ideas just flowed. The sound of the guitar inspired the whole thing".

Clock the genius: At 2 mins 53 - a soaring spiraling solo that indicated he was back to his best.

45 BLUE TRAIN

JIMMY PAGE & ROBERT PLANT

Source: *Walking Into Clarksdale* 1988

One of the redeeming factors of the *Clarksdale* album was the melancholy feel Page brought to many of the tracks. Uplifted by some strident Zep like dynamics *Blue Train* still sounds like one of the most impressive Page statements in or out of Zeppelin.

Page said: "On the album some solos had to be minimalist and had to be atmospheric to properly compliment the vocals. We wanted it to be a performance album. Every note that was played was in its place to mean something".

Clock the genius: 3 mins 18 as Jimmy constructs a solo that is quintessentially Jimmy Page.

44 PRELUDE

JIMMY PAGE

Source: *Live ARMS Concert* Royal Albert Hall 1983

Based on Chopin's classical piece, this instrumental showcase was the perfect re-introduction to the Page live prowess as he etched considerable guitar emotion out of the Telecaster on that memorable return to the Albert Hall.

Page said: "I was really happy with the ARMS tour. That was such a great buzz. When we did the final gig those of us on the plane going home were like 'Oh it's finished'. We wanted to carry on and on because we were having so much fun".

Clock the genius: At 00:50 - string bending back to happiness.

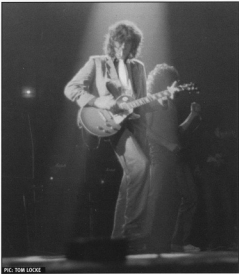
43 THE TRAIN KEPT A ROLLIN'

LED ZEPPELIN

Source: *Cologne* 1980 bootleg *Live Cologne* 1980

The decision in 1980 to re-instate this once Yardbirds live staple and indeed opening number on the first Zeppelin tours a decade earlier was indeed a deft one. It prompted one of the last great visual images of Page as the Zep general. Baggy suited, scarf hanging loose, fag in mouth leaning back as he stepped on the wah-wah to grind out the intro. Jimmy later recorded a version of this with Chris Farlowe for possible inclusion on the *Outrider* album which remains unreleased.

Clock the genius: From 00:01 - Jimmy brings the balance back, stepping on the wah-wah for a full on rejuvenation.



PICTURE LOCKE

42 MIDNIGHT MOONLIGHT

THE FIRM

Source: The Firm 1985

Page revived a part of Zep folklore on this lengthy epic, incorporating the structure of the long lost 1974 instrumental Swan Song. It initially took shape during the 1983 US ARMS tour where it was performed with Paul Rodgers under the title Bird On A Wing.

Clock the genius: 3 mins 43 - the first echoes of that plaintive acoustic / electric motive formerly known as Swan Song.

41 BABE I'M GONNA LEAVE YOU

JIMMY PAGE & ROBERT PLANT

Source: Page & Plant ZEPPELIN Live Irvine Meadows bootleg 1995

Always a contender for fresh interpretation by Page & Plant, this Zep 1 classic finally made its presence felt during the fall tour of 1995. Aided by the orchestral arrangement, it included some of Page's most inspired playing of the era. Teasingly he ended each performance of the song with a few chords from Stairway To Heaven - much to the audiences delight.

Clock the genius: 7 mins 07 and that Stairway tease - what else?

40 THE WANTON SONG

LED ZEPPELIN

Source: Physical Graffiti 1975

One of the prime knockout Page riffs of all time. So deceptively simple but so brilliantly executed. Rarely played live with Zep but in the 90's it was the distinctive opener to many a live Page & Plant live show. It was also performed live on the Jools Holland TV show in May 1996 ... and every time that riff came around, it recalled the glory of the Graffiti.

Clock the genius: 1 min 23 - the point where Jimmy comes out of the bridge, turns up the Leslie effect and then BLAM!

39 HOW MANY MORE TIMES

JIMMY PAGE & ROBERT PLANT

Source: Hurricane Rocks Cajun Live In New Orleans 1998

Another long time no play number - it's inclusion on the 1997 BBC Sessions album prompted Page and Plant to revive it for the Walking Into Everywhere. It was deployed as it had been way back in 1969 for all manner of medley fun. It also gave Page the opportunity to whip out the violin bow in yet another episode of rock star showmanship par excellence.

Clock the genius: 7 mins 02 and a welcome return for the old violin bow.

38 BRON-YR-AUR

LED ZEPPELIN

Source: Physical Graffiti 1975

Originally recorded for Zeppelin 3 and even performed on the 1970 US tour (notably on the night of Blueberry Hill) this lush acoustic gem remains one of Jimmy's finest acoustic compositions.

Clock the genius: 1 min 30 as Page drifts through the final round of acoustic picking.

37 TANGERINE

LED ZEPPELIN

Source: Led Zeppelin 3 1970

The reception this number received when Page & Plant aired it live in 1998 mirrored the affection it holds in the hearts of Zep aficionados the world over. A beautiful melody that has more than survived the test of time from the perfect Zep 3 studio creation across Earls Court to the Ovation led 1990's creation. Whatever era you hear it from this is Page at his most emotional and ethereal.

Page said: 'I use pedal steel guitar on the solo I hadn't touched a pedal steel guitar since the first album. It sounded like a side or something but nevertheless it seems to fit'.

Clock the genius: 1 min 40 and the entry of that superb lilting solo.

36 THANK YOU

JIMMY PAGE & ROBERT PLANT

Source: Jimmy Page & Robert Plant No Quarter / Unleashed 1994

A major part of their history - this has enjoyed many memorable live performances but for many it's the heartfelt revival on a night of great expectation that stands out. Unplayed by Page with Plant for some 22 years the 1984 version just weeps emotion.

Clock the genius: 2 mins 10 and the first solo - how we willed him to get through it ... listen for the cheer of relief as he pulls it off beautifully.

35 SICK AGAIN

LED ZEPPELIN

Source: Physical Graffiti 1975

Brutal and bombastic but also full of rifting finesse. It's perhaps taken until the Knebworth extract on the DVD to fully appreciate the sheer delight to be had from this sinewy Page led rocker. Once a lesser part of the canon, not anymore.

Clock the genius: 1 min 42 - Jimmy stamps immediate authority with a fluid run out of the verse.

GOOD TIMES PROMOTIONS presents

WHOLE LOTTA LED

A TRIBUTE TO LED ZEPPELIN



"You're getting great reviews, I wish you all the best"

Jimmy Page

www.wholelottaled.co.uk
www.myspace.com/wholelottaled
contact@www.wholelottaled.co.uk

NO WIGS NO COSTUMES JUST ROCK

TOUR DATES AS OF APRIL 2007

13.4.2007	Swan Theatre, Worcester	01905 611427
14.4.2007	Town Hall, High Wycombe, High Wycombe	01494 512000
20.4.2007	Beane Corn Exchange, Bourne	07900 131293
21.4.2007	Coronation Hall, Wolverton	01229 587140
4.5.2007	Pacific Road Theatre, Birkenshead	0151 647 0752
5.5.2007	Standard Music Venue, Walthamstow	020 8527 1946
10.5.2007	Prince of Wales Centre, Cannock	01543 574762
12.5.2007	The Pavilion, Bath (plus special guests Doom Allie)	01225 488976
18.5.2007	Fibbers, York	01904 551250
19.5.2007	The Met, Bury	0161 767 2216
25.5.2007	Liquid Room, Edinburgh	0131 226 7010
26.5.2007	Lambeth Hall, Dromedies	01387 267894
1.6.2007	Mr Kyp's, Parkstone	01262 748945
2.6.2007	Ystradgynlais Arts Centre, Swansea	01639 843163
8.6.2007	Artix Theatre, Bromsgrove	01527 577336
15.6.2007	Arts Centre, Salisbury	01722 321744
16.6.2007	Pavilion Complex, Weymouth	01305 783225
22.6.2007	Fleeca, Bristol	0117 929 9008
29.6.2007	Weyside Arts Centre, Bath Wells	01982 552555
30.6.2007	NEWI William Aston Hall, Wrexham	01978 292015
7.7.2007	Woughton Centre, Milton Keynes	01908 660392
13.7.2007	Music For Africa Festival, Montacute	www.musicforafrica.org.uk
14.7.2007	Palace Theatre, Poignton	01805 558367
30.7.2007	The Point, Cardiff	02920 230130 or 02920 224905
21.7.2007	Break, Southampton	02380 555366
28.7.2007	Rock & Blues Custom Show, Penrith	www.rockandblues.co.uk
1.8.2007	Marine Theatre, Lyme Regis	01297 462138
7.8.2007	Standard Music Venue, Walthamstow	020 8527 1946
8.8.2007	Pyramid & Fox Hall, Worthington	01925 462345
14.8.2007	Princess Pavilion, Falmouth	01326 211222
28.8.2007	Wyllym's Centre, Patten Bar	01707 645005
21.9.2007	Angel Theatre, Redfishham	01394 420272
22.9.2007	Kings Hall, Bidey	01943 602319 (Tourist Info)
27.9.2007	Theatre Royal, Margate	01843 293877
28.9.2007	Chequer Mead Theatre, East Grinstead	01342 302000

FIVE GREAT ... Jimmy Page Session Performances



1. PSYCHEDELIC

Johnny Hallyday
(1967 single)

Page assists the French pop star to turn on, tune in and drop out.

2. ONCE IN A WHILE

The Brooks
(1964 single)

Fluttering guitar licks carry this Everly's style beat boom hopeful.

3. WITH A LITTLE HELP FROM MY FRIENDS

Joe Cocker
(1968 single)

Soaring late Yardbirds era Page session performance assists Joe to turn Ringo's lament into a number one smash.

4. I JUST CAN'T GO TO SLEEP

The Sneakers
(1964 single B Side)

Impressive pioneering use of fuzz, wah-wah and distortion.

5. LORD BYRON BLUES

London All Stars
(1965 album track from the British Percussion/London all stars album)
Page flexes a measure of early blues power on this all star session jam.

Recommended Listening

For a summary of Page's early sessions be sure to check out **Jimmy Page Hip Young Guitar Slinger** (Sanctuary/Castle) and **Jimmy Page This Guitar Kills / More 60's Groups & Sessions** (Sanctuary/Castle).

Both are essential overviews of Page's work during this period. Available from www.tbweb.com



34 IN THE EVENING LED ZEPPELIN

Source: In Through The Out Door 1979

The memorable opening track from the last studio album - in retrospect in production values it's head and shoulders above anything else on the album. From the eerie opening, Robert's entry, the stinging solo, the slowed down mid section and pleading outro this one had it all. It's a shame that the rest of the album fails to really lock in as majestically. A lasting testament to the fact that on their day they were still as impressive in 1979 as they had been in 1969.

Page said: "The beginning of the solo, well that's me with the vibrato bar really super heavily depressed. I just held the bar down and let it come up real fast. Its outrageous and I wanted people to say 'What the hell is that'. That's what I was going for".

Clock the genius: 3 mins 43 and that slamming door guitar effect and on into a succulent solo. Washed up in 1979? Not on this evidence.

33 WHAT IS AND WHAT SHOULD NEVER BE LED ZEPPELIN

Source: Led Zeppelin 2 1969

Another integral part of Page history. Perhaps the outstanding example of his vast studio production abilities. Marvel every time at the phased effects, the backwards echo and revolutionary for the time stereo separation. From Dances to iPod - from vinyl to CD - it doesn't matter what system or format you play it on - the resonance remains the same.

Clock the genius: 3 mins 30 as Jimmy pans across the speakers in glorious stereophonic splendor.

32 SWAN SONG LED ZEPPELIN

Source: Brutal Artistry bootleg - Physical Graffiti outtake 1974

A great unknown, a lost gem. Thankfully salvaged for that stunning Physical Graffiti outtakes tape. The potential of this track was and perhaps still is enormous. The later Swan Song inspired Midnight Moonlight failed to explore the real possibilities here. I'd love to see Page return to it one day with Plant and deliver the promise of 1974 in full glory.

Page said: "I've got one really long thing written that's harder to play than anything. It's sort of classical, but then it goes through changes from that mood to really laid back rock then into really intensified section".

Clock the genius: 1 min 03 and that subtle acoustic motive where the Bird On A Wing lyric would emerge many years later.



PICTURE: UNRELEASED PROMO SHOT 1994

31 IMMIGRANT SONG LED ZEPPELIN

Source: How The West Was Won - Live Long Beach Arena 1972

Extended on stage from its compact 2 minutes 26 seconds on Zep 3, it was Page's incredibly inventive solo that lit up so many live versions of this Zeppelin stage setter. The School Of Rock? You're not kidding.

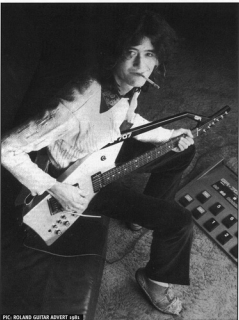
Clock the genius: From 1 min 35 "I think you'd better stop and rebuild all your ruins" and then Jimmy takes over with a pulsating meandering solo.

30 I CAN'T QUIT YOU BABY LED ZEPPELIN

Source: DVD soundtrack Live Royal Albert Hall 1970

The appearance of the 1969 and 1970 footage of Zeppelin on the DVD was a stark reminder that in the beginning they carried many a blues influence. This magnificent saunter through Willie Dixon's 'Quit You' is an outstanding example of Page's blues power.

Clock the genius: 2 mins 57 - Pure blues on a triumphant night. "Mr Jimmy Page lead guitar..."



PICTURE: ROLAND GUITAR ADVERT 1981

29 ROCK AND ROLL

LED ZEPPELIN

Source: Led Zeppelin 4 1971

We all know how this one was created - They were rehearsing at the Grange - Bonzo kicked out the intro to Keep A Knockin'. Page picked up on it with Jonesy and Ian Stewart played the barrel house piano. Plant squealed a few conball lyrics and 15 minutes later that had it down.

Clock the genius: 2 mins and 13 as the solo halts to feature just Jimmy and then Bonzo's back and it's welcome to pure rock 'n' roll.

28 TEA FOR ONE

LED ZEPPELIN

Source: Presence 1976

The mournful performance from Munich aptly reflecting Plant's mood. Page as so keen to get the solo down in the best circumstances and it was during that final 18 hour overbust session that it all came out.

Page said: "That's a blues solo that's so held back. At no point does it blow out. That's one of the solos I thought I'd never get out. Everyone's been doing the blues here since 1964. It's going to fall into clichés or its going to be too jazzy - but on that one everything worked right which really encourages me".

Clock the genius: 3 mins 53 - Jimmy and Bonzo telepathically crash out the riff and then Jimmy takes over with that weeping solo.

27 THANK YOU

LED ZEPPELIN

Source: Three Days After bootleg - Live LA Forum 1973

A second appearance for the song - and a performance that perhaps more than any other, demonstrates the band's affinity with the LA Forum faithful. Plant's emotional final lines steer Page into a series of spiraling effects that carry the song out in a blaze of love and affection.

Clock the genius: 11 mins 17 "There would still be you and me ... and him, and him, and him..." The prompt for Jimmy to step on the echoplex in a rush of guitar emotion.

26 FOUR STICKS

LED ZEPPELIN

Source: Led Zeppelin 4 1971

Once a much underrated part of their catalogue - now we know better and it's Page's deft use of acoustic overtones and unraveling riffing that lights up another crucial performance.

Page said: "I can see certain milestones along the way like Four Sticks. The middle section of that - the sound of those guitars, well that's where I'm going".

Clock the genius: At 2 mins 11 as Jimmy's acoustic picking ushers in Robert's "When the owls cry in the night" refrain.

25 WHEN THE LEVEE BREAKS

LED ZEPPELIN

Source: Led Zeppelin 4 1971

Much sampled, much played, maybe overplayed but the sheer weight of that riff still inspires. As for the sound - accident or not, it's Page's intuitive ear for what he knew sounded right for the band that made this track what it was. Oh and Bonzo wasn't too bad either ...

Page said: "We tried to record that in the studio before we got to Headley Grange and it sounded flat. But once we got that drum sound it was like... boom! That made all the difference immediately. It was very exciting to listen to that drum sound on headphones as it was recorded".

Clock the genius: 2 mins 26 where Jimmy holds up the riff in celebratory fashion.

24 NOBODY'S FAULT BUT MINE

LED ZEPPELIN

Source: Presence 1976

He led Presence like no album since the early days almost as an act of defiance against the odds. The result? Still for me the most comprehensive and complete performance of his entire career. Sheer grace under pressure and this track has it all - a wall of sound equivalent in rock terms to anything Spinalard produced. A truly sonic opening and all the stop start dynamism of a machine so supremely oiled you could almost see it glisten. Page in the role of true Zep general - the results speak for themselves.

Clock the genius: From 00.01 and that dynamic intro - Page in the role of sonic guitar architect.

23 BLACK DOG

LED ZEPPELIN

Source: How The West Was Won - Live LA Forum 1972

Never one to shy away from taking an influence here and there it was Fleetwood Mac's 1969 Oh Well that gave Page the notion of cutting the riff across a series of acappella vocal lines. And what a riff - a monster affair played in a manner that would baffle copyists for years to come. Oh and Jonesy wasn't too bad either. Always a concert favorite, this delivery from the 1972 official live album (my how odd it is to write that statement!) is as good as any.

Page said: "Yes we play on riffs, but they're not always straight forward. For instance Black Dog. I'd like to see another band play the riff to that accurately. There's riffs ... and riffs".

Clock the genius: 3 mins 30 and onwards into a lean and mean solo. "It's so good!" wails Plant behind it all and it is, was and always will be.

FIVE GREAT ...

Jimmy Page

Yardbirds Performances



1. I'M CONFUSED

(1968 BBC session available on the Little Games 2003 reissue)

Suitably languid embryonic delivery of the soon to be marathon length Led Zep epic.

2. LITTLE GAMES

(1967 Little Games album)

Not for the last time Page surrounds the riff with strings courtesy one JP Jones.

3. HAPPENINGS TEN YEARS TIME AGO

(1966 single)

Page locks horns with Beck on a classic slice of Brit-psych.

4. TINKER TAILOR SOLDIER SAILOR

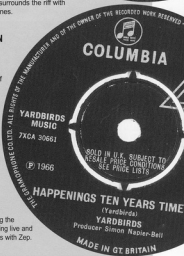
(1967 Little Games album)

Strident chord patterns set the blueprint for the similar paced Song Remains The Same.

5. GLIMPSES

(1967 Little Games album)

Drone led psych stroll paving the way for future similar sounding live and studio Wah-wah experiments with Zep.



Recommended Listening

Little Games (EMI) 2003 re-issue extended with bonus tracks.

Available from www.tblweb.com



22 COMMUNICATION BREAKDOWN

LED ZEPPELIN

Source: BBC Sessions Chris Grant June 1969 session

Page cleverly used multiple versions of the same track on the BBC Sessions album to illustrate the group's improvisational qualities. No finer example than on Communication Breakdown - an early anthem but always extended mid song to stretch wherever they wanted to take it. For this occasion Page led them through a series of funky riffs prompting Plant's "Just a little bit" ad-libs.

Page said: "I find it most really good to compare the different versions. It's interesting how something like Communication Breakdown evolved from performance to performance. It's like looking at a diary. The BBC Sessions show in graphic detail how organic the group was".

Clock the genius: 1 min 59 where Jimmy slows it all down with a series of funky riffs.

21 WHITE SUMMER / BLACK MOUNTAIN SIDE

LED ZEPPELIN

Source: DVD soundtrack Live Royal Albert Hall 1970

More influences at play. Page's appreciation of the acoustic

folk playing of Bert Jansch and Davy Graham flowered into this amalgamation of the Yardbirds era (and in truth an arrangement of 'She Moved Thru the Bizarre' as performed by Graham circa '67) White Summer and the Zep 1 instrumental - itself heavily based on Jansch's arrangements of Black Water side. As the DVD reveals Page's nimbleness of hands was plain stunning on this 1970 showcase.

Page said: "I wasn't totally original on that. It had been played in the folk clubs. The tuning is a modal tuning like a sitar thing. I used a Dan Electro guitar for it on stage. It took a bit of a battering".

Clock the genius: At 4 mins 01 as the familiar tones of Black Mountain Side ooze from the Dan Electro.

20 KASHMIR

JIMMY PAGE & ROBERT PLANT

Source: Jimmy Page & Robert Plant No Quarter/Unleaded 1994 Page's oft touted "Same picture within a different frame" ethic was never more effective than this reworking on what had emerged as the most accomplished studio achievement in Zep. From his revolving sweep across the Gibson Transperformance guitar right through to the gloriously off the wall final minutes, this is an invigorating

re working. Proof enough they could re-invent one of their greatest songs and make it stand up with all the panache of old.

Page said: "We jammed on that section at the end of Kashmir. That was made up on the spot. It was so live and exciting to work on that as it was recorded. I was also getting shivers listening to the Egyptians".

Clock the genius: From 9 mins 02 as Jimmy pushes the riffs to the edge with all the spontaneity of the golden age.

19 WHOLE LOTTA LOVE

LED ZEPPELIN

Source: DVD soundtrack Live Knebworth 1979

In what can now be viewed as the most innovative aspect of the 1979 set, Page introduced a whole new sequence for Whole Lotta Love - a series of riffs for Bonzo and Jonez to consolidate and Plant to work around. It worked a treat and as the DVD reveals delighted both crowned and the group alike. What is somewhat baffling is that come the Over Europe tour they had jettisoned the new version returning to the rather tired therein led Let That Boy Boogie arrangement. Significantly and perhaps led by a listen to the many bootlegs of the 1979 shows, Page & Plant reintroduced the Knebworth revamp arrangement of Whole Lotta Love on their 1995 tour.

Page said: "What I like about the Knebworth footage is it brings everything full circle. What I loved about Zeppelin was that it was always in a process of change and evolution. Even our oldest songs would differ from night to night. Look at Whole Lotta Love. When we came to do it at Knebworth I came up with a whole new middle section for it, just to show people that we were still thinking about what we were presenting them".

Clock the genius: 3 mins 12 - the guitar riff that ate the world - recharged, revamped and remodeled for the post punk era. And oh how joyous they all look crunching through it all again and again.

18 OVER THE HILLS AND FAR AWAY

LED ZEPPELIN

Source: The Legendary End bootleg - Live LA Forum 1977

Always an evocative live number and appropriate platform for Page to let fly in any direction he chose, during that week for Badge holders he took the song off on many tangents, most impressively on this final night. Loosely tight, meanderingly majestic. Some of his most out there playing.

Clock the genius: At 4 mins 47 as Page reaps out a series of stunning improvised flutterings on the closing night of that memorable LA run.

17 IN MY TIME OF DYING

LED ZEPPELIN

Source: Physical Graffiti 1975

Yet another performance that has enjoyed renewed prominence in the light of the live Earls Court version on the DVD. There is no other Zeppelin studio performance that carries as much power. The intensity is frightening and it's Page leading it all the way through the outrageous side runs. It still leaves me breathless every time. "Come and have a listen then".

Page said: "It was put together as we recorded it. It's totally jammed at the end - we didn't even have a proper way to stop the thing. I liked it because we really felt like a working group. We could have tightened it up but I enjoyed its edge".

Clock the genius: From 5:02 where that scintillating overdrubbed side guitar cuts across the speakers. "That's gotta be the one hasn't it?" Indeed it was. "Oh yes thank you..."

16 HEARTBREAKER

LED ZEPPELIN

Source: Led Zeppelin 2 1969

Can it really be 38 years ago that Page first mined this archetypal riff? And yes it still delights. That slight bend to the riff, the "took no hand" middle solo - the blast back in and the final "Heart!"

Somewhere, somebody right now is learning to play this riff for the first time. What a thrill that must be...

Page said: "I was always trying to do something different or something nobody's thought of. The interesting thing about the Heartbreaker solo is that was as an afterthought. The whole section was recorded in a different studio and was slotted in the middle".

Clock the genius: From 00:01 the moment the riff kicks in - cue for air guitarists everywhere to get in on the act. We've all heard it a million times but the adrenalin rush remains the same.

15 NO QUARTER

LED ZEPPELIN

Source: The Song Remains The Same soundtrack Live Madison Square Garden 1973

This piece may be more associated with JPJ but Jimmy's contribution was always integral. Of the many live versions this compact Song Remains delivery that serves Page as well as any. A solo of pure economy. No one line outstays its welcome and the moment it all merges back to the verse is just masterful.

Clock the genius: 8 mins 56 - the point where Jimmy's wah-wah integrates with Jonez's jazzy keyboards.

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14 RAMBLE ON

LED ZEPPELIN

Source: Led Zeppelin 2 1969
Grace, finesse, style - it's those words that spring to mind on another studio performance that continues to defy the years. As beautiful today as when it was recorded 38 years ago.

Clock the genius: Firstly at 1 min 47 for that smooth woman tone run and then at 2 mins 25 and that ripple of notes. "I can't tell you no lies" sneaks in Robert behind it all.

13 DAZED AND CONFUSED

LED ZEPPELIN

Source: How The West Was Won - Live LA Forum 1972

The real epic of any Zeppelin performance. How far this developed out of the Yardbirds to become the twenty minute plus behemoth is credit to Page's pure inventiveness. By 1972 it was now a vehicle to road test new material and new riffs. Thus on this LA Forum night we can hear the development of both Walters Walk and The Crunge.

Clock the genius: 13 mins 50 as Jimmy leads them through a spontaneous extract of the work in progress Walters Walk.

12 TRAMPLED UNDERFOOT

LED ZEPPELIN

Source: Evoluzione bootleg Live Earls Court May 24 1975

The studio version, good as it is, was only the tip of the iceberg. On stage in 1975 Trampled was yet another vehicle for their unique brand of improvisation. No greater example than this legendary May 24th Earls Court epic. One of the few minor criticisms I'd level at the DVD is the fact that the May 25 version is primarily used in favour of this version.

Clock the genius: From 4 mins 25 as Jimmy tumbles out a cascade of startling solos - reaching an absolute zenith around 6 mins 35.

11 THE OCEAN

LED ZEPPELIN

Source: DVD soundtrack Live Madison Square Garden 1973

The absolute definitive visual and aural record of Led Zeppelin as the sartorially sexed gods of rock. And it's Page at the root of with all the shape throwing to match. For this one pictures (ie the DVD) speak far louder than words.

Page said: "By the time we hit New York for the filmed gigs, I didn't sleep for five days. Everything was so

exciting. Why would you want to go to sleep? You might miss something!"

Clock the genius: From 3 mins 12 where they speed it all up via Robert's jubilant "I don't know oh oh!" Cue for Page to cut loose with that 50's inspired solo. The footage isn't bad either - did any rock star of any era ever look or act so cool?

10 IN THE LIGHT

LED ZEPPELIN

Source: Physical Graffiti 1975

A remarkable creation led by Jones innovative keyboard work, Bonzo's precise drumming and again at the heart of it all Jimmy Page. Just marvel at the way each guitar overdub reverberates across the speakers. In fact try it all again on headphones for the full effect. Instrumentally as good as it ever got.

Clock the genius: At 6 mins 51 as Jimmy kicks in with the first of a multitude of glorious overdubbed guitar parts.

9 THE ROVER

LED ZEPPELIN

Source: Physical Graffiti 1975

He can do bombastic, he can do blues, he can do 50's rock'n'roll... well he can damn near doing anything and he can definitely do

guitar melody as well as anyone. Here's the proof.

Clock the genius: From 3 mins 12 - "That's right" is Robert's cue for Jimmy to burst forth in a storm of lyrical chording.

8 THAT'S THE WAY

LED ZEPPELIN

Source: Led Zeppelin 3 1970

The subtly smooth almost eerie pedal steel guitar Page developed on this track adds an achingly moving texture to Plant's descriptive narrative. The result... rare acoustic / electric beauty.

Page said: "The funny thing is when Zep 3 came out we were knocked for doing a Crosby Stills And Nash thing. It was though everyone's ears had been shut to the fact that we had been heavily acoustic on parts of the first album and on the second with things like Ramble On".

Clock the genius: From 00:32 - the first detection of that sweeping pedal steel guitar effect that carries the song all the way.

7 FOR YOUR LIFE

LED ZEPPELIN

Source: Presence 1976

One of the most outstanding group performances - and group in the sense of collective telepathic interplay that they brought to their live performances. This sounds absolutely live as they all chug down on that descending riff pattern. Plant spits out the lyrics and the solo is as vicious as some of the lyrical observations. Vital Led Zeppelin music.

Clock the genius: From 4 mins 16. Page's rages: Simply one of the most venomous guitar solos ever committed to tape.

6 THE SONG REMAINS THE SAME

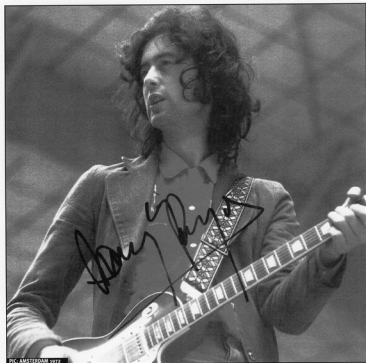
LED ZEPPELIN

Source: Houses Of The Holy 1973

In contrast to the darker edge of the previous track here we find Page all lightness and verve adding colour to the canvas with every melodic overdub. The man at his most optimistic mirroring the period where they really could as Peter Grant once said "Go to Saturn". At this stage of their career nothing seemed beyond their grasp.

Page said: "It was originally going to be an instrumental - an overture to lead into The Rain Song then Robert came up with the lyrics and it all fitted. It came together really quickly. Once we decided to break it down I think we had it down in about a day".

Clock the genius: From 3 mins 47 - Jimmy's melodic uplifting runs light up another dynamic performance.



5 KASHMIR LED ZEPPELIN

Source: Physical Graffiti 1975

Hearing the instrumental backing mix it's again evident how cleverly Page played off Bonzo - often leaving space for expectancy and anticipation. It was often not what they played but what they didn't. The temptation here was surely to fill all the spaces. The fact they avoided all that gives the song its vastness and clarity.

Page said: "There have been several milestones along the way. Kashmir is definitely one of them".

Clock the genius: From 4 mins 19 - the point where Jimmy's hypnotic riffing emerges out of Robert's echoed cries. Still the pride of Led Zeppelin.

4 STAIRWAY TO HEAVEN LED ZEPPELIN

Source: Led Zeppelin 4 1971

We know people have got married to it (bloody hell I was one of 'em!) - we know guitar shops had signs not to play it - we know Rolf ridiculed it - we know Plant seems to hate it ... but put aside all the baggage and try listening anew. There's a masterpiece waiting to unveil itself all over again. The solo of course is the one that even milkman could probably whistle.

Page said: "Although we recorded the song at Island, it was created at Headley Grange. I'd been fooling around with my acoustic guitar and came up with the different sections which I married together. I wanted something that would have the drums come in at the middle and build to a crescendo. Also I wanted it to speed up. So I had the structure of it, ran it through Jonesy so he could get the idea and then the following day we got into it with Bonzo. My sharpest memory of working on Stairway is Robert writing the lyrics while we were hammering away at the arrangement. It was really intense. And by the time we came up with the fanfare at the end and could play it all the way through Robert had 80% of the lyrics finished. It just goes to show what inspired times they were. We were channeling a lot of energy".

Clock the genius: 5 mins 35 and the entry of that solo as Jimmy goes from madrigal to maelstrom with the switch of a guitar neck.

3 SINCE I'VE BEEN LOVING YOU LED ZEPPELIN

Source: Led Zeppelin 3 1970

Drama, dynamics and dexterity combine here to produce an absolutely flawless performance. How I'd loved to have been a fly on the wall at this session.

Page said: "That was a hard one because I couldn't get the right sound out of the amp. But there was an amp outside the studio door which didn't belong to us. It was a British amp and finding that amp saved the day really. Playing the blues is actually one of the most challenging things to do. It's hard to play something original. Since I've Been Loving You was a song we had played live prior to the recording sessions - yet it was the hardest track to record. The final version was a live take with John Paul Jones playing organ and foot bass pedals at the same time".

Clock the genius: 3 mins 38 from Plant's cry of "Watch out!" over which Jimmy lets loose with a solo of awesome artistry.

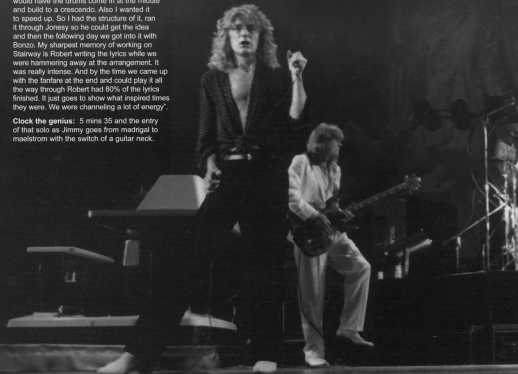
2 TEN YEARS GONE LED ZEPPELIN

Source: Physical Graffiti 1975

Classic romantic Zeppelin. Romantic is perhaps not the most immediate quality one associates with them, but it's an entirely appropriate description for another lasting masterpiece ... Page is in turn dreamy, sentimental, tender and idealistic in his playing. It's that classic loud to soft quality that has characterised so much of his best work.

Page said: "I'm really sloppy. An illiterate guitarist really. But it doesn't make any difference because every now and then something good will come through. All the guitar parts and layers to Ten Years Gone were all worked out as demos at home. That kept me sane. There was this balance of going on the road and coming home to rest. But the thing is my whole life was Led Zeppelin and that's all there was to it - on the road or off".

Clock the genius: 3 mins 25 - "Did you ever really need somebody ... really need them bad" Clang! Jimmy comes in with that chord and then leads them into some of the most moving moments of their entire catalogue.



1 ACHILLES LAST STAND LED ZEPPELIN

Source: Presence 1976

Taxi exiles on the run, a car smash that stopped them in their tracks. From strange happenings in Malibu to studio marvels in Munich. The most dramatic 6 month period of their career.

Jimmy Page's playing on Achilles mirrored both the uncertainty of this period and the optimism with which they averted the crisis. It was his determination to turn adversity into triumph that ignited the whole album. At the helm was this extraordinary ten minute lament. Again it's all four of them at their best. Jonesy's pulsating chugging bass, Bonzo's staccato drumming, Plant's total vocal commitment and Jimmy ... has any guitarist past or present so immersed himself so totally in a piece of music as the then 31 year old did inside Musicland studios during November 1975? This is guitar orchestration on a par with any classical composition. This is never mere rock music ... this is a musician giving his heart and soul for his music. In my view and it would seem fellow fans the world over, this is Jimmy Page's absolute artistic peak.

Play it again right now to remind yourself ... you will surely find it hard to disagree with it's iconic number one status.

Page said: "I know the rest of the band couldn't see where I was going with it early on. There were two basic sections to overbub. There's this sort of descending scale in it. I remember John Paul Jones saying 'You can't get a scale to do what you want'. And I remember saying 'Believe me I know what I'm doing!' I wanted to give each section its own identity and it came off really well. I didn't think I'd be able to do it in one night. I thought I'd have to do it in the course of three different nights to get the individual sections. But I was so into it, my mind was working properly. It sort of characterised everything. It all came pouring out. I was very happy with the guitar on that album as far as the maturity of the playing. It was really singing out. When I listen to it now I think to myself 'My god that solo says a hell of a lot to me, just what was going on there!'

Clock the genius: 9 mins 49 as Jimmy rings out those final mesmerising chord "Where the mighty arms of Atlas hold the heavens from the earth". The defining statement of the defining guitar hero.



AND FINALLY ... The One That Got Away?

So after all the votes were in - which track was most notable by it's absence? I'm sure you'll have your own opinions - I'd welcome your feedback on this list and your own vote for the performance you reckon should have made the list (e-mail davelewis.tbl@gmail.com).

My choice? Well rather than plump for some of the more obvious omissions I've brought in a lesser known example of his genius and perhaps a surprising choice. For me this is a vital example of his playing ... so the one that got away for the TBL editor is:

61 ALL MY LOVE (OUTTAKE) LED ZEPPELIN

Source: Studio Daze bootleg - In Through The Out Door outtake 1978

Page said: "Bonzo and I both felt In Through The Out Door was a little soft. I wasn't really that keen on All My Love. I was a little worried about the chorus. I could just imagine people doing that wave and all that. And I thought that's not us. In its place it was fine but I wouldn't have wanted to pursue that direction in the future."



In the light of those comments it may come as a surprise that I happen to think this ranks as one of Page's finer moments. It's no secret that Page's input to those 1978 Polar Studio sessions was considerably less than any other Zep album. Hardly in the best of health for a bulk of the time he let Jones and Plant dominate proceedings. This session took place on Friday November 1978. In the previous days they had tried out Ozzy Osbourne (14th) and Darlene (16th) both which would remain in the can until Coda.

Listening to this extended version it becomes apparent that though Page's input may have been minimal during the main structure of the song, towards the close he seems to come alive - almost in an act of defiance and self-motivation to prove that he could still connect and harmonise with Plant and Jonesy's intentions. In that context what we hear during the final two minutes is a series of string bending guitar harmonics similar in style to the live arrangement of Ten Years Gone - and in keeping with that texture probably performed on the botswana brown Telecaster. High on emotion it seems to be saying: This is still my band ... and whatever problems we've been through. You need me and I need it. After a weekend back in the UK, Page was suitably rejuvenated on his return to Stockholm the next week immediately working on Wearing And Tearing, which was completed on Tuesday November 21. He and they still had the fire ... and still had the passion.

Clock the genius: 6 mins 33 as this monitor mix run down goes beyond the timing of the officially released version and for the first time we hear Jimmy's achingly beautifully guitar harmony behind Plant's pleadings. It was the moment they regained the heart and soul of Led Zeppelin. For that reason, maybe they felt it too personal a sequence to offer up for mass consumption. This take remained unreleased. Listening to it all these years later it says more about the fragility of the band and Page's standing within at that time than any other recording of the era. It was perhaps the moment that Jimmy Page found Led Zeppelin again.

Utter Rejuvenation or the last erratic days of the Dinosaur?

Led Zeppelin Over Europe 1980

The last days as remembered by those on the inside
who experienced the last tour close up ...

...The smiles before the tears

From: Mitchell Fox
Heavy Metal

LED ZEPPELIN ANNOUNCES FIVE-

Best Song record
on their first European
head will be playing
Holland and Belgium

June 17
" 18
" 20
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These concerts w
since they curre
back in England
Led Zeppelin
bestseller "I'm
around the world

AND SINGERS' SINGERS

Following the success of their Knebworth comeback and their domination of the Melody Maker Poll awards, Led Zeppelin had every reason to be optimistic about their standing in the 1980's. The dilemma for Peter Grant was how best to harness that optimism.

As the new decade dawned, there was a real feeling in the Swan Song camp that getting back on the road was the thing that would consolidate them again as a band. The problem with that idea was where to play.

The phenomenal sales of *In Through The Out Door* in the US was ample proof that America was begging for them to return. The stumbling block was Robert Plant. Following the tragic curtailment of the 1977 US tour, he was adamant that he did not want to return there. Grant knew that for the band to really thrive again he would need to coax the singer into reversing his decision. Fearing that playing in the UK would put them under unnecessary pressure, Grant used a play that had held them in good stead right from their early days.

In line with their Scandinavian debut tour of 1968, Grant decided to steer them away from the UK and into mainland Europe for a 14-date tour that would take in Belgium, Holland, Switzerland and Germany.

As Grant set about formulating a tour itinerary due to begin in late May (it underwent several revisions before finally kicking off in Dortmund on June 17), the band booked in rehearsal time at London's Rainbow and Victoria Theatres. Whilst an element of rejuvenation remained evident for this tour, below the surface things had not moved on too much from the halcyon days of 1977.

Page looked painfully thin at the time and was hardly in the best of health. Grant was also dealing with the heroin addiction of his right-hand man Richard Cole. Cole was jettisoned from the camp for being too out of it to take on this new crusade and Phil Carlo was brought in from Bad Company's road crew. Another factor that hinted at apathy within was the choice of songs to perform.

Few new songs were worked on for their revised stage act with only *All My Love* from the new album being previously unplayed live. The set reproduced much of the Knebworth shows and although it was cut to a trim less than two hours duration, the lack of material deemed roadworthy from the *In Through The Out Door* album was clear indication of their

Apart from a visit from the Melody Maker's Steve Grett for the Munich show (the resulting 'Led Zeppelin Über Alles' headline in the paper the next week pleased Grant very much) there was no UK press coverage whatsoever. This was an indication of the backlash they were now incurring in the post-punk / new wave climate of their homeland.

The German music magazines such as *Bravo* were on hand at varying times, but in general this tour's reputation has been carved on eye-witness accounts and the various mix of audience and soundboard tapes that subsequently emerged from the tour.

With that fact in mind and keen to gain some perspective about this final Led Zeppelin tour, I felt it was high time to re-assess the state of play in and around Led Zeppelin during that final trek. In doing so I've enlisted the help of two observers close to the scene back in the summer of 1980. Michael Kirschner was then employed as the product manager / tour co-ordinator for the German arm of WEA Records. He was given the job of guiding the band around Germany over those two weeks - you can read his recollections over the page.

Of the few UK fans who travelled to Germany, nobody saw more shows than Manchester-based Steve Jones and his friend Richard Buntin. Steve enjoyed good backstage access throughout the tour spending many hours in the company of Jimmy Page in particular. In a recent question and answer session with myself, Steve now offers valuable insight into the tour.

Through a combination of sheer enthusiasm and right place right time good luck, fellow Bedford fan Tom Locke and myself enjoyed quite amazing access during the five shows we attended - being lucky enough to witness most of them on the side of the stage.

In summary: As with any Led Zeppelin tour, there was an element of drama along the way, notably Bonzo's collapse in Nuremberg and Page being hit by a firecracker in Vienna. There were great nights and not so great nights. The second gig in Cologne on June 18 really did feel like a true rejuvenation and remains in my view one of the best Zep performances of the latter era.

By mid-tour though, a pattern of inconsistency could be clearly detected. Performances of *Trampled Underfoot* and *Achilles Last Stand* often sounded hurried and flawed. The tour lifted again for the final run at Munich and Berlin and maybe that final 135 minute performance on July 7 best summarised the current state of play: an uneven mix that ranged from sloppy to experimental.



PIC: TOM LOCKE

unwillingness to approach new material with the enthusiasm of the old days.

The choice of venues hovering under the 4,000 seater mark however, did clearly allow them to make contact again with their audience. In reducing the set list, out went the marathon *No Quarter*, *Bonzo's Moby Dick* and the elongated *Dazed And Confused* guitar solo piece. Coupled with a reduced lighting rig, this tour definitely presented a new slimline Zeppelin.

What remains quite remarkable about this final period of their history, is the distinct lack of press coverage they garnered. This really was the Zep tour that nobody made much fuss about. Grant was probably quite happy with that arrangement, no longer having to hide the bad reviews.



PIC: TOM LOCKE

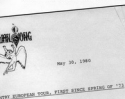
Listening now to what would be their last moments together as a band is an eerie and moving experience, not least because of the striking content of the final performances of *Stairway To Heaven* and *Whole Lotta Love*. Both were delivered in unique arrangements, with *Stairway* clocking in at over 14 minutes - half of which was given over to a rambling but essentially mesmerising Jimmy Page solo.

So did Led Zeppelin still have something to say, and did they have new places to go musically? From the evidence of those 14 European dates I'd say they certainly did, albeit with increasingly erratic results. Would they have turned it all around to storm America in the fall? That we will never know.

What is evident looking back to this almost lost tour, is that despite all the problems the group enjoyed being back on the road again. In Europe throughout those three weeks we witnessed the final smiles before the tears. What follows is a revealing insight as told by those who were right there on the inside during the final days of Led Zeppelin.



PIC: TOM LOCKE



May 30, 1980

THEY EUROPEAN TOUR, FINES SINCE SPRING OF '73

group had Zeppelin is about to embark on a tour since the spring of 1971. The tour dates are Austria, Germany, Switzerland, and the announced itinerary is as follows:

Dortmund	Wendhausen Halle
Köln	Sportpalais
Münster	Pavilion National
Stuttgart	Alte
Regensburg	Stadthalle
Vienna	Stadthalle
Nuremberg	Messe Center Halle
Stuttgart	Kallenstadler
Frankfurt	Olympische
Munich	Olympische
Berlin	Olympische

Additional dates may be announced

Zeppelin's first live appearance on the bill before 200,000 fans at Knebworth at Aspin.

The most recent album is the multi-platinum *IN THROUGH THE OUT DOOR*, which topped music charts upon its release in August 1979.

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THE FAN'S VIEW

Steve Jones talks about his on-the-road experiences during the final tour

Well-known long-time Manchester-based Zep fan Steve Jones took in ten of the Over Europe shows. In this illuminating interview with Dave Lewis he reflects on his personal experiences of viewing their final days at close quarters.

Which gigs did you attend?

Along with my friend Richard, I attended ten shows: Dortmund, Cologne, Brussels, Bremen, Rotterdam, Hannover, Vienna, Nuremberg, Munich and Berlin. Because of work commitments, I had to return home after Nuremberg missing both Mannheim concerts, Frankfurt and Zurich. We flew back for the last two shows.

How did you get tickets?

My initial plan was for us both to help the roadies in with the gear and so gain free admittance. I'd done that to see a few bands in England (including Led Zeppelin at Sheffield City Hall in 1973) but in Dortmund we were told that our help wasn't needed. So for the first two concerts we bought tickets from ticket shops. At those two shows we stood about a third of the way back from the stage.

So what was the first show like?

I remember wondering why they only played for one hour and forty minutes, but of course the 1980 tour was really a 'back to basics' tour. My memories of the music are all very positive – the whole band were on top form I thought, despite some shows sounding rather sterile and uninspiring

on the soundboard recordings. Interestingly, when you're there, your impression of the show can be very different to when you play the bootleg at home. The CDs don't always convey the ambience and impression felt at the time. At a concert your position and mood can all influence your perception of a performance. Of course, Zep never played it safe and always took chances on stage. It's easy to criticise while sitting on the living-room sofa and saying, 'Well that could have been a bum note!'

When did you first meet the band on the tour?

After the second gig in Cologne we met the band in the Intercontinental Hotel. To cut a story short, that evening we made ourselves known to the entourage, telling them we had travelled from England and intended to see most of the concerts. There was, I remember, great surprise that two fans would want to travel to so many gigs.

I asked John Paul Jones why No Quarter had been dropped from the set, and he replied that it had become too involved and lengthy. I spoke to Bonzo about car racing, and that night I think he was the most relaxed and talkative. Wearing a light green velvet jacket, Jimmy was the last to appear in the hotel bar and the first thing he said was that he had just missed Jimi Hendrix on the radio. When I told him we planned to watch most of the shows, I distinctly recall him saying: 'You've come all this way to see us?'

We must have made a positive impression, because before too long one of the entourage tapped me on the shoulder and I was told that Jimmy had said we could

have guest passes for any gigs. Dave Moulder, the guitarist's security man on the tour, told us that if we presented ourselves backstage around 4pm before any show, we would be given guest passes and instant access to the arena. Dave was a very friendly man and easy to talk to. We got on well with him, and were told Jimmy did too.

Consequently, we could watch from any vantage point we chose. This was no problem because all the venues had what the Americans call 'festival seating' – in other words, no seats at all. Richard watched from the side of the stage alongside Peter Grant some nights, while for most of the shows I sat in front of the crowd with the security guys just below the centre of the stage. You can imagine the views I had, and the sound was terrific. At Brussels we decided to sit at the front of the balcony, dead centre, in order to take in the atmosphere and analyse the sound from a different position.

Apart from Cologne, what were your other experiences of meeting and talking with the group on the tour?

We had been told that the band were going to Amsterdam the day after the Rotterdam gig, so we decided a trip there might be worthwhile too. As well as sightseeing, we also visited the band's hotel. I remember Robert holding court in the bar and saying how timeless All My Love was: he said the love song could have been written years ago, such was its timeless quality.

The highlight of the tour for us though, was the time after the Nuremberg concert. We'd travelled by train from Vienna

and were later than usual, so we headed by cab straight to the Messezentrum Halle for our passes. The arena was already filling up as we positioned ourselves in the centre not too far from the stage. After the show's premature end, due to John Bonham taking ill, our priority was to find somewhere to stay. By chance, the first decent-looking hotel was where the group and entourage were staying for a couple of nights.

As we walked into The Grand Hotel to check for room availability, we didn't even consider that the band would be staying there. I remember thinking the place didn't look overly classy. We checked in for two nights as the band members and company (minus Bonzo, who was in hospital) milled around the lobby. Although we weren't to realise it at the time, this was to be the location for one of the most memorable evenings in our lives.

After our check-in, we returned to the foyer for more chats and general mingling. As the night wore on, Robert, John Paul Jones and the road crew gradually left for bed, leaving just Richard, Dave Moulder and myself to talk with Jimmy on the hotel's sumptuous sofas. We were told to put our drinks on the band's account, so two large Jack Daniel's were promptly requested and we settled down for a five-hour talk with a very relaxed but tired Jimmy Page. Just before this, an amusing incident had taken place: Jimmy found an Austrian banknote on the floor and went to the reception to ask how much it was worth. He looked very pleased as he informed us it was worth several pounds and tucked it firmly into his jacket pocket! Even affluent rock stars like to find money, so it seems.

As you can imagine, that was an interesting evening, and certainly one of the most fascinating in my life. Jimmy expanding on the band's recording and touring plans and answering all our questions. When Richard showed Page some European picture singles he'd recently bought, the ever-astute guitarist became quite concerned and at once reached into his jacket's top pocket for his fountain pen to write down the records' matrix numbers. When asked why, he told us he wanted to check whether they were counterfeits. He also signed a large band poster with the words 'Hope the pilgrimage was worth it'. This poster is now framed and hangs upstairs in my home.

After talking with him at length about live recordings, James wrote his old and new addresses on the back of an envelope so we could send him some cassettes. He was soon to move into Michael Caine's former abode, Old Mill House in Windsor. I honestly think Page could have stayed up chatting to us all night, and it was we who suggested it was time to go to bed. Jimmy and Dave Moulder then also stood up to leave and Jimmy gently said 'Thanks for the buzz' as we retired for a much-appreciated sleep.

The next day by chance, we passed Jimmy on the stairs. Resplendent in white suit, green scarf and shoes, he recognised us instantly and we spoke for several minutes. He said we had seen a few things that would never have happened in England, such as the firecracker in Vienna, which was thrown halfway through White Summer, resulting in the guitarist understandably storming off the stage.

Later in the afternoon, Bonzo had returned from hospital and was back in action, barging around the hotel lobby with a bottle of whisky in hand and heckling some band members of another group staying there. He seemed worse for wear, but when he saw us, he was very jolly and gave Richard a bear hug. 'We'll send you some T-shirts,' he roared amiably. Prophetically, I said to Richard that he wouldn't get through an American tour if he acted like that too often. Unfortunately, I wasn't wrong.

The final time we spoke to the band was at Berlin's Park Hotel after the rather erratic final performance. All the band except Jimmy were in the bar and adjoining area that night, and we shared food and had several drinks with the group and those present. The guitarist was not very pleased with that night's performance; he was expected to join everyone for a drink later, but we left at 3.45am before he showed because we had to be up early the next morning for a tour of the city.

In your conversations with them, did they mention the next plan? Was America mentioned?

That night in Nuremberg, we asked Jimmy about the future. He was happy to talk about the upcoming American tour and their plans to do British dates in 1981. He also told us there would be a new album in the next year as well, and dispelled the rumour we'd heard from the road crew that there was soon to be a show at Wembley. Not surprisingly, Robert's hesitance to tour for long periods and the fact that he had yet to give his approval to the band's plans were not mentioned.

Any interesting conversations with Robert, John Paul Jones and Bonzo?

Robert was very chatty every time we met him, but I don't remember talking to him in depth. In Cologne, when I said that Knebworth had been a case of having to rough it to see the band, Bonzo said the reason they played there was because it was the best way for the world to be aware that Led Zeppelin were playing live again.

While we were walking through the picturesque streets of Munich before the penultimate show, whom should we meet strolling around on his own but John Paul Jones. Recognising us when we let on, he told us he was on his way to buy a pair of white shoes, and in response to my positive comments on the city, he gave us some tips on some of the quaintest places to visit.

What about the road crew?

Any interesting chats with them? All the roadies and crew got to know who we were, but one particular occasion stands out. Richard and I were sat down in a hotel bar – I can't remember where – talking with Ray Thomas, Page's guitar technician. He told us in detail about the last days of the 1977 tour and recalled

when Robert was told the bad news about his son. Ray was very informative and in his broad Scottish accent gave us a good insight into the band's final days in America. His recollections conveyed the air of sadness there had been three years previously. Apart from talking to the band, that meeting remains a poignant part of the tour for me.

What in your view was the mood in the camp?

Positive and upbeat at all times. The road crew, the band's assistants and the group members themselves were all optimistic about the future. Don't forget – we didn't just hang out with the guys for an hour or so, we were around them all for much of the tour and we noticed nothing negative at all. Everyone was looking forward to the American tour, notwithstanding the fact that Robert had yet to ratify what had been arranged.

How did their playing on the 1980 tour compare with Earls Court and Knebworth in your view?

Well, obviously, the 1980 set was shorter than at any time since the group's early days. There wasn't the chancero to that existed on previous tours, because there was no acoustic set, drum solo or No Quarter instrumental section; but, as I said before, the playing seemed fine to me. There was no sign that their best days were behind them; rather, this was the start of a new chapter in their career.

What were the outstanding shows?

No particular concert stood out in particular; we enjoyed them all. Rotterdam was a bit weird as the fans all 'sat on their hands' until the end of the show. Overall I was pleased with all of the concerts. A Led Zeppelin show was an event in itself and the spectacle of seeing the band at such close quarters so many times in a couple of weeks was something to behold I can tell you.

What was your view of the set list? Did you think they should have played more new material?

I would have liked to see them play a longer set; I missed Over the Hills and Far Away and Dazed and Confused. The road crew told us the set could have expanded for America. It was said Carousellambra had been rehearsed but that it was too difficult to play live – it needed a metronome according to the road crew, and I think John Paul Jones spoke to us about this somewhere on the tour as well.

Much has been written about the lack of material from In Through the Out Door, but if you discount Carousellambra, which took up a quarter of the album, they played half the other tracks. Irrespective of the fact Plant has performed some of the other numbers live over twenty years later, you have to put everything in the context of the 1980s Led Zeppelin. In my opinion, South Bound Suarez and Fool in the Rain would not have been appropriate set inclusions, even though I'm sure they could have been played live.

However, Hot Dog and All My Love (which Page has said he was not too keen on) both worked well. I'm Gonna Crawl could have been a good live blues number instead of Since I've Been Loving You, but I thought – and still do – that three new numbers were sufficient. Technology could be to blame: you could only fit about 45 minutes on a vinyl album; much more than that and there would be problems with the sound level. If there had been such things as CDs in those days, Wearing and Tearing would have been released and doubtless have been played live too. Maybe another track from Presence such as Candy Store Rock or Royal Orleans would have fitted into the set more easily than some of their newer material.



PIC: HANNOVER, CHRIS TURNER

Did you feel the tour tired a little as it went on? I did – Mannheim was a bit staid looking back. I wasn't aware of any tiredness in their playing, in fact quite the opposite. The music always seemed fresh to me and Page was his usual lively self on stage every night; he really did seem to be into it. Staid isn't a word I would ever use to describe Zeppelin's music even when they were not on top form.

What do you remember about the last two shows?

Good performances. In Berlin there was a lot of crowd disapproval during White Summer, which you can hear on the bootleg. Page had to ask for quiet before the instrumental even

began because of the noise during the long delay for tuning. We watched that show from halfway back and could clearly see the reaction. The sound was bad too – it was very muddy. As I said before, you can listen to a bootleg and the sound can be completely different to what you remembered at the time. In this case it's as though it was a different show, the soundboard recording being one of the best from the tour. The versions of Stairway to Heaven, Trampled Underfoot and Whole Lotta Love were powerful standouts. In hindsight, it wasn't too bad a show for Led Zeppelin's finale.

Munich benefited from Bad Company drummer Simon Kirke's contribution during the encore.

Richard had a long chat with him later about something that now eludes him. I remember Simon was a very friendly person and always smiling.

How did you feel after the tour?

Really elated as you can imagine. When you meet your favourite musicians in that way, obviously it's a high point in your life. I think I was walking on air for a couple of weeks after.

What souvenirs did you bring back from the tour?

Tickets from all the gigs – we found most on the floor! Also, posters I ripped off the windows in some of the venues, and handbills. There were official Over Europe badges available and a red and

black poster showing all the tour dates. There was also another more attractive official poster, which has never been reprinted, featuring rehearsal photos; it was one of these that Page signed in the hotel in Nuremberg. We bought some interesting unofficial ones as well that I've not seen since. Sadly, there wasn't a programme, official or unofficial.



THE RECORD COMPANY EXEC'S VIEW

Michael Kirschner on his on-the-road experiences on the final tour

Michael Kirschner was working for WEA in Germany when he was handed responsibility for being the record label's liaison/tour manager on the Led Zeppelin Over Europe tour. Now based in San Francisco, in this interview with Dave Lewis he reflects on his proximity to the band during their final days.

DL: Did you go out with the band after shows much?

MK: Yes, on occasions and during the day. Jonesy and Robert came out with me and my then wife Gloria. Robert was great to us and even paid Gloria's expenses so she could complete the tour with me. I spoke fluent German, so that helped me being around them. Page and Bonzo were more withdrawn. After the Frankfurt gig we all went to Cookies nightclub. Ahmet Ertegun was there and Siggie Loch, the Managing Director of WEA Germany. I seem to recall Bonzo pouring champagne in Siggie's shoe. It got a little out of hand.

DL: Did you attend the final show in Berlin?

MK: Yes, I was there right to the end. Munich had been great with Simon Kirke on drums. In Berlin, Bonzo was fascinated with my wife Gloria's sunglasses and asked if he could wear them for the gig. I remember going to see them all next day to say goodbye. I knocked on Bonzo's hotel door to get some LPs signed. He was very gracious and asked Gloria what she wanted writing on hers. He seemed quite vulnerable standing there away from all the rock 'n' roll madness.

DL: Last impressions of working with them?

MK: It was a fantastic time. It certainly did not feel like it was a last tour or anything like that. They had future plans I'm sure, I know Peter Grant was talking about the band going back to America. I was so shocked when I heard about Bonzo's death in September. It was such a tragedy. Being with them on the last tour seems even more amazing now all these years later. They treated me really well and showed me real compassion, especially John Paul and Robert. They allowed me into their inner circle, and being on the road with one of the greatest bands on the planet was an experience I'll never forget.

DL: What was your position at the record company at the time of the Zeppelin tour?

MK: I was the product/tour manager for WEA acts in Europe. I had just started work there when news of this tour came through in late April 1980. I was fresh from working in Canada.

DL: What were your first impressions on meeting them?

MK: I think it was at the hotel in Dortmund. They were a little cautious and distant early on. I was nervous about dealing with Peter Grant but a work colleague had given me a tip that he was a fan of the artist named Alphonse Mucha. There was an exhibition in Frankfurt at the time and I supplied him with the catalogue. He appreciated that. So we had a good rapport. The first gig in Dortmund was mesmerising. Let's face it, they were still gods.

DL: Were you at the Nuremberg gig when Bonzo collapsed?

MK: Oh yes, it was a real nightmare at first because nobody knew why he had collapsed. It was a lack of oxygen. There was one good outcome of all that – the next day was a day off and I played football in the Nuremberg Stadium with Robert and various tour personnel including Rex King and Billy Francis. That was a real thrill.

DL: What would you say was the state of mind within the group as you saw it?

MK: Upbeat, professional; they wanted to get on with the tour. I developed a good relationship with Robert and Jonesy. I'd worked in England from 1971 to 1976. I'd had my own record shop in Oxford called Sunshine Records. Even Richard Branson checked us out. I did some gig promoting too at the Oxford Polytechnic where we had Manfred Mann, Lou Reed, Sandy Denny, John Martyn, Sutherland Brothers and The Eagles. I still have the original contract for that show – it was £375 for one hour!

DL: I take it you were a Zeppelin fan?

MK: Oh yes, they were one of my heroes. I was living in California in the late 60s. I attended the university of San Jose and had Tommy Smith, Lee Evans and John Carlos (the famous black power salute guys from the Mexico Olympics) in my classes. I got very disenchanted with the American politics of the time, which was one of the reasons I moved to England.



PH: JPL MICHAEL ROBERT - MANNHEIM JULY 2nd 1980

In those days my camera was only a small Instamatic, but as I was usually just below the stage, the photos I took are quite good and atmospheric. We had some pictures taken with the group as well. John Bonham took one of Jimmy and me in Cologne, and we took some good ones in the hotel in Nuremberg.

Were you going to America?

Yes. Richard and I had decided to go over for the first ten days of the tour. Dave Moulder was to have been retained as Jimmy's assistant, so we were told the arrangement would have been the same as in Europe. I'd not taken any work holidays for a long time before the European dates and I knew I still had a week outstanding. At first the company disputed this, and by the time they had agreed I had some days owing, I didn't need them because John had died.

In your view, were they ready for a fresh challenge? Could they have stormed back in the US and beyond?

Well you have to ask yourself 'why not?' The mood was positive, everyone seemed happy, and as I've mentioned, the set could have been extended for the States. I think the American audiences would have been rather disappointed with a two-hour show!

What could have been is something we all try and imagine. I know Robert would have needed another outlet for his music very soon though, because he told me words to that effect in 1983 when he was touring. Whether he would have left the band or been happy to have another musical vehicle in parallel with Led Zeppelin we'll never know unless he writes his autobiography.

Moving on a couple of years, you visited Page and Plant in their houses in 1982.

How did the visits go?

Richard and I went to see Robert on his Midlands farm on Sunday, August 29 that year. When we arrived, a truck was being loaded

with equipment for a trip to Ibiza, where rehearsals for his second album *Principle of Moments* were soon to take place. Robert was outside at the time and personally guided us in parking the car! Rex King, who had been the road manager on the 1980 tour, was also there. We had taken some display books containing press articles and photos, which Robert looked at in his games room, writing messages and signing quite a lot of things. We had gone down on the off-chance he would be there and we were lucky.

Robert was very secretive about the track listing on the soon-to-be-released *Coda* album, and when we guessed that We're Gonna Groove was on it, he looked surprised. While we were there, his wife returned from holiday in a black Rolls-Royce with baby Logan. That was when we decided to leave; according to my diary, we were there a few hours.

Our visit to Jimmy's Old Mill House in Windsor was on Tuesday, December 14 1982. We called late one morning, and Rick Hobbs, Page's assistant, said he would arrange a meeting for us in the evening. Rick remembered us both from the European tour, so obviously knew how dedicated we were. True to his word, when we returned later he let us in, although he wondered if the time was right; suffice to say, Jimmy had just had a row with his other half!

We were led to the house and admitted into a spacious hall, then down a long, wide corridor. At the end was a large, modern, well-appointed living room, and after introducing us to Jimmy, who was lying casually on a sofa and strumming an acoustic guitar, Rick left us for our private audience with Mister Page. Charlotte, Jimmy's lady at the time, offered us pizza and we each had a can of Heineken.



PIC: WITH JIMMY, EUROPE 1980

Fortunately, the atmosphere was peaceful and relaxed, with no hint of what Rick had described.

Jimmy remembered us from 1980 and happily looked through the large assortment of display books and other memorabilia we had taken, signing and writing messages on anything we asked him to. Softly spoken and always extremely polite, he was happy to reminisce as we showed him photos and other items spanning the band's history. Charlotte (who always called him James) also looked at our collections, and at one point made some derogatory remarks about some of Page's early 70s stage outfits. Jimmy – along with Rick and myself – justified them by saying they were contemporary clothes at the time.

grounds. 'They buy one album and think they own you,' were his exact words regarding one girl who had recently trespassed.

He played some of Richard's *Session Man* bootleg and at one point became quite animated, saying that on at least one track Jeff Beck was playing and not himself.

I took lots of photographs, including a few of Jimmy on his pool table. The walls of the pool room were adorned with several huge, beautiful tapestries, which Page told us were retrieved from an old church. These made a superb backdrop for the pictures I took of him cue in hand. It was while I took these that I realised Jimmy was genuinely enjoying himself – he even told me the type of pose he wanted!

Later, his trust in us was evidenced when he excused himself to go upstairs and kiss his daughter goodnight, leaving us alone for several minutes. From his tone and some topics he touched upon, he must have warmed to our enthusiasm; certainly, he seemed at ease with us throughout.

What a night that was for us! We were there over four and a half hours and only left when we decided it was time to go. My only worry was that the photos would develop. Luckily, they all did and are a permanent reminder of the visit.

How would you say Jimmy and Robert differed when you met them that year?

I think it is fair to say that Jimmy was not at his best during that period in his life. He was unsure about his musical direction and had probably not fully come to terms with John's death.

Of course, Robert had his solo career in 1982 and was soon to record his second album. Of the two, I would say Jimmy enjoyed reflecting on his past the most, but he was more relaxed and so had more time to do so when we visited. I met the band backstage several times before 1980 and also on their solo tours, but my experiences in 1980 and 1982 were absolutely priceless and the most memorable.



Jimmy spoke about a myriad of topics, including his stage outfits, video footage of the group, and Robert's recently released first solo album. Interestingly, when I asked why *Black Dog* wasn't complete in *The Song Remains the Same*, Jimmy said he had never noticed!

A security wall had just been built at the back of the house and Jimmy amused us with a few tales of fans gaining access to the house's



PIC: WITH JIMMY IN WINDSOR 1982

Nine Lives+1

A Life In A Day With Robert Plant

Robert Plant's nine album box set is, as the title implies a life spanning chronology. In reassessing the set Dave Lewis chronicles his own personal journey as a committed Plant fan across the 23 years that the albums span.

Firstly let's get one thing straight. This set is one long big drink. Nine individual albums that add up to over eight hours total playing time - a minimum working day for most of us.

By a strange set of circumstances, being off ill with a virus infection, I have been able to afford myself the luxury of taking in the whole thing non stop from the strutting intro of Burning Down One Side that heralded his return to active duty back in 1982, right through to the last note of the Unkle reconstruction mix of The Enchanter that closes this version of Mighty ReArranger, some nine albums and 23 years later.

It sparked a host of memories soundtracked by the many musical twists and turns that have characterised the solo career of the ex-singer of the best band on the planet circa 1968-1980.

He was just 32 when that particular comfort zone was taken away. Alone and eventually committed again to doing what he does best. Singing that is... but not so alone.

As the excellent accompanying DVD documentary reveals, Pictures At Eleven was the result of Plant auditioning and piecing together a new set of chums. It would be the first of many. Ensnared in Rockfield Studios with Robbie Blunt, Jezz Woodroffe, Paul Martinez and aided by drummers Cozy Powell and Phil Collins, they came out with a set of songs that signified all was not lost by any means. It's release in the summer of June 82 was a godsend for those of us still nursing broken hearts at the end of the previous era.

Hearing the likes of Pledge Pin, Slow Dancer and Moonlight In Samosa takes me right back to warm summer evenings, World Cup eventual heartbreak (no change there then) and a great night out at the Princes Trust to witness Robert whip through Worse Than Detroit in the presence of the rockin' HRH.

Despite a thin production the album stands up very well indeed. Lyrically many of the songs reflect the vulnerability he must have been

subject to at the time. The extras round up the always welcome Far Post and a live version of the soon to be debut tour set list closer Like I've Never Been Gone.

The quickly recorded follow up The Principal Of Moments prompted his return to the road. I have to say some of this album has not worn that well. Stranger Here, Horizontal Departure and Wreckless Love sound somewhat dated and too often in search of a melody.

When the melodies did shine through he hit paydirt notably of course with the top 20 hit Big Log. Far from the overplayed monster it should be, this still sounds fresh - shame there

was no room for an in concert version of the song added to the extras as it was always a great live number. I had first evidence of this when we trooped off to see him film the Midsummer Nights Tube TV show in the summer of '83 - an appearance that was pulled by Robert.

The live extras that are included - In The Mood, Thru With The Two Step and Bob Marley's Lively Up Yourself (deployed back then as the middle section of the live Horizontal Departure) revive memories of that first UK tour - jump suits, ballet pumps, and a man desperately trying (sometimes in vein) not to get the lead out. It was all a long way from Earls Court and an often unsettling and uncomfortable experience for me at the time. Getting stuck overnight in Newcastle after the City Hall show and lost on the way from Oxford didn't help. Did anybody remember laughter? Not always. But there was light ahead and it came first in a most unexpected guise.

On October 3rd 1984 the WEA rep that called on our shop thrust an advance cassette into my hand titled The Honeydrippers Vol 1 saying "you'll like this" - I did very much and still do. This mini album retains a real purity and finds Plant in his best weekend away from the day job mode, with great contributions from Jimmy and Jeff on guitar and Ahmet in the control room. I can vividly remember the bruv and me having it on later that day in his car as we travelled to see Spurs demolish the Portuguese team Braga 6-0 in the UEFA cup. I also recall lobbying our WEA rep, local radio stations and anyone who would listen in getting Sea Of Love issued as a single as I was convinced it had huge potential to be the Christmas number one - looking back I am sure it would have been up there with Band Aid. It did get a belated release in the January by which time it had gone top 3 in America. See I told you so.

With it's meager mini album 22 minute playing time, it is again a disappointment more live extras are not included here alongside Rockin' At Midnight as Sea of Love, Young Boy Blues, Mellow Saxophone and Honey Hush were regular staples of a live Honeydrippers set when Robert was next out on tour promoting Shaken 'N' Stirred. Talking of which...

Ahh yes the much maligned difficult third solo album. Back then I recall repeatedly re-running back the video I had taped of Pink And Black off the Whistle test desperately trying to find some merit in it - but ultimately failing. Nonscript, unmelodic, on the edge and right out there for what often seemed like right out there's sake, much of Shaken still sits uncomfortably

... however listen carefully and there are some delights. So stand up and be counted in the face of adversity Hip To Hoo, Little By Little and in particular the closing track Sixes And Sevens which remains one of his best angsty ridden performances outside of Since I've Been Loving You. I have to say live on tour that year it was also a little confusing with the stage looking like a block of cheese and that bizarre interpretation of Too Loud. Strange days indeed.

Two years later in the post Live Aid era he was back - and how. New band, new songs, new songwriters and new thoughts but with some old songs in concert that ensured bums on seats. Now and Zen was a great period - an album brimming with elaborate musical ideas - some blatantly commercial (Heaven Knows) some blatantly retro



(Tall Cool One complete with Zep samples and Jimbob himself) and some of true class (Ship Of Fools still as good a Plant vocal performance in or out of Zep). Big hair, small warm up gigs, The Marquee Club showcase, slick videos, TV appearances, In The Evening and Trampled live again... oh how we danced and not just on our own (it was a first big hello to Mr Foy in the aforementioned Marquee for me). Overall Now And Zen was the point Robert Plant successfully reconciled his past with the present. From here on in the journey would be a more relaxed one.

1990's Manic Nirvana took him back to Olympic Studios, the setting for the first Zep album. Listening to it now it's more than evident how much of the content suffered by the oversampled and techy drum sound. Bonzo would have not been impressed. Underneath all that there are some very accomplished tracks notably Nirvana, Tie Die On The Highway and Liars Dance - all which transferred to a live setting very well indeed as personified by the triumphant Knebworth 90 Silver Clef winning stand with Jimmy back on stage with him. I once said they should have reformed the next week after that show. I'll retract that statement emphatically... as then there would have been no Fate Of Nations.

Recorded during 1992 at RAK Studios with another injection of new players including the eccentric Francis Dunneary and the late Kevin Scott McMichael, this album found him going right back to his organic roots re-awakening past love affairs with folk and west coast rock.

From the Zeppelinesque opener Calling To You (listen for that "oh Jimmy!" cry at the fade out) the slow burn of Great Spirit, through the beautifully lush Greatest Gift to the absolute perfection of Come In To My Life and so much more. This is without doubt the best solo album of the nine and he told me that himself when I last saw him. It kick started another golden period to be a Plant fan. We had a ball throughout 1993. Coinciding with me reviving the Tight But Loose magazine there were secret shows at the Fulham Golden Lion, on the bigger stage of the NEC when he did a rare Dazed And Confused, hazy social occasions at the Brixton Academy - and exciting tour watch input and reports coming from the US where he also went down a storm.

Then suddenly came the call from MTV, a subsequent meet with Jimmy and the intrigue of Unledded rendered the career of Robert Plant solo artist indefinitely on hold.

Five years later, I was actually in his office conducting an interview with Bill Curbishley the very day negotiations were going on that would lead to the eventual resurrection of his solo career. Calls were coming in from both Page and Plant all that day - in effect Robert did not want to carry the Page Plant tour on into Australia to the spring 1999. The Unledded era was over.

What happened next allied his return to his roots post Zep with The Honeydrippers touring band in early 1981. He regrouped back home with ex Band Of Joy guitarist Kevyn Gammond to perform initially locally, the songs, he as he put it, had kept in his back pocket. Thus the oddly named Priory Of Brion took to the road in a word of mouth manner led by frequent official leaks to the TBL web site. For the fans it was a very special period providing continually close proximity to the singer - how else over these 23 years have we been able to see Robert perform in a backroom pub lounge or for that matter a smallish marquee tent?

Wonderful gigs them all - one of the happiest touring periods and a real education supplied via one man's record collection and a few mates from the Midlands. So thank you Kevyn, Andy, Paul and Tim. I still have great affection for those times and always will.

That exercise in nostalgic interpretation eventually led to the formation of Strange Sensation and the recording of the Dreamland



PIC: FRANK MELFI

album. Yet another memorable Plant project; his voice now more refined, often breathy and close miked to great effect. Hearing the likes of Darkness Darkness, Song To The Siren and Morning Dew transports me back to that superb Storytellers TV recording and the fantastic Tight But Loose comes alive nights at Hammersmith Odeon in October 2002 and at the Re-Covered TV shoot in early 2003.

Dirt In The Hole (one of my fave all time Plant performances) an extra track here as it was missed off the US version, was also an indication that there was fresh scope outside of the cover version game which would be exploited to the full on the next album.

Good to see the remix of Last Time I Saw Her included - the lyrics of which can now be traced back to another extra bonus track namely the outtake Turnaround

featured on the Principle of Moments CD.

One point regarding the extras on Dreamland. It would have been good to see the Priory demos of Evil Woman, Morning Dew and Flames (issued via the MAS Records samplers) as a representation of their role (often underplayed in my opinion) in the instigation of all this rethinking.

And so finally to Mighty ReArranger, now elevated to near double album status clocking in at over 73 minutes. Alongside the original 12 track album we get the fine B side All The Money In The World and extra track Red White and Blue and remixes of Shine It All Around (already familiar as the intro

music to the live shows), Tin Pan Valley and The Enchanter.

It is now odd to think back and recall how mystified I was on hearing the album for the first time. It's complexity and sheer inventiveness took awhile to hit home. But on repeated plays it certainly took hold, and eighteen months on still does. A work of undeniable depth and mood with the singer applying himself with sophisticated grace.

Inspired by the unanimous critical acclaim, Robert undertook a tour of Dylan like never endingness with memorable stop offs for this particular writer at Warwick University, The Scala Theatre and the Cornbury Festival and Somerset House appearances last year.

So is all this worth eight hours of your life? Most definitely.

The original albums in the main have been well complemented by the extra tracks - the packaging is absolutely superb (hats off to Richard Evans) and as a one stop trip through the unpredictability of the solo career of Robert Plant ("With a few angular turns" as he puts it in the wonderfully enlightening interview on the DVD) it is a very well constructed project.

In summary: Alongside the Sixty Six To Timbuktu collection, Nine Lives offers ample evidence that in the overall scheme of things for Robert Plant, Led Zeppelin has only been half the story. The rest is now rightfully consigned to history via this expansive collection of his solo work.



PIC: FRANK MELFI



PIC: KRYS JANZEN

Recommended Listening

Nine Lives Boxset (Rhino)
Robert Plant solo work remastered and expanded.

Available from www.tblweb.com



CD Reviews

Bumper Underground CD Catch Up:

We would like to stress that the manufacture, sale and distribution of unlicensed and bootleg recordings is ILLEGAL. We do not manufacture, sell, duplicate or distribute any of the titles listed here or condone the sources that do sell them. There are many websites that will offer these recordings for sale, so we leave it to you to discover such material. You will NOT be able to purchase any bootlegs via TBL.

The CD releases just keep on coming. From upgrades of already much released shows, through new soundboards from 1975 and 77 to genuine exciting new finds such as the afternoon Madison Square Garden 1970 gig, and the recently surfaced Whiskey 1969 show, there's been no shortage of interesting items surfacing. Empress Valley have continued their tradition of deluxe packaging, while Genuine Masters have carved a considerable niche in presenting definitive packages on the DVD / audio format.

The mass increase of file sharing in recent years does render proper silver disc editions of the underground catalogue something of a luxury purchase - but in that way perhaps only adds to their collectability. In the interests of tracking just what has surfaced, TBL news editor Gary Foy has waded through the maze of releases that have appeared since the last Tight But Loose magazine appeared, to review and rate over 50 titles. The end result is a one stop catch up that provides a mini collectors guide to the most prominent underground CD pressings of recent years.

Apologies for the rather random nature of this summary - it is not intended to be in anyway a definitive list - For further and additional information regular visits to the excellent Underground Uprising web site is recommended.

Live At Whisky A Go Go!!!

[Empress Valley] 1CD + DVD-A
Whisky A Go Go, Los Angeles
5th January 1969

A major historical find - the second earliest known recording of the band in surprisingly good audience sound quality. This is a valuable insight into their early on the road development.

Snow Jobs

[Empress Valley] 4CD
Pacific Coliseum, Vancouver
19th March 1975

Very welcome soundboard recording and one of the best nights from the 1975 US tour. Excellent mix highlights Bonzo's superb contribution. Up there with the best latter era recordings.

Complete British Broadcasting Radio Sessions

[Empress Valley] 4CD
Various locations 1969 / 1975

Comprehensive package of all the various BBC session sources - a luxury purchase maybe but very well executed with pristine packaging.

The Dancing Avocado

[Small Fish] 2 CD
Fillmore West, San Francisco, CA
24th April 1969

Two versions of the San Francisco at the Fillmore West, the first has a remastered version and the second a raw untouched. Far better than any previous version available. This is an essential recording and a must have for any fan.

The Devil's Blues

[Genuine Masters] 5 DVD-A
Fillmore West, San Francisco, CA
29th March 1969



2004/2005 saw the emergence of Genuine Masters. A bootleg label that specialized in releasing DVD-Audio discs, containing in most cases, the best versions available. Here we have a compilation of stereo soundboard and a great audience tape from an already well documented Fillmore West show.

Good Bad And Indifferent

[Tarantura] 2CD
City Hall, Newcastle
15th November 1971

Most complete version of a very good night on the storming short winter tour of the UK. The sheer momentum of this performance has never been more apparent.

Blow Jobs

[Tarantura] 7CD
Center Coliseum, Seattle
17th / 21st March 1975

Another superbly packaged box set containing best ever audience quality sources of two vibrant nights in 1975.

Texas Pop

[Genuine Masters] 1 DVD-A
Texas International Pop Festival, Dallas, TX
3rd August 1969

Genuine Masters again come up with the goods presenting this compilation of the soundboard tape source and the video soundtrack source, with the very good audience recording used to fill the gaps. Already released several times (Plays Pure Blues, Texas International Pop Festival and The Only Way To Fly being the best), this version with its psychedelic graphics and visuals is the now required version.

Mystical Spirit Remastered

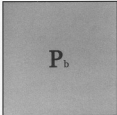
[Royal Record 2003] 2CD
Royal Albert Hall, London
9th January 1970



An excellent and almost complete Royal Albert Hall including the final two encores Long Tail Sally, and Heartbreaker. The latter sadly cuts after two and half minutes. The sound having been taken mostly from the "DVD" is of course excellent and comes highly recommended.

Pb

[Genuine Masters] 1 DVD-A
PNE Coliseum, Vancouver
21st March 1970



Genuine Masters again setting the standards with this release that presents two sources from the already much circulated Vancouver tape. The end result is the best possible release of this pioneering bootleg. Highly recommended.

Lili Marleen

[Tarantura] 4CD
Musikhalle, Hamburg
16th / 18th March 1970

First rate packaging again enhances the presentation of two lower generation tapes from the 1970 Europe trek.

Live At Phoenix 1970

[Power Archives] 2CD
Arizona Coliseum, Phoenix, AZ
18th April 1970



This release, from Power Archives label, brings us a complete very good sounding release of a new source tape from the Phoenix show, which is far better sounding than the original as used by Empress Valley on Desert Storm

Bath Festival 1970

[Empress Valley] 2CD
Shepton Mallet, England
28th June 1970



Once again the Bath Festival is given an overhaul. Never a great sounding source tape from this historic concert there is a slight improvement but nothing substantial. A brilliant performance of course.

Led Zeppelin In Germany

[Beelzebub Records] 2 CDs and 1 DVD
Deutschlandhalle, Berlin
19th July 1970

A very good performance, taken from a Berlin 1970 show. Using a lower generation tape source and comes with a bonus DVD, which has the Iceland 1970 video footage and also a photo gallery. Recommended

Absolute Hysteria

[Beelzebub Records] 2CD
Boston Garden, Boston, MA
9th September 1970

This is an excellent stereo audience recording from an excellent concert in view of the problems that the promoters had in getting a license for the concert to take place and the apparent problems with the police.



Live On Blueberry Hill

(Tarantura) 9 CD boxed set

The Forum, Inglewood, Los Angeles
4th September 1970

An extensive 9CD box set from Tarantura presenting for the first time on CD all five different sources from one of the most famous and all time great concerts. As one would expect, the sound quality is consistently excellent throughout. Highly recommended. Go to Underground Uprising for a full review.

One More For The Road

(Bartholomew) 3 CD

Madison Square Garden, New York City
19th September 1970 (evening concert)



A clear audience recording in good stereo of the evening set from New York's Madison Square Gardens including the rarely played Gallows Pole within the Medley at the end. Surfaced a couple of years back. A must have.

Bourbon Street Renegades

(Empress Valley) 6 CD

Municipal Auditorium, New Orleans
14th May 1973

Another multi disc set that incorporates both soundboard and audience sources to produce the most comprehensive recording of this stand out show from the first leg of the 1973 US tour.

Have You Ever Experienced?

(Tarantura) 4 CD box set

Madison Square Garden, New York City
19th September 1970 (Afternoon & Evening)

Tarantura released both afternoon and evening sets from the aforementioned New York shows on this limited edition set. Direct copies of "A Bit Frightening" and "One More For The Road", the latter being freely available to download off the net in the first instance.

Live On Tour With

Led Zeppelin volume 1

(Beelzebub Records) 3 CDs

Disc 1 & 2:
Madison Square Garden, New York, NY
19th September 1970 (Late Show)

Disc 3:
Vigorelli Velodrome, Milan
5th July 1971

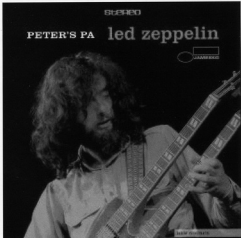
Again the evening show from New York but this time Beelzebub have remastered the already excellent tape and slightly improves and increases the sound quality. The third disc features the disastrous Milan concert that ended in a riot. Two versions are presented here, the raw version of from the original master tape and a remastered version. If you already have the New York show, stick with it.

911117 1971 Ireland 2 Dayz

(Tarantura) 4 CDs

Belfast, 5th March 1971 and
Dublin, 6th March 1971

The two appearances in Ireland have already been issued, the best being Empress Valley's "Black Velvet" which presented the Belfast show for the first time. The Belfast is an improvement and doesn't have music inserted from another show to fill in the missing gaps.



Peter's PA

(Small Fish) 2 CD

Montreux Casino, Montreux,
Switzerland 7th August 1971

An excellent recording from a previously uncirculated show. Legend has it that this recording was apparently from outside the venue that Peter Grant had set up outside for the hundreds of fans who couldn't get in. It's more likely an inside arena audience source. The sound does fluctuate somewhat but this is a very worthwhile set. You also get both the original and remastered version of the tape on 2 CDs.

The Rovers Return

(Genuine Masters) 1 DVD-A

The Showgrounds, Sydney NSW, Australia
27th February 1972

Probably the best of the Australian shows and again here Genuine Masters offers us excellent sound quality and a slide show of photos from this tour. As an added bonus three DVD clips (the 8mm cine footage of the band arriving at the venue, the ABC GTK TV show, and the cocktail party). Another worthy investment.

Orlando You Really Got Me

(Genuine Masters) 1 DVD-A

Civic Auditorium, Orlando, FL
31st August 1971



Genuine Masters improve an already great recording. With some fine tuning and less EQ, the sound is much more warmer and again comes highly recommended.

Led Zeppelin's Rock Carnival

(Watch Tower) 3 CD

Budokan Hall, Tokyo
23rd September 1971



An excellent audience recording but lacking the last half of the show (the original master tapes were destroyed by fire following an earthquake in Kobe in 1995). A great performance but sadly incomplete.

You Were There in Spirits

(Empress Valley) 1 CD

Festival Hall, Osaka
29th September 1971



Empress Valley offer up the most complete version of this already much released show with a compilation of audience and soundboard recordings.

Fatally Wanderer**(Wendy Records) 3 CD**Festival Hall, Osaka
29th September 1971

Again the Osaka 1971 concert similar to the Empress Valley title *You Were There In Spirits* with slightly improved sound quality.

Kiwi Express**(Genuine Masters) 3 DVD-A**Western Springs Stadium, Auckland, N.Zealand
25th February 1972

Another excellent presentation from Genuine Masters covering the Australia and New Zealand Tour. This one from Auckland using a low gen audience tape. Well recommended.

Light Bringer**(Cashmere) 3 CD**Seattle Center Coliseum, Seattle, WA
19th June 1972

One of the all time great performances though not one of the best audience recordings. Somewhat overloaded and of average quality but this version is of a lower generation than that of Sizzles in Seattle (Lemon Song) and The Evergreen (TDOL's) and much better than Let's Do It Again (Badgeholders).

Swinging In San Bernardino**(Empress Valley) 2 CD**Swing Auditorium, San Bernardino, CA
22nd June 1972

An excellent improvement on previous releases of this concert (Born To Be Wild by the Magnificent label).

Burn Like A Candle**(Genuine Masters) 3 DVD-A**The Forum, Inglewood, Los Angeles, CA
25th June 1972

Burn Like A Candle has been released countless times but this Genuine Masters presentation might be the definitive version. One of the best ever nights of course from 1972.

Led Zeppelin Is My Brother**(Empress Valley) 3 CD**Budekan Hall, Tokyo, Japan
2nd October 1972

Empress Valley have remastered an already excellent stereo audience recording and have filled the very few gaps with another audience recording. A better job than Tarantura's "No Use Greco".

Rock Explosion '72**(Tarantura) 4 CD**Festival Hall, Osaka
4th & 9th October 1972

This release again by Tarantura is a combination of "Dancing Jimmy" and "My Brain Hurts" and presented in a 4CD package. Great if you don't have it already.

Stand By Me**(Wendy Records) 2 CD**The Festival Hall, Osaka, Japan
9th October 1972

Wendy Records use a better source recording than "Let Me Get Back To 1972" (H-BOMB) for the final night in Osaka and probably the best show on the tour. Recommended.

Riot House**(Wendy Records) 3 CD**Alexandra Palace, London
22nd December 1972

Wendy Records have come up with the most complete show from the Alley Pally using two audience recordings. Similar to "Flawless Performance" (Image Quality). The cover artwork of the title is a replica of the famous old vinyl title of the same name.

Viennese Waltz**(Beetlebug Records) 2 CD**Stadhalle, Vienna
16th March 1973

For me the March 1973 era contained some of their most potent performances and Beetlebug have done a great job on improving this already great recording. Recommended.

Sweet Home Chicago**(Wendy Records) 4 CD**Chicago Stadium, Chicago, Illinois
20th & 21st January 1975

This has been released many times before and this offering from Wendy Records lacks any real improvement on sound quality, which has never been great. Having said that it's a good way to pick up the rare versions *Levee Breaks*, *Wanted Song* and *How Many More Times* that featured early on in the 1975 tour.

There's So Much More**Sound To Hear****(Empress Valley) 3 CD**Civic Centre, Providence, Rhode Island
25th July 1973

Empress Valley offers an excellent audience recording from Rhode Island, far better than the previous versions available (LZ Rhoder, for instance). Well worth seeking out.

A Rock 'N' Roll Institution**(Beetlebug Records) 3 CDR**Madison Square Garden, New York, NY
27th, 28th & 29th July 1975

Beetlebug Records present the final three nights at the Garden. All three nights have been out before but it's nice to have them altogether and remastered and equalized. A bonus disc has a promo link from journalist Cameron Crowe and an interview with Jimmy Page. An excellent alternate to Song Remains The Same soundtrack.

Heartbreakers Back In Town**(Genuine Masters) 1 DVD-A**Madison Square Garden, New York City, NY
12th February 1975

Genuine Masters take Led Zeppelin's Flying Circus (Empress Valley), that was already a superb sounding stereo soundtrack recording, clean it up and remastered it, job done. This release sounds much better than the Empress Valley version, but I like the excitement around the original release and I question whether Genuine Masters needed to touch this show. Your choice.

St. Louis Blues**(Empress Valley) 3 CDs**Missouri Arena, St. Louis, MO
26th February 1975

Again Empress Valley come up with the goods with this virtually complete excellent soundtrack recording from St. Louis. Another essential 1975 recording.

Long Beach 3-11-75**(Winston Remasters) 3 CDR**Long Beach Arena, CA
11th March 1975

Winston Remasters have done an excellent job on Mike Millard's excellent stereo audience tape, by using an alternate recording and filling in the gaps in Millard's original we are now treated to most complete version of this show ever released. An extremely good recording and show.

Conspiracy Theory**(Empress Valley) 3 CD**SBD Sports Arena, San Diego
14th March 1975

And the soundboards kept coming. A really lively and punchy sound, and again highly recommended.

Mystic San Diego**(Genuine Masters) 3 DVD-A**San Diego Sports Arena, San Diego, CA
14th March 1975

Genuine Masters do it again. Improving on an already excellent recording. Awesome sound quality.

Court Jesters**(Genuine Masters) 3 DVD-A**Earls Court Arena, London
24th May 1975

Genuine Masters give Earls Court 24th May the once over and again improve on the original. First was "Demand Unprecedented In The History Of Rock Music" (Empress Valley) and "To Be A Rock And Not To Roll" (Watch Tower) then again Empress Valley with a even better sounding "Earls Court Arena 2405 Evolution". GM some how have sharpened up the sound and with the excellent slide show of images via the DVD make this one to look out for.

Final Court

(Genuine Masters) 1 DVD-A

Earls Court, London
25th May 1975 3 hrs 38 mins

This is the second Earls Court show released by Genuine Masters and again an improvement on "Demand Unprecedented In The History Of Rock Music" (Empress Valley) and Conquistador (Watch Tower). When I first heard the previous uncirculated soundboard recording from the final night, I was genuinely blow away and this is the same. For lovers of Genuine Masters and Earls Court, this is a must.

The Dragon Snake

(Empress Valley) 3 CD

The Summit, Houston, TX
25th May 1977



As they did with 1975, Empress Valley suddenly came up with a new soundboard recording from 1977. This completely new soundboard recording from Houston, if you believe the rumours, is the audio soundtrack from the Houston 1977 video. It has excellent sound quality, if a tad bit thin. I'm not a great fan of 1977, to long and disjointed for my liking, and they should have dropped the acoustic set and the long solo's, but this is very good and deserves attention.

The Drum N Bass Show!

(Beelzebub) 3CDR

The Summit, Houston, Texas
25th May 1977



Beelzebub have taken The Dragon Snake and remastered the sound to great effect, sounding sharper and far more powerful than the thin sounding Empress Valley version. This could almost pass as a proper "official" release and is again one of the best of the '77 releases.

Bringing The House Down

(Empress Valley) 3 CDs

Landover, MD
26th May 1977



Again Empress Valley come up with a new soundboard recording from 1977, this time a near complete the second of five nights in Landover. For lovers of 1977 this is recommended.

Mystery Train

(Badgeholders) 3 CD

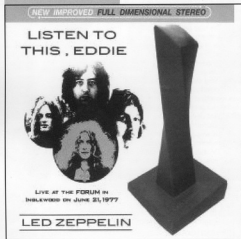
Sports Arena, San Diego, CA
19th June 1977

Another of the late Mike Millard excellent stereo sounding audience recording. The Badgeholders label done an great job in improving the sound quality. An erratic performance from the band, particularly Bonzo, who misses many cues, but well worth getting and a lot better than San Diego Mystery Train (Wendy Records).

Listen To This, Eddie

(Empress Valley) 3 CDs

Once again Eddie is rolled out on to the market under the banner "the definitive version". Can you remember much simpler times when there was only the Silver Rainies version. But know Empress Valley offer us the "New Improved Full Dimensional Stereo" version and it is hard to fault yet again.



Watch And Listen To This Eddie

(Genuine Masters) 2 DVD Audio & 3 CDR

The Forum, Inglewood, Los Angeles, CA
21st June 1977



Genuine Masters present another version of Eddie with the extra bonus a visual accompaniment of the Seattle 1977 pro shot video linked to the sound when possible. Perhaps the 'definitive' definitive version!

For Badgeholders Only

(Genuine Masters) 1 DVD Audio

The Forum, Inglewood, Los Angeles, CA
21st June 1977



Genuine Masters has again improved the overall sound quality of all of the releases of this show.

Cologne

(Live Omega Tour No. 2)

(Winston Masters) 2 CDRs

Sportheile, Cologne
18th June 1980



Winston Masters use both the soundboard tape and an excellent audience recording for the most complete version of this early show in the 1980 tour. One of the best nights in 1980.

Hannover ver. 2004

(Tarantula) 2 CD

Messehalle, Hannover, Germany
24th June 1980



A great improvement on all other versions of this average concert. The whole of the 1980 tour recordings need a makeover, there were some genuine great performances on this tour but the rather flat soundboards that have hit the market do it little justice.

The European Championship

(Blueongo Production) 2 CDRs

Hallenstadion, Zurich
29th June 1980

Again a compilation of soundboard and audience recordings producing a complete recording from Blueongo Productions. Excellent and worth seeking out.

AND FINALLY STOP PRESS:

Days Confused

(Empress Valley) 3CD / 3 bonus CD

Convention Center, Dallas
6th March 1975

The first major release of 2007 and a significant one - another superb full length soundboard recording - in terms of mix and quality every bit as good if not better as the New York Flying Circus set that kick started the '75 soundboard finds in 2002. First 300 are packaged with a bonus 3CD audience recording.

The Reel Collector's Guide to Led Zeppelin

Gary Davies

Part 1 - A personal history of Led Zeppelin on video

What a difference a quarter of a century makes. A retrospective look back at the celluloid side of Zep collecting makes me now wonder what on earth possessed me to decide to pursue such a hobby at that time.

All I managed to acquire was a highly generated VHS cassette copy of TSRTS, and that was it! Nothing else existed (or so I thought). But that didn't matter, I was the proud owner of a complete fluctuating



Technicolor version of TSRTS film back in 1981, and I felt 10ft tall, as I must've been the only fan in the Midlands (or so I thought) who had this. I'd made a start with the collection and I certainly wanted more. However, reality kicked in as I started reading up on this subject, as all the published information focussed on TSRTS, with no other tangible evidence of the band having ever been filmed anywhere else. But, hopes were raised as I learned that the band had

indeed appeared in 1969 on the BBC TV programme 'How Late it Is' performing Communication Breakdown, replacing the Flying Burrito Brothers, only for those hopes to be dashed on reading that no recorded evidence of the appearance was available. This remains a sad fact to this day, as the BBC archives were comprehensively plundered in a search for this material, but nothing has been forthcoming.

Further reading, however, revealed that the band had indeed been captured on film back in 1969 in the movie 'Supershow' performing Dazed and Confused. Wow! Back in '81 in my Zep haven of a bedroom I could only imagine what an experience it would be to actually see that piece of film, if it still existed. My imagination turned into a bit of a fantasy on what it would be like if I somehow rediscovered the 'Supershow' film in some lost archive somewhere and it was given to me personally on a private viewing only basis. That was the influence that this band had on me, in that, I was totally drawn to the mystique of Led Zeppelin, the band of mystery who never generally did TV, rarely did interviews, appearing to avoid the media and commercialism at all costs. Therefore, with these elements well and truly soaked into my consciousness I just had to find more Led Zeppelin footage, otherwise my now played to death TSRTS boot video was in danger of disintegrating.

It wasn't before too long when my video supplier in Bolton sent me an updated boot video list, and there it was... 'Led Zeppelin - Supershow 69' £3.00. I could miss one night out at the pub for three



quid, so I rounded the order up to £5.00 and chose some Free and Lynyrd Skynyrd as well, and posted my order off to Bolton, first class. The tape arrived early one Saturday morning as I recall, as I remember I had a couple of fellow Zep mates over on the Friday night for a sleepover. Viewing the 'Supershow' performance for the very first time on that early Saturday morning cured all of our hangovers. It was incredible! In fact, it was incredible for at least a dozen times on that initial viewing session.

Also included on the same tape as a bonus was the curious WLL promo film from the Beat Club German TV show. Now, I'll state here and now that I skipped framed the entire promo, not for a closer examination of the bare chested

dancing ladies, but to try and confirm the identity of the snippets of B/W film of the band on stage. Tantalising stuff, and confirmation that there was other film of the band in existence. As I said, that was 1981, and that was it for the next 7 years or so, as despite my best endeavours no other Zeppelin footage seemed to be forthcoming. The Bolton contact



PIC: THE WHOLE LOTTA LOVE PROMO

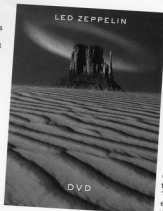
ended up selling his entire collection off, and I kind of lost heart as the 'solo years' progressed. Yes, we did get an official Warner Bros release of TSRTS in the mid-eighties, for which I was very grateful, and I recorded Robert's 'Pop Quiz' BBC TV appearances from 1981-83, as well as his Tiswas appearance with Cozy Powell in October 1981, and the Zep reunion outings at Live Aid 85 and the Atlantic 40th in 1988, but it seemed that there would be no more vintage unseen Led Zeppelin filmed performances to be had (or so I thought).

January 1st 1990, and BBC TV present the UK TV premiere of the 1969 Danish TV performance as part of their 'Heavy Metal Heaven' series of six late night programmes introduced by Elvira Mistress of the Dark, which commenced on BBC2 TV in November 1989. Quite how this 'lost' performance came to light seemingly out of nowhere is still something of a mystery, but this was just jaw-dropping stuff, capturing the vital four in their rawest embryonic form. So, from 1990 onwards it seemed that the floodgates were being opened, with the next major underground release to surface being the 1979 pro-shot second night at Knebworth. Yep, I shelled out quite a lot of money for my specially numbered boxed copy, only to receive something which was barely watchable i.e. black and white to colour, unstable picture, etc. It didn't matter though, as I kind of expected that, it was just important for me to have my very own copy of Knebworth. What followed was a veritable feast of Led Zeppelin videos predominantly consisting of cine-film transfers of many a classic '75 show from the States. This was incredible for me. Yes, the quality was variable, but to have 'Maid in Inglenood' playing on my video machine in my house was an absolute joy. A rough cut 40 min version



of Royal Albert Hall 1970, Honolulu 1970, and the magnificent Chicago '75, all these became essential viewing. Oh, and let's not forget 'Tous En Scène' from June 1969, which blew us all away the first time we saw it, right? Surely that was it? (or so I thought). 1990 was indeed a vintage year for Led Zeppelin collectors, with all these bootleg videos surfacing from the US, Robert and Jimmy premiering 'Wearing and Tearing' at a windy Knebworth, the release of the Remasters box set, the broadcast of a notable BBC radio documentary 'The Mighty Arms of Atlas' featuring fresh interviews with the remaining 3 members, and, the satellite TV broadcast of the MTV Led Zeppelin Rockumentary. Now, this was especially intriguing, as here we saw evidence of yet more material surfacing; the Seattle 77 pro-shot video. Those few seconds of Jimmy, kneeling on the stage at the Seattle Kingdome in 1977 playing 'The Song Remains the Same' and then later on 'Achilles Last Stand', had me salivating. For me, it took another 8 or 9 years of searching to acquire a half decent copy of the full show, with quite a number of releases of it since then on DVD in varying quality.

The proliferation of the World Wide Web during the 1990's certainly helped to quicken the pace of video/film collecting in general, as new trading relationships were forged through email contact, message boards, discussion groups, etc. However, ironically for me it was responding to a good old fashioned traders ad in the back of Record Collector magazine during the late '90's which finally ended my long search for the ultimate visual collectable of Led Zeppelin, the Holy Grail that is: EARLS COURT, MAY 24th 1975. I'll save for my memoirs the exact details of the transaction, the characters involved and the trials and tribulations along the way in acquiring my initial copy of the Grail, but the word 'curse' certainly came into play quite a lot. It was a very exhausting and fraught period indeed, but at the same time I was relieved that I'd finally managed to collect all there was to be had of Led Zep footage....or so I thought! The 25th followed soon after and I was very happy and contented with my lot.



Fast forward to May 2003, and life just got better still, with the arrival of the official Led Zeppelin 'DVD'. This being an official band project, Jimmy enlisted the support of one or two close fan contacts who were able to open up appropriate lines of communication in order to seek out the various gems, which eventually ended up as menu extras on 'DVD'; the Andy Banks' Knebworth cine-film and Birmingham Alabama '77 cine, were two nice pieces of film which found their way onto 'DVD' in this way. However, another menu extra which created particular interest was a segment of colour cine film capturing the band strolling along the streets possibly in Belfast or Dublin, circa 1971. Although nothing has been confirmed officially it is likely that this piece of film originates from the same cine film reel that includes a few minutes of silent colour film of the band seen in the grounds of Headley Grange, Japan 71, and Australia 72, all rumoured to have been shot on John Bonham's cine camera. These latter pieces have still yet to surface in their entirety, but they are known to be in the hands of a very small number of hard core collectors. So there we have it, 25 or so years on from when we thought

there was nothing in terms of any film or video of the band we can now look back on a wealth of material now around, and almost from every year they toured! But, as each day and week passes, the discerning collectors among us still quietly go about the business of trying to track down yet more Led Zeppelin footage, because we all know it's out there! The emergence in 2006/2007 of the so-called Earls Court 'digmasters' is certainly a case in point. An off the cuff comment from a friend of a friend of an ex-roadie, a rumour here and there ... this is all it takes to get people excited and hopeful that somebody somewhere will turn something up. One just has to keep one's fingers crossed that we footage lovers will get to see absolutely everything within our lifetime. All it takes is for a repeat of what happened during the years 1990 and 2003, then maybe, just maybe, our prayers will be answered and we can all settle down and enjoy a contented and happy retirement!

But until then the search continues

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