

# tight <sup>BUT</sup> Loose

THE LED ZEPPELIN MAGAZINE TBLWEB.COM

CHRONICLING THE WORLD OF  
LED ZEPPELIN SINCE 1978

ISSUE 18 : £5.00

## THE MOTHERSHIP Remains The Same

New Led Zeppelin Archive Releases  
Full Details Inside

### Robert Plant

Nirvana In The West Country

### Jimmy Page

ARMS Tour Revisited

### John Paul Jones

Jamming At Bonnaroo

#### PLUS . . .

Collectors Focus

Reel Guide to Zep on Film : Part 2

Latest News ...

... and much much more!

## Led Zeppelin USA '77

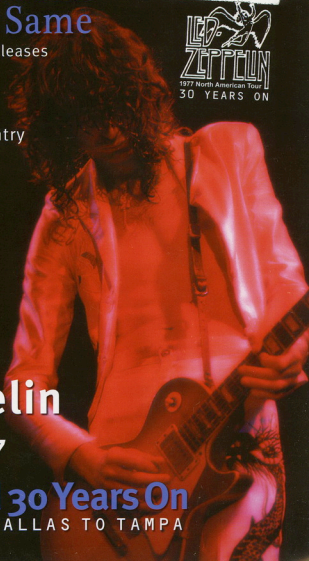
## Remembered 30 Years On

PART ONE : FROM DALLAS TO TAMPA

Tight But Loose  
CELEBRATES



1977 North American Tour  
30 YEARS ON





# Editorial

This is another landmark moment in the renaissance of the magazine as it's the first time I have written two Tight But Loose editorials in the space of twelve months since 1994. That was the last occasion when I produced two issues inside the space of a year. I hope that says much about the commitment of the XYZ team and myself to get the mag back onto a regular schedule. Judging by the very positive reaction to TBL 17, we are on the right track. Many thanks to all of you who took the time to provide feedback to the last issue.

There's been no shortage of Zep related events in the past few months and this issue mirrors that activity. Inside you will find coverage of the Destroyer 30th Anniversary gathering in London, reports of Robert and JPJ's latest appearances, an extensive flashback to the first part of the Zeppelin 1977 US tour which commemorates the 30th anniversary of that last hurrah in North America, a look back at Jimmy's ARMS tour and a catch up with ex Free and Bad Co drummer Simon Kirke - all in all, it's another packed edition.

With reunion rumours abounding, two mouth-watering archive releases due and the 40th anniversary of the band's formation ripe for celebration next year, this is indeed yet another great time to be a Led Zeppelin fan.

Late in the year we will be pulling off a hat trick of Tight But Loose issues in the space 12 months. So stay with us, tell your friends about us ... because Tight But Loose will be central to the enjoyment of what promises to be a massively exciting Zeppelin inspired next few months.

Until then ... Keep listening, keep reading.

Dave Lewis  
August 2007

## ACKNOWLEDGEMENTS

Many thanks to the following - their support and inspiration has made this issue possible.

Martyn Lewis, John Lewis, Gary Foy without whom, Mark Harrison, Gary Davies, Mike Tramaglio, Steve Jones, Brian Knapp, Eddie Edwards, Krys Jantzen, Andrew Ricci, Jose Manuel Parada.

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And to anyone else who contributed that I've forgotten to include. Eye thank Yew.

Hello to Max Harris, Phil Harris, Dec Hickey, Tom Locke, Nic Crawley and James Eaton for public house duties past, present and future and ex 'Wallbangers' of much repute.



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 18:

**Musical:** Led Zeppelin 'Listen To This Eddie' 3CD, 'The Destroyer' 4LP box set, Trees 'On The Shore' CD, Nick Drake 'Fruit Tree' LP box set, Detective 'Live At Atlantic Studios' CD, Travelling Wilburys 'Collector' 2CD, David Crosby 'Voyage' 3CD set.

**Visual on DVD:** Led Zeppelin May 25th 1975, Led Zeppelin Assemblage, various Rolling Stones DVD's (thank you John P.), Performance 1968 Jagger movie, 'Here We Go Round The Mulberry Bush' classic 60's film.

**Visual on TV:** Andrew Marr's 'History Of Britain', Shirley Bassey at Glastonbury, Madonna at 'Live Earth', BBC's 'Seven Ages Of Rock' series, Tim Hennen's valiant Wimbledon performances

**In Print:** Dylan Jones 'iPod Therefore I Am', 'Bobby Moore' by Tina Moore, 'Mazzenick Footballers' by Rob Steen (thank you John P.), 'The Search For Nick Drake' by Trevor Dann,

**Plus ...** a not uneventful couple of days with Mr Foy to see Robert at the Fiddlers Club Bristol, Adam receiving the Players Player award at the Brickhill Wanderers end of season bash, meeting Gordon Banks, the boys of '68, Jimmy Greaves and Frank Bruno at the Sportsman's Fair in MK, an unexpected curvy with Mr Boud, a visit from James E from Aussie, Virgin Megastore MK bearing all comers to take the best operational store award (the physical shopping experience is alive and well in Bucks!), Mick Wall's ever entertaining blog ([www.mickwall.com](http://www.mickwall.com)) and regular reading inspiration from Uncut / Word / Mojo / Q / Classic Rock, the weekend supplements, and pints of fosters in the usual public houses.

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Every endeavour has been made to ensure that the information published in this magazine is as accurate as possible. Neither the publishers nor the agents can be held responsible for any omissions; nor shall they be liable for any loss or damage to any person acting on the information contained in this magazine.

Every effort has been made to trace the source of photographs used in this issue. One or two were untraceable. If the photographers concerned contact us, a full credit update will be arranged for the next issue.

## TBL ISSUE NUMBER 18

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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](http://www.tblweb.com)

## SUBSCRIPTION INFO

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Subscriptions can be taken out via the TBL website or for more information contact: [xyzpromos@tightbutloose.co.uk](mailto:xyzpromos@tightbutloose.co.uk)

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



"When it comes to 'The Song Remains The Same' - the expansion of the DVD and soundtrack are as good as it gets on the Led Zeppelin wish list" - **Jimmy Page**

## November Mothership Landings

New Led Zeppelin Archive Releases Announced

On July 27 2007 Atlantic / Rhino Records announced two major new Led Zeppelin archive releases scheduled for November.

'Mothership', a 24 track new compilation with tracks personally selected by Jimmy, Robert and JPJ, will be complemented by the long awaited re-mastered edition of their 1976 film 'The Song Remains The Same' on DVD and CD. Both releases are being offered in various limited collector configurations. A mouthwatering prospect for fans old and new.

The next issue of the Tight But Loose magazine will be offering the complete guide to aiding your enjoyment of these landmark releases.

The full details of the two projects are as follows:

### 'Mothership' Compilation

'Mothership' is a two-CD compilation of 24 remastered tracks culled from the original eight Led Zeppelin studio albums and is scheduled to be released on November 12th in the UK and 13th in America on the Atlantic / Rhino records label. Though the track listing differs little from the previous compilations *Remasters* and *Early Days* and *Latter Days*, the real attraction here is in the new limited edition versions.

### 'The Song Remains The Same' DVD / CD Expanded Editions

Also scheduled around the same time via the Warner Home Video label, will be the long awaited

new DVD version of the concert film 'The Song Remains the Same', in 5.1 surround sound and expanded to include all 15 songs that were performed during the July 1973 Madison Square Garden shows in New York.

Amongst the extras are performances of 'Misty Mountain Hop', 'Over The Hills and Far Away', 'Celebration Day', and 'The Ocean'; a 1976 BBC interview of Jimmy Page and Robert Plant and a Cameron Crowe radio show. A reworked 2 CD set has also been compiled from alternate audio with all the extra performances to present the full set.

"We have revisited 'The Song Remains The Same' says Jimmy Page, "and can now offer the complete set as played at Madison Square Garden. This differs substantially from the original soundtrack released in 1976, and highlights the technical prowess of Kevin Shirley, who worked with us on 'How The West Was Won'. When it comes to 'The Song Remains The Same', the expansion of the DVD and soundtrack are as good as it gets on the Led Zeppelin wish list."

All in all, these releases are sure to stimulate interest in the band to a level reminiscent of their 70's heyday. To reiterate - the next Tight But Loose magazine will be offering the essential companion to the full enjoyment of these landmark releases. Be sure to subscribe for your copy now - and await the Mothership landings...  
DL- 29/07/07

34 years to the day of that final Madison Square Garden Show ... get ready to re-live it as never before.

## Zeppelin To Reform Rumours Surface ... Again

Once again there has been heavy speculation recently that Jimmy Page, Robert Plant and John Paul Jones are planning to reunite together on stage.

This latest round of reformation rumours was initiated in a news story that was carried in the Sunday Mirror on June 24th. That story reported:

"The three remaining members of Led Zeppelin - Robert Plant, Jimmy Page and John Paul Jones - have announced they will reunite in London for a one-off memorial concert in honour of Ahmet Ertegun, the late founder of Atlantic Records who died last December after falling at a Rolling Stones concert. The trio will also consider the possibility a world tour if the show goes off without any hitches. As expected, the son of original Led Zep drummer John Bonham, Jason Bonham, will fill in on the skins.

A friend of the band said "Page, Plant and Jones spoke and agreed to do the memorial concert. They are waiting for a definite date, and no one can quite believe

it but during discussions about the concert they all gave the green light to a tour if all goes well and they don't fall out. It has been hoped for and denied for years but this is the closest they have ever come to a reunion tour. The feeling is this is going to happen next year. They have seen watched the way The Police and Pink Floyd have come back together and of course they would like to step up again to the world stage before they are too old to do it. They certainly don't need the money but they would like the adulation"

Whilst there was no official word on the validity or otherwise of the story, it was picked up by news agencies across the world. The only feedback came via Robert Plant. At a press conference for the Rockwave Festival in Greece, Robert was asked about the rumours of a reunion tour and said he hadn't heard anything and jokingly added "if there was one there wouldn't be enough doctors to support it".

So do these stories have any substance? No word has come via any official source, and although plans for a tour might be highly speculative the idea of them getting back on stage as a one off to honour Ahmet Ertegun does perhaps have a measure of credence. We have all been down this reunion route many times so once again it's a case of it could be something - or it could be nothing.

At the time of going to press there has been no confirmation of any future plans from any official source and we have absolutely no further information on these rumours which at this stage remains just that - another reunion rumour of which in recent years there has been many. If there are further developments on this will endeavour to accurately report them on the TBL website.



## FACTFILE

### Mothership Compilation

The full configurations are:

- **Standard Package** - 2-CD set.
- **Deluxe Edition** - 2-CD & 1-DVD featuring a 90-minute edit of the 'Led Zeppelin' DVD. This version was used for premiere screenings of the DVD project in 2003.
- **Collector's Edition** - 2-CD & 1-DVD ultra-deluxe, collectable limited edition.
- **Vinyl Edition** - 4 LPs, high-end, audiophile quality vinyl with collectable memorabilia.

### Track Listing

#### Disc One:

Good Times Bad Times / Communication Breakdown / Dazed And Confused / Babe I'm Gonna Leave You / Whole Lotta Love / Ramble On / Heartbreaker / Immigrant Song / Since I've Been Loving You / Rock And Roll Black Dog / When The Levee Breaks / Stairway To Heaven

#### Disc Two:

The Song Remains The Same / Over The Hills And Far Away / D'Ya McK' / No Quarter / Trampled Under Foot / Houses Of The Holy / Kashmir / Nobody's Fault But Mine / Achilles Last Stand / In The Evening / All My Love

### The Song Remains The Same

#### DVD

Offered in multiple media configurations.

- **Deluxe Edition** DVD.
- **Deluxe Edition** HD DVD and Blu-ray.
- **Limited Collector's Edition** - A 2-disc set which will include a vintage T-shirt with original album artwork design, Soundtrack CD, lobby cards, reproductions of original premiere invites, tour schedule, and more.

### New 2CD version track listing

#### Disc One:

Rock And Roll / Celebration Day / Black Dog (including Bring It On Home) / Over The Hills And Far Away / Misty Mountain Hop / Since I've Been Loving You / No Quarter / The Song Remains The Same / The Rain Song / The Ocean

#### Disc Two:

Dazed And Confused / Stairway To Heaven / Moby Dick / Heartbreaker / Whole Lotta Love

**12.11.07**  
**The Mothership**  
**... is landing!**





# The opening night of Robert's summer schedule brings welcome Nirvana to Bristol's clubland ...

## HOW THE WEST WAS WON

## AGAIN

30 years ago to the day that Robert Plant took to the stage of the Forum in Los Angeles for the second of those five legendary 1977 nights, it was a case of how the west (of England) was won again as together with Strange Sensation he performed his first gig in some months. This time though there were 16,500 less fans than were crowding in to Inglewood California that celebrated June night.

The Bristol Fiddlers Club, the chosen location for this prelude to their European festival schedule was a tiny place holding just under 500 - one of the smallest venues Robert has performed in the UK outside of the Priory days.

The support band Aura down from the Midlands with Plant junior Jessie on drums, gave a fine account of themselves. With

a sound rooted in the foundations of west-coast rock, they delighted with versions of the Airplane's 'Somebody To Love' and Neil Young's 'Old Man'. In doing so, lead singer Dave Small displayed a confidence way beyond his years.

Now I've been lucky enough to be close to the action on a number of Plant gigs, but with it's low stage the Fiddlers Club set up brought me in closer proximity to the singer than any previous gig outside of the '93 Kings Head warm ups. So much so, I could have easily helped him turn the pages of his book of lyrics that laid under the monitor.



PICT: PAUL HARPER

**THE BEST OF THE FIDDLERS CLUB**  
 7.30PM - 2AM  
 SAT 28 APRIL: UGGY DOCKING: ETO ADV  
 BUBB 31 MAY: WARRIOR SOLD OUT  
 RS 4 MAY: KID KOLA: ETO ADV  
 SAT 12 MAY: DORRIN DORRIN: ETO ADV  
 SAT 19 MAY: LUNA: ETO ADV  
 RS 26 MAY: THE COMMUNICATORS: ETO ADV  
 SAT 26 MAY: DOB DOO: FESTIVAL BRISTOL - LINE  
 UP: INDIAN BLACK CHOICE - DANDY WIND - KAP  
 RUMBLE DRIVE HOUR - HELP SHE CANT SWIM - KAP  
 BARBINGO - LATE OF THE PEBBLES - NEW YOUNG  
 SKYLABBY - VICTORIAN ENGLISH GENTLEMEN - CLUB  
 - SUNSET CHERRY CLUB - NOW 24 OF  
 VICTORIAN ENGLISH GENTLEMEN (PHEASANTWOOD, FIDDLERS  
 NIGHTCLUB & THE FOUNDATIONS) TO ADV  
 RS 29 JUNE: ROBERT PLANT: SOLD OUT  
 BUBB 31 JUNE: RAIN NOEL: ETO ADV  
 RS 20 JUNE: CULTURE: ETO ADV  
 BUBB 19 JULY: ETO ADV  
 SAT 30 JULY: DORRIN DORRIN: ETO ADV

**WWW.FIDDLERS.CO.UK**



PICT: PAUL HARPER

Such a tactic of course indicated some long time no play selections. Pleasingly that's the way it was. Kicking off with an atmospheric 'Song To The Siren', the set quickly gained pace with Mighty Rearranger's 'Shine It All Around' and 'Takamba'. 'It could have been Glastonbury!' was the first of many light hearted comments from the man. The Sensations themselves have developed an almost telepathic instinct having long since clocked in enough years to attain the position of Plant's longest band mates of his solo career. Justin did his familiar axe hero meets ethnic troubadour act while John B and Clive D. beefed up the sound with intricate percussion and effective keyboards.

Zep 3's 'Friends' was a very welcome early insertion, as was a ferocious 'Tin Pan Valley' and the slowed down '29 Palms' with lines from 'Come Into My Life' thrown in at the end. A surprise jugband delivery of 'Misty Mountain Hop' led into 'Four Sticks' (how long has it been since he performed two Zep 4 tracks back to back in or out of Zep?).

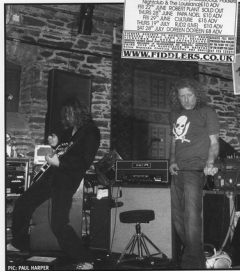
Two delightful selections from the backwaters of his solo catalogue followed. First a punchy 'Nirvana' with Skin supplying the slashing riff and Plant playfully chrousing with 'Bedminster' in place of the obvious title, a nod to the locality on the night. 'Slow Dancer' revived

memories of 25 years gone and coming into the home straight 'Freedom Fries' confirmed my belief that this is the best Strange Sensation composition bar none. There was a most odd sketch at the end with Plant taking up a mini beatbox CD recorder and holding the mic to what appeared to be a pre-recorded offbeat instrumental sequence. 'Black Dog' and the always dramatic 'Gallows Pole' closed the main set but before introducing that vibrant Zep standard Plant gave a nod to The Who's forthcoming headlining appearance at Glastonbury 'Roger's always telling me to give them what they want so here's one of them'.

They were back for Love's 'Seven And Seven' performed with an intensity few of the 200 or so bands playing down the road at the mudfest would of matched over the weekend. The customary romp through 'Whole Lotta Love' ended gig one of this summer affair.

There will be slicker Strange Sensation shows along the way in the next few months and maybe less need for lyric prompts. But this opening night in the tiny confines of the Bristol Fiddlers Club had a laid-back charm and looseness all of its own. Once again it was an absolute privilege to be right there where the action unfolded.

DL 25/6/07



PICT: PAUL HARPER



## Robert Plant - Alison Krauss Collaboration Due Out October



The previously reported collaboration between Robert Plant and Alison Krauss 'Raising Sand' is due to be released via Rounder Records in October. It will be preceded by the first radio single, likely to be a track titled 'Killing The Blues' - which has already been voted the best new track at the monthly Nonconvention Songlines poll. There is also talk of a series of gigs being staged to support the album though nothing was confirmed as this issue went to press.

## Plant Receives More Custard Pie On Tiswas Reunited

Robert Plant made a brief appearance on the Tiswas Reunited ITV programme broadcast on June 23rd - a look back at the seminal 70's / 80's Saturday morning kids show. Robert made two appearances on Tiswas back in 1978 and 1981, becoming a victim to The Phantom Flan Flinger on both occasions. This time round was no different. Robert, in a recorded segment filmed at the Wolves bar, spoke of being unable to attend before being hit in the face with the traditional custard pie.



## Plant At The World Music Awards

Robert Plant made a surprise appearance at the BBC Awards For World Music at the London Barbican Hall. He was there to present an award to Mahmoud Ahmed, a spectacular veteran of Ethiopian music.

Robert gave the following speech as he presented the award to the 66 year old singer from Addis Ababa, Ethiopia 'From the Atlantic shores - the music, sometimes primeval, often contemporary, all engaging, lyrical and vibrant - but music from another world. Songs of the corruption, of the city despair, hunger, changing landscapes, hope, loyalty and love.

Tonight we celebrate Mahmoud, an unusual singer. His music, his musicians, his style sultry, city, low-light imply a very different African groove-zone. His recordings for us, like Robert Johnson's, obscured for many years and arriving from nowhere pre-Ethiopian. They become small amulets for me, a treasure to carry on my journeys and I'm very proud to present this award to Mahmoud Ahmed.'

## Fats Domino Tribute Album Due With Two Plant Contributions

'Goin' Home: A Tribute to Fats Domino' is set to be released in September 2007 on Vanguard Records. Goin' Home will benefit the Tiptina's Foundation's efforts to bring back the sounds of the city and rebuild Fats Domino's devastated home. The record will feature Robert Plant, Elton John, Neil Young, Tom Petty and The Heartbreakers, Bonnie Raitt, B.B. King and Lenny Kravitz among many other performers who are covering classic and obscure Fats Domino songs for this unique compilation. Robert Plant has recorded two songs for the benefit record, 'Valley of Tears' with the Soweto Gospel Choir and 'It Keeps Raining' with Louisiana's Lil Band Of Gold. 'I was intoxicated by the sound of New Orleans' Plant told Rolling Stone magazine. 'Fat's voice was so charming and endearing. The sentiment behind this album makes absolute sense. I've been to Fats' house. You have to be humbled when you see what people are dealing with'.

More information on the Tiptina's Foundation available from [www.tiptinasfoundation.org](http://www.tiptinasfoundation.org)



## Plant In New Orleans

In April of this year, Robert spent a few days in New Orleans. The visit was primarily set up for him to record his contributions at a Lower Garden District studio for the nonprofit Tiptina's Foundation's Fats Domino tribute album, with Warren Storm and the Lil Band of Gold, swamp pop superstars.

The recording took place on April 19th and two days later during a Saturday night show at Tiptina's, Plant joined the LBOG and performed for nearly an hour. Guitarist C.C. Adcock introduced 'A friend from Delcambre, La., the Honey Dropper himself'.

Plant and the southwest Louisiana all-star band kicked off their surprise 30-minute collaboration at Tip's with one of the Domino songs recorded two days before, 'It Keeps Raining' followed by renditions of 'See Of Love', 'I've Been Around', the second Fats Domino song recorded for the tribute album. Elvis Presley's 'Love Me' a medley of 'Hoochie Cochie Man' / 'Whole Lotta Love' that segued into Slim Harpo's 'Shake Your Hips', which included snippets of 'Black Dog'. One fun moment during this number had Robert spinning his mic in a small circle, before it flew off the cord! A spectator in the pit stepped up on stage to return it while the band played on. Plant took it in his playful stride and it became a running gag for the rest of the set. The set ended with 'One Night' another Presley number and with another nod to his past, Plant sang 'Have You Seen The Bridge?' before waving goodbye and disappeared into the New Orleans night.

## Brum Rocks For Childrens Hospital In October

A fund raising concert in aid of the Birmingham Children's Hospital is being held at the newly opened Birmingham Town Hall. Artist line-up for the show include (subject to availability), Bev Bevan's Move, Jasper Carrott, John Lodge (Moody Blues), Dave Pegg (Fairport Convention) and Robert Plant. The event takes place on Friday October 5th. Tickets are now on sale priced at £50 each. Check the venue for latest ticket news.



# Getting The Led Out In Tennessee

TBL's Gary Foy rounds-up John Paul Jones' activity in Tennessee

This may have been John Paul Jones' second visit to The Bonnaroo Music and Arts Festival held in Manchester, Tennessee, but few who attend the three day festival will ever forget it.

Held in searing ninety degree sunshine, the little known (on this side of the pond) festival in it's six year had the newly reformed Police, White Stripes and Tool as headliners, but surely it's the workaholic Jones that most Zeppelin fans will remember.

It all started of at a leisurely stroll with John joining Uncle Earl, the all-female bluegrass band for a couple numbers on mandolin wearing possible the worse shorts around. Later in the day John again gets out the old mandolin and joins Gillian Welch and David Rawlings performing 'Look At' Miss Ohio'.

Billed as a Super Jam session the trio certainly lived up to expectations, kicking off with 'When The Levee Breaks' with both John and Ben on lap steel guitars before launching in to a massive medley of Zeppelin numbers with John on bass and Ben on lap steel guitar and Questlove driving the whole thing along at the back on drums. Numbers included 'Good Times Bad Times', 'Ramble On', 'Dazed And Confused', 'How Many More Times', 'Communication Breakdown' and 'Immigrant Song'. The rest of the set was a mixture of funk/rock fusion numbers including 'Superstition' and

John, who appeared humbled by the adoration bestowed upon him by the audiences and fellow artists, also seemed genuinely happy to be performing his and others' music live. It must also be a sign to the genuine love of Led Zeppelin and it's music in 2007. Most of the 80'000 strong audience, probably weren't even born when Led Zeppelin played there last note, yet the roar of approval, practically in the Gov't Mule set, shows that the legacy of Zeppelin music lives on today. Old and new fans will remember the day Jonesy came to Bonnaroo and



played music from yesteryear and made it sound as vibrant today as it did back then.

The keeper of the flame doesn't live in a tower anymore, he's out there in the Tennessee sunshine and loving it.



'Wayside', 'Back In Time' and the Johnny Cash song 'Jackson', but as the midnight hour struck on Friday night it's John's appearance as part of a powerhouse trio featuring one of music's most innovative modern bluesmen, guitar wizard Ben Harper, and ROOTS drummer Ahmir 'Questlove' Thompson, those in attendance will remember.

'It's Your Thing'. The whole show lasted nearly two hours.

John Paul Jones also joined Ben Harper and The Innocents the next day during Ben's festival own set for 15 minute version of 'Dazed And Confused'. This outstanding performance was broadcast live of the Festivals web cast.

Later that night (early hours of Sunday morning) John also appeared on stage with Gov't Mule emerging to join the group at the end of a drum solo with the riff of 'Moby Dick', and then the southern rock group launched into 'Livin' On A Prayer' before John sat down at the keyboards for faithful versions of 'Since I've Been Loving You' and 'No Quarter'.



PHOTO: ROLLING STONE VIA YouTube



## JPJ At Syd Barrett Tribute Show... ...and At The Merlefest

John Paul Jones appeared alongside Robyn Hitchcock and Ruby Wright at the tribute concert to Syd Barrett at the Barbican in London on May 10. John joined Robyn and Ruby for a version of the Barrett number 'Gyrfal Aunf' and was also part of the finale performance of Syd's classic 'Bike'. The evening's highlights included performances by the remaining Pink Floyd members, Roger Waters, David Gilmour, Nick Mason and Richard Wright - although not together.

Waters performed his number 'Flickering Flame', and the other three members performed the 1967 Barrett era Floyd hit 'Arnold Layne'. Profits from the concert were donated to the mental health charity SANE, nominated by the Barrett family.

### STOP PRESS : FINAL NEWS ROUND UP

On July 26th Jimmy Page gave evidence at Glasgow Sheriff Court in the copyright bootlegging case against Robert Langley.

John Paul Jones was due to join Robyn Hitchcock for an appearance at a free folk festival in Romagna Italy on July 30th.

In a recent interview Alison Krauss hinted that she would be touring with Robert next year in a band that would include avant-garde guitarist Marc Ribot.

The set lists of Robert's festival recent dates in Europe included 'Babe I'm Gonna Leave You' alongside a new Strange Sensation song.

Finally in another reunion twist, Rolling Stone magazine carried a report that Jimmy intended to link up with Jeff Beck for a US reunion tour with The Yardbirds - however Billboard magazine then quoted Beck's manager as saying there were no plans for such a re-grouping.

For all the latest news updates be sure to check the Tight But Loose web site [www.tblweb.com](http://www.tblweb.com)

Over the weekend of April 26 - 29, John Paul Jones made several appearances at the Merlefest 2007 in Wilkesboro, North Carolina. John appeared with Uncle Earl, The Dukhs, The Sam Bush Band and took part in many festival jam sessions. The Dukhs and JPJ's mandolin driven version of 'Whole Lotta Love' can be found on [www.youtube.com/watch?v=xaxDCuCAQ](http://www.youtube.com/watch?v=xaxDCuCAQ)



## Deborah Bonham New Album Due

Deborah Bonham has signed a new record deal with Rhino Records and is recording a new album 'Dutchess And The Shuffmeister' for release early in 2008. Deborah and her band have lined up a full summer schedule of live dates including appearances at the Racehorse Sanctuary charity show at Hurtwood Park Polo Club and the Cambridge Rock Festival. For latest news go to [www.deborahbonham.com](http://www.deborahbonham.com)

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.wholelottedled.co.uk](http://www.wholelottedled.co.uk)  
[www.myspace.com/wholelottedled](http://www.myspace.com/wholelottedled)  
[contact@www.wholelottedled.co.uk](mailto:contact@www.wholelottedled.co.uk)

NO WIGS - NO COSTUMES - JUST ROCK

### TOUR DATES AS OF AUGUST 2007

17.8.2007	Albert Hall, Stirling	01786 473544
18.8.2007	Queens Hall, Dundee	01369 702800
19.8.2007	Skelmans, Thurso	01847 890574
22.8.2007	Iron Works, Inverness	0871 789 4173
23.8.2007	Fusion, Kirkwall, Orkney	01856 673359
25.8.2007	Canon Hall, Olney	01631 567333
31.8.2007	Wedgewood Rooms, Portsmouth	02392 863911
1.9.2007	Marine Theatre, Lyme Regis	01297 442116
6.9.2007	Roses Theatre, Tewkesbury	01684 295074
7.9.2007	Standard Music Venue, Walthamstow	020 8527 1966
8.9.2007	Pyramid & Parr Hall, Warrington	01925 442345
14.9.2007	Princess Pavilion, Falmouth	01326 211222
20.9.2007	Wyllatts Centre, Potters Bar	01763 645005
22.9.2007	Kings Hall, Ilkley	01943 682315
28.9.2007	Chequer Mead Theatre, East Grinstead	01342 362000
5.10.2007	Arts Centre, Raverhill	01440 714140
6.10.2007	Savoy Theatre, Monmouth	01600 772467
12.10.2007	The Wharf, Tarncliffe	01822 611166
13.10.2007	Cheese & Grain, Frome + special guests GMT	01373 455420
18.10.2007	The Springhead, Hull	01482 659924
19.10.2007	Town Hall, Maitreze	01674 672227
20.10.2007	Liquid Room, Edinburgh	0131 226 7010
25.10.2007	Corn Exchange, Exeter	01392 211080
27.10.2007	Six City Nightclub, Swansea	01792 454216
1.11.2007	Gala Theatre, Durham	0191 332 4041
2.11.2007	Brewery Arts Centre, Kendal	01539 725133
3.11.2007	Academy 2, Manchester + Carina Linn	0161 275 2930
8.11.2007	Theatre Gwynedd, Bangor	01248 267106
9.11.2007	Fibbers York	01904 451256
10.11.2007	Martlets Hall, Burgess Hill	01444 342888
15.11.2007	The Mill, Banbury	01295 279002
16.11.2007	Subscription Rooms, Stratford	01453 769900
17.11.2007	Picturehouse, Halloworth	01484 689759
22.11.2007	The Brook, Southampton	023 8095 5386
23.11.2007	Pinston Hall, Letchworth	01462 670001
24.11.2007	Y Theatre, Leicester	0116 255 7066
28.11.2007	Waterfront, Norwich (UEA)	01603 580050
30.11.2007	The Peel, Kingston	020 8546 3516



# TBL INBOX

Fantastic work on the new TBL. It was great to see the trusty brown envelope with the Milton Keynes postcode dropping on to the doormat for the first time in a good couple of years! The website is cool - but there's nothing like sitting down with a good bottle of red and the TBL for some serious Zep reading.

I particularly enjoyed the 1980 tour stuff. Like most of us, at the time, all I had to keep me informed of events in Europe was the 'Zeppelin Uber Alles' review in MM.

For future ref, I would suggest a Bonham special. Next year the great man would have been 60! Just can't visualise it, can you?

As a drummer myself, I know he's attained legendary status among current players. He's the Hendrix of the drum world ... and I still can't play the triplets on 'Good Times Bad Times'. Just check out the USA-produced Modern Drummer magazine and virtually every drummer today cites him as a major influence.

Anyway, keep flying the Zep flag. Working up here in Newcastle, barely a day goes by when I don't see some teenager in the city centre proudly sporting a Led Zep T-shirt. Clearly the music is still communicating.

Dave Morton  
Tyne And Wear via email

Many thanks for all the comments and feedback regarding issue 17. It was very rewarding to know it was so well received - and makes all the hard work from all of us here well worth it (DL)

Just been looking at your Celebration / Tight But Loose Files book. The Jonesy and Grant interviews are superb and I also enjoyed the Knebworth feature as I was there on August 4 and it brought back such fantastic memories.

The real highlight of the book though for me was turning to page 85 and viewing The Honeydrippers story. In the photo on that page I can clearly identify the back of my head in the crowd at the Honeydrippers gig at the General Wolfe pub in Coventry in 1981! Of the many Plant gigs I have attended since, this one holds particular memories as it was in the back room of the pub which was only 50 yards around the corner from my house.

As a young Zep fanatic going from seeing Robert in front of 200,000 people in that field two years earlier to the back room of my local with just 150 people in attendance was some experience. I had no idea there were any photos taken on that night so it was a real unexpected treat.

Peter Delaney  
via email

Those '83 gigs were indeed a surreal experience. Glad you enjoyed the book (DL)

Motherhood - what another compilation! Do we really need yet another reworked and remastered job? Just get back together again and kill the rumours. 2008 Led Zeppelin rules ok!

AB - Newcastle via email

A fair point but the way I see it is this - this new Best Of CD is not really aimed at us diehards but at generally aiding awareness of the greatest catalogue in rock - therefore if it finds it's way into the Christmas stockings of a new generation of young potential Zep fans then it's job will have been done (DL)

I've just seen a new Zeppelin book in my local branch of Waterstones - The Rough Guide To Led Zeppelin written by Nigel Williamson. I've not really heard anything about this author before - have you any details of this new title?

S. Crowe, Cambridge

This one came my way just as we were going to press - it's an excellent new reference work compiled by Nigel Williamson - Nigel is a contributing editor at Uncut magazine and has conducted some of the best interviews with Robert Plant in recent years. Again I'll be covering this book in full in the next issue (DL)

I really enjoyed the Led Zeppelin Over Europe piece in TBL 17. I fully agree that the lack of new material in the set list on that tour was a disappointment. The likes of Carouselambra and Candy Store Rock I'm sure would have sounded great on stage. One other number I'd have liked to have seen played live is South Bound Saurez.

Colin Bull via email

It's interesting you mention South Bound Saurez as this track was listed in a recent drumming magazine as one of John Bonham's best percussive performances. Definitely an underrated track which flags another future debate for these pages - What are the most underrated Zep studio performances? Send your top 5 to the usual email (DL)

I have just finished reading Magus, Musician, Man: An Unauthorized Biography of Jimmy Page by George Cass which I felt was well written and well researched.

I think the guy who wrote it was a guitarist who seemed to understand the background to Page especially his early life - very interesting stuff. I also found it unlike the standard anorak stuff of listings and for any fan out there I would recommend it.

On another note why don't you devote a whole mag over to John Bonham - seems like he gets forgotten yet he's still the greatest drummer of all time.

Jack H - Greenville

Noted re John Bonham - full overview of his contribution to Zep will appear in a future edition also look out for a full review of this new biography and an interview with the author in TBL19.

After reading the Lord Of The Strings feature I came up with some of my own personal Page moments ...

The Rain Song  
Led Zeppelin  
(Houses Of The Holy)

Absolution Blues  
Coverdale - Page

Heartbreaker  
Led Zeppelin  
(Vienna 1973) - Led Poisoning bootleg

Stairway To Heaven  
Led Zeppelin  
(Earls Court) - from the official DVD

Swain Blues  
Jimmy Page  
Outrider

Dazed And Confused  
Led Zeppelin  
(Seattle 1975) Seattle Supersonic bootleg

With A Little Help From My friends  
Joe Cocker

Stroll On  
The Yardbirds  
Blow Up soundtrack

Wolfgang  
Seidel, Germany

Some very fine selections in there - that Heartbreaker intro from Vienna '73 is awesome and his playing on Coverdale Page was really inspired. Great also to see The Yardbirds' Stroll On listed from that Great Blow Up club sequence. I really must get around to getting the DVD of that 60's cult classic (DL)

## 40th Anniversary Request

In preparation for the 40th Anniversary since the formation of Led Zeppelin next year, we would like to feature a variety of articles throughout the year with this in mind.

Our first request is this ...

**Can you remember the first time you heard the 'Led Zeppelin I' album?**

If so and you'd be prepared to write a small piece of 150 - 300 words describing your first experience of that initial Led Zeppelin release, even where you purchased it and your personal story behind the album then please send your article to

[xyzpromos@tightbutloose.co.uk](mailto:xyzpromos@tightbutloose.co.uk)

Unfortunately we cannot print all the responses we get but will do our best to print as many as possible.

Look out for more requests for your stories in the next TBL and also on TBLweb.com





# From Richfield USA to the Knights Templar London ... with 30 years in between

## THE RETURN OF THE DESTROYER

April 28 London fan gathering brings us out of our dens

Julian came up with the idea of celebrating this famous Zep milestone back in January.

There had been little in the way of fan gatherings in London for some considerable time and it seemed a good idea to get out and meet the people, with the impending publication of TBL17 around the same time.

As ever with these events, the days leading up to the big day were somewhat fraught - not least the problem of equipping the pub with a PA and video screen. Luckily Robin Wealeans came through with his video company to save the day.

I was keen to see the event billed as a fan gathering rather than convention as that was what it essentially was. Equally I was also hoping for it to be a little more than blokes in a pub discussing the merits of the latest underground releases. I think we got the balance just about right.

Despite being somewhat cramped into the room we had and the video screen being hampered by bright sunlight, good vibes prevailed with around 50 in by late afternoon. It was very heart warming to see Mark Harrison and the old Brighton magpie himself Howard Mylett - both not in the best of health these days.

The main event screened early on was the Earls Court May 25th footage - later to be supplemented by some fantastic '77 cine footage. As that was the focus it was also pleasing to have someone in the room who actually attended one of the 1977 shows - and Lisa Haynes Truscott relayed her memories of being in the crowd at that curtailed Tampa date on June 3rd 1977. Elsewhere, Julian Walker explained the story of the famous 'Destroyer' bootleg and yours truly reminisced on being at Heathrow as they flew out on May 17 and how by being the only man in Bedford to own a 1977 USA T-shirt inadvertently elevated me to the status of style guru at the time (not!).

That the auction went on to raise a remarkable £1,000 emphasised the generosity of those in attendance and the alliance felt for the ABC Charity. The guitarist should be extremely proud of such fans. All in all it was a really enjoyable day - nothing too grand but it had a good spirit about it all as we came out of our dens to share our enthusiasm for this thing that 30 years on from that celebrated night in Richfield still provides so much inspiration.

A big thank you to ...

Graeme Hutchinson, Julian, Pam, Robin, Gary D, and Gary and Carol for all their assistance in making it happen.



IRS DAVES



HOWARD & DL



KEITH, JULIAN, GRAEME & DL



DL INTERVIEWS LISA HAYNES



### Feedback from the day...

Zepheads dug deep at the latest fan gathering (April 28th), raising a phenomenal £1,000 for the ABC charity.

The auction was organised by one of the charity's trustees, Graeme Hutchinson, who pulled off a superb top prize - a set of photographs one of which was to be signed personally by Jimmy Page to the highest bidder. That turned out to be Robin Wealeans in an exciting three way racing bid that saw the price rocket to a wallet-withering £250.

A hardcore of fifty-plus fans kept the bar busy at the Knights Templar, soaking up a very friendly vibe in our secluded corner of the rather grand boozery. The occasion formally marked the 30th anniversary of the Destroyer - but, for many, the most impressive images came from '75 with the screening of rare footage of the May 25th Earls Court gig.

It was great to see Howard Mylett in attendance - his paperback book for many years, was virtually the only significant literature you

could buy on Zeppelin. Mark Harrison also made it - his first solo trip since suffering a stroke. It was touching to see him re-living glory days with Jimmy and Robert, going through his extremely impressive photo album with younger fans.

TBL supreme Dave Lewis and bootleg expert Julian Walker locked horns on which era was best - '75 or '77 - for the open mic discussion. Sorry, the beer had kicked in by this point and all I can remember is they failed to agree!

Simon Cadman, London

Really enjoyed spending time with like minded people and what a civilised bunch!

Great to be part of the enthusiasm the band clearly still generates, and I was touched at the generosity of those present with regard to ABC Trust.

The anecdotes and memories were really interesting. I brought along all the family - my own son's

interest in Zep would have begun with my incessant playing of all things Zeppelin in the car on the school runs when he was about 4. "Please say the guitar and drum songs Daddy" he used to say. This moved on to him borrowing my CD collection, then begging for a guitar of his own a little later. Pleased and proud to say he is now an accomplished electric guitar player in his own band, they have just started gigging at the local Piz club in Milton Keynes.

He claims his favourite track is 'The Rain Song', and his musical tastes are now very varied, although predominantly heavy in flavour. Quite a testament to a band who ceased to be some 12 years before he was born!

Even my youngest son now insists on 'Jimmy and Robert' in the car, and he was born 21 years after those sad events. So never mind 'Train Kept A Rollin', the band certainly kept something rolling in my family, 3 generations of fans and more in the future I hope.

Many thanks for all you and the rest of the team at Tight but Loose have done.

Jeze Firth, Milton Keynes

I just wanted to say thank you to everybody involved in arranging the Zep meeting at the Knights Templar pub on 28th April, to celebrate the 1977 tour.

I had a hugely enjoyable day and appreciate the efforts of the organisers in arranging it. The most enjoyable part for me was seeing the new DVD footage from Earls Court 25/5/75 which has just become available. It was also interesting listening to the various anecdotes as we all chatted towards the end.

The atmosphere was really good. The only slight downside was that the view of the screen was restricted in the 'annexe' room, but this is only a minor quibble. Ian Avey, Hitchin





# Bad Company, Bonzo, Zeppelin and me

an interview with Simon Kirke



Simon Kirke has enjoyed a 40 year career in the music business. Originally finding fame as the drummer in Free in 1968, best known for their classic single 'All Right Now' which has accumulated over two million radio plays over the years. Simon then linked up with Mick Ralphs, Boz Burrell and Paul Rodgers to form Bad Company.

Managed by Peter Grant and fellow Swan Song label mates to Zeppelin, the band enjoyed enormous worldwide success in the late 70's clocking up over 50 million album sales. In recent years Simon has combined tour stints with Ringo Starr's 'All Star' band with projects alongside the likes of Eric Clapton, Jerry Lee Lewis and Ronnie Wood.

An accomplished songwriter, Simon released his own 'Seven Rays Of Sin' album in 2005. Now based in Manhattan New York, he combines drum tuition with a tour schedule performing guitar and keyboards with Larry Oakes.

In the early spring of 2007 Simon announced a series of UK club gigs. A date at the 'Esquires Club' in Bedford on April 27th was an ideal opportunity for me to catch up with Simon some 27 years since I'd last been in his company. That occasion was an after-show drink in the Mannheim Hoff hotel after Zep's second gig at the Mannheim Esstadion. Simon held court in the hotel performing the likes of 'Hey Jude' on an upright piano serenaded by John Bonham. Two days later Simon famously jammed with Bonzo during 'Whole Lotta Love' at what would be Led Zeppelin's penultimate gig at the Munich Olympia Halle

Fast forward over two decades later. Bedford 6.30 pm April 27th



Looking fit and well for his high on 59 years, we meet at the venue prior to his soundcheck for the evening gig. With a vivid memory and affable wit, Simon as I'd hoped, turned out to be an illuminating interviewee as we turned the clock back to the Swan Song era for his reflections on a variety of Zeppelin related topics.

**DL: When you were in Free did you have much association with Zeppelin?**

**SK:** The only real association back then was on the tour we did with Delaney & Bonnie and Blind Faith. We were in a booth in a club and the waiter came over with four pints of Guinness saying they were from the drummer in Led Zeppelin. He was in another booth with his friends and we were so grateful. We were just young guys. That was when I first met John but it was only with Bad Company that we got to know him and all of Zeppelin very well.

**DL: How did your drumming styles differ?**

**SK:** Believe it or not Bonzo had a quite a lot of jazz in him - he had mentioned that one of his favourite drummers was Joe Morello who was Dave Brubeck's drummer and when he wasn't laying down the heavy stuff, Bonzo had quite a nice jazz touch, in fact a delicate touch. We were both hard hitters and both had a basic four piece drum kit set up... and solid really but he had the best bass drum style of anyone, he was so fast. There's no doubting that he was the best rock drummer ever.

**DL: So how did Bad Company get to be managed by Peter Grant?**

**SK:** As we were forming we had a real run-around with Island Records and Mott The Hoople's management - all of our management had been a bit lax. So when we formed, Paul said "I want this band to be the biggest band in the World and who's the biggest band in the world right now? Led Zeppelin. Who manages Zeppelin? Peter Grant".

So we got his number from a friend and called him up. He was very nice and said he would come and see us rehearse. At the time it was the three of us because Boz had yet to join and we had a temporary bass player. Peter came to us in a village hall near Guildford and that was it, we were off ...

**DL: So what was he like as a manager?**

**SK:** Oh wonderful. A fierce reputation but incredibly intelligent with a great business acumen. He was ferociously loyal to his acts. You were best advised not cross him, but if you were his friend you were his friend for life.

**DL: Your first album was recorded at Headley Grange - where Zep had recorded - what was that experience like?**

**SK:** Well we had this opportunity to record as we had about 12 songs. We had rehearsed them really well and needed to get them down quick. Zeppelin were at Headley Grange at the time and John Paul Jones had the flu (NB: This may well have been a smokescreen for JPJ's now acknowledged unrest within the group at the time - DL), so Peter called us up and he said "Jonesy's out for at least a week were paying for the mobile studio truck so go and use it and record your album". We recorded the whole thing in three weeks, as you could in those days. The actual tracks took about seven days and then it was two weeks mixing. So we went to the Grange and the first thing I saw was Bonzo's kit with the cymbals on all set up in the hallway. Following Zeppelin in there was quite a thrill at the time.

**DL: Can you remember much about the Swan Song Records label launches in New York and LA?**

**SK:** Oh yes because we had lots of celebrities, in fact I think we had Groucho Marx in LA. That was in the days when money was a lot more available and, well Zeppelin were huge so there was no expense spared.

**DL: Did you feel Peter had time to manage both bands effectively?**

**SK:** Yes he did. At the time, Zep were so well established they could have gone on without him in a funny way. He had achieved so much for them. He combined his time efficiently and I feel managed of us very well.



**DL:** In December 1975 while in tax exile, Zeppelin played an impromptu gig at a club called Beethams Park West - am I right in saying you did that gig too?

**SK:** Yes Robert told us about it. I think it was a week after. We had to stay out of the country like they did so it was the middle of winter and we wanted to do a gig. The guy in the club there could not believe he was getting both of the biggest bands in the world at the time. He was very happy.

**DL:** Did you attend many Zep shows?

**SK:** Not that many because we were always on tour but our paths often crossed. Jimmy did some dates with us in Central Park in our first year and we were in Austin Texas when Mick Ralphs jammed with them. I remember one gig around that time in a massive arena where I watched it on the ramp and was looking at the back of John Paul Jones while he was doing his solo in 'No Quarter'. All the piano concerto stuff, 'Nut Rocker' etc. He caught my eye and I gave him the thumbs up and he winked back and mouthed to me 'It's easy...'. That was so Jonesy. The quiet unassuming one.

**DL:** I recall you being in Mannheim in 1980 - what was the atmosphere around the band like then?

**SK:** I was at loose end really as Bad Co was off the road. Zep were touring so Bonzo called me up and asked if I wanted to go over for a couple of shows. As it was only an hour flight I went. We had a great time. It was his idea for me to jam on stage with them. He said let's do 'Whole Lotta Love' so I remember we were in his hotel room practising literally with our hands on our knees just getting the rhythm. It was a wonderful experience to be on stage with Zeppelin. In fact I saw a cine film of it on YouTube a while back.

**DL:** Can you recall where you were when you heard the news Bonzo had died?

**SK:** I was in London when our tour manager Clive Coulson rang and then someone called me from America. It was very tragic. I remember in the press and I think on TV they used that picture of their tour guy Rex King. It was a strange time and as I said just very tragic.

**DL:** Could you see them carrying on?

**SK:** No it was so tight knit. They had made a ton of money and had such an impact on the world. I think they knew they had nothing left to prove and subsequently when they did get back and play with other drummers at Live Aid and with Jason at Atlantic's 40th it just did not sound right. It just wasn't the same. Looking back, their demise was a terrible shame. It was the end of Swan Song and it started the end of Bad Company

**DL:** Do you think Peter Grant's depression after Bonzo died contributed to that?

**SK:** Yes no doubt. We were all taking too many drugs and the end of 1980 was a terrible time. Bonzo died, Zeppelin split, John Lennon was shot. Peter was in depression. We had all had enough too. We had done the tour - album - tour merry-go-round and Paul Rodgers wanted out. He wanted to do a solo album. So he wanted the time off and he did that album but never came back. Paul never said to us that it was over, he just didn't come back. We waited for a long time and then realised that was it.

**DL:** Then you formed Wildlife who had an album on Swan Song.

**SK:** Well I wasn't doing anything and these young guys asked me to play on some tracks and I thought they were fantastic and G heard them and he said they were good. I think it was all done to keep me happy until Paul Rodgers came back and then Bad Co would go back on the road. Anyway G signed them we did a few shows but nobody really turned up so that was that.

**DL:** How do you look back on that Swan Song era?

**SK:** With mixed feelings. We did have some great times I mean the first three years of Bad Company were the happiest of my life. We had the world by the balls. We had a fantastic time. The music was good, the energy was good, the direction was good but as high as you fly eventually you come down and we crashed. Too many hangers on... the whole Swan Song thing was out of control.

**DL:** Are you surprised Zeppelin have never reformed?

**SK:** No, not as I know them. The funny thing is I saw them all a few weeks ago at the Atlantic Memorial for Ahmet. They were all there. Jonesy plus Jimmy and Robert around the table shoulder to shoulder and talking to each other, it was great to see. But Zeppelin was so close as four people so I'm not surprised. Of course, that night it was great to be paying tribute to Ahmet who was one of the most amazing men I've ever met.

**DL:** Bringing the story up to date - tell me about your current touring project?

**SK:** I've loved playing guitar all my life and piano as well as drums and I've written a lot of songs.

I did some shows in America last year with Larry Oakes who is a great musician, so I thought let's do some more and I'm having a ball. I'm based in New York now and as my first love is drums I do a lot of drum tuition. I hope to record another album soon. I did 'Seven Rays Of Hope' for which most of the songs were written in rehab. I'm in the programme still and two and a half years sober. I've been told that set of songs has helped a lot of people in that situation. I'm also doing a pilot for a talk show where I interview noted musicians who explain how they play and write and hopefully VH1 will pick that up. And I teach drumming in New York as well

**DL:** How do you go about selecting songs from your past?

**SK:** I've got loads to choose from so in America I angle it more towards Bad Co while in England it's a bit more to Free because they are held in such affection here. So together with my own stuff, it's about a third each. With Free there is a lot of interest here and it was great to see the Free DVD released last year. That band was so tight - a great little unit.

**DL:** When did you first meet up with the tribute band Freeway?

**SK:** Their guitarist called me about two years ago and asked would I write something about them on their web site. They sounded really close to our sound. Anyone who performs those songs and presents them as a fitting tribute gets my vote. Then I thought, why don't I join them on some of their shows? So I do my set and then get up with them towards the end of the evening.

**DL:** Last obvious question - would you consider a reunion project for Free or Bad Company?

**SK:** I would ... but Paul Rodgers won't. Bad Co have done things in the past but as far as he is concerned it's in the past. I think the Queen thing he did was good. He's a big time singer, he doesn't really belong in clubs. It was good to see and I'm glad he's out there performing and I wish him well.

With thanks to Lucy Piller and Elaine Jackson. For more info visit [www.simonkirke.com](http://www.simonkirke.com)



## The Gig

Simon Kirke / Larry Oakes / Freeway

Esquires Club Bedford: Friday April 27th 2007

With a catalogue that holds some of the best rock songs ever written across Free and Bad Company, this was always going to be a special evening. The surprise though was the strength of Simon's vocals. In such sparse arrangements the likes of 'Movin' On', 'Ready For Love', 'Shooting Star' and 'Weep No More' often took on a poignant reflective quality. His own compositions were also affecting notably 'Going Home'. The undoubted highlight though was a plaintive drift through Free's 'My Brother Jake'.

Later Simon returned to add pure authenticity to the finale of the excellent tribute band Freeway. The expected 'The Hunter' and 'All Right Now' achieving the required response. A great night that set me up a treat for the next day's London Zep fan gathering.





## Compelling... Controversial... and continually over the top LED ZEPPELIN IN THE UNITED STATES OF AMERICA 1977

### Remembered 30 years on...

**ADDITIONAL RESEARCH**

By Mike Tremaglio

30 years ago this spring, Led Zeppelin embarked on the most ambitious touring campaign of their entire history. A scheduled 49 concerts spread over a three leg period that would run from April through to August. A total of 1,338,000 were scheduled to witness this remarkable tenth American tour.

Against a background of doubt's about Robert's fitness, a backstage entourage spiraling out of control, an increasingly frail looking Page and the personal fall out from Peter Grant's messy divorce, the band barnstormed their way through America anxious to reclaim their crown as the world's number one rock attraction.

Ultimately the tour would be remembered for the riotous crowd scenes at the abandoned rain lashed show at Tampa Stadium, the unseemly backstage violence at Oakland and the sudden tragic death of Robert's son back in England that would bring the tour to a shuddering premature halt.

Aside from these headline-making events, this tour holds increasing fascination for Zeppelin fans. Their on stage performances were an erratic mix that ranged from the blistering to the bizarre. The optimism prevalent in the early 70's may have long gone, but when the chemistry of the four still connected, the sheer power of the band remained undiminished.

To mark the 30th anniversary of this astonishing final American jaunt, over a two-part feature with invaluable research input from Mike Tremaglio, we dissect many aspects of the tour - the performances and individual shows. Drawing on first hand accounts from fans in attendance, original press cuttings of the time plus analysis from the surviving tape recordings that exist - the aim is to capture the impact this tour had on the audiences of the time and continues to have amongst Zeppelin enthusiasts old and new.

Compelling, controversial and continually over the top...

This is Led Zeppelin 1977 ... Remembered 30 years on

#### REHEARSALS & BACKGROUND

In the Autumn of 1976 Led Zeppelin regrouped at Ezyhire Studios in London to prepare for their first tour since Robert's enforced lay off.

Rehearsals for the tour moved from North London to Fulham's Manticore studios early in 1977. Peter Grant initially laid out a touring plan that would open in America in the early spring and move to Canada and South America and then make it's way back to the UK.

At Manticore, they worked on an entirely new set, reviving the long deleted full acoustic section and arranging 'Ten Years Gone' and 'The Battle Of Evermore' for their debut live performances. Surprisingly little of their most recent album Presence was worked on, with only 'Achilles Last Stand' and 'Nobody's Fault But Mine' finding their way to the stage. During the rehearsals they ventured out to check on the emerging punk scene at London's Roxy club, mixing with The Damned and Easter. Visitors to the rehearsals included Generation X and Steve Marriott. Photos taken by Kate Simon at the Manticore rehearsals can be seen in the booklet that accompanies the CD 'Latter days: The Very Best Of Led Zeppelin'.

Everything was ready for a February 27 start in Fort Worth, Texas, when Robert contracted laryngitis and the schedule was postponed for a month. At one point, Toronto was earmarked for the new starting date of April 1, but this was changed in favour of opening in Dallas on the same date. In the UK, promoter Mel Bush tried to persuade Peter Grant to book Zeppelin as the top attraction at a planned one day festival due to be staged at Wrotham Park in Potters Bar. However due to the US tour extending into the summer this proved impossible.

#### THE EQUIPMENT

For this final US jaunt, John Paul Jones switched allegiance to two new Alembic bass guitars, a four stringed and eight stringed model (the latter causing concern for Page who feared it might drown him out). The Fender bass was used only rarely, notably at their Madison Square Garden run. The Framus stand up bass was used for 'Black Country Woman' - 'Bron Yr Aur Stomp'. On the first leg of the US tour, John Paul used a twelve string Ovation guitar for 'Ten Years Gone' and 'Battle Of Evermore' plus a Harmony



Tight But Loose  
CELEBRATESLEAD ZEPPELIN  
1977 North American Tour  
30 YEARS ON

## Led Zeppelin Tour '77

April 1	Memorial Auditorium, Fort Worth, Tex.
April 3	The Maral, Oklahoma City, Okla.
April 6, 7, 9, 10	Chicago Stadium, Chicago, Ill.
April 12	Metroland Sports Center, Minneapolis, Minn.
April 13	Chick Center, St. Paul, Minn.
April 15	Black Arrow, St. Louis, Mo.
April 17	Warner Square Arena, Indianapolis, Ind.
April 19, 20	Wendell Coliseum, Cincinnati, Ohio
April 20	The Green, Atlanta, Ga.
April 25	Kellogg Fieldhouse & Exhibition Center, Louisville, Ky.
April 27, 28	Greensboro, Greensboro, N.C.
April 30	Silverdome, Pontiac, Mich.
May 10	Coliseum, Birmingham, Ala.
May 19	L.S.N. Assembly Hall, Baton Rouge, La.
May 21	The Summit, Houston, Tex.
May 22	Torvald Center, Corporation Center, Ft. Worth, Tex.
May 31	Coliseum, Greensboro, N.C.
May 31, 26, 28, 30	Central Center, Larch, Mo.
June 3	Tammy Stadium, Tampa, Fla.
June 7, 8, 10, 11, 13, 14	Madison Square Garden, New York, N.Y.
June 17	South Arena, San Diego, Cal.
June 17, 21, 23, 25, 28, 27	Los Angeles Forum, Los Angeles, Cal.

## LED ZEPPELIN



Led Zeppelin albums are available on Swan Song Records & Tapes.



From: Janine Baefer  
San Alister

January 25, 1977

## LED ZEPPELIN TO TOUR U.S.

## FIRST LIVE PERFORMANCE IN TWO YEARS

On February 27, 1977, Led Zeppelin will return to the concert stage for the first time in two years. The itinerary for the first part of the tour is as follows: Feb. 27 - Ft. Worth, Texas (Tarrant County Convention Center); Feb. 28 - Houston (The Summit); March 1 - Baton Rouge (Louisiana State University Assembly Hall); March 3 - Oklahoma City (The Hyatt); March 4 - Dallas (Omaha) Auditorium; March 5 - Tempe (Arizona St. University Activities Center); March 6 - San Diego (Sports Arena); March 9, 12, 13 - Los Angeles (The Forum).

Eight years ago Led Zeppelin exploded onto the music scene with their first LP, creating a new genre of progressive music. Eight platinum albums later, they continue to break new ground on record, stage, and screen.

Led Zeppelin have sold over 25 million records worldwide. Their fourth LP, according to Billboard magazine is the biggest selling rock album ever! In concert they have broken attendance records around the world - most notably in 1977 at Tampa Stadium in Florida when they broke the Beatles seven year old record for the largest paid audience for a single-artist performance in history. On screen, their recently released feature film, "The Song Remains The Same", remained among the top ten grossing films in Variety's charts for over a month.

Led Zeppelin are managed by Peter Grant who is also president of their record label, Swan Song.

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mandolin featured on "Going To California". By the time they came back to the US in May '77, Jonesy has his custom built three-necked guitar crafted by Andy Manson, offering a mandolin, six string acoustic and twelve string acoustic in one instrument, plus bass pedals. This was used for "Ten Years Gone". The keyboard set-up now featured a black Yamaha CP 70B Grand Piano, the Honer Clavinet and an upgraded Mellotron 400.

Page's guitar set-up had increased to accommodate the newly revamped set list - Gibson double-neck for "The Song Remains The Same" / "Sick Again" and "Stairway To Heaven"; the Dan Electro for "In My Time Of Dying" and "White Summer" / "Kashmir"; a Botswana brown Fender Telecaster was introduced for "Ten Years Gone"; a Gibson mandolin for "Battle Of Evermore" and "Going To California"; a Martin D28 for "Black Country Woman" / "Bron Yr Aur Stomp". The Cherry Red Les Paul was periodically employed (notably on "Over The Hills And Far Away" / "No Quarter" / "Guitar Solo" / "Achilles Last Stand"), while the regular 1958 Les Paul covered the rest.

John Bonham introduced a new Ludwig metallic kit for this tour and all dates up to the 1980 Europe tour - by now minus the symbol on the bass drum.

The sound system, as with previous American tours, was handled by Showco Inc. of Dallas, Texas, under the guidance of Rusty Brutsche. The indoor system used on this tour was capable of delivering up to 30,000 watts and was hung on a three level hanging rig. The outdoor system was more than twice as powerful and required ten personnel plus sixteen stage hands to set it up in the required time. 150 Crown amps were employed including twenty used for the monitor system. The monitors were suspended twenty feet above the stage. No floor monitors were used to allow as much free space as possible on the stage.

Shure SM 548 microphones were used on Page's amps and all the drums except for the overheads which employed a pair of unidirectional AKG 451Es. A total of 15 microphones were used for the drum kit alone.

The mixing desk had thirty full capacity inputs. Fifteen for the drums, four for keyboards, bass and guitar, three for acoustic instruments, four vocal mics and four effects returns. The shows were recorded from the board on a Nakamichi 550 cassette deck. Rusty Brutsche oversaw the main mix personally, while Benji Le Fèvre managed Planie's vocal effects which included echo, delay and the use of a harmoniser.

## THE ORIGINAL US TOUR ITINERARY

The initially announced for the US tour prior to the cancellation read:

Feb 27	Fort Worth	re-scheduled May 22
Feb 28	Houston	re-scheduled May 21
March 1	Baton Rouge	re-scheduled May 19
March 3	Oklahoma City	re-scheduled April 3
March 4	Dallas	re-scheduled April 1
March 6	Tempe Arizona	re-scheduled July 20
March 8	San Diego	re-scheduled June 19
March 9-12-13	The Forum Inglewood	re-scheduled June 21-22-23
March 14 15 16	The Forum Inglewood	re-scheduled June 27-28-29
April 1	Toronto	not re-scheduled
April 3-4	Montreal	not re-scheduled
April 22	Dayton Ohio	not re-scheduled
May 20	Birmingham Alabama	re-scheduled May 18
May 21	Atlanta	re-scheduled April 23
May 31	Greensboro	not re-scheduled

Lisa Robinson in Hit Parade magazine reported a slightly differing itinerary that quoted the dates being "From the 27th February Fort Worth - Houston - Baton Rouge - Oklahoma City - Dallas - Tempe - San Diego - Los Angeles through the 13th of March then after a two week break in April further gigs in the mid-west and Canada and after another break the 19th of May as follows: May 20 Tuscaloosa / May 21 Charlotte / May 23 Greensboro / May 25-26-28 Washington / June 3 Tampa / June 7-8 (maybe more) New York - plus more gigs in outdoor stadiums in the summer"

It's worth noting that the planned Fall 1980 US tour included an opening date at the Montreal Forum set for October 17. It's possible the reasoning for this was the fact they failed to reschedule the cancelled Montreal date in 1977 and Peter Grant was honouring a commitment to that venue.



## THE PERFORMANCES : GIG BY GIG

## FRIDAY APRIL 1 1977

DALLAS, TEXAS  
DALLAS MEMORIAL AUDITORIUM  
DALLAS CONVENTION CENTER

**Set:** The Song Remains The Same / Sick Again / Nobody's Fault But Mine / In My Time Of Dying / Since I've Been Loving You / No Quarter / Ten Years Gone / The Battle Of Evermore / Going To California / Black Country Woman - Bron Yr Aur Stomp / White Summer - Black Mountain Side / Kashmir / Moby Dick / Page Solo / Achilles Last Stand / Stairway To Heaven / Black Dog / Rock And Roll.

One of the most crucial performances in the band's history given all the problems of the previous two years. As they nervously gathered backstage ready to go on (an image captured by photographer Neal Preston on page 112 of his book *Led Zeppelin - A Photographic Collection*) there were still a lot of questions unanswered: Doubt's about Plant's fitness, a lack of final rehearsals, the challenge of performing a completely revamped set list were just some of the concerns that must have been prominent backstage on that night.

Luckily all those worries were dispelled on this significant comeback night.

**What The Papers Said:**

"Led Zeppelin Lands Safely in Dallas" was how Robert Hilburn reported on the show in the *Los Angeles Times*.

"Led Zeppelin, generally conceded to be the world's most popular rock'n'roll band, has fond memories of this Texas city. It was here at the Dallas Pop Festival in 1969 that the English band climaxed a triumphant US tour that established it as a major new force in rock. It was also in Dallas four years ago that a local oil man's daughter hired a private jet to follow Zeppelin's plane out of town.

"But neither begin to match the importance - or emotionalism - of Zeppelin's appearance last weekend at the Dallas Memorial Auditorium.

"The band returned to live shows with a stirring performance that reassured both the group and its fans about Zeppelin's ability to continue.

"When the band stepped on stage just after 8, the audience roared its appreciation. Though much has been written about the aggressive nature of Zeppelin's audience in responding to the band's high-energy musical assault,

the tone Friday was one of warmth. The audience, one sensed, was simply glad to see the band.

"Lead singer Robert Plant told me the next day: 'Sure it was emotional. We had just cleared the biggest hurdle of our career. It was a chapter in my life that I never really knew if I'd be able to see. I tried to keep a positive attitude in the months after the accident, but even after I was able to walk again, I didn't know how the foot would hold up on stage. Even rehearsals didn't prove it to me. I was so nervous before we went on stage last night that I almost threw up. I could feel the tenseness in my throat for the first couple of songs. I kept telling myself to loosen up.

"The whole show possessed an element of emotion that I've never known before. I could just as easily knelt on the stage and cried. I was so happy. I don't think I've ever sung better in America. I mean I'd have liked everybody who ever wanted to see us to have been there.

"You can't pretend last night's concert was the greatest thing we've ever done, but there was something between us after that long gap that enabled us - in certain songs, where we really got hold of it - to go far beyond where we had been before."

## SUNDAY APRIL 3 1977

OKLAHOMA CITY, OKLAHOMA  
THE MYRIAD

**Set:** The Song Remains The Same / Sick Again / Nobody's Fault But Mine / In My



Time Of Dying / Since I've Been Loving You / No Quarter / Ten Years Gone / The Battle Of Evermore / Going To California / Black Country Woman - Bron Yr Aur Stomp / White Summer - Black Mountain Side / Kashmir / Moby Dick / Page Solo / Achilles Last Stand / Stairway To Heaven / Rock And Roll / Trampled Underfoot.

**Set List Watch:**

"Black Dog" was now dropped as an encore in favour of "Trampled Underfoot". The set structure of the Oklahoma show formed the template for much of the whole tour.

**Hear It:**

Fucking NY (Carynne)  
Fucking PA (Taranata)



## WEDNESDAY APRIL 6 1977

CHICAGO, ILLINOIS  
CHICAGO STADIUM

One of the main hazards of the tour was the repeated throwing of firecrackers. On this night the issue was quickly addressed by Plant: "Listen. Before we start, can we ask you one thing? Can you stop throwing those firecrackers? We want to give you a lot of music, but we're not going to fight with firecrackers! OK? Cool it with the explosives."

The acoustic set was already becoming one of the best-received parts of the show - John Bonham was cheered to the front of the stage for his contribution to "Battle Of Evermore". This was a fairly relaxed set with Plant throwing in Elvis lyrics and Page even speaking briefly to the audience, a very rare occurrence. Technical problems plagued Jimmy's guitar lead before "White Summer", which prompted Plant to comment: "We're on a low budget this tour and we've got one guitar lead. The man who looks after the guitars comes from Scotland where things are a lot slower, but he does speak English."

**Set List Watch:**

John Bonham's drum solo was now being introduced by Plant as "Over The Top" with an intro based on the riff of "Out On The Tiles".

**What The Papers Said:**

Al Rudis reported on this gig for *Sounds* and it was the first UK review to appear some two weeks after the gig.

"This is a new Led Zeppelin, a little older, a lot less brash and much more musical. They're still an exciting band however, still a band that gives the kids the best show their money can buy." Jimmy is particularly impressive: "Page was a wild man on stage, skittering here and there, overflowing with nervous energy. Even during the slow numbers

his body moved with the speed of light. The fast, frenetic guitar parts came out well, and so did the more restrained parts."

In *Rolling Stone* the headline ran "Jimmy's rampage keeps Zep flying"

"Led Zeppelin comes on like a dragon whose tail slaps the air with haphazard but authoritative strokes. The heavy-metal beast, whether in concept or concert, shoulders a burdensome responsibility: the Zep must be an absolute testament to the liberating qualities of excessive hard rock. At the heart of the beast is Jimmy Page, his bone-thin body draped in silk and dwarfed by the totem of his art - the electric guitar. The high-decibel audacity of those six strings constitutes an image that is bigger than the band itself, and it is Zep's monument as much as their tool."

**Hear It:**

Missing Night In Chicago (Missing Link)

## THURSDAY APRIL 7 1977

CHICAGO, ILLINOIS  
CHICAGO STADIUM**What The Papers Said:**

The Chicago local press reported "Thirty young men, including several juveniles, were arrested by police during a disturbance around Chicago Stadium, as thousands of people sought to buy tickets for a concert by Led Zeppelin - 'a rock group.'"

## SATURDAY APRIL 9 1977

CHICAGO, ILLINOIS  
CHICAGO STADIUM

**Set:** The Song Remains The Same / Sick Again / Nobody's Fault But Mine / Since I've Been Loving You / No Quarter / Ten Years Gone.

The first setback of the tour as they failed to complete the gig due to Jimmy's health.

It was clear there were problems from the start. Page's



playing was erratic and after 'Sick Again' he inadvertently launched into 'Since I've Been Loving You'. The rest of the band, expecting 'Nobody's Fault But Mine', did not follow. After a meandering 'Ten Years Gone', Robert addressed the audience. 'Jimmy has got a bout of gastro-enteritis, which isn't helped by firecrackers, so we're gonna take a necessary five minute break.'

After much deliberation, road manager Richard Cole was despatched to make an announcement. 'Jimmy does not want to do a half-hearted show tonight. If you watch the press on Monday, this show will be rescheduled. The band feel very bad about this, but please hang onto your tickets. All tickets will be honoured.'

The next day Jimmy told *Circus* magazine: 'They think it was food poisoning. The doctor says no solids! It's the first time we've ever stopped a gig like that. We always have a go really, because we're not a rip-off band. But the pain was unbearable - if I hadn't sat down I would have fallen over. Anyway, we'll make it up to them. We'll do an all-request show.' Fate would dictate that the rescheduled show would never take place. A few minutes of silent colour cine film exists from this show.

**Heard It:**  
Early Days Latter Days (Early Days)

**See It:**  
1977 Unofficial DVD (Kosmic Energy)

## SUNDAY APRIL 10 1977

CHICAGO, ILLINOIS  
CHICAGO STADIUM

**Set:** The Song Remains The Same / Sick Again / Nobody's Fault But Mine / In My Time Of Dying / Since I've Been Loving You / No Quarter / Ten Years Gone / The Battle Of Evermore / Going To California / Black Country Woman - Bron Yr Aur Storm / Trampled Underfoot / White Summer / Black Mountain Side / Kashmir / Moby Dick / Page Solo / Achilles Last Stand / Stairway To Heaven / Rock And Roll.

Page seemed to make a good recovery and Plant explained to the audience 'Jimmy was feeling ill last night, but it was only a false pregnancy, so that's alright.' Plant also claims that a local radio station insinuated that Page had been drinking alcohol and substances all day. 'Mr Page neither smokes, drinks, takes women or does anything like that so we want an apology tomorrow, and a crate of alcohol'

It was at this show Page came on stage dressed in a striking Storm trooper outfit complete with jack boots and cap. Photographer Neal Preston was in attendance and took a host of memorable photos.

**Set List Watch:**

At the end of 'In My Time Of Dying Plant' ad-libbed lines from 'You Shook Me' - not an uncommon trait on the tour. On this final show of the Chicago residency 'Trampled Underfoot' was now inserted before 'White Summer' in the main set, instead of being reserved as a second encore.

**I Was There ...**  
Joe Schmidt - USA

'I attended all four Chicago shows - the last night was Easter Sunday and Page came out in that incredible outfit. He later changed into the white satin suit after Bonzo's 'Over The Top' solo. A friend and I shot some cine footage from a prime box seat'

Four minutes of colour cine film exists from this show.

**See It:**  
Later Visions Unofficial DVD (Celebration)  
1977 Unofficial DVD (Kosmic Energy)

## TUESDAY APRIL 12 1977

BLOOMINGTON, MINNESOTA  
MET CENTER

Torrential rain and strong winds delayed the take-off of Zeppelin's private jet from Chicago's O'Hare airport. When it finally landed at Minneapolis-St. Paul International Airport, the band's four rented limousines were escorted to the venue by three police motorcycles. The gig finally took place 75 minutes late.

**What The Papers Said:**  
'Leadzen playing grounds show by hard-rock band' was the headline in the *Minneapolis Star*. 'Led Zeppelin, arguably the world's most popular rock band, returned to Met Center last night with an unexpectedly versatile, well-orchestrated yet overlong show'. 'The British quartet seemed distracted by firecrackers ignited

by fans throughout the show and disturbed by the rain. For whatever reason, the band never seemed to get on track and the near-capacity crowd of 16,000 persons never gave Zeppelin the fuel to help it get off the ground'.

**Set List Watch:**  
The ever-shifting 'Trampled Underfoot' was dropped for tonight's gig.



## WEDNESDAY APRIL 13 1977

ST. PAUL, MINNESOTA  
CIVIC CENTER ARENA

**What The Papers Said:**  
John Bream of *Photograph Record* reported: 'Across the river in St. Paul, Page played with a renewed ferociousness and the un-distracted Plant let loose, striking his familiar cocky poses and frenetically chopping his arms. The push-comes-to-shove-do-you-have-any-papers-man crowd of 17,500 roared at the powerhouse performance.'

'Zeppelin understands the power of rock better than any performer since Jimi Hendrix. Concert-goers don't tap their feet to Zeppelin's music, they ecstatically shake their heads'.

'32,500 heard Led Zeppelin in 2 nights' reported the *Minneapolis*

*Tribune*. Michael Anthony writes: 'The big one, Led Zeppelin, took over the Twin Cities this week, playing to a total audience of about 32,500. Only 'Up With People', the moral-uptift-through-song extravaganza, has tried the same kind of booking, playing the two biggest auditoriums in the Twin Cities on consecutive nights in 1975. But the attendance and proceeds in the latter instance were paltry compared with those

of the Zeppelin events, which grossed about \$280,000'.

'Perhaps only the four Beatles reunited could command the drawing power of Led Zeppelin, though even in their peak earning years, The Beatles never achieved the record sales and attendance figures set by Zeppelin'.

'As Fans Mob Civic Center, Zeppelin ride orderly' reported *Greg Hughes*.

'At least 34 persons were arrested for disorderly conduct and drinking in public. The four-member British rock group's appearance was twice marred by fans without tickets who attempted to rush entrances on both levels. A group of about 100 made a weak attempt to push across upper level ticket-taking aisles 30 minutes before show time. They were quickly and quietly turned away by three police officers and 13 Sims Security employees. Only moments before the concert began, a crowd of perhaps 200 stormed the lower level ticket-taking positions. Efforts by 18 of 45 policemen to repel the group quickly resulted in several verbal and pushing confrontations but no one was injured.'

'While alcoholic beverages are not officially permitted inside, many concert-goers managed to smuggle in beer and liquor, also marijuana'.

**Set List Watch:**  
'Trampled Underfoot' was back in for this show as was 'Black Dog' as the final encore. This was verified recently by fan Allen Alberg who attended the show.







## FRIDAY APRIL 15 1977

ST. LOUIS, MISSOURI  
ST. LOUIS ARENA

### I Was There ...

Dan Brown - St Louis, USA

"I was a sophomore in High School in St. Louis when Led Zeppelin tickets went on sale on March 15, 1977. We had school that day, so, like thousands of other kids, I asked my mom if I could skip school and wait in line for tickets with two of my buddies.

"Surprisingly, my mom said yes. The tickets were only available at the main ticket office at the Arena. The Arena in St. Louis would seat 20,000, and had also served as the venue to our hockey team, the St. Louis Blues. We arrived in the ticket line at 7:30 am, and there were already over 5,000 people there before us. After waiting for eight hours in line, at around 3:30 pm, we finally arrived at the ticket window. Even though there were three of us and we could have purchased four tickets each, we naturally only had enough money for one ticket each. We pooled our crumbled dollar bills together, and received our tickets, which were stamped 'Behind Stage'.

"The next day at school, my mom wrote a note. 'Please excuse Danny for being absent from school, he had to wait in line for Led Zeppelin tickets.' The note, surprisingly enough, was accepted by the school's administration. I would like to have that note, and place it next to my ticket stub and the poster from that concert which hangs prominently at my law office in St. Louis.

"April 15, 2007 came, and we had one of our moms take us to the concert. We entered into the Arena, and took our place with the other 20,000 excited fans in our seats. However, as previously mentioned, our seats were behind the stage. The anticipation was building, and then the lights went out, Led Zeppelin took the stage, and started by blasting into 'The Song Remains the Same'.

"It quickly became apparent to me, my friends, and everyone else who were sitting behind the stage that the behind-stage seats were not the place to be. Thus, I, along with thousands of others, immediately flew to the front sections of the stage and sat on the steps leading up and down to the seats. By the end of the first song, every space on every step was taken in front of the stage.

"Knowing the venue from going to hockey games, I was able to get onto the lower section, Row 3, on the side of the stage, about 40 feet in front of the band. I was there, with a prime seat, make that a step, jamming to 'Nobody's Fault but Mine', when the impossible seemed to happen. Six people suddenly got up from their seats to my immediate left, and exited towards the hallways of the Arena. Immediately after the six left, I lunged down the row into their seats, and the five other seats were immediately taken as well by others.

"The band finished 'Nobody's Fault but Mine', and moved into 'In My Time Of Dying'. Looking down, I realized why the six had so quickly exited their seats. On the ground in front of me, under my feet, was a thick layer of vomit. Apparently, the young lady who had been sitting there had too much to drink and had several major discharges. I, for one, found the discharges as a minor nuisance, for I was rocking out to the greatest rock-and-roll band who ever graced this planet.

"Around one-half hour later, the unfortunate seemed to occur. The people came back for their seats. If I were kicked out of my seat, I knew my space on the step was now occupied as well. Thus, I would have no place else to go.

"Just then, however, I noticed that when the people returned, that there were only five of them instead of six. They were minus the young lady who had made the bottom of my shoes slick to the ground. This allowed me to stay, so I rocked out the entire show in these prime seats, wet shoes and all. To the young lady who missed the concert on April 15, 1977, I owe you a great deal of gratitude!"

## SUNDAY APRIL 17 1977

INDIANAPOLIS, INDIANA  
MARKET SQUARE ARENA



This arena normally held 16,500 but the festival seating added 2,000 to the gate. Tickets were \$14 each although scalpers were getting as much as \$50. Gates opened at 4pm and thousands of fans surged onto the arena floor.

### What The Papers Said:

The Indianapolis News reported "If a Led Zeppelin concert is nothing else it is a physical assault on the human mind and body. The audience, mostly those in their teens and early 20's, was soaked with damaging debris, flying Frisbees, firecrackers and whisky bottles, eye popping flash pots and laser beams. One big headache. But you know what? The crowd loved it!

That's what Led Zeppelin is all about. The group have a certain hypnotic effect on it's followers."

### Set List Watch:

A sound problem delays Jimmy's intro to 'The Song Remains The Same' and 'Trampled Underfoot' returned again in it's original role as a second encore.

## TUESDAY APRIL 19 1977

CINCINNATI, OHIO  
RIVERFRONT COLISEUM



Another tension filled gig as acknowledged by Plant after 'Sick Again' "It's very difficult to play when you see crowds of people swaying. Keep it cool. Stand still. We don't want to see anybody get hurt!"

### What The Papers Said:

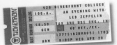
Creem magazine reported "Led Zeppelin, a British rock group, again brought violence in its wake when about 1,000 fans tried to gatecrash a Zeppelin show in Cincinnati last night. Police arrested 100 youths during the mini-riot, which was punctuated by thrown bottles and fights."

### Hear It:

Early Days Latter Days (Early Days)  
Cincinnati Kids (Hear)  
Cincinnati 2 Nights (Electric Magic)

## WEDNESDAY APRIL 20 1977

CINCINNATI, OHIO  
RIVERFRONT COLISEUM



### What The Papers Said:

Billboard reported: "A fan was killed at Led Zeppelin's appearance at Cincinnati's Coliseum, when an unruly crowd pushed him from the stadium's third level. He plummeted into the street and was struck by a car."

As this tragedy seemed to be played down it is possible the report was exaggerated.

### Hear It:

Cincinnati 2 Nights (Electric Magic)

## THURSDAY APRIL 23 1977

ATLANTA, GEORGIA  
THE OMNI



This venue opened in October 1972 and was demolished in July 1997.

### What The Papers Said:

"Led Zeppelin Plays the Heavy Best". Scott Cain reported "Led Zeppelin gave an exciting show at the Omni Saturday night, reaffirming the group's position as the No. 1 heavy-metal band in the world. In energy, enthusiasm and preparation, the concert met, and even surpassed, any possible expectation.

"Jimmy Page did not dominate the proceedings to the extent that might have been anticipated, although he used more guitars than Les Paul probably saw in a lifetime.

"Page gave a performance of manic intensity, however. His major solo was a rendition of 'Star Spangled Banner', done in the style made famous (or notorious, depending on your viewpoint) by Jimi Hendrix. Those who consider Hendrix's playing to have been masterful would have to accord Page the same status. Special effects helped make this section a spectacular triumph. Clouds of smoke billowed into the air and Page stood in the centre of a pyramid-shaped column of green laser light that revolved faster and faster as he picked up tempo."

### Hear It:

Gone With The Wind (No label)







## The Destroyer One Of The Most Famous Zeppelin Bootlegs

The famous Destroyer bootleg appeared in a variety of differing versions over the years. The original box-set was a 4-disc recording of the audience sourced April 28 show. This version on 'Smilin' Ears' appeared in late '77 / early '78. In the early 80's another 'Destroyer' box-set appeared on the 'DRGM' label. This comprised of the soundboard recording from the April 27 show packaged in a deluxe box with the blurred photo of Jimmy lifted from the Earls Court cover. The recording edited out much of Plant's between song spiel - and adding more confusion, the spine proclaimed the date as Seattle August 77.

A second edition on 'DRGM Enterprises' followed. This was again sourced from the soundboard April 27 recording but with more of Robert's patter included. The first batch of this version came packaged in a unique storage case which resembled a portable typewriter (does anybody remember typewriters?) but was actually used for storing computer tape.

To add yet more confusion, a box-set labelled 'Destroyer 3' also surfaced though this did not contain any of the Richfield shows showcasing an audience recording of their May 30 Landover show. Unsurprisingly the dawn of the bootleg CD era heralded many reissued and repackaged of the April 27 and 28 nights. Alongside the 'Badgesholders Only' sets they are without doubt the most important bootlegs of the 1977 tour and indeed some of the most celebrated underground releases of their history.



## Buying The Destroyer Bootleg

### I Was There ...

Tim Davies London, England

"The Destroyer" vinyl Box-Set was one of the first bootlegs I bought.

I bought it one cold winters Saturday morning in Camden Market in late 1977 or early 1978. I hitch-hiked down to London from my home in Northamptonshire and made for a guy called Mark's vinyl and bootleg stall on the market. He had promised to reserve me a copy the week before, sure enough it appeared from 'Under the counter' in a nice brown paper bag (very fashionable in those days for housing new releases by 'Led Zeppelin-type' rock groups!).

I hitched back home later that day and the vinyl was soon on my turntable. Side 1 track 1. After a few seconds of 'crackles' and 'crunches', the sound of an hysterical crowd and a multitude of firecrackers greeted my ears. My ears took a few seconds to adjust to the 'sound-quality' of the audience recording.

I turned up the volume and the thunder of drums blasted out, followed by what sounded like an earthquake. I had certainly never heard a bass guitar sound like that before, as 8 strings of best Alembic were warmed up. Finally after more Bonzo thundering, the unmistakable sound of a Gibson double-neck out through the crowds' hollering. It was worth the price just for that intro!

"Then after this defiantly tight-but-loose warm-up, 'The Song Remains The Same' blasted out of my speakers like a juggernaut. This release has to be up there with 'Blueberry Hill' and 'Listen To This Eddie' for the atmosphere of actually being at a Zeppelin gig. Wonderful stuff!"



### WEDNESDAY APRIL 27 1977

RICHFIELD, OHIO  
RICHFIELD COLISEUM

The night of 'The Destroyer'. A much bootlegged performance. It was one of the first professionally recorded mixing desk tape to escape from the band's archives. It has been bootlegged many times on vinyl and CD.

For that reason alone it's an historic performance and a stand-out of the tour with much humour on stage from Plant. He introduced Bonzo as 'A man who manages to wash my hair in 7UP'. General opinion seems to be that this night was an average one compared to the April 28 performance. This might be due to the slightly flat soundboard source - as '77 gigs go, in my view this one was right up there.

### What The Papers Said:

The Cleveland Press ran the headline 'Led Zeppelin Thrills packed house, 37 fans are arrested'. Bruno Bormio reported: 'More than 20,000 hysterical fans in the Coliseum last night were transported into rock music ecstasy by the Led Zeppelin. A handful of the 20,000, however, were transported to jail. The Summit County Sheriff's Department reported 37 arrests for assorted offences including disorderly conduct, drug possession and possession of knives.'

### Here It:

The Supreme Destroyer (Empress Valley)  
The Destroyers (Tarantula)  
Destroyer (Archive)

### THURSDAY APRIL 28 1977

RICHFIELD, OHIO  
RICHFIELD COLISEUM

Another stand out show and again much bootlegged - this time via a vibrant audience recording.

### Here It:

The Supreme Destroyer (Empress Valley)  
Destroyer II (Just Stand Back)  
The Destroyer Strongest Edition  
(The Diagrams Of Led Zeppelin)  
Destroyers III (GUR)  
The Destroyers (Tarantula)

### SATURDAY APRIL 30 1977

PONTIAC, MICHIGAN  
PONTIAC SILVERDOME



Another milestone: This show set a new world record for audience attendance at a solo indoor attraction. Some 76,229 people witnessed tonight's concert, beating the 75,962 that The Who attracted to the same venue in December 1975. Zeppelin's gross income from ticket sales to this gig was \$792,361. This was one of the larger shows that employed the use of the venue's in house video system showing the action on a huge screen above the stage. A triumphant end to the first leg of the tour. During the two week break Jimmy flew to Cairo for a short holiday.

### What The Papers Said:

"Record Crowd Sees Zeppelin in Detroit" reported Billboard. "Police and stadium officials said they were amazed at the relative tranquility of the throng, after earlier expecting the worst from the Zeppelin faithful.

"We are pleasantly surprised," said Pontiac police chief William Hangar as he watched the crowd saunter into the stadium's four gates Saturday afternoon. "This is the first time in five big rock shows at the Silverdome that we've had no problems with crowds rushing the turnstiles or a major tie-up on surrounding roads."

"This is one of the smoothest shows we've ever had" said Led Zeppelin's tour manager Richard Cole prior to the group's three hour set. "For the amount of people, I'm pleasantly surprised. Frankly, we expected trouble."

### Here It:

Hot Rods in Pontiac  
(The Diagrams Of Led Zeppelin)



PIC: MAY 17, HEATHROW AIRPORT "CAN I CARRY YOUR BAG SIR?"

## Led Zeppelin

## LED ZEPPELIN

SATURDAY, APRIL 20th, 1977

PONTIAC, MICHIGAN

This press arrives one Deluxe Coach ride to and from Concert and a concert ticket prior to concert time.  
Bus departs 12:30 p.m. - Norfolk and Quebec  
(Great Submarines) \$92.00

Nº 65

## 76,229 attend Led Zep concert at Silverdome

PONTIAC (UPI) — The Led Zeppelin rock concert before 76,229 avid fans at the Silverdome Saturday night proved something unusual for the produced something unusual for the group — a travel event.

Police reported as trouble at the largest indoor concert ever reported, the unlike previous engagements for the popular band. Last week a Cincinnati police band with all but a few of the out at \$60,000, with all but a few of the out at \$60,000. Cheaper seats were for those who sat at the stadium ledge.

## THURSDAY MAY 12 1977

LONDON ENGLAND  
GROSVENOR HOTEL  
NON PLAYING APPEARANCE

Plant, Jones, Grant and Page attend the Ivor Novello awards at the Grosvenor Hotel in London to pick up the prestigious award for Led Zeppelin's 'Outstanding Contribution to British Music'. The award was presented by British comedy actor John Inman who died in 2007.

## MISTAKEN IDENTITY AND A TRIP TO CAIRO

On Monday May 16, the *Evening Standard* reports that Led Zeppelin singer Robert Plant has been arrested at Hartsfield Airport, Atlanta, for pulling a knife and being drunk. The incident is actually perpetrated by a 19 year old youth impersonating Plant. The 'real' Plant was actually horse riding in Wales at the time. A retraction and apology is hastily inserted in the May 17 edition of the *Evening Standard*.

Nick Kent reported in the *New Music Express* that a Swan Song employee claimed that on the tour Page was watching a video in his hotel room when across a clear blue sky appeared four straight lines of distortion. Allegedly Page took these markings to be scanning UFO's bearing messages. This is said to have inspired his four day trip to Cairo. Another example of the sort of bizarre rumours circulating about Jimmy at the time.

## Tuesday May 17 1977

## Led Zeppelin Fly Out From Heathrow

## I Was There ...

Dave Lewis - Bedford, England

"Back in early 1977 I looked into the feasibility of flying over to the US to catch at least one show of the tour. This was long before the days of organised gig tours and not an easy thing to do. I was constantly in touch with the Swan Song office at the time and they were helpful in providing dates for the tour when it was rescheduled. My vague plan was to try and do a couple of the New York shows at the Garden.

"However even with Freddie Laker's recently founded sky train fares it proved impossible on my meagre £22 a week that I was paid for working at WH Smiths at the time! So I decided the next best thing was to see them off at the airport. I had initially hoped first of all to see them fly back on May 1. Swan Song supplied me with all the flight details but I could not make that date. Instead I made it my mission to be there on May 17 as they flew back to America for the second leg.

"So I left Bedford that day with this rather mad idea. On route I visited their press officer Unity McLean at Swan Song. I even got involved in running a few errands (not uncommon whenever I visited) and was despatched to the local Kings Road newsgroup to pick up ten copies of the *Evening Standard* midday edition - this carried Robert's apology for the mistaken identity story. Back in the office, Unity gave me various pics to get signed including a couple of 10 x 8's of them flying out on the plane.

"I arrived at Heathrow Terminal 1 at just after 4pm. A Welsh fan Russ Rees and a couple of his friends were also there. Outside the main doors, Bonzo was holding court by one of the limos. John Paul Jones arrived wearing a union jack cardigan. Robert followed looking every like the rock golden god - albeit a rock golden god carrying his own luggage! Richard Cole was also there efficiently guiding them into the reception area. They were all in a very upbeat mood and keen to get back on tour. They were all happy to sign autographs, pose for pics etc. Plant kept joking about Page's whereabouts "Where's Patti Page?" he kept repeating. Jimmy duly arrived last in a Range Rover with driver Rick Hobbs. He looked quite bedraggled and unshaven in a white suit, a little unsteady but smiling and joking as he met up with the others.

"I finally left them as their flight was called around 6pm. It was an absolutely thrilling experience for this particular 20 year old and I made my way back to Bedford in something of a daze. Next day I was back behind the counter at WH Smiths while Led Zeppelin were on stage in Birmingham, Alabama. Exactly two years on from the first Ears Court gig, I had experienced yet another incredible occasion in their company - the immediate result was that my enthusiasm to follow this group to the end of the earth increased manifold."



## WEDNESDAY MAY 18 1977

BIRMINGHAM, ALABAMA  
JEFFERSON MEMORIAL COLISEUM



Refreshed  
from the  
short break

the band storm through another excellent performance. John Paul Jones introduced the Andy Manson designed triple-necked guitar in the acoustic set and for 'Ten Years Gone'. Plant referred to it as 'His secret weapon - it only comes out at night!'

Superb cine footage illustrated how animated Page had become on stage.

Edits of this footage can be seen on the bootleg montage that accompanies the June 21 1977 audio recording of *The Song Remains The Same* on the official DVD.

## Set List Watch:

Jimmy inserted a version of the Southern anthem 'Dixie' during his 'Star Spangled Banner' guitar solo.

## Hear It:

Dixie (Anthrax)  
Out Of The Way (The Diagrams of Led Zeppelin)

## See It:

Led Zeppelin Official 2003 DVD  
(Warner Music Vision)  
Latter Visions Unofficial DVD  
(Celebration)  
1977 Unofficial DVD (Cosmic Energy)

## THURSDAY MAY 19 1977

BATON ROUGE, LOUISIANA  
STATE UNIVERSITY ASSEMBLY CENTER



Colour cine  
film of the  
Cesar's

Chariot private plane they hired for this tour arriving at the airport exists alongside some excellent on stage colour cine film - clips of this were used by Page for *The Song Remains The Same* bootleg montage extra on the official DVD.

## See It:

Led Zeppelin Official 2003 DVD  
(Warner Music Vision)  
1977 Unofficial DVD (Cosmic Energy)





PIC: JOHN PAUL JONES, FRANK MELFI

## SATURDAY MAY 21 1977

HOUSTON, TEXAS  
THE SUMMIT



Ticket problems plagued this show. *Creem* magazine reports that on January 30, the day tickets went on sale: "Police had to call in fire trucks to hose down the 3,000 - 3,500 Led Zeppelin fans who tried to stampede Warehouse Records and Tapes to buy tickets for the

band's concert. Store officials instructed the successful buyers to hide their tickets and leave by the rear entrance of the store, to avoid having them stolen by the crowd."

The band again employed the arena's closed circuit TV system to show the action on screen. Rumour has it that the tapes from this video did survive and were in the hands of the company that operated the video system for the building and specifically in the hands of the owner who was described as "a former professional athlete". Footage from this venue of Kiss and Crosby Stills And Nash has circulated - however no footage of Zeppelin has yet surfaced.

While in Texas, Plant and Bonham found time to visit the Mother Blues club and Bonham ended up jamming with US act Kids

### What The Papers Said:

"Police hauled perhaps 40 persons, including 20 juveniles, to the central police station Saturday night in the wake of the Led Zeppelin concert. One officer said maintenance personnel at The Summit estimated as much as \$500,000 damage may have been done in the form of broken glass and other vandalism."

The show itself had mixed reviews. Bob Claypool reported: "Indeed, the song does remain the same, and that's the whole problem. Led Zeppelin hasn't changed their music, and I haven't changed my opinions about it - so we're at something of a stand-off here. And, none of the crowd activities seem to have changed, either. Going to a Zep show is still an endurance test - picking your way over passed-out people in the halls, trying to avoid flying

firecrackers and smoke bombs set off by audience members, and, of course, struggling vainly to retain your hearing in the cruel onslaught of decibels."

"In a nutshell, their music is still just what it's always been - tons of over-amplified sound and fury, signifying nothing and completely lacking in subtlety (including the acoustic set). I can only hope they stay away for at least another two years!"

"Bad Company punctures Zeppelin" read another headline. Steve Thomson reported: "Two of rock's biggest attractions, Led Zeppelin and Bad Company, came to Houston within 48 hours of each other this week providing some very observable contrasts."

"In concert, Led Zeppelin has to be one of the most boring groups in all of music. Though they have some very powerful material, the group often bypasses that to do stuff that can best show off the solo virtuosity of the individual members. An hour or more of Saturday's three hour concert was devoted to solos."

"There is no way to make twenty minute solos by Jones and Bonham interesting. There are just so many things you can do with a drum or piano. Page's solos could be made interesting, but most of the time they were so loud they put Ella Fitzgerald's Memorex test to shame."

"But of course, the wildly fanatical Led Zeppelin crowd loved it all. I believe, however, they would have applauded wildly if the group had read from a telephone book. Saturday's show is both the first and last Led Zeppelin concert I will ever go to, unless I receive combat pay."

## SUNDAY MAY 22 1977

FORT WORTH, TEXAS  
TARRANT CONVENTION CENTER



Set: The Song Remains The Same / Sick Again / Nobody's Fault But Mine / In My Time Of Dying / Since I've Been Loving You / No Quarter / Ten Years Gone / Going To California / Black Country Woman - Bron Yr Aur Stamp / White Summer - Black Mountain Side / Kashmir / Moty Dick / Page Solo - Dixie - Star Spangled Banner / Achilles Last Stand / Stairway To Heaven / Whole Lotta Love - Rock And Roll / I'll Be Me.



A mix up over time signatures at the start of 'In My Time Of Dying' forces Plant to call a premature halt to the song. 'I tell you what we'll do - we'll start it again' which is exactly what they do. More road fever craziness was relayed by Plant in introducing Bonham as "A man who only last night was standing in a wardrobe, when a first went right through it and hit him on the nose!"

Mick Ralphs, of Swan Song stable mates Bad Company joined the band on stage for the second encore. As Plant explained: "It's not like us to extend the warm hand of musical friendship to anyone, but this is a man who comes from the sticks like me and Bonzo. We're gonna try something. I don't know how it'll sound - it's what they call a jam!" They then romp through the old Jerry Lee Lewis classic 'I'll Be Me'.

#### Set List Watch:

'Whole Lotta Love' made it's tour debut tonight, albeit in a truncated form, segued with 'Rock And Roll' as a first encore.

#### Hear It:

Polished Performance 1977 (POM)  
Be Ze Pop (Silver Rain)  
Song Of The South (Capricorn Records)  
Complete Tarrant Concert (Wendy)

### WEDNESDAY MAY 25 1977

LANDOVER, MARYLAND  
CAPITOL CENTRE



#### Hear It:

Your Teenage Dream  
(The Diagrams Of Led Zeppelin)  
Landover 1977 box-set (Electric Magic)

### THURSDAY MAY 26 1977

LANDOVER, MARYLAND  
CAPITOL CENTRE

Set: The Song Remains The Same / Sick Again / Nobody's Fault But Mine / In My Time Of Dying / Since I've Been Loving You / No Quarter / Ten Years Gone / The Battle Of Evermore / Going To California / Dancing Days - Black Country Women - Bron Yr Aur Stomp / White Summer - Black Mountain Side / Kashmir / Moby Dick / Page Solo-Star Spangled Banner / Achilles Last Stand / Stairway To Heaven / Whole Lotta Love - Rock And Roll.

#### Set List Watch:

At this show they attempted a semi-acoustic version of 'Dancing Days' prior to 'Black Country Woman'. This experiment will be expanded on the last night at the LA Forum shows.

#### Hear It:

Thunderous Break  
(The Diagrams Of Led Zeppelin)  
Bringing The House Down  
(Empress Valley)

### SATURDAY MAY 28

1977

LANDOVER, MARYLAND  
CAPITOL CENTRE

#### I Was There ...

Brian Knappe - Arlington USA

"The shows I saw in '77 were the four at the Capitol Centre in Largo, Maryland: May 25, 26, 28 and 30, 1977. The Capitol Centre was a very large venue holding 18,200 people. I remember reading some review or story when Zeppelin was interviewed about unique moments of their recent tour (1975 or 1977), when one of the band members mentioned how they were nervous about playing the Capitol Centre during that time due to its size. The Capitol Centre was never my favourite venue to see rock concerts, even though it was in my back yard. It played out the same for Led Zeppelin. The shows at the Capitol Centre were well received, but I remember many of my friends attending the shows and complaining about the length of the songs - thirty-five minute drum solos and a 35-minute 'No Quarter' didn't play out as well to non-Zep fanatics. But one thing I can say is that I remember on May 30, 1977, the last night of the Capitol Centre shows was very high-energy and spot-on regarding the performance and the enthusiasm from the crowd.

"I had front-row seats on Thursday, May 26, and remember that I snuck my 35mm camera in to take photographs, and as I attempted to take my first shot - of fog rolling off the stage onto my lap during 'No Quarter' the camera malfunctioned, and I found myself running to the concession stands frantically to try and fix the problem, but to no avail. Not a single shot from the front row was taken that evening. I did get a number of shots that turned out fairly well throughout the balance of the shows.

"One thing I also remember that was unique, was at one show at the Capitol Centre, a sparkler flew onstage on the side where Robert Plant was standing. And as he addressed the audience at the mic, the sparkler hit one of the flash pots and ignited directly in front of him, knocking him back and forcing him to remove his vest for the next several songs. I think a number of shots were taken of him performing bare-chested: one, notably, on the cover of the 'Ballzcrusher' bootleg LP if I remember right. I will not forget those historic concerts. The only places they played more nights were in New York and L.A. It's all very fond classic memories."

#### Hear It:

Landover 1977 box-set (Electric Magic)



### MONDAY MAY 30 1977

LANDOVER, MARYLAND  
CAPITOL CENTRE

During an interview in 1993, Peter Grant recalled to me: "I was invited to dinner at the Russian Embassy and all the guests came to the gig. I think it was in Landover. They really knew their stuff. I was in the limo with one of the wives and she says 'What's the sound like for your group?' and I say 'Very good' and she adds that when they saw the Stones last year there was no bottom to their sound because all the amps were hung. Amazing. So then they met with the band beforehand and during the gig, instead of watching in the box they all want to sit on the side of the stage. Jonyes then plays variations from Rachmaninov during 'No Quarter' and the Russian guests are just blown away. We planned to go to Russia but after Robert's tragedy we had to scrap it. Shame, as we could have been one of the first rock acts to go."

The band again deployed the arena closed circuit TV system to beam the concert on screen. However no footage of this gig has ever surfaced.

#### Hear It:

Destroyer III (Tarrant)  
Running on Pure Heart and Soul  
(Diagrams Of Led Zeppelin)  
Landover 1977 box-set (Electric Magic)  
The Supreme Destroyers (Empress Valley)

### TUESDAY MAY 31 1977

GREENSBORO, NORTH CAROLINA  
COLISEUM



Set: The Song Remains The Same / Sick Again / Nobody's Fault But Mine / In My Time Of Dying / Since I've Been Loving You / No Quarter / Ten Years Gone / The Battle Of Evermore / Going To California / Black Country Woman - Bron Yr Aur Stomp / White Summer - Black Mountain Side / Kashmir / Moby Dick / Page Solo - Achilles Last Stand / Stairway To Heaven / Whole Lotta Love - Rock And Roll.

PG. JOHN PAUL JONES, FRANK MULLI



FRIDAY JUNE 3 1977

TAMPA, FLORIDA  
TAMPA STADIUM

Set: The Song Remains The Same / Sick Again / Nobody's Fault But Mine.

This return to the scene of their 1973 record breaking triumph ended in chaos and confusion. Rain had threatened all afternoon and during the third number of the set the skies open and a thunderstorm erupted. The band were forced to leave the open-air stage for fear of electrocution.

After a delay it was obvious that the rain will not stop, so a decision was made to halt the show. This resulted in crowd riots, barricades being broken, and 35 fans and six policemen being injured.

As a result, the local authorities banned Zeppelin from returning for a rescheduled show

hastily arranged for the next day.

Peter Grant recalled the incident to me during an interview in 1993: "A big mistake. Possibly one of our biggest, and all because we never realised there should have been a rain date. It wasn't until we were on the plane flying from Miami to the gig that Richard (Cole) shows me the ticket which says on it 'come rain or shine' i.e. no rain date. I storm off to blast Terry Bassett from Concerts West. Steve Weiss, our lawyer should have caught it in the contract. I should have sent Richard out to check the place but he'd been sorting out some trip for Robert and Jonesy to visit Disneyland with the kids. All sorts of trouble. If Richard had gone, he'd have seen that they'd set up a canvas roof instead of a metal one

which we always demanded.

"So when we got to the site there's something like 10,000 tons of water resting over the drums. So now I have to make a decision about them going on. You can't imagine the pressure. When they're about to go on, the rain has stopped. There's 70,000 fans



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LETZ-ZEP

Europe's leading tribute to  
LED ZEPPELIN

"I walked in, I saw me!" - Robert Plant Q Magazine

"Fantastic!...if you closed your eyes you could imagine that it was Plant and Page up there, and when you open them again, the illusion doesn't really go away!"

Jeremy Clarkson  
Sunday TimesBilly & Jimmy Page at  
Task Brazil charity gig

"If you want to get the 'Led out' then the only real option you've got is Letz Zep! ...the closest to the real thing that you are ever likely to see and hear, the playing is impeccable and the Band rocks just like the real thing. Brilliant!"

Janick Gers - (lead guitar) Iron Maiden

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Letz Zep's Debut CD "Live on Broadway" Now Available Cat LZ001 -  
Check Website for details

DATE: 1977  
CITY: TAMPA  
STATE: FLORIDA  
COUNTRY: USA  
EVENT: LED ZEPPELIN  
VENUE: TAMPA STADIUM

# NEW YORK POST

ESTABLISHED 1843

**LONG ISLAND**

## 50 INJURED IN FLA. ROCK RIOT

### 19 arrested as Led Zeppelin is rained out

A Led Zeppelin rock concert erupted into rioting at Tampa Stadium, June 3, when rain forced the band to leave the open-air stage. Police arrested 19 persons who were caught up in the rioting. The rioting broke out after the band had been rained out of the concert. The rioting broke out after the band had been rained out of the concert. The rioting broke out after the band had been rained out of the concert.

**A long way from New Haven**

gathered and we've got to get it on somehow. So I decided to let them start. Nearby overhead there's this big cloud looming. I thought at this rate it will be us who'll be leaving under a big black cloud and sure enough, after three numbers, it starts pouring. I quickly action to Robert to wind it up and off we run.

"One funny aside to this is Robert telling me later that as he's coming offstage, my son Warren shouts to Robert to pick up a Frisbee he's thrown on. As you can imagine, Robert told him in no uncertain terms to leave it there!"

and a large contingent of police in riot gear also riled nerves by standing guard at highly visible points in the Amphitheatre.

"As police herded the rioters towards the exits, an announcement was made over the stadium's loudspeaker that the concert was rescheduled, but the message was garbled and failed to end the disorders. At 11 PM scattered violence continued at two hospitals and outside a police station where youngsters gathered to protest the arrest of their friends."

Many other New York newspapers ran similar stories: "Zeppelin Rainout Triggers Fan Riot", "Thunderstorm, stormy fans end concert", "Rain Grounds Led Zeppelin And Stir Tampa Rumpus", "20 face charges in Fla. Led Zeppelin concert riot". The New York police were very wary of the need for increased security for their impending six nights at the Garden. Local press reports state "Security Boosted For Rock Show": "Led Zeppelin's Madison Square Garden engagement will be monitored by a force of security guards and city cops to prevent the riots that have marred other stops on the group's tour. Officials said the garden's 100-man security force will be bolstered by squads of cops and mounted patrols and that barriers will be erected around the building for crowd control."

**Heir to:**  
Fucking T.Y. (tattybun)  
Polished Performance 1977 (POT)  
Killer Missile (Jagge)

## LED-ZEPPELIN

\*\*\*\*\*

### CONCERTS WEST APOLOGIZES

AND IS SO SORRY FOR THE HUMBULATION AND INCONVENIENCE TO YOU AND YOUR FAITHFUL FANS AT TAMPA STADIUM, JUNE 3, 1977.

YOU DID EVERYTHING THAT YOU COULD AND WANTED TO DO SO MUCH MORE. YOU ARE THE BEST AND DESERVE THE BEST, NOT THE WORST TREATMENT.

REVERENTLY,  
CONCERTS WEST

#### What The Papers Said:

The next day, the New York Post ran the front page headline "50 injured in Rock Riot - 19 arrested as Led Zeppelin is rained out" and reported that "4,000 people swarmed all over the stadium floor and stormed the barricade in front of the stage, chanting, 'We want Led Zeppelin'. Witnesses said tension had already been building up because of some drug arrests

Thunderstorm, stormy fans end concert 6-5-77

TAMPA, Fla. (AP) — City police said a riot broke out at a Led Zeppelin concert, resulting in 50 injuries and 19 arrests. The riot broke out after the band had been rained out of the concert. The riot broke out after the band had been rained out of the concert. The riot broke out after the band had been rained out of the concert.

London said they were the first time in the nation where the show opened at 10.30 a.m. Friday for the 5.00 p.m. concert. Other reports say the riot broke out after the band had been rained out of the concert. The riot broke out after the band had been rained out of the concert.

"I want to believe," said Peter Grant, "that the riot broke out after the band had been rained out of the concert. The riot broke out after the band had been rained out of the concert. The riot broke out after the band had been rained out of the concert."

London said they were the first time in the nation where the show opened at 10.30 a.m. Friday for the 5.00 p.m. concert. Other reports say the riot broke out after the band had been rained out of the concert. The riot broke out after the band had been rained out of the concert.



## I Was There ...

Lisa Haynes Truscott - Nottingham, England

"My sister and I have been thinking about this a lot, but our collective memory may not be that accurate. The photocopy of my ticket stub reads: *Friday Evening, 3<sup>rd</sup> June 1977, Tampa Stadium, In the Presence of Led Zeppelin, Rain or Shine, Festival Seating, \$10.*

"We were both at university in Gainesville, Florida. It was our first 'road trip' in Martha's new second hand '67 VW Beetle. We arrived at Tampa Stadium midday and were allowed straight into the open-air football field. While we were experienced concert-goers, what was distinctly different at this event was the many people there who were definitely not from Florida. They just weren't from 'out-of-state'; they were rather scary looking; pale, thin, wearing a lot of black (plus chains), and they had heavy New York and New Jersey accents. I was intrigued by these fans and wondered how they managed to follow Led Zep around the States. It sort of added a sinister air to the doomed day.

"We established our pitch with a large beach towel and took turns visiting the stalls. I bought a fab black tee shirt with the Swan Song logo on it. Martha got a black & silver Led Zep bumper sticker for her VW. It was a hot Florida afternoon with no clouds in sight. We got plenty of sun and I'm sure we took plenty of reading material with us, as we were serious students: paperbacks and the latest copy of 'Rolling Stone'. We remember the early part of the afternoon as being fairly relaxed and calm, even though we were very excited, but as it got closer to show time the crowd got tighter and tighter and we were pushed closer to the front of the stage. There were some light showers by late afternoon. Before Led Zeppelin came on there was a big black cloud moving overhead and it eerily resembled a Zeppelin! The anticipation was so strong you could feel and hear a throbbing.

"I am pretty certain when they came out they opened with 'The Song Remains The Same' and Jimmy was wearing all white with Chinese-style embroidery up one side. It was f\*\*\*ing exciting! 'Sick Again' followed and they started another song, but then it started raining and people were holding plastic sheets over us and passing joints. We both started getting more anxious and said something about the possibility of fire. Then things got crazy and we were pressed forward. The music stopped and some official came on to centre stage and told us the concert was over and to leave the stadium. It was raining harder and there may have been lightning, but there was certainly fighting breaking out. We had the good sense to put aside

our anger over having our evening with Led Zeppelin dashed and we grabbed our things. Martha lost her flip-flops while we managed to get out from the swarm and we found the exits out to the car park. We were concerned our mother would hear about the 'riot at rock concert' on the late TV news and she would be worried. We found our way back to the Beetle and drove back to our flat in Gainesville.

"We never begrudged the band for our huge disappointment. In a way it escalated their mythical status in my mind, as if it were 'not to be'. The Tampa police certainly did not manage the crowd well. I've read since the band offered to play again the next night but the police would not allow it. Refunds were offered and being a starving design student I sent my ticket stub in and got my \$10 back.

"Martha is sure that the Led Zep bumper sticker was the only thing of value on the Beetle when she finally sold that car. Jimmy more than made up for the aborted concert when my husband and I met him and Jimena in 2005. The graciousness and courtesy they extended us was impressive."

Tight But Loose  
CELEBRATES

LED ZEPPELIN  
1977 North American Tour  
30 YEARS ON

... Led Zeppelin USA '77  
continues in TBL19 ...

Next stop Madison Square Garden, Inglewood Forum and beyond ...

PH: ROBERT PLANT, FRANK MELFI





# After the crash ...

... six years on from the final Zeppelin American tour  
Jimmy Page finally found himself ...

## BACK IN THE USA The 1983 Arms Tour Remembered

Following the 1977 US tour it would be another six years before Jimmy Page set foot on a concert stage in America.

The occasion was the fall US Arms tour. The previous September Jimmy had participated in two shows at London's Royal Albert Hall - instigated to assist stricken ex-faces bassist Ronnie Lane. The much loved former Small Faces bassist was suffering from Multiple Sclerosis and his rock star friends rallied to support the Arms (Action and Research for Multiple Sclerosis) charity.

Returning to the stage on an all-star bill that included Jeff Beck and Eric Clapton, Jimmy performed a set built around the 'Death Wish 2' soundtrack with Steve Winwood on vocals. His finale was an emotional instrumental run through of 'Stairway to Heaven'.

The success of these shows spurred this band of players to reunite again later in the year to take the show to America. For the

American shows Jimmy linked up with Paul Rodgers for a set that included 'Boogie Mama' from Paul's solo album and a new composition 'Bird on a Wing'. This song was based on the unreleased Zep instrumental 'Swan Song' and would later emerge as 'Midnight Moonlight' on the debut Firm album. The tour took in nine shows - at the Dallas Convention Center, San Francisco's Cow Palace, the Inglewood Forum and Madison Square Garden. Though hardly in the best of health, Jimmy performed with much spirit and inspiration and the rapturous response to his arrival on stage at every show was a major factor in his subsequent decision to return to more active service over the next 12 months.

In this companion to the '77 tour retro - two Tight But Loose correspondents who were right there on the spot reveal the anticipation and excitement as Jimmy Page turned back the clock and found himself back in the USA.

### Atlantic Crossing **KRYS JANTZEN**

It's December 1983, and 40,000 Zeppelin fans are about to welcome Jimmy Page back to the Madison Square Garden stage. In the audience, TBL reader Krys Jantzen.

A cold winter morning and we're standing in an airport terminal waiting to board a flight to New York.

24 hours earlier, we were two Zep fans stuck in High School. And now here we were, skipping class, lying to our parents and in a packed departure lounge waiting for our flight to be called. We've never been to New York before, have no idea of where we'll sleep tonight and have no tickets to the show. We're teenagers...we've no idea what we're doing but we are confident we can do it. We look at each other in amazement as our plane jets down the runway and lifts into the sky. "Jimmy's on stage tonight in New York City", my mate whispers to me, "and we're fucking going!!!"

Land in New York and grab the first airport taxi we see to Madison Square Garden. We run to the box office only to find, 'Tonight - No Tickets - SOLDOUT'. Hang around a bit and luck swings our way...half an hour later production seats are put on sale. Inside the venue we head to our seats early and watch the arena fill up with rowdy American fans. Soon Jimmy's guitars are lined up on stage only a few feet away from us. The venue lights dim and the New York crowd roar its approval.

Clapton, Beck and Joe Cocker play flawless but shortened sets, no doubt aware that on this night they are mere warm-up acts. For the 20,000 Zeppelin fans here tonight and tomorrow, the night belonged to just one man. And out he strode, walking back on stage at Madison Square Garden for the first time since 1977.





PIC: ARRIVING ON STAGE, SAN FRANCISCO

Strapping on his guitar, all it took was those first few notes of *Prelude* and the New York crowd lost it. "FUCKING AWESOME, MAN!" fans behind me shouted and "PAGE FUCKING RULES!" Others with tears in their eyes simply overcome in the moment. Side stage, the crowd of onlookers swelled as each of them jostled to get a view of the main attraction. Around them, Jimmy's roadie was racing about frantically fetching guitars and cigarettes. But before I could take it all in, Jimmy was off... storming into 'Who's to Blame' and 'City Streets' with ferocious intent. Make no mistake, this was



PIC: ADDRESSING THE CROWD

was pure iconic Page. And as that solo echoed throughout Madison Square Garden, the night was starting to feel like an extra date on the '77 tour.

During the finale featuring Joe Cocker's 'With A Little Help From My Friends', the fun everyone was having onstage was obvious. There was Eric smiling broadly at Jeff, Ronnie Wood joking with Ronnie Lane. And throughout all this, Jimmy beaming, the joy on his face unmistakable.

At the end of the second night, here was legendary San Francisco promoter Bill Graham walking on stage carrying a large tray of champagne and walking up to Jimmy to hand him a glass. An end to a remarkable set of shows. Afterwards, in the cold New York air me and my mate waited optimistically, like teenagers do, outside the stage door for Jimmy, but no such luck. Instead out walked Pete Townshend, another guitar hero of mine but on this night a distant number two.

Jimmy played to 180,000 Zeppelin fans on these dates. After six long years, he had crossed the Atlantic and was back playing in front of American fans. Confident, relaxed, animated and engaging with the crowd, Jimmy was simply outstanding. See some of the footage on the Net and glimpse it for yourself.

To be in the audience on these nights at Madison Square Gardens was unbelievable. I've seen Jimmy all through the years, but never again saw him give such a thrilling, audacious performance. Jimmy was a tour de force and simply astonishing to watch.

And on these New York nights, the guy shouting behind me was absolutely right.

"PAGE FUCKING RULES!"

not the under-rehearsed but heart-warming performance he gave at the Albert Hall in September. No, this was a full-on, rampant, stomping across the full stage, crouching down on his knees, back up again, throwing shapes all over the place performance. In short, what we were witnessing was iconic Page, back to his 1977-style rampaging best.

Before we knew it, Paul Rodgers' 'Boogie Mama' had flown by. Next up, the ten minute, unreleased 'Bird On A Wing' left the audience spellbound and wanting more. With the red double-neck handed to him, the New York crowd went hysterical. And so it began. Fluid, understated and graceful. To see Jimmy like this, onstage, playing with such relaxed confidence was astonishing. Tens of thousands of flickering lighters filled Madison Square Garden with an otherworldly glow. With double-neck hoisted high above his head, the climax to 'Stairway To Heaven'

## Oakland Occasion RICHARD WILLIAMS

The view from the front... Richard Williams recalls the return to Oakland

In 1983 my friends and I were major Zeppelin fans, the arrival of new books like 'A Final Acclaim' by author David Lewis and 'Led Zeppelin A Visual Documentary' were new and exciting to see. When it was announced that Jimmy Page would be playing alongside Eric Clapton and Jeff Beck among others, I had to be there.

My friend John went right away and snagged up tickets for us on for two of the three nights at Oakland. We anticipated the show like a kid waits for Christmas morning. Finally the night before the concert, which by the way fell on my birthday, my friend Steve gave me my gift. It was a shirt depicting the Earls Court logo and really cool.



PIC: RICHARD WILLIAMS T-SHIRT PRE ARMS GIG

We only had seats way up on the middle left side, for the first night, but we had floor tickets for the last show which would enable us to be a few feet from Jimmy. When the lights finally went out on that first night the entire place started screaming loudly and it was a thunderous sound as Jimmy quietly walked on to the stage.

Good as the first gig had been, the second night has to be one of

the greatest nights of my life. This time right down the front with no seats a perfect view. The show started again with Eric Clapton and John and I were about third against the big wooden wall down in front. It was an amazing spot to have, but after Jeff Beck things started changing and people started getting more serious about holding their place pushing and shoving.

Suddenly the lights dimmed and Jimmy walked out to the loudest audience roar I've ever heard. In the crush down the front I was lifted further back in the crowd. John managed to stay in the front and took some pictures. Jimmy came on wearing those John Lennon type granny glasses and then slowly removed his scarf, picked up the Fender Telecaster and proceeded to undo his sleeves, slowly rolling them up while everybody was going crazy. The pushing got too much for me, so I backed off and climbed on top of some huge block to the left of the stage and amazingly the security guys did not bother me. By the time they were playing 'Midnight Moonlight', I was not down in the screaming, pushing audience but alone on this pillar comfortably about 30 feet from the stage. Later when he pulled out the double-neck guitar everybody went completely crazy. 'Stairway to Heaven' was a very emotional moment for everybody.

At the end of the show Jimmy came back for the finale and the whole place started to roar again. As they all took a bow, I think deep down inside Jeff Beck and Bill Wyman and the rest of the band, they knew this was Jimmy's night. It was an unforgettable experience.



PIC: JIMMY WITH RONNIE LANE AND JEFF BECK



# The Reel Collector's Guide to Led Zeppelin

## Part 2 - "Shall we roll it Jimmy?"

Do the following exist on film? **Gary Davies** examines the evidence ...

### PONTIAC SILVERDOME

APRIL 30th 1977

Well, unless I'm mistaken that's a camera which is being pointed at Jimmy, right? The story about the record breaking Pontiac show was that a number of in-house cameras were deployed and used at the venue, under the agreement of the band's management, to feed the giant video screens, providing close-up shots of Zeppelin as they delivered their 3 hour plus set. Led Zeppelin in 1977 was still by far the biggest live attraction on the planet, and therefore, its hard to imagine that the city of Pontiac (i.e. the owners of the venue) missed out on a golden opportunity to record them as they played? The jury's still out on this one as nothing yet has come to light.



### THE SUMMIT

HOUSTON, MAY 25th 1977

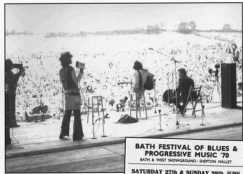
Opryland Productions look as though they were the company who were employed to provide the feed to the stage screens at the Summit by the look of this picture. Again, it provides firm evidence that cameras were indeed used a number of times on the '77 North American tour. The Houston Summit, according to Hugh Jones' Proximity article (published in issue 32), also used its own close-circuit TV system to televise the concert within the building. Within the past couple of years a number of video taped concerts of other bands from that era have surfaced and have been released onto the market notably: Aerosmith, Kiss and The Who. Furthermore, the underground video release of Queen's 1977 show at the Sam Houston Arena further fuels speculation that Zep's performance at The Summit will surface quite soon. Of that, I am fairly confident it will.



### THE BATH FESTIVAL

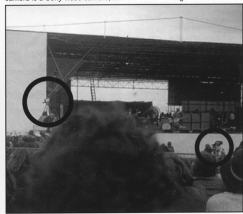
SHEPTON MALLET, JUNE 27th - 28th 1970

On June 28th 1970 Led Zeppelin took to the stage at 8.30pm approx and was paid £20,000 for their performance, which lasted two and a half hours. Now, there are some who would pay that entire sum to acquire the complete film or video of that now legendary and important performance! But, was it ever captured on film or video in the first place? This is a real tricky one, with very conflicting reports and evidence produced. Why? Well, one is left with the distinct impression that things were a little unorganised at the event regarding its filming. This is due in no small part to there being not one, not two, but three separate companies involved in filming the event over the two days;



Paradise Films, Gentle Ghost, and TVX. As can be seen in this picture taken of Donovan on the afternoon of 28th June, 3 cameras

are visible. On the left and over to the far right are the cameras of Gentle Ghost and Paradise Films, clearly shooting Donovan. While the casually dressed gent with the flares, and what looks like a shoulder bag of some description, is operating the TVX camera. Actually, the TVX camera is a Sony video camera, and the 'shoulder bag' is more than





likely the recorder with a tape inside of it recording away. In actual fact, the feed from the TVX camera(s) was used for projections of the bands onto 2 screens which were positioned at either side of the stage.

We do know that a certain Mr Peter Grant is known to have given strict instructions for the cameras to be turned off during Zeppelin's set, and this has been confirmed more recently with the camera operator shown in the picture on the left sitting down at the foot of the tripod, who actually worked for Peter Whitehead (who was commissioned to film the Royal Albert Hall performance earlier that year). You'll also notice the larger camera at the front of the stage which appears to be pointing out towards the crowd as Zeppelin play.



Information from Wendy Bannister (Wife of Bath Festival promoter Freddy Bannister, who later promoted 1979 Knebworth Festival) confirms that 'film' was made of the festival on old format Sony half inch video tape, with many bands featured (reel 3 is shown in pic). These are probably the reels which were briefly put up on eBay for auction a few years ago, only for the auction to be taken off the website within hours! According to Wendy Bannister the Sony tape is apparently very difficult and very expensive to transfer, and with copyright wranglings on-going for a number of years now, these reels will probably remain archived away out of public view for a while yet. However, these reels are thought not to include Led Zeppelin. An interesting tidbit is that Wendy claims to have seen some of the Bath footage (not Zeppelin) on TV during a visit to the United States with Freddy during the mid-1970's! Of the existence of any Led Zeppelin footage from Bath '70 Wendy Bannister believes there was a film of Led Zeppelin's performance "taken by a friend of the band who is a BBC director." This is a little puzzling when you take into account the comments above (as supported by the colour photograph) of Peter Whitehead's cameraman. However, what Wendy is referring to here is the supposed existence of 30 minutes of silent colour film, which apparently was offered for sale to Jimmy Page a few years ago. For more details on this, general theories, and comments from other technicians who were there is a visit to [www.ukrockfestivals.com/bathvideo.html](http://www.ukrockfestivals.com/bathvideo.html) is highly recommended.

In the meantime, all we can do is dream on and hope that something tangible surfaces soon, as has happened in recent times with 26 minutes of Pink Floyd footage taken at Bath which was liberated by an anonymous collector. This black and white footage, originating from 1/2" Sony tape, was apparently shot from the back of a remote truck positioned close to the stage onto which a cameraman was positioned amongst other roaming cameras. It is believed that this particular footage was created merely by pointing the camera at one of the large screens and recording the image off it, hence its relatively poor quality. Nevertheless, it still further fans the flames of speculation that some footage of Led Zeppelin's Bath performance will eventually see the light of day. There seemed to be so many cameras around at the festival that surely at least one of them recorded the footage we all dream of?

## THE FILLMORE SHOWS

FROM 1969

8mm cine films taken by the late Bill Graham are known to exist somewhere in Wolfgang's Vault in amongst a monster rock n roll archive consisting of 30 million items. Of this amount there are some 7,000 audio and videofilm items carefully stored away in the archive. Some sources are saying that Zeppelin footage exists of them performing 'Train Kept A Rollin' and I Can't Quit You Babe' from one of the 1969 Fillmore shows, which is certainly a mouth watering prospect indeed if its there. For me, the law of averages strongly point towards this possibility, particularly as audio from two of Zeppelin's Fillmore shows are already being streamed on the Wolfgang's Vault website along side 340 by other artists. Later in 2007 it is anticipated that classic concert film and video will be added to the website, so my top tip is to join up and put this address in your favourites folder in eager anticipation of something big happening for us footage collectors: [www.wolfgangsvault.com](http://www.wolfgangsvault.com).

For years many have assumed and believed that some of Bill Graham's 8mm cine was used in the famous 'Whole Lotta Love' video for the German TV pop programme Beat Club. Now, I'm going to be a little controversial here, and pour cold water on that theory. In researching this article I decided to revisit the Beat Club promo to see if I could find the evidence, and this is what I've concluded. The video, as we know, is a psychedelic collage of stills and actual black and white footage of the band in a German TV studio (as validated by this shot of Bonzo). Some of the black and white shots have back projection of larger images of the band, as was used as the standard visual theme on the show for many of the acts that appeared. In between interspersed shots of a topless dancer we see what looks like coloured film of Zeppelin, with a green-red tinge to it. It is this 'film' which is believed to be the Bill Graham source. I've examined this video frame by frame and my opinion is that it is not a separate film at all. It's still the black and white Beat Club source but it's been colourised to make it look different. The reasons why I make this conclusion are that on one or two of the frames there is evidence of the same type of back projection on this 'film' that is clearly evident on the black and white footage shot in the German TV studio. Furthermore, John Bonham's kit is also seen in exactly the same position on the stage that is to the left of the shot, and not the conventional stage set up, which one would presume would be at the back in a more central position for a live concert. Finally, I just can't imagine the circumstances where US concert promoter Bill Graham would hook up with a German TV station to donate a film for use in some obscure promo video. Think about it, it just doesn't seem plausible does it? I think its just one of those stories which has been passed down the line through the years, which we've all accepted as fact. Don't take my word for it though. Go and dust off your copy of this little gem and decide for yourselves.





# COLLECTORS FOCUS

## Complete Earls Court May 25 video footage unearthed

Gary Davies reports on an unstoppable visual feast

Undoubtedly, THE most important DVD release of the past year was the other Earls Court 'Holy Grail', the final night, May 25th 1975.

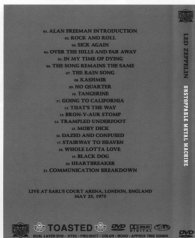
Released by little known label, Condor, under the totally inappropriate and irrelevant title 'Unstoppable Metal Machine', the content on this DVD is nevertheless a joy to behold. 226 minutes of previously unreleased (in its near entirety) professionally shot video of Led Zeppelin in concert at London's Earls Court Arena - now that is



certainly something to celebrate, is it not? Finding a spare 226 minutes to sit down and actually watch it is another matter, but that's a nice problem to have.

It has to be said that there's nothing too special about the packaging and artwork, but 226 minutes on one dual layer disc is something of a novelty factor and does make up for any shortcomings elsewhere.

In terms of quality, it is comparable to the excellent 'Secrets Revealed' Knebworth DVD, which was released by Watch Tower a couple of years ago. Prior



to this Condor release there was speculation that a digital source would be used to produce this DVD, but unfortunately this was not the case. However, the analogue source which was used is still pretty damn good in my opinion and is very close to the master tapes. The only exception to this is a bit of patch work used to complete the end of 'No Quarter' and the entire 'Tangierine', this segment having been taken from a very inferior source. The sound quality on this DVD is mono and

doesn't really have enough punch to it, but that is only a minor quibble on my part, as an upgraded sound quality version entitled 'Led Zeppelin and the Holy Grail' has now surfaced and is currently doing the rounds in trading circles.

Performance-wise, I think its fair to say that the band are on excellent form throughout the concert, although Robert's vocals do take a little while to warm up, and 'Dazed and Confused' is probably not as fluent as it was on the previous night, but these are merely my own picky points. There is no doubt that nothing was going to stop the band from enjoying themselves on the final night, and this is clearly evident when you progress through

this DVD. What really makes this DVD exciting is the hitherto unseen footage from this superb concert. On the initial viewing the thought of waiting three hours for 'Heartbreaker' and 'Communication Breakdown' to appear was simply too tortuous to contemplate, so it was straight to those tracks via the menu. Needless to say, they didn't disappoint, and those two tracks alone are certainly worth the price of the DVD.



To bring matters up to date, it has to be said that Empress Valley's latest DVD release of this historic concert entitled 'Demand Unprecedented in the History of Rock Music' is the natural successor to 'Unstoppable Metal Machine'. Clocking in at a staggering 230 minutes, this is the most complete version available, and uses a perfectly synched stereo soundtrack. Again, presented on a single dual layer disc, it is difficult to see how any further releases can improve on this excellent DVD presentation, unless a perfect quality 'Tangierine' can be found. Apart from that it's perfect!

And finally, what an absolute joy it is to finally see Alan 'Fluff' Freeman introduce the band on stage in his own inimitable way. Whether you choose the Condor release, Empress Valley, or any other release, the question and answer will remain the same: Do I recommend you search out this concert on DVD? Not 'arf!





And finally the last word on the 1977 tour ... at least for this issue!

# Destroyer Underground Extra : The Strange Case Of The Missing Nut Rocker

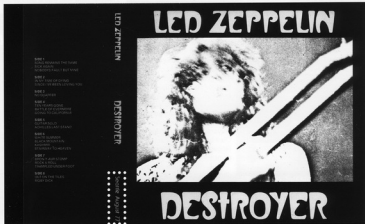
Noted Zep analyst and ex-Simply Led bassist Eddie Edwards has come up with an interesting theory concerning the sources of the famous '77 Richfield Cleveland recordings.

It was a pleasure to meet old friends and make some new ones at the TBL-arranged fan gathering in London on Saturday 28th April 2007. The event was held on the 30th anniversary of the second of the two 'Destroyer' gigs and, appropriately enough, much of the discussion focused on the '77 tour and on the Cleveland shows in particular.

As any Zep collector will know, the shows at the Richfield Coliseum in Cleveland on 27th and 28th April 1977 are well documented for our repeated enjoyment, the first by an excellent soundboard recording and the second by an audience tape which, although not as crystal-clear as the soundboard, is a very decent recording and is in many ways the more enjoyable of the two for its vibrant atmosphere. It's my belief, in fact, that the more dynamic nature of the audience recording is largely responsible for the popular opinion that the band's performance was much better on the second night. But I digress a little.

Over the years, a number of other '77 soundboard recordings (Seattle, Houston, Landover and some bits from New York) have made their way onto bootlegs and into our collections but, for a long time, 'Destroyer' stood alone as the '77 soundboard. So where exactly did this remarkable recording come from? It's been suggested that it could be the soundtrack of a video. That might be true, and it would be rather nice if it were proven to be so one day by the release, official or otherwise, of the video itself. But not long ago I heard another rumour regarding its origins, and I have a theory of my own, based on that rumour, that offers a possible explanation for a somewhat puzzling feature of the recording.

The cover of the old 4LP 'Destroyer' box set (the European one with the close-up of Page with the double neck on the front) attributed the recording to 'Seattle August 77'. Now anybody with any experience of collecting bootlegs, particularly in the old vinyl days, will not consider it headline news that a bootleg should have an incorrect date and venue printed on the cover, but the



rumour I heard provided an interesting explanation as to how the 'Seattle' error occurred.

As we know, the '77 tour was scheduled to arrive in Seattle on 17th July. Apparently, a few weeks before the show, the management of the Kingdom, a venue infamous for its poor acoustics, requested as many details as possible regarding the band's set list, equipment, sound, special effects etc. to be forwarded, so that they could prepare as well as possible to stage the event. Hearing of this request, Jimmy Page went as far as to send them a live soundboard recording that had been made at their recent show in Cleveland. Quite what prompted this unusual generosity was not made at all clear, but that's how the story went. In due course, the tape was leaked from the Seattle venue, or from somebody associated with it, but the full story of the tape's origin was not revealed and it was initially believed that the recording was from the Seattle show itself.

That was the story I heard, and it made me think again about the thing that annoys and puzzles me most about the soundboard 'Destroyer' - namely, the cut in the middle of 'No Quarter'. Cuts in bootleg recordings caused by tape flips, equipment problems etc. are hardly unusual, but the particular nature of that cut has often bothered me. The beginning of the opening number, 'The Song Remains The Same', is missing, as is the start of the first encore, 'Rock and Roll', but both of these imperfections, lamentable though they are, can be

explained simply enough by the tape operator having more important things on his mind, possibly including the young ladies in the dressing room area and the thin line of white powder on his console, than pressing the record button at the right time. But other than that, the recording is perfectly complete - except, of course, for that cut in 'No Quarter'. And what exactly is missing? We'll never know for sure unless an uncut version or an audience recording turns up, but the likelihood is that there's about 6 or 7 minutes missing, including, almost certainly, the 'Nut Rocker'.

Zep's take on Kim Fowley's jazzy arrangement of the 'Marche' from Tchaikovsky's ballet 'The Nutcracker' (originally a UK no.1 for B. Bumble and The Stingers in 1962, and later covered by Emerson, Lake and Palmer and others) is a famous feature of the second Cleveland show, and we now know, thanks to a recently discovered tape, that it was also played at the Louisville, Kentucky show on 25th April. The cut in 'No Quarter' on the soundboard 'Destroyer' occurs just where the 'Nut Rocker', along with some other piano-based jamming, would be expected to make its appearance.

If Page did indeed send the Cleveland soundboard tape to Seattle, then it's my opinion that he deliberately removed the 'Nut Rocker' section. Either he censored it because he didn't like the performance (the known renditions from the other shows are amusing novelties but chaotic and messy) or, by the time he got round to preparing the tape to be sent to

Seattle, the band were no longer playing it and Page felt that, in view of the fact that the recording was supposed to be representative of the show they would be bringing to Seattle, it would be pointless and misleading to include it.

When I say that Jimmy Page did this or that, I am of course speaking figuratively. He might have done it himself, or he might have issued an instruction to one of the crew along the lines of, 'Send a copy of that Cleveland recording to Seattle, but cut out the 'Nut Rocker' jam.' Obviously this was not an intended official release or anything like that, so there was no need for any great care in the editing process.

So, as I said earlier, a rumour and a theory. Not much in the way of hard facts - just a bit of gossip, really. But something to ponder next time you're listening to one of your six or seven different versions of 'Destroyer'.

Eddie Edwards  
eddie@simplyled.net  
www.thegardentapes.co.uk

A very interesting theory - it also struck me that another reason to omit this cover version would be the complications of song writing / publishing credits. To avoid any such issues maybe that was another reason this performance was allegedly edited out. I'd be interested in your views on Eddie's speculative theory - emails to the usual address [davelewis@virgin.net](mailto:davelewis@virgin.net)  
DL



# "I think football's a load of bollocks!"

## Zep involvement in Wolves programme contradicts Bonzo's classic sporting sentiment

Now here is a rarity. Bonzo's sentiments on football were heard by 18,000 fans on stage at Earls Court in 1975. "A load of bollocks" he called it to which Robert retorted by stating "It's a wonderful sport ... the best."

Two years later, to celebrate Wolverhampton Wanderers promotion back to the old First Division, on behalf of the band Robert took out a full page advert which appeared in the programme for Wolves end of season Centenary friendly match against Manchester City. The match took place at Wolves Molineux ground on the night of May 23 1977. Robert of course was over in America at the time in between gigs in Landover.

"Champions salute champions" proclaimed the ad. "Congratulations Wolves players staff and management. Do it again - in the First. From Robert Plant, Led Zeppelin and all at Swan Song".

Now quite whether Jimmy was aware of who

Wolves' top scorer was that season (Kenny Hibbit 17 goals) or if Jones could quote their goals for and against tally that winning season (84 for 45 against) or if indeed Bonzo cared a jot about their promotion winning points tally (52) might be in considerably doubt.

However, this rare match day football programme is surely the only one of it's kind to carry an advert featuring that famous Swan Song logo. Keen collectors of Zep adverts therefore need to be aware of it.

One final irony. One of the teams that Wolves and the also promoted Nottingham Forest replaced in the First Division was a certain Tottenham Hotspur. Now that was a load of bollocks!



## Led Zeppelin Knebworth 1979 Offers



All T-shirts £11.95 plus P & P



£8.95 + p&p

£7.95 + p&p

£8.95 + p&p

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Buy any two T-shirts & get the 1979 programme for half price (£3.95 + p&p) OR

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## More rare items added to the Brian Knapp collection

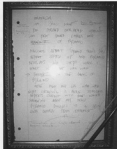
Well known US memorabilia collector Brian Knapp has recently added some very special items to his array of highly prized Zeppelin items.

Brian takes up the story:

I obtained the Jimmy Page Knebworth Violin Bow & Stage notes from a recent auction. I have owned Jimmy's Knebworth shirt for about 15 years and thought it would be great to obtain the violin bow and stage notes all from the historic series of shows from August 1979. I have had them framed in similar shadow boxes and added two original laminates. The laminates were from the 4th & 11th for display purposes (one included in each display). I think they turned out well.

I also recently purchased the 1980 Part One Tour robe from a private collector. I have seen a few of these robes in the past offered through different collector channels, auctions, and so forth over the years but have never obtained one. I had a recent opportunity to purchase one and decided to add it to the collection. I have a few '1980 Part One' tour bags as well. The robes and tour bags were made for the band and their inner circle prior to launching their ill-fated U.S. tour in the fall of 1980. Obviously, the tour was cancelled and these items fell in the hands of private collectors. They are unique items that hint at what was in store - 'The 1980's Part One' - sadly as we all know it was not to be.

The authenticity of the merchandise sold at top auction houses is well documented



although when it came to investing in the violin bow I still researched and contacted the original sound technician that first obtained the items. I also reviewed photos that were taken on stage at Knebworth during the sound check to help document the event. I have no doubt that the items are authentic. I also have the fibre-optic cable that was attached to the violin bow to create the laser effects.

'The 1980 Part One' robe was first purchased at an auction. The private collector that originally owned the robe is a good friend and has a great Zeppelin collection of his own. I believe Jimmy's Knebworth shirt, violin bow and stage notes together represent a classic time in the group's career. It was the band's final great comeback as seen on the footage that is available on the Zeppelin DVD release documenting the event, I now feel very lucky to own them.

Many thanks to Brian for keeping us up to date on what must rank as the finest collection of rare Zeppelin memorabilia anywhere in the world. Brian is always on the look out for rare items, posters, handbills, tickets etc and can be contacted on goseff123@msn.com



## Reissue CD's

A couple of collector reissue CD's that have been out for a while but are well worth checking out.

Ace Kefford 'Ace The Face' (Sanctuary) gathers a host of previously unreleased solo material recorded by ex Move bassist and co vocalist. Of interest to Jimmy Page completists is a cover of Paul Simon's 'Save The Life Of This Child' recorded at Trident Studios in the early summer of 1968. This has a solo from Jimmy cut just as The Yardbirds were disbanding.

Cherry Red Records have reissued The Band Of Joy's 1978 reunion album. Though the album itself does not feature Robert or Bonzo, it does include a very interesting sleeve notes unfolding the details of the unsuccessful plan to reform with involvement from Plant and Bonham in 1977.

All the items mentioned in this issue can be purchased via the TBL STORE. Follow the link for TBL18 within the STORE [www.tbweb.com](http://www.tbweb.com)

## Latest From The Underground

Here's a brief round up of the latest underground CD releases. For further information on these titles and reviews of many others visit the Underground Uprising site at <http://www.led-zeppelin.us/>

### Sometimes You Gotta Smile

3CD set from the April 28 '77 Richfield show - via the Beelzebub label said to be a huge upgrade in sound quality.

### A Soundboard Platter

Scorpio label 4 CD set comprising soundboard shows from January and March '73.

### Destroyer April 27

Yet another package of the famous Destroyer April 27 soundboard from Richfield on the Sodd label.

### Studio Sessions : Ultimate

A very limited edition 12 CD Box from the Scorpio label covering all the known outtakes from 1968 to 1978.

### September VI

Honolulu 6/9/70 single CD from Empress Valley.

### Young Person's Guide to Led Zeppelin Vol. 2

Front Row (23/9/71 Tokyo) 2 CD from Empress Valley.

### Windy City Adventure

(6/7/73 Chicago soundboard) 3 CD listed as being complete via the Wendy Label.

### The Old Capitol

(Kyoto 10/10/72) Another offering from the Wendy label.

### Live At Southampton University

2 CD from Empress Valley - long rumoured release of the famous Southampton Jan 22 1973 soundboard tapes

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.

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