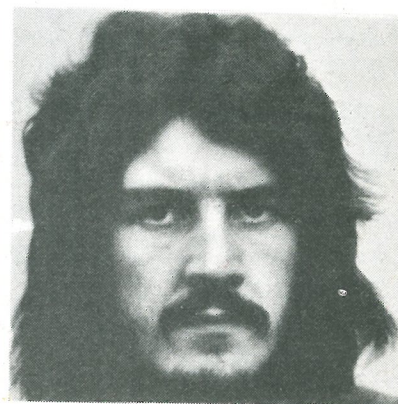
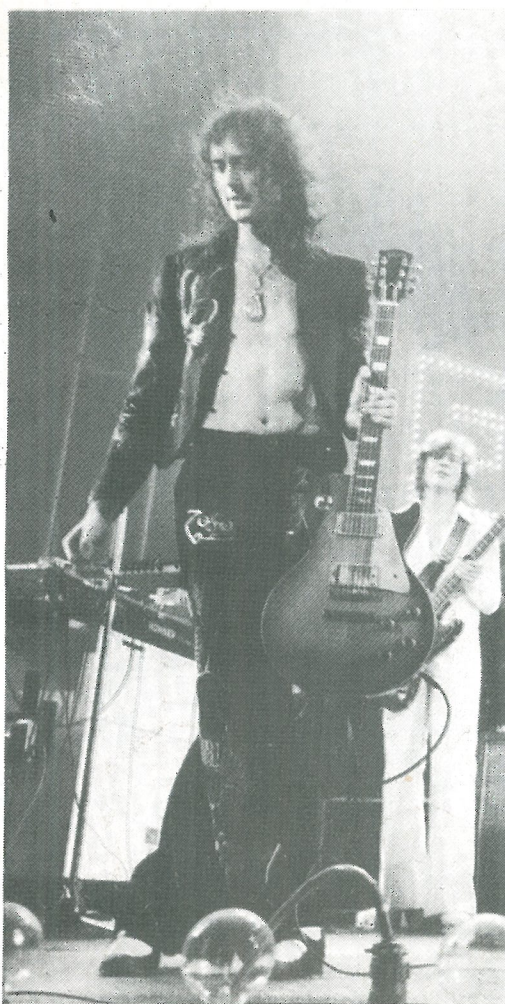
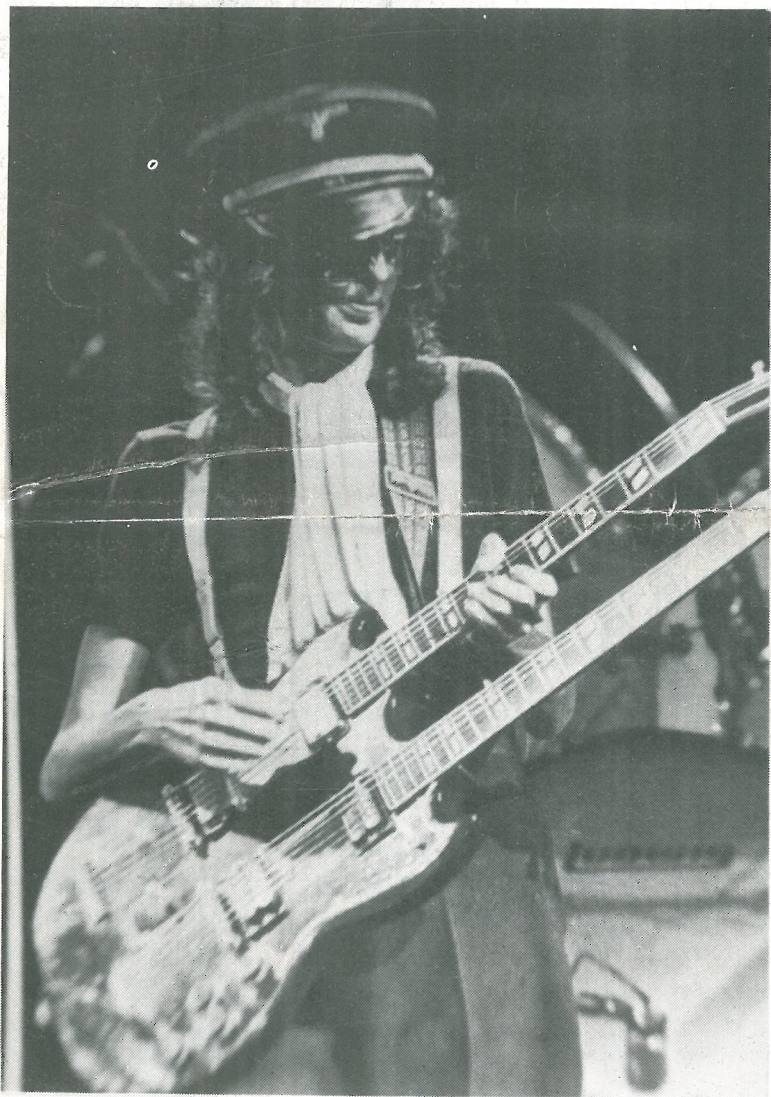


OH JIMMY.

☆☆☆ N. 13 THE JIMMY PAGE FANZINE



LED ZEPPELIN



Hey Fellas...

"...hey hey piccola...Sto andando,sto andando, sto andando giù... ma una notte....Aaaah panino caldo...Oh Signore, così tante strade...dai dai dai...O si, oo si, lasciami tornare indietro lasciami tornare indietro...No, lascialo...nenenenenenene nessuno ha sbagliato...Nella seeeera...."

Oh voi, battistrada, come va?Siete pronti per il Piombo Zeppelin? Beh, spero proprio di si, perchè questo è il nuovo numero di OH, OH, OH, OH, OH JIIIMMY!Dai dai, lasciatevi andare non pensate ai soliti problemi, adesso è il momento di OH JIMMY; la fanzine con lo staff migliore del mondo!Ok Ok, si ho capito, è meglio che mi fermi qua! Bene, miei cari amici, ora scappo, vi dico solo che OH JIMMY n.14 sarà pronto alla fine di Gennaio '89! Nel frattempo statemi bene e permettetemi di augurarvi un buon Natale (che sia al Piombo però!!)

"...Hey hey mama...Goin',goin',I'm goin' down...but one night...
...Aaaaah hot dog...Lord oh oh so many roads...push push push...
Oh yeah Oh Oh yeah let me get back let me get back...Nah leave it yeah...nononononononono nobody's fault...In the eeeeevening...."
Hey You, Outriders,how's it going? Are you ready for LEAD ZEPPE-
LIN?Well I hope so, because this is the new number of OH, OH,OH,
OH,OH JIIIMMY!C'mon C'mon Relax yourselves, Forget your troubles,
now it's OH JIMMY time, the fanzine with the best staff of the
world!Ok Ok,Yes I know I'd better stop here!Well, my dear friends,
gotta run, so I wanna just let you know that OH JIMMY n.14 will
be ready at the end of JANUARY 1989!In the Meanwhile take care
of yourselves and let me wish you 'Merry Xmas' (a Lead one, of
course)!

yours truly

tim tirelli

THE PRESS

-GUITAR WORLD(Usa) oct.88.Jimmy on cover+3 giant photos + 9 photos+long interview + article + THE rain Song transcription.

-METAL SHOCK(Italy) n.28 aug 88. Jimmy on back cover + 2 giant p. + 3 photos + interview (same as Kerrang) + article on official and illegal albums + Outrider review(excellent).

-HM(Italy) n.50 sept 88. Jimmy on back cover + 3 giant photos + generic article.

-Q (GB) aug 88.Jimmy on cover + 6 photos + article + Interview + review outrider (good).

-HM(Italy) ? 1988. Outrider review (Excellent).

-CIAO 2001(Italy) n.32 aug 88. Article on Zep at Atlantic + 3 giant photos + 3 pics.

-CIAO 2001(Italy) n.36 sept 88.Page int.+ 1 giant pic + 5 pics.

-BUSCADERO(Italy) n.83 july/aug 88. Pahe on cover + 1 giant pic + outrider long review (Excellent).

-ROLLING STONE(Usa) aug 25, 1988. Outrider review(fair/good).

-HM(Italy) n.51 sept 88.Article on Page(guitarists series).

-KERRANG(GB) n.19 aug 88.Jimmy interview + 2 giant photos.

-HARD FORCE(France) n.20 july/aug 88. Article on Zep at Atlantic + 4 photos.

-JUKE(Australia) n.692 july 30,88.Jimmy on cover + 8 photos + int/article.

-HIT PARADER(Usa) summer 88.Heavy Metal 20th anniversary special. Bobby on cover + article on Zep + 1 giant pic + 5 pics.

-BEST(France) n.241 aug 88. Article on Jimmy + 1 pic + Outrider review(Very good).

-SOUNDS(GB) July 23, 88. Jimmy on cover + interview + 2 pics.

-CHITARRE(Italy) n.30 sept 88. Outrider long review(Excellent)

OH JIMMY n° 13 - November 1988.

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OH JIMMY is dedicated to the sweet and wonderful memory of LAURA FAGLIONI and POP TONDELLI.

EXCUSE ME IF MY ENGLISH ISN'T TOO GOOD!

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- DOM GIARDINI (welcome back);
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- PIERO il rinnegato;
- NICOLA CALEFFI;
- KAYKO KATO (C'mon Kay, write me a letter...);
- BEPPE & GIANCARLO;
- ADALBERTO "Dazed" COLTELLUCCIO;
- ENRI'O LAPI (suvvia...e allora?);
- DAN 'Electro' LANDI;
- STEFANO MAGNANI;
- RAITAX "Terry who?" RICCELLI;
- BRIAN & MARY ELLEN (...I hear them say, Oh that little boy reached the age of 27 but I believe he's still a baby....)
(...but I've got to boogie, daddy!)
- NIPPUR & DAGO;

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via Pedretti 9, 41015 Nonantola(Modena);
Grazie ai 3 Coleman!

-METAL MUSCLE(Usa) July 1988. Led Zeppelin special collector edition. Great stuff.

-MUSICIAN(Usa) july 88. Jimmy on cover + Interview + 8 photos.

-ROCKIN'ON(Japan) sept 88.Page on cover + 3 pics + article?????

-KERRANG n194 july 88. Outrider review(Excellent)

-HARD FORCE(France) n22 Oct 88.Article on Page/outrider + 2 pics.

-LANCIOSTORY(Italian clever comics mag). n43 oct 88. Article on Page/outrider review (Excellent).

-KERRANG(GB) n.210 oct.22, 1988-Jimmy Page interview + american gig review + 2 b&w photos + short article on GB tour dates + 1 color photo.

-CREEM(Usa) oct.88-Jimmy on Cover-Interview + 2 color pics.

-MUSIC NEWS(Usa Free Mag)sept.88- Pagey on Cover+ Article/int. +4 b&w photos.

-GUITAR PLAYER(Usa) sept 88- Outrider review (excellent).

-GUITAR(Usa) aug.88-Transcription to OVER THE HILLS + Zep article + 3 B&W Pics + 1 coulour pic.



NEWS:



- "WASTING MY TIME" è stato video della settimana su VIDEOMUSIC dal 25 al 31 luglio.

- Jimmy ha dovuto cancellare le prime date del suo tour americano a causa di una operazione allo stomaco. Niente di grave, è stato dimesso in pochi giorni.

- Jonesy ha suonato la chitarra per Julie Felix la scorsa estate durante il FIFE AID, Craigtoun Country Park St Andrew.

- Recentement i GREAT WHITE hanno suonato all'Hammersmith O. di London in qualità di supporter a DAVE LEE ROTH. Hanno fatto una ottima versione di SINCE I'VE BEEN LOVING YOU.

- SHIP OF FOOL 7 il nuovo singolo di Robert! Il maxi single e il CD single contengono Helen of troy-H.Knows-Dimples live + posters.

- Su SOUNDS del 10/9/88 c'è un EP in regalo, con una canzone dei Mission (SHELTER FROM THE STORM) registrata dal vivo all'ASTORIA di Londra il 27/3/88! John Paul è alle tastiere.

- (da Guitar World ott.88) Brian Setzer: "...Mi piace ascoltare cose molto diverse, come quei vecchi dischi di Dion and the Belmonts e il nuovo disco di Robert Plant".

- Jimmy Page, sett.88: "(parlando del suo nuovo show)...Volevo fare qualche classico dei Led Zeppelin, come OVER THE HILLS e IN MY TIME OF DYING. STAIRWAY...la suonerò sempre come strumentale. Dopo averla suonata due volte, nel recente passato, a Live Aid in una versione un po' tremolante, e All'Atlantic show in una versione disastrosa non volevo più saperne. Ma mi sono imposto di farla ancora perché lo debbo, a me stesso e al pubblico che tra l'altro la canta pure, date che Robert non la vuole più cantare, un ragazzo divertente Robert! Ma io sono orgoglioso di averla scritta, e non c'è niente di sbagliato nel riproporla in versione strumentale.....(parlando del prossimo album)...naturalmente sto già pensando al prossimo progetto, perché questo è stato solo il primo passo; il prossimo disco sarà totalmente differente da Outrider..."

- All'fine di novembre Pagey farà un mini tour in Inghilterra, queste le date: BIRMINGHAM Hummingbird il 21 nov., LONDON Hammersmith Odeon il 23 nov. (Happy Birthday Killer Bee!), NEWCASTLE City Hall il 25 nov. e MANCHESTER Apollo il 26 nov. (Divertiti, Steve!)

- Il batterista di Percy, CHRIS BLACKWELL, nel bel mezzo del tour americano si è rotto un polso! E' già stato operato, e nell'aspettare che si riprenda completamente, è stato chiamato come temporaneo sostituto PAT TORPEY!

- "WASTING MY TIME" was Video-of-the week (July 25-31) on VIDEO-MUSIC TV (Italy).

- JIMMY had to cancel the start of his american tour while he was recovering from a stomach Operation(?). He went into hospital suffering from abdominal pains and doctors performed a minor operation. He was released a couple of days later.

- Jonesy Played (guitar) with Singer Julie Felix last summer at the FIFE AID-Craigtoun Country Park St Andrews (GB).

- Recently GREAT WHITE played a gig at London Hammy Odeon supporting Dave Lee Roth. They did a very good rendition of SINCE I'VE BEEN LOVING YOU.

- SHIP OF FOOL (7"-12"-CD) is our Bobby last single. 12" includes H.Knows live + Helen of Troy -initial q.ty + free poster. Cd includes Helen Of Troy live + Dimples live - initial q.ty in box + Full colour leaflet.

- The issue of Sounds dated 10/9/88 includes a free EP record! The "EP1" features the Mission's "SHELTER FROM THE STORM 1988" recorded live, Astoria Theatre London, 27/3/88. Featuring our dear Jonesy on,...well...magical Keys!

- (from GUITAR WORLD oct.88) Brian Setzer (Stray Cats/Solo artist): "...I love listening to diverse things like these old Dion & Belmonts records and the new Robert Plant Record."

- Jimmy Page, sept 1988: " (about his new show)...I wanted to do some Zeppelin Classics like OVER THE HILLS and IN MY TIME OF DYING. STAIRWAY...I'll always play as an instrumental. After playing it twice in the past, Live Aid a bit Shakey, and The Atlantic 40th anniversary was a total disaster that I won't even get into. So I owe it to myself and to the audience to play it and they'll sing it, since Robert never wants to sing it again-funny guy, Robert! But I'm proud to have written it and there's nothing wrong with doing it that way.....(About the next album)...Of course I'm thinking about the next project, because this is the launch, The first step down the road...The next album will have a totally different sound approach and everything."

- At the End of November '88 Jimmy will play 4 gigs in England: BIRMINGHAM Hummingbird nov.21, LONDON Hammersmith nov.23 (Happy Birthday, KILLER BEE), Newcastle City Hall nov.25 and MANCHESTER Apollo nov.26 (Have a good time, Steve!). Me and Christian wanted to see the London gig, but when we phoned to the box office, at the end of october, They told us it was a sold out! Of course we were sad but very happy for our Jimmy!

- Percy's drummer CHRIS BLACKWELL broke his wrist recently, slap in the middle of the american tour. He has undergone an operation and is expected to make a full recovery. In the meantime, the new drummer is PAT TORPEY.

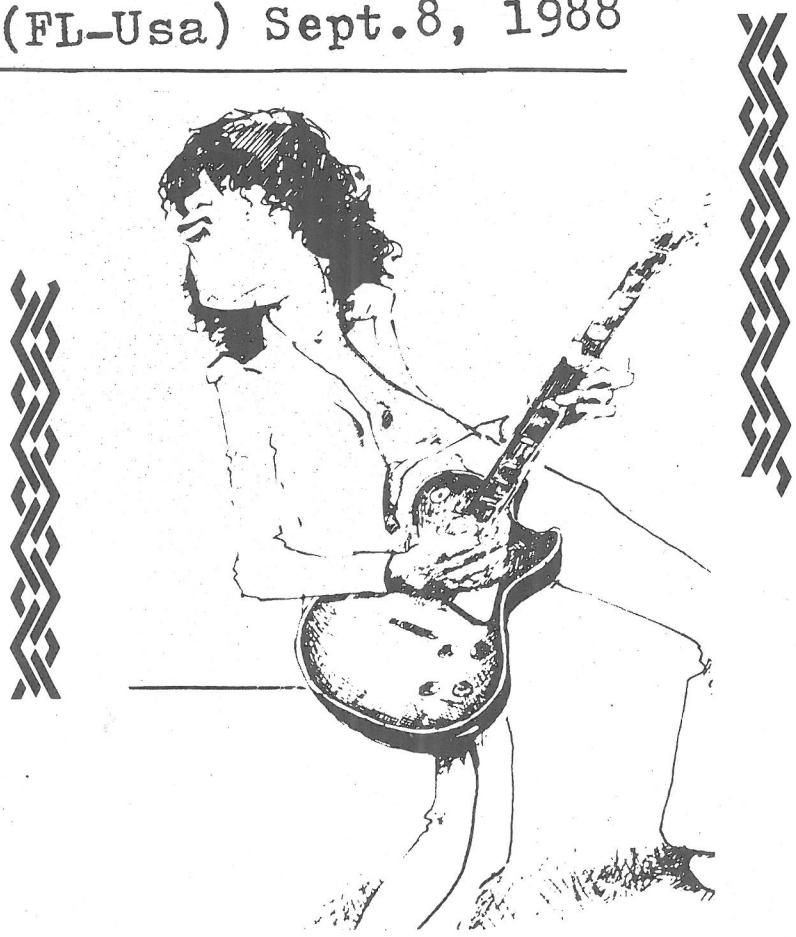
JIMMY PAGE -live in Miami (FL-Usa) Sept.8, 1988

Sono entrato in possesso della registrazione del concerto di Jimmy, tenuto a Miami (USA) l'8/9/88. Questa la scaletta completa:

- WHO'S TO BLAME
- PRELUDE
- OVER THE HILLS AND FAR AWAY
- LIQUID MERCURY/WANNA MAKE LOVE
- WRITES OF WINTER
- TEAR DOWN THE WALL
- EMERALD EYES
- MIDNIGHT MOONLIGHT including White Summer & B.M.Side
- IN MY TIME OF DYING
- CITY SIRENS/DRUMS SOLO
- SOMEONE TO LOVE
- PRISON BLUES
- THE CHASE/DAZED AND CONFUSED (The Violin Bow + the TSRTS end)
- THE ONLY ONE
- BLUES ANTHEM
- WASTING MY TIME
- CUSTARD PIE including bits of The Ocean & Black Dog
- TRAIN KEPT A-ROLLIN'
- STAIRWAY (Instrumental!)

L'intero concerto è fantastico, una performance da non credere (solo qualche incertezza qua è là, ma si tratta del terzo show in assoluto, quindi il rodaggio non era ancora sufficiente)! CUSTARD PIE e IN MY TIME OF DYING sono I N C R E D I B I L I!!!! Ma in pratica ogni pezzo è molto buono!

The whole show is fantastic, an incredible performance. (Just few shakey parts, but it was the Third concert). CUSTARD PIE e IN MY TIME OF DYING are Killers! But every songs is very good! Hey Fellas, Our, I mean OUR, Jimmy is REALLY back!!



JIMMY PAGE -Live in CHICAGO IL (Usa), Oct.17 1988

by Lori Boswell

L'opening band era quella dei ROCK CITY ANGELS! Una heavy metal band come ce ne sono tante; fortunatamente suonarono solo per 30 minuti dopodichè il gruppo di Jimmy salì sul palco. Jimmy camminò fino al microfono centrale e ci salutò, sorprendendoci tutti dato che l'odio che ha Jimmy di parlare in pubblico è proverbiale. (Lui preferisce parlare con la chitarra!). Non ricordo esattamente cosa disse, ero troppo concentrata a guardarlo...ero in 4 fila ed era la prima volta che lo potevo fissare da vicino e...Mio Dio, è bellissimo! Anyway, disse più o meno: "E' un tour molto buono questo per me, è bello essere tornati a CHICAGO. Siete pronti per noi? Noi siamo pronti per voi. Dominerò la situazione (oppure 'vado a prendere la mia padrona' riferendosi alla chitarra, -Tim)! Poi andò a prendere la sua LES PAUL dietro al palco. Quando tornò si accorse che era scordata e sorridendo graziosamente al pubblico disse: "Sono cose che succedono.. incrociate le dita, so che ci sono". Il problema fu poi risolto!

Aprirono con WHO'S TO BLAME (da Death Wish II-Tim) che si scioglie poi in OVER THE HILLS AND FAR AWAY! Ci fu naturalmente un gran boato del pubblico, che riempiva quasi completamente l'auditorium, sebbene un violentissimo temporale si stava abbattendo sulla città. Io fui assolutamente sorpresa dalla leggera bellezza della canzone! Voglio dire: è sempre stata una canzone ottima, ma c'era qualcosa di speciale nel vedere Jimmy suonare ancora quelle vecchie note! John Miles la cantò benissimo e io non fui per niente delusa! Jimmy poi fece un altro annuncio. "Voglio dirvi che stanotte, come potete già ipotizzare, faremo qualcosa del passato, del presente e del futuro". Introdusse poi WRITES OF WINTER e prima di continuare vorrei descrivere il modo in cui Jimmy era vestito. Portava uno dei suoi classici completi grigio-marrone, con una camicia di seta marrone rossiccio. Appariva magro, in salute e assolutamente meraviglioso. Sembrava irradiare energia ed entusiasmo!

La canzone seguente fu TEAR DOWN THE WALL (Firm-tim). Io vidi i FIRM nel 1986 e non potei non fare notare ai miei amici che la voce di Miles in questa canzone era persino migliore di quella di Paul Rodgers. Durante questo pezzo Jimmy si mosse tantissimo, tanto che alla fine dovette togliersi la giacca ed arrotolarsi le maniche della camicia. Poi parlò ancora: "Ho scritto questa canzone in un eccesso di passione. Si chiama EMERALD EYES". Dei lasers verdi fecero da contorno. Alla fine, di nuovo al microfono per dire: "Vediamo se riconoscete questa qua..." e cominciò l'intro di IN MY TIME OF DYING. Naturalmente tutti la riconobbero subito e ci fu la più assordante ovazione che io abbia mai sentito. Mi misi in piedi su di una sedia per poter vedere meglio, e lascia-

temi dire che è fantastico guardare Jimmy! Le sue mani sono velocissime e...come si muove!! Fu incredibile. Ancora una volta Miles cantò benissimo. Forse non raggiunse la versione che Plant fece nell'album in studio, ma personalmente dubito che oggi giorno Robert possa fare altrettanto! E per me è sempre stata la chitarra di Jimmy, l'essenza della musica dei Led Zepelin, ed ora Jimmy la suona come un tempo! Finita la canzone Jimmy ci disse sorridendo: "Così l'avete riconosciuta eh?". Ci regalò poi una splendida versione di MIDNIGHT MOONLIGHT, una delle miei canzoni preferite dei FIRM. Nel mezzo della song Jimmy alzò gli occhi, e i nostri sguardi si incrociarono...fui sopraffatta dalla situazione, e anche se ad una certa distanza, potei vedere come i suoi occhi brillino!

Il numero che seguì fu CITY SIRENS (Death Wish II-Tim), che introdusse ad un lungo assolo di Jason Bonham. Credo che Jason sia un ottimo batterista, e che faccia un ottimo lavoro nel suonare con Jimmy, ma il suo solo non impressionò più di tanto. Per me, copia troppo ciò che suo padre fece! La sola cosa che egli aggiunse furono quei synthesised drums, che personalmente non amo. Mi dispiace dirlo, ma sembra che Jason si sia un po' montato la testa. Il suo ego gli fa credere che quello sia il suo show e non quello di Jimmy Page. Ne fui un po' dispiaciuta. Mi aspettavo di più da lui, non certo queste cose. Ad ogni modo, Jimmy tornò sul palco con una nuova camicia (nera) e con i capelli pettinati, che lasciavano cadere il sudore sulla sua faccia. Si lanciarono in una nuova canzone dei FIRM: SOMEONE TO LOVE, a cui seguì una fantastica PRISON BLUES. La prima volta che ascoltai OUTRIDER pensai che Jimmy avrebbe dovuto fare cantare tutte le canzoni a MILES (dato che io lo preferisco di gran lunga a Farlowe) e la grande prova di Miles su questo pezzo non fece altro che rafforzare le mie convinzioni. Mise un sacco di animazioni in quella canzone e la chitarra di Jimmy fu tremenda!

Dopo il pezzo Jimmy disse: "Beh, se siete in una prigione e ne scavalcate il muro, l'unica cosa che può seguire è la caccia" (THE CHASE, Death Wish II-Tim). Sapevo per passata esperienza che ciò avrebbe segnato uno dei più alti punti dello show e così fu! Quando la piramide di lasers si innalzò sopra Jimmy e apparve l'archetto, fu un momento di pura magia. Guardandolo, mi sentii letteralmente intontita (dazed-tim). Solo la parola MAGIA

può descrivere quella situazione. La mia parte preferita è quando Jimmy colpisce le corde con l'archetto e sembra che le getti ^{note} verso il pubblico. Amo tutto ciò; perchè almeno per me simboleggia il modo in cui lui spartisce la sua musica con tutti noi. Quando finì, anche Jimmy sembrò intontito. John Miles portò due sedie, e si sedette insieme a Jimmy per

suonare BLUES ANTHEM, la mia canzone preferita di OUTRIDER. Con la voce di Miles, la canzone diventò ancora più bella. Finirono poi con altre due canzoni dall'album: WANNA MAKE LOVE e WASTING MY TIME. La band poi lasciò il palco mentre Jimmy mandò baci a tutti noi, sorridendo.

Naturalmente, non lasciammo che Jimmy ci salutasse così presto, così iniziammo a gridare, a battere i piedi sulle sedie a far casino fino a che il gruppo tornò on stage. Jimmy era inebriato dagli applausi. Ci sorrise e disse "Che casino che c'è qui, ma è una confusione bellissima. Suoniamo ancora un po'!" Fu contentissima nel sentire TRAIN KEPT A-ROLLIN, non pensavo che Jimmy andasse così lontano nel passato. Lui e la sua band fecero la miglior versione che mi capitò di ascoltare in un sacco di tempo, e il pubblico lo gradì molto. Quando finirono, Page disse: "Gli organizzatori ci hanno detto che siamo già oltre il tempo prestabilito, di 10 minuti, ma voglio suonarvi ancora un pezzo! E' un pezzo strumentale e voi potete cantarlo se vi va. Ad ogni modo, è per voi!" Credo che tu sappia di ciò che si tratta, non è vero Tim? (Puoi scommetterci, Lori! -Tim)! Già, la versione strumentale di STAIRWAY. Fu probabilmente il momento più emozionante della mia vita e non volevo che finisse! Le prime note portarono ad un applauso estasiato del pubblico, e presto noi provammo tutta la devozione a Jimmy cantando ogni singola parola della canzone. Ad ogni inizio di strofa da parte del pubblico, corrispondeva una occhiata di Jimmy verso John Miles, che con un sorriso sembrava dire "Te l'avevo detto che l'avrebbero fatto!". Qualcuno, nelle prime file, alzò un grande striscione che diceva semplicemente "GRAZIE JIMMY". Credo che quella scritta riassumesse i nostri sentimenti. Semplicemente incredibile! Non è sorprendente come la musica possa unire la gente?

Credo che sia tutto! Oh aspettate! Quasi scordavo di dirvi ciò che Jimmy disse nell'introdurre la band all'inizio del concerto! Cominciò con John Miles e poi... "Lo spirito della giovinezza in persona", riferendosi a Jason Bonham. Quando toccò a Durban, il bassista, disse "Il nostro tall cool one, Durban Laverde" e poi, il vostro affezionatissimo alla chitarra! E' così modesto! Ogni volta gli applausi rischiarono di assordarci, e Jimmy sembrava imbarazzato e timido come un bambino che va a scuola! Fu così carino.

Lori Boswell.
traduzione by Tim.



The opening band was called Rock City Angels. They were just an average heavy metal band with nothing really special going for them. I was not at all impressed, but fortunately they only played for about 30 minutes and then Jimmy's band took the stage. Jimmy walked straight to the center microphone and greeted us with surprising eloquence for someone who is known to hate public speaking (and who usually prefers to "talk" with his guitar). I can't remember exactly what he said, since I was too busy staring at him -- from my seat in the fourth row I got my first good look at the man and my God, is he beautiful in person!! - but it was something like this. "It's been a pretty good tour for me so far and it's great to be back in Chicago. Are you ready for us? We're ready for you as well. I'll just go and get my mistress." And with that, he walked to the back of the stage and picked up his Les Paul. There was a momentary snag in the smoothness of his presentation when the guitar was found to be incorrectly tuned, but he handled it very well. Smiling graciously at the audience, he shrugged his shoulders and said "These things happen." And then, moments later, "Keep your fingers crossed. I know I am." The problem was quickly corrected and we were on our way.

They opened with "Who's To Blame," which led right into the Zep classic "Over the Hills and Far Away." That number obviously brought a great deal of response from the crowd, which filled the auditorium almost to capacity even though Chicago was in the middle of a severe thunderstorm. I was absolutely amazed at the sheer beauty of the song. I mean, it's always been a great song, but there's just something about actually watching Jimmy play those familiar notes. John Miles did a great job on the vocals, I must say, and I was not at all disappointed. After that song, Jimmy stopped to make another announcement: "Let me tell you what we're going to be doing tonight. As you can tell already, we'll be doing a bit of the past (the very distant past), the present and the future." Then he introduced the next song, which was "Writes of Winter" off the new solo album. Before I go on, I think this is a good time to mention what Jimmy was wearing. He had on one of his classy suits (charcoal gray) with a tan silk shirt. He looked thin, healthy and absolutely gorgeous!! He just seemed to radiate energy and enthusiasm.

The next song was "Tear Down The Walls." I saw The Firm in 1986 and I couldn't help but remark to my friends that John Miles' vocals on this one sounded even better than Paul Rogers. Jimmy really got rocking on this one and, when the song was over, he stopped to take his jacket off since he was already working up a sweat. He introduced the next song by saying "This is a song I wrote in a fit of passion. It's called Emerald Eyes." Green laser lights added to the mood of this song.

The next number was "City Sirens," which featured a long drum solo by Jason Bonham. Now, I think Jason is a very good drummer and he did an admirable job backing up Jimmy last night, but his drum solo wasn't really that impressive. To me, it sounded as if he just copied everything his father used to do. The only thing he added was the use of those synthesized drums, which I personally don't like. Sad to say, it seems that all the praise Jason has been receiving lately has gone to his head. He seems to have developed quite an inflated ego, and he strutted around the stage like it was his show, not Jimmy's. I couldn't help but be disappointed. I had expected more of him than that. Anyway, when Jimmy came back he had changed into a black silk shirt and combed his hair, which was already dripping with sweat, back off his face. They launched into another Firm number, "Someone to Love," and followed it with a fantastic version of "Prison Blues." When I first heard "Outrider" I thought that Jimmy should have let John Miles do the vocals on all of it, since I much prefer his style to Chris Farlow's, and Miles' great vocals on this song convinced me. He put a lot of soul into it and really did a fine job, and Jimmy's guitar work was just a killer.

After that number, Jimmy said "Well, if you're in prison and you climb over the wall, only one thing's sure to follow -- The Chase." I knew from past experience that this would be one of the high points of the show and it certainly was. When the laser pyramid surrounded Jimmy and he lifted up the bow, it was a moment of pure magic. Watching him left me dazed, literally. I can't think of any other word to describe it but magic. My favorite part is where he touches the bow to the strings and then seems to throw the notes out to the audience. I love it because it symbolizes, at least to me, the way he shares his music with all of us. When he finished, Jimmy seemed slightly dazed himself. John Miles brought out two chairs and they sat down to play "Blues Anthem," my favorite song from "Outrider." Again, Miles' vocals were an improvement on Chris Farlow's and the song sounded even more beautiful in person than on the record. They ended the set with two more songs from "Outrider" -- "Wanna Make Love" and "Wasting My Time." As the band left the stage, Jimmy waved and blew kisses to everyone, smiling widely.

Of course, we weren't about to let Jimmy get away so soon! The audience cheered, shouted, stomped on their chairs and so on until the band returned. Jimmy looked absolutely elated. He smiled out at us and said "It's noisy in here, but it's beautiful noise. Let's play some more." I was delighted when the next song was "Train Kept A Rollin'" -- I hadn't expected Jimmy to go that far back in his past! He and his band did one of the best versions of that old Yardbirds song that I've heard in ages, and the crowd loved it! When they finished that one, Pagey said "The unions here are telling us that we ran out of time ten minutes ago. But I'm going to play one more song for you. It's an instrumental number and you can sing along or do whatever you like. Anyway, it's for you." I'll bet you can guess what followed, right Tim? That's right, an instrumental version of "Stairway." It was probably the most emotional time of my life and I just didn't want it to end. The first notes drew ecstatic cheers and applause from the audience, and we soon proved our devotion by singing every word of the song. As the audience started up each new verse on time, Jimmy would look over at John Miles with a proud smile that seemed to say "I told you they could do it!" Someone in the row ahead of us held up a large sign that said simply "Thank You Jimmy." I think that sign summed up the feelings of every person there. I can't even explain the feeling -- it was just overwhelming. Isn't it amazing how music can bring people together?

Well, I guess that's all. Oh, wait, I almost forgot to mention what Jimmy said when he introduced the band at the start of the show. He started with John Miles, then "the spirit of youth himself, Mr. Jason Bonham." When he got to Durban, he said "our tall cool one, Durban La Verde." And then "with yours truly on guitar." He's so modest! Every time the applause got really deafening, he would look sort of shy like a schoolboy. It was so cute! He's really something special.



NEW BOOTLEGS

ROBERT PLANT- "The Zen Master and his Page"- Live at Hammersmith Od-on, London, April 17, 1988.- 2 LPs - sound quality VG!

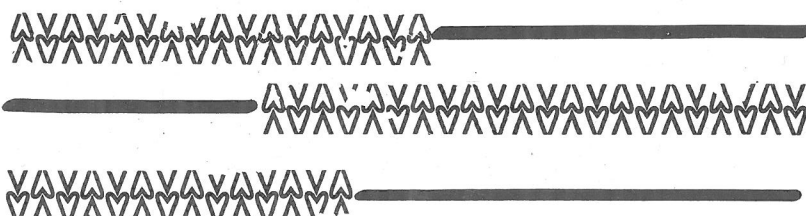
Songs: Helen of Troy/Other Arms/Little by little/In the Evening In The Mood/Black Country Woman/Big Log/H.K.Nows/Dimples Billy's Revenge/Tall cool one/ Ship of fools/ Trampled Underfoot o/Misty M.Hop o/Gamblers Blues o/Rock and Roll o




o= featuring Jimmy Page.

LED ZEPPELIN- "Bonham 's Rebirth" -BBC Concerts 9/6/69 + 24/6/69; Live Aid 13/7/85, ATLANTIC Gig 14/5/88. 3 Lps- sound Q.Excellent.

Songs: You Shook me/Communication/Can't Quit you/Dazed/What is an Communication/Travelling riverside blues/Whole lotta love/Rock and Roll/Whole lotta love/Stairway/Kashmir/Heartbreak Whole lotta love/Misty Mountain hop/Stairway.

LED ZEPPELIN- "BBC Concert Classics feat.Led Zeppelin-The complete BBC Performance"- Aeolian Hall London 16/6/69+ M.Vale Studios London 24/6/69 + Playhouse Theatre London 27/6/69 + Paris Theatre London 4/4/71- 4 LPs -Sound Quality Excellent.




CONCERT SERIES

THE OUTRIDER TOUR

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THE LEGENDARY




JIMMY PAGE

WITH

JASON BONHAM JOHN MILES DURBAN LAVERDE

OCT. 17 ROSEMONT HORIZON

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After "Emerald Eyes," Jimmy took the microphone again and said "Let's see if you recognize this one" and began the intro to "In My Time of Dying." Of course, I recognized it within the first chords, and it seemed everyone else did too. I'd never heard such rousing cheers in my life! I stood up on my chair to get a better view over the heads of the tall guys in front of me, and let me tell you, it was something to see! Pagey is just amazing to watch -- his hands are so fast and oh, the way he moves!!! It was just incredible! Again, to give John Miles his due, he did a great job on the vocals. Maybe he didn't sound as good as Plant did on the record, but personally, I doubt if Robert could sing that song today the way he sang it ten years ago either. And to me, Jimmy's guitar has always been the essence of Led Zeppelin's music...and he played as well last night as he ever has. When he finished the song, he smiled at all of us and said "So, you did recognize it!" Then he slowed us down with a beautiful rendition of "Midnight Moonlight," which has always been one of my favorite songs by The Firm. In the middle of that song, while I was still standing on my chair, Jimmy looked my way and we made eye contact for a few moments. I was so overwhelmed, all I could do was just stand there and stare back at him. His eyes are so beautiful, even from that distance I could see how they shine.



OUTRIDER LYRICS



WASTING MY TIME

Look around, tell me what you see
 have you found what you want to be
 and would you like to be a real go-getter
 would that make you feel a whole lot better
 I really don't mean to sound unkind, no
 I just gotta say you've been wasting my time, oh yeah

Do you know, what you do to me?
 Does it show, baby can't you see?

And all I need is some good good lovin'
 'cause every night I get this push and shovin'
 sit down, we gotta draw the line
 I've got to tell you you've been wasting my time.

You say that we're doing just fine
 I've got to tell you you've been wasting my time
 keep on wasting, keep on wasting my time

I don't know what I'm gonna do
 just don't know what to do with you
 'cause after all this time we've been together
 I always thought that it would last forever

Baby please, now I'm begging you
 don't you see what I'm going through
 You say you love me but you leave me lonely
 I always used to be your one and only
 I really don't mean to sound unkind
 but I've just gotta say you've been wasting my time

one more time
 let me say to you
 it's a crime, baby don't you feel it too
 if we could only try to talk about it
 we wouldn't always have to scream and shout it
 sit down, we gotta draw the line
 I've got to tell you you've been wasting my time
 you say that we're doing just fine
 I've got to tell you you've been wasting my time

You keep on wasting keep on wasting my time
 you keep on wasting keep on wasting my time.



HUMMING BIRD

Sometimes I got a little impatient
 but she soothes me without words
 and she comes so sweet and softly
 my hummingbird, and have you heard
 that I thought my life it had ended
 but I found it has just begun
 'cause she gets where I live
 I give her all I have to give
 I'm talking about that hummingbird

She's little and she loves me too much for words to say
 when I see her in the morning sleeping
 she's little and she loves me, yes she does,
 it's gonna be my lucky day
 hummingbird, don't fly away

When I'm feeling wired, I'm feeling wired and lonesome
 she knows the words, she's gotta know her word to say
 and she gives me just a little of her understanding
 in a special way, and I just have to say

Yes you know all my life
 I've loved no other
 because she's more, more much more than I deserve
 and she gets me where I live I give her all I have to give
 I'm talking about, oh my Hummingbird

She's little and.....

She's little and...



WANNA MAKE LOVE

Saturday night you're looking just right
 people all stop and stare
 lick your lips, shake your hips, run your fingers through y.hair
 you bump and grind, make me lose my mind
 baby that's so unfaire
 you just don't stop, you wind me out

Oh baby wait until I get you home
 gonna make sweet love to you, yeah
 Oh, gonna make sweet love to you.

Dressed to kill, dressed to thrill
 I guess you know what I mean
 you're going down sure enough
 yes, you're every school boys dream
 you rock, you roll, move my soul
 you make me want to shout and scream
 you never stop you wind me up

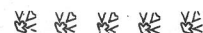
Oh baby wait...etc...

Hold me, hold me,
 I need you baby yes I do
 I just can't seem to get control every time I look at you
 hold me hold me
 tell me that you need me too
 baby baby, just wait until I get you home
 gonna make sweet love to you, yeah
 oh yeah, make sweet love to you

The way you walk, the way you talk
 it gets me so damn hot
 I might give in, but I won't give up
 I'll give you everything I got
 It's getting late and I just can't wait
 to see if you are ready or not
 I want to hold you down, have you now

Oh baby, wait...etc...

Oh, gonna make sweet love to you, oh yeah
 gonna make sweet love to you baby, baby, baby..ad libitum....



PRISON BLUES

I've been a ba-ba-ba-ba-ba-ba-bad boy baby
 I've been a ba-ba-bad boy all night long
 Oh yes I have baby
 Yes I've been a bad boy Honey
 I've been a bad boy all night long
 that woman, she don't even like me
 she did not even telephone me

I'm gonna leave my little honey
 like a rabbit leaves the hole
 Oh, I'm gonna leave my honey baby
 just like that little Bunny rabbit leaves the hole
 I got a weasel in my pocket, I'm gonna stick that weasel
 down my mama, I'm gonna stick it right down that little hole

I'm never gonna get out of this prison baby
 the only way I'll get out is I, is climb over the wall
 oh oh baby, the only way I'll get out is that I get a
 ladder and climb over the wall yeah
 But I can't climb the ladder baby, 'cause I'm afraid
 I might I might fall

I'm staying in this lonesome prison honey baby
 yes I'm gonna stay in this lonesome prison
 till the day I die.
 Whoa, I'll stay in Lonesome prison baby
 oh, till the day, until the day I die.
 You know I never killed nobody
 Baby, you know, y'know that's a damn lie
 'cause I know baby yeah, that's gonna be their
 great big lie

Y'know I'm living in this Lon-lon-lon-lon-lonesome prison.

Just so it fixes
that's all it ever really really was
'cause it's the only one
Oh towards man can you explain
it's just a subtle scent
to linger on and on again
and it's the only one

Well I can't sit down, but it looks like I'm movin' again

Oh but then we said we oughta try
try to minimize, minimize, minimize
oh yeah, can I deny it, and if I do I got a...
to turn around to you, 'cause it's the only one

Well I can't sit down...etc...

And so it is, I think I know
I might have found it, found it,
quantified quantified quantified
but that's the only one, oh yeah
I'll keep my word, my lips are sealed
but do you ever really wonder
how it really feels when you're the only one

Turnin', turnin', turnin', turnin'
well, I can't sit still but it looks like I'm movin' again

what is it about you, that I feel inside but I can't explain
Oh now if all that fix
maybe that's all it ever really was
now talk talk talk oh yeah

well, I can't sit down...etc...

Just so it fix
that's all it ever really really was
could you resist, 'cause it's the only one
your time is gone, can you explain
it's just a subtle scent
to linger on and on again
it's very strange, very strange

turnin' turnin'...

If I can not be so happy, without you, my dear
If I can not hold you close, every second that you're here
you must know I can't go on, every time that I sing my song
If I cannot have you love I'll sing the blues

Everytime I'm feeling lonely and far away
all the time I think of you, every second of the day
and you know you hurt my pride, but I'd rather be by your side
If I cannot have your love I'll sing the blues

Sing the Blues all my life
I got trouble I got strife
how can a man expect to be so free
To travel this lonely road, and to carry its heavy load
it's becoming far too much, too much for me

If I cannot be so happy, then I'm a gonna be on my way
the many nights I needed your love,
they never work out that way
for I must pack my bags, for I'm feeling extremely silly
If I cannot have your love, I'm gonna play the blues

Play the blues.....(Oh, Jimmy...tim)

Sing the blues all my life, so much trouble so much strife
how can a man expect to be so free
to travel this lonely road
and carry its heavy load
I'd rather have your love then sing the blues
Yes I'd rather have your love then sing the blues
I'd rather have your love, baby, then sing the blues

Transcribed by SHARON THOMAS.
(except THE ONLY ONE, supplied by Kayko Kato)

from : "LA GAZZETTA DI MODENA" oct 14 1988 (a local newspaper).

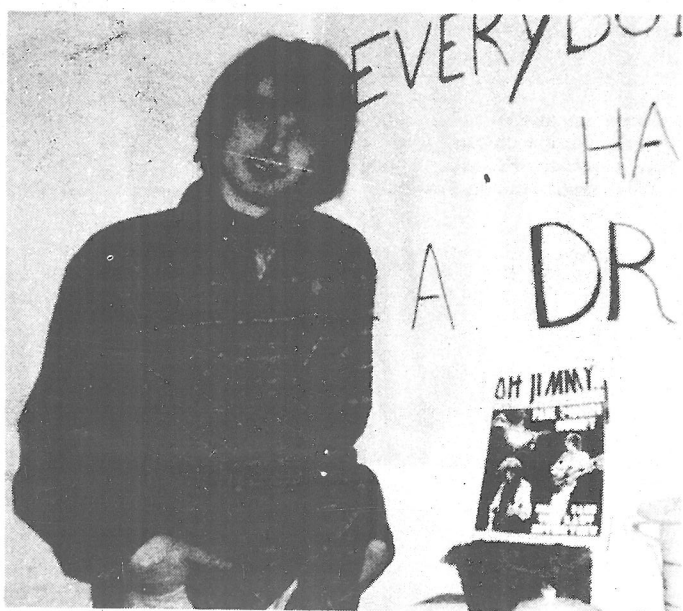
NONANTOLA - *Gli interessi del 27enne Tim Tirelli*

Dal libro su Jimmy Page a una «fanzine» sul rock and roll

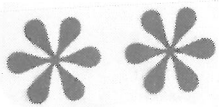
**Tutta la carriera del leggendario chitarrista dei mitici Led Zeppelin - Per
il giovane ragioniere, in campo musicale, ormai è fama internazionale**

NONANTOLA - "Quando ero quindicenne avevo un eroe da imitare, poi, con il passare del tempo, questa forma di idolatria nei confronti di Jimmy Page si è trasformata in una grande ammirazione per quell'incredibile musica rock che solo lui sa creare". Sono le parole di Tim Tirelli, 27 anni, nonantolano, ragioniere, piuttosto conosciuto nell'ambiente musicale per avere pubblicato, circa un anno fa, un libro chiamato «Oh, Jimmy!», che ripercorre tutta la carriera del leggendario chitarrista dei mitici Led Zeppelin, dagli inizi con gli Yardbirds fino alle sue ultime vicende soliste, senza tralasciare tutte le tappe che hanno contraddistinto la sua avventura con il gruppo inglese. "Inizialmente, io volevo fare una lunga storia romanzata dei Led Zeppelin, ma l'editore ha preferito una veloce biografia della carriera di Page e, quindi, ho cercato di fare del mio meglio per proporre qualcosa che accentesse sia il neofita che il fan già navigato. Le recensioni pubblicate sulle riviste specializzate sono state lusinghiere e ciò mi ha fatto molto piacere". Inoltre, Tim, un ragazzone che ha fatto della musica una ragione di vita, può vantare la pubblicazione di una «fanzine» a carattere trimestrale, una rivista interamente curata da lui, chiamata anch'essa «Oh, Jimmy!», giunta al numero tredici e dedicata alla musica rock'n roll in generale e alle vicende dei Led Zeppelin e dei singoli componenti del gruppo in particolare. Una rivista molto ben curata, grazie alla quale Tim si è dimostrato un grande esperto di musica. "Grazie alla pubblicazione di questa fanzine sono riuscito ad entrare in contatto con molti fans stranieri dei Led Zeppelin e ciò mi ha procurato una discreta fama a livello internazionale. Oltre a ciò la mia grande passione è suonare la chitarra: sto registrando un nastro a carattere promozionale che, spero, potrà procurarmi qualche soddisfazione".

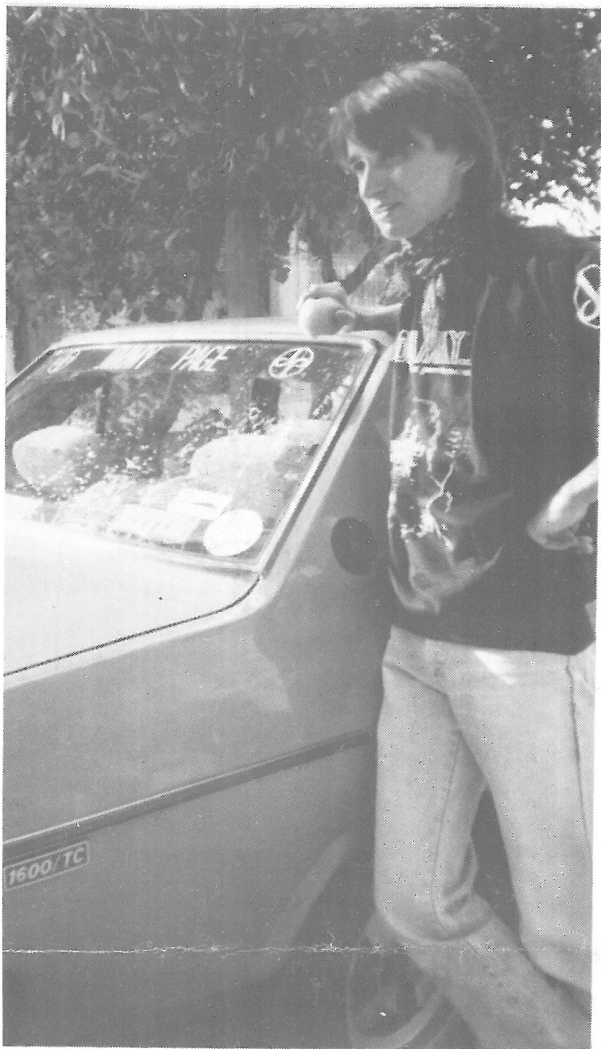
STEFANO MAGNANI



Tim Tirelli, 27 anni, esperto di rock and roll



WHOLE LOTTA STAFF



Tim Tirelli - The editor himself!



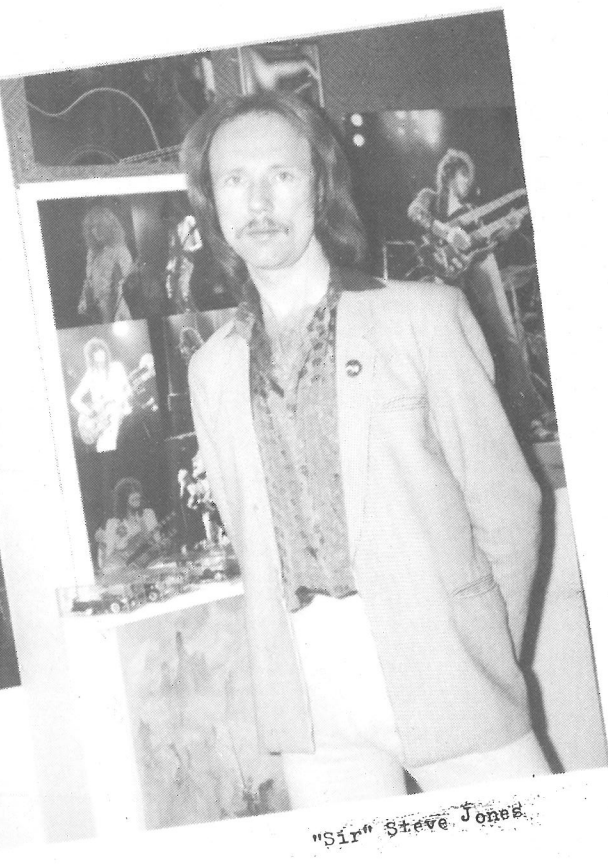
Barbara Bertacchini - The killer bee!



Sharon Thomas - the lead leopard lady!



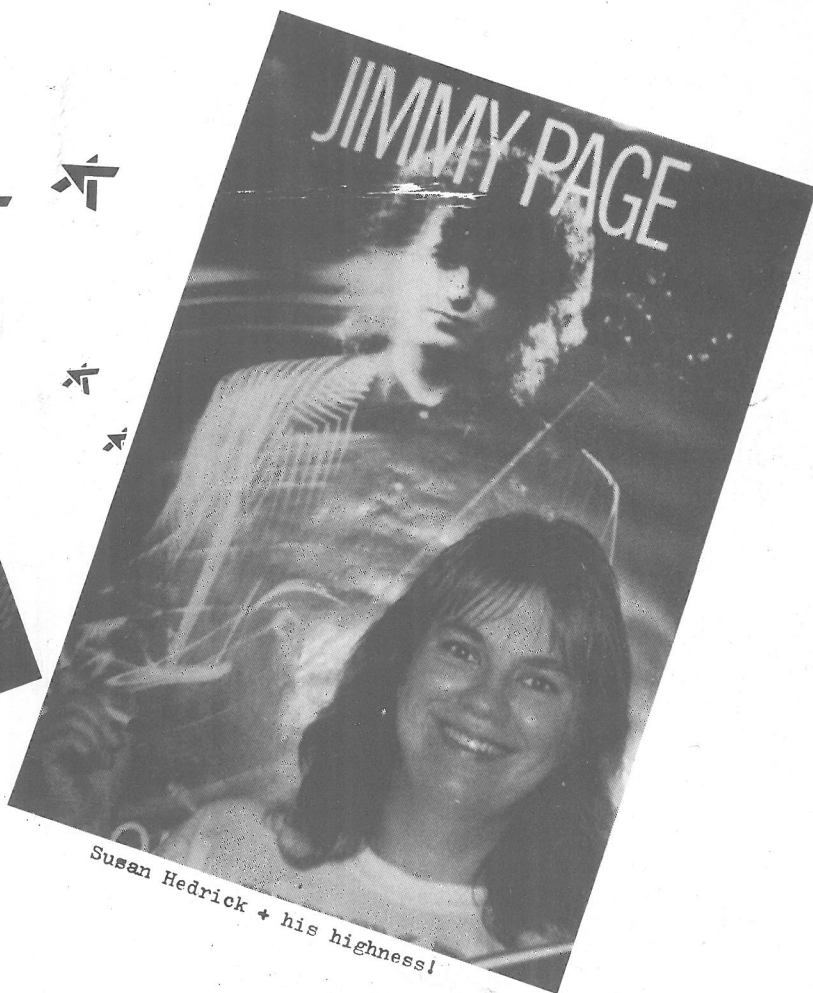
Lori Boswell - get ready for Aero!



"Sir" Steve Jones



Marcel Dupont...ehm...pardon...Chris Peruzza!



Susan Hedrick + his highness!

ZEPPELIN BOOK REVIEW

ZEPPELIN BOOK REVIEW n°.1

"Music Life Superstars Special issue 1971"

When Tim asked me to write another article I was unsure about what to write about. He did ask if I'd write about my visit to JIMMY's house in 1982 but I prefer not to do that; instead I've put together a critique of the rare Japanese Zeppelin book "SUPERSTARS" published by MUSIC LIFE in 1971.

The cover features a colour backstage shot of the band at BATH 1969. After the contents page there are many full-colour full-page pics, which are either very obscure or which I've never seen anywhere else. These are:

- 1) Robert with his arms folded;
- 2) J. Paul sat down with his dog; (this was also on the front cover of an early issue of DISC).
- 3) J. Paul with his wife and children;
- 4) Robert, Maureen & Carmen (also the shot featured in an early DISC);
- 5) Maureen with Robert;
- 6) Robert at his farm wearing a fur-jacket;
- 7) Jimmy on stage wearing his striped waistcoat;
- 8) Double spread of the band from an early photo session;
- 9) Jimmy on stage in pink sweat-soaked shirt;
- 10) Robert & Jimmy on stage (Jimmy in a pair of white-dotted pants)
- 11) Robert & Jimmy backstage;
- 12) Facial shot of John;
- 13) Jimmy tuning his guitar by playing harmonica;
- 14) Live band shot from Bath 1970;
- 15) Another early photo session shot;

The book is produced throughout on good quality paper. The black+ white pages feature some strange and often weird montages and pictures. For instance there are pages showing dolls and abstract arrangements of nude women & Cartoons of Zep. In fact some pages are rather bizarre: one shows a young girl & boy both naked with their hands over their genitals and another features a drawing of a blonde girl with a small zeppelin apparently stuck between her crotch!

Some of the other photos have been seen elsewhere like the band shot in John Paul Jones' flat with the dog lying down and several 1970 bath festival photos.

There is quite a lot of text interspersed with small group photos and a diary of Zeppelin events (up to April 1971) and interviews with the band (albeit all in Japanese!).

Towards the back of the book there're 12 pages of photos printed in purple including more from BATH FESTIVAL and one of Robert, Maureen & Carmen which seems quite rare.

And finally the back cover is a colour shot of Plant & Bonzo on stage at London's Albert Hall, Jan. 1970. This view shows all the private boxes making the venue indisputable.

To summarize this is a well-produced 102 page book documenting the band pictorially and in written Japanese. It's truly a book - not a magazine - and as such must be one of the first books (if not THE first) to be published exclusively on Led Zeppelin. Most of the photos have not been seen elsewhere which cannot be said for many other Zep books. As it is 17 years old it can't be easy to find and with both the Japanese tour programs currently worth 90-100 pounds each, what price a SUPERSTARS Book? (You are a millionaire, Steve! Tim).

STEVE JONES

Letters to OH JIMMY



"BIG ZEP FAMILY"

Caro Tim, sono uno degli ultimi arrivati nel gruppo di fans dei Led che leggono la tua, anzi la nostra, fanzine. Ciò che voglio ora è entrare a far parte di questa grande famiglia di fans perchè mi piace il clima di amicizia che si respira nella fanzine! E' la prima volta che leggo una fanzine, e per ciò non sapevo proprio cosa aspettarmi...sono rimasto sorpreso dalla internazionalità di OH JIMMY..."

"Dear Tim, I'm one of the last readers of your ops, our fanzine. I want now to be a member of this big family because I like very much the feeling of friendship of it. It's the first time I read a fanzine so I didn't know nothing about it...But I was surprised at it, it's so international;..."

SERGIO GRATTON, TRIESTE (Italy).

"THE GUITAR WIZARD IS BACK"

"Ciao, l'altro giorno mi sono arrivate le fanzines, beh mi piacciono un casino. Mi rincresce di essermi accorto troppo tardi! Un ottimo lavoro. Non voglio dilungarmi in complimenti... ..che dire di OUTRIDER? E' il disco che attendevo da sempre, non mi vengono le parole per descrivere le sensazioni che provo nell'ascoltarlo. E' una cosa grandiosa, il grande mago della sei corde è tornato a farci sognare, speriamo lo faccia ancora per molto. Grazie Jimmy."

"Hi, I received the fanzines two day ago and I like'em very much. The only trouble is that I heard of OH JIMMY too late! It's a very good job, I don't wanna say nothing more... ..and, what about OUTRIDER? I've been waiting for it for a long long time, I can't put into words the feelings I have when I listen to it. It's a wonderful thing, the great guitar wizard is back to let us dream! May he do this forever. Thank you, Jimmy!"

DARIO NANNINI, PRATO (Firenze) Italy.

"IS IT TOO MUCH?"

"Dear Tim, il tuo libro è molto buono, era ora che qualcuno si decidesse a dedicare una biografia specificatamente al chitarrista che più amiamo. Il libro è completo e contiene tante belle curiosità che in tanti non conoscevano, e non mi riferisco solo al capito dedicato al periodo 80/87... ..Per ciò che riguarda la fanzine, la trovo abbastanza varia ma gradirei l'aggiunta di un angolo riguardante le notizie rarissime e/o antichissime (questa è per te, Mr Steve Jones-tim) e uno dedicato alle doti di Jimmy sotto il profilo puramente strumentale, e troppo?"

"Dear Tim, your book is very good, at last someone who wrote a bio of our loved guitarist. The book is complete and contains many rare news that many of us didn't know, and I don't speak only about the chapter "1980-1987"... ..about the fanzine, I think it's good enough but I would like to see on it a page dedicated at the very very rare (or very old) news (this is for you, Mr Steve Jones-Tim) and another one dedicated at the playing of Jimmy, is it too much?"

ADALBERTO COLTELUCCIO-PALERMO-Italy.



"TO SPEAK FROM EXPERIENCE"

"Hi Tim! Thanks as usual for latest OH JIMMY. I prefer this new style! I've enjoyed reading OH JIMMY very much-keep up with the English articles Tim-Its much appreciated. I'm sick of reading all this crap about ZEP at New York's MSG. OK, they didn't play as well as yesteryear. God, who really expect them to? People with little intelligence and no understanding expect too much and therefore when they're disappointed they write silly, puerile things. To start with the guitars (and keyboards, Tim) didn't come through on KASHMIR very well on the TV but you can't blame the band for that! I've seen the video of it several times- apart from the solo in Heartbreaker (and in Stairway -Tim) and "altered lyrics" in parts of KASHMIR + STAIRWAY, what's the problem?? Anyway, Plant was always singing verses & lines out of order when Zep were together."

"Ciao Tim! Grazie per OH JIMMY: preferisco il nuovo formato! Ho letto la fanzine veramente con piacere-continua con gli articoli in inglese- E' molto utile ed apprezzato. Sono stanco di leggere tutte quelle cazzate a proposito del concerto degli Zep al la festa dell'ATLANTIC NY, MSG. OK, non hanno suonato come erano soliti fare negli anni passati. Dio, chi è che si aspettava una cosa simile? La gente con poca intelligenza e nessuna comprensione si aspettava molto e così visto che si è sentita delusa ha incominciato a scrivere quelle cose così sciocche e puerili. Per cominciare, le chitarre (e le tastiere-ndTim) non venivano fuori bene nel circuito TV durante KASHMIR, e non potete certo biasimare la band per questo! Ho visto il video molte volte e a parte l'assolo di HEARTBREAKER (e di Stairway ndTim) e qualche "frase alterata del testo" in Kashmir + Stairway, beh dov'è il problema? Ad ogni modo, Plant era solito cantare i testi in maniera disordinata anche quando gli Zep erano insieme."

STEVE JONES-Manchester (England).

"NON MI PIACE IL -TUTTO FA BRODO-"

"Hi, Tim...il nuovo corso di OH JIMMY ci voleva, la vecchia edizione non mi piaceva. Spero che continuerai a pubblicare articoli dei collaboratori esteri e che ogni tanto ci sia una pagina per i lettori o dibattiti.

Non capisco però cosa c'entrino 3 pagine sui LINO & MISTOTERITAL; sono d'accordo che per il rock nostrano sia necessaria una maggior promozione, ma non penso che una fanzine sugli Zep possa dare un aiuto (non mi è mai piaciuto il tutto fa brodo). Questa estate mi sono letto il MARTELLIO DEGLI DEI e devo dire che mi ha scoccato. Non certo per le rivelazioni o gli aneddoti, ma perchè alla fin fine sembrava di leggere Novella 2000, con cose scritte solo per destare un interesse del tipo scandalistico.... Sono anche contrariato dalle interviste che Plant rilascia a destra e a manca contro tutti. Per ciò che riguarda la buona fede di Plant, beh, io non ascolto gli Zep perchè c'era quel cantante o quel batterista, ma perchè mi piace la loro musica... Se Plant vuole fare adesso cose diverse tanto di cappello, ma non mi puoi dire che è meglio comprare un suo disco che un bootleg di pessima qualità dei Led Zep. E ancora, non posso comprare un disco nella speranza che maggiori vendite si trasformino in una tournée..."

"Hi Tim,...The new "OH JIMMY" is good, I never liked the old format. I hope you will keep on printing articles written by your foreign contributors + the "Letters to OH JIMMY" page. I don't understand why you wasted 3 pages about the italian band LINO & I MISTOTERITAL! I know Italian Rock needs help but I don't believe that a Zep fanzine can do it! Last summer I read IL MARTELLIO DEGLI DEI (Hammer of the gods) and I must admit that it is boring! The little stories are OK but it was like reading Novella 2000 (an italian mag for thwarted housewives,-tim) with its scandal-mongering spirit.... I don't like the last interviews with Plant because he insults so many artists. About Plant's honesty, well... I don't listen to Zep just because there are that singer or that drummer.. I simply like their music, so hats off to Robert if he wants to do new thing, but you, Tim, can't tell me that it's better to buy a Robert Plant solo album than a bad Bootleg of Zep! And I can't buy his albums hoping he will tour Italy because the high sales..."

PASQUALINO RUGGIERO
Frosinone (Italy)



"WHAT'S YOUR NAME?"

Many people asked me in their letters if I'm italian since my name (Tim) sounds english! Well, dear people, I'm italian 100% (though I don't think I do it better), TIM is just my nick-name. My full-given name is STEFANO TIRELLI (Steven Tyrrell...and yes, of course "I'm back in the saddle again..."); TIM is a very strange abbreviation of Stefano. They call me TIM since I was kid so you can do the same!

LIVE TAPES



BY Susan Hedrick

With the dust not yet settled on the Atlantic 40th Led Zeppelin gig, and everyone still arguing over whether it was awesome or awful, there has been renewed interest in live Zeppelin performance tapes. It still continues to amaze me just how many people were able to record these shows on the large, cumbersome equipment of the time, and these tapes just keep turning up!

And then, just when you think you've heard everything, an incredible recording will turn up and blow you away! That show is Copenhagen, Denmark on May 3, 1971. It is the only decent recording so far of that summer's European tour; there is a little bit of Milan from July '71 but it is barely listenable. The Copenhagen tape has incredibly good sound quality, rated at a strong VG+, at times even better. But the most remarkable thing about this recording is the tracks that were played. How about the complete "Gallows Pole," the first live performance of "Misty Mountain Hop," and (can you believe it) the first and only known performance of "Four Sticks!"

Robert introduces this song from their upcoming album, warning that they have never performed it before, and it doesn't even have a title. There's a kind of expectant stir in the crowd, and Jimmy intros what we now know as "Four Sticks" with an unusual 50's style (almost Latin-sounding) strumming, which segues into the studio version of the song with its distinctive bass and lead guitar riff. I think the song is even more effective live, with its droning, hypnotic guitar—a very obvious tribute to Page's fascination with Eastern trance music. Robert is in fine, strong voice that night and he sings the high treble of the chorus with no obvious trouble. The eerie effect of the multiplying guitar shrieks, the crashing cymbals, Robert's reedy voice, and an abrupt ending catches the audience by surprise, and they react rather slowly and quietly as if savoring this rather bizarre mixture!

And if that's not enough to send your head reeling, hot on its heels is another first! An entire version of "Gallows Pole," features some nice, if a bit hesitant, acoustic work. The only reason I can surmise that these two songs were not regularly (if ever again) done is that they were too high for Robert to sing on a regular basis. The band certainly does well with them instrumentally! Perhaps if more recordings of this tour surface, we'll find they did these tracks more often!!

A frenzied "Whole Lotta Love" medley follows, featuring Richard Cole on tabla drums! The typical "Boogie

Mama" medley slides into some Elvis tunes and then into the "Lemon Song". Ending the set is "Communication Breakdown," with a great bass guitar break by Jonesy, and a little dance into "Celebration Day." The crowd loves it, and shouts Zep back for an encore to haul out a couple more new songs!.

Robert announces "another new thing," and they sally forth into the world's shakiest version of "Misty Mountain Hop!" Obviously, they hadn't quite worked out the timing on it: Robert misses his cue and forgets part of the words, Jimmy loses his solo, Bonzo and Jonesy have different ideas about the time signature, but the song obviously has promise! Robert apologizes, saying they've never done it before, sorry! For all of you that think Zeppelin wasn't pretty tight at the Atlantic gig, listen to this version!!

The last track is "Rock and Roll," which Robert calls "It's Been a Long Time." The timing is still a bit shaky, but what is evident in these first performances of "Rock and Roll" is the roots of this song in 50's Chuck Berry/Jerry Lee Lewis/Little Richard style rockabilly boogie.

A fine performance, some rare live tunes, and a great quality recording. It doesn't come along often, and I highly recommend a listen to it!

A couple more new shows, or different audience tapes been discovered. One of my favorites is the second night at Long Beach, March 12, 1975. When you hear this show you'll wish that it was recorded as well as the first night (March 11, one of the finest existing audience tapes of Led Zeppelin). The second night, in my opinion, is hotter than the first, but the sound quality is only VG to VG+ at the best. But it's still a very listenable recording and quite rare.

An audience recording of the two sets at Fillmore West April 27, 1969, has turned up to complement the existing soundboard mix. One of the best early live recordings, it's an incredible historical document as well as Zeppelin at their red-hot early best; is it any wonder why America was blown away by this musical explosion?!!

Many of Robert's '88 solo shows are available to traders, and the overall quality is amazingly good. My favorite, hands down, is from Hammersmith Odeon in London on April 17th. After "Ship of Fools," Robert announces the entrance of Jimmy to an absolutely ecstatic crowd. What follows is sheer magic. It still makes my hair stand on end!

SUSAN, PERCY & THE RAINBOW

bar and grill!

by Susan Hedrick

It was a moment of sheer, unadulterated madness when I agreed to meet my friends in California to see Robert's L.A. area shows, right in the midst of my transcontinental move from Fairbanks, Alaska to Lansing, Michigan (look it up on a map!) And yet such madness often has its rewards...meeting Percy himself at the Rainbow Bar & Grill!!

My Zeppelin friend Randy and I met for the first time in person at the Los Angeles International Airport (there were more people there than live in Alaska!) After much anguish over delayed flights and disappearing flight numbers, I found Randy and we drove to Costa Mesa in bumper to bumper traffic. The normal 45 minute trip took about 3 hours, but we had plenty of time to talk and listen to Zeppelin tapes. When we got to town, we stopped at the Pacific Amphitheater where Robert was to play that evening, and tried to listen in on an obvious soundcheck. Someone was running through "Communication Breakdown," and we caught as much as we could before being thrown out!

Too excited to eat, we went to the hotel and got our concert baggage together (binoculars, recording devices...) Bootleggers in high spirits! Back to the arena nearly two hours before the show started, we walked and looked and jabbered excitedly until the Georgia Satellites went on. It was a very fine show, despite the fact that I did not get to see much of anything but a gent's big fat head of hair in front of me! I am tall, but I can't compete with an over-six-foot-tall fellow standing on his seat! And every time I stood on mine, security came around and pushed us all down, everybody, that is, but the fat head! Oh well, I had seen Robert earlier in Michigan so it wasn't a disaster and the music was fine, really fine!

Randy and I met after the show and jumped around like teenyboppers gone 'round the edge. I pleaded and cajoled him (didn't really take much work) into driving the hour back into town and up to the Rainbow Bar and Grill, the old Zep hangout in Hollywood. I was hoping to catch my other friends there, and maybe see a famous face or two. We never dreamed how lucky we might get!

The Rainbow is a small and unassuming place, a bit of a bar/restaurant/grill combination with a number of small booths around the edge and a few larger round ones in the middle. On any given night you pay a \$5 cover charge to obtain a ticket which buys your first drink. I strolled into the place in my Robert tour shirt and denim jacket with a big Led Zeppelin back patch, looking every which way for Sheri and her friends. Randy grabbed my arm and babbled "do you know who you just walked by? Robert!"

I know Randy. He doesn't kid about things like that. Serious stuff, like Robert's in the booth right behind you, and sure enough that unmistakable head of blond hair was there as I turned around and my knees turned to jello. I plopped down in the nearest chair (much to the amusement, I'm sure, of the residents of that booth) and muttered "oh shit" to myself a few times in astonishment. Randy said "come on!" and we walked (ran?) over to Percy as he got up to leave the booth.

Jimmy and Robert, with the rest of the band holding up their part quite respectfully, cranked out scorching versions of "Trampled Underfoot", "Misty Mountain Hop", and a mind-shattering version of "Gambler's Blues," with those bittersweet B-string-bending blues that Pagey is capable of! They return for a second encore of "Rock and Roll," and Robert's band miss a few cues (you can just imagine Jimmy saying hey I'm playing "Rock and Roll," what are you guys doing?) but it's hot! To anyone who hasn't heard this show, find it! Plunder, pillage, bribe (or hang upside down in your hotel room like a bat, perhaps?)—whatever it takes to hear it...it's worth your trouble!!

I've just had a listen to Page's first show in Atlanta, and I have to say that the man seems intent on proving his status as the MASTER!! An outrageous version of "In My Time of Dying" is just one of the dynamite tracks; Jimmy also does Firm tunes, Death Wish II songs, an instrumental version of "Stairway" (sung by the crowd), a knockout "Custard Pie" (look out Robert!) and closes up with his Yardbirds/Zeppelin beginnings in a speed demon "Train Kept a Rollin'." I can't wait to hear all of these shows! Pardon me, friends, while I go find another empty cassette case and buy more stock in Maxell and TDK...

Susan Pickel-Hedrick, Lansing, Michigan U.S.A.
September 16, 1988

Randy asked innocently "you're Robert Plant, aren't you?" or some damn thing just to get the conversation going. Robert said "yes it's me" and stuck his head down in Randy's face so Randy could see for sure!! We shook hands but by this time my courage had fled, and my tongue was glued to the top of my mouth! Randy talked a bit about the concerts in California and asked for an autograph but Robert didn't have a pen...Never worry! I always have 30 or 40 pens, no lie, in the bottom of my purse...but wait! I had just cleaned the blasted thing out and there was not a pen in sight! Sheer panic overtook at this point, and I think I might have fabricated one out of thin air, if one hadn't finally churned up at the bottom!

Robert signed Randy's drink ticket from the Rainbow. Later, when he clutched it away from the waitress who tried to collect it for his drink, she rolled her eyes and asked me if I would be responsible for him!

In my disarranged state, the only thing I could think of for Robert to sign was my ticket to the Forum the next night. I gave it to him and asked, please, if he would sign the side that they didn't pull at the door! He studied my ticket for a good long while, turning it over and over and checking the perforations and finally signed the right side!

I told Robert that I really enjoyed the encore of Communication Breakdown, it really brought back memories of good times. His face lit up, he sparkled with obvious pleasure and amusement and answered "well, we 'aven't done that one in a few years, 'ave we?" I told him that I had come from Alaska to see the concert but he was already turning away to greet some other friends and well-wishers. Shoot, the Alaskan opening gambit always works...

Robert left shortly after that, before Randy could get to the car and get his camera. Still in shock from the experience of meeting Robert, we managed to order a pizza and play with it a while. Doug Boyle came in later and we stopped by his table as we left. He seemed genuinely pleased to be recognized and, in between bites of spaghetti he chatted with us about the tour. He was very worried about the California shows—that they would do well and be accepted with Robert. And here was I, the biggest Pagey fan for miles around, reassuring this endearing young Englishman that he would do just fine!!!

What a day! What an unexpected delight to meet Robert and Doug. We didn't get a photo, but I thought of all kinds of clever things to say to Percy, NEXT TIME!!

CLASSIFIED

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by sharing memories of meetings/concerts, photos/Your writings/
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Wanted/trade live tapes of Hendrix & Clapton + for sale copies
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WANTED/TRADE: Led Zep/Plant '88/Page/Bad Company '74-'79/Free/
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PLAY
LIST

SUSAN:

- | | |
|----------------|-------------------|
| 1) Outrider | -J. Page |
| 2) Now and Zen | -R. plant |
| 3) Children | -Mission |
| 4) Floodland | -Sisters of Mercy |
| 5) OU812 | -Van Halen |

BARBARA:

- | | |
|-------------------|--------------|
| 1) Tina Live | -Tina Turner |
| 2) Permanent vac. | -Aerosmith |
| 3) New Jersey | -Bon Jovi |
| 4) Now and Zen | -R. Plant |
| 5) Outrider | -J. Page |

TIM:

- | | |
|--------------------|-----------------|
| 1) Outrider | -J. Page |
| 2) Now and Zen | -R. plant |
| 3) Permanent vac. | -Aerosmith |
| 4) Appetite for D. | -Guns'n'Roses |
| 5) Talk is cheap | -Keith Richards |



ZEPPELIN CLUB-Birrateria/paninoteca
vis S. Marco 14, SOTTOMARINA (Venezia)

IN THE MOOD for OH JIMMY

Last August monsieur Christian Peruzza and his groupie....ehm...
wife (sorry M. Ange) came to visit me in MODENA. They have been
3 days of Fun & real friendship! I want to say **MERCY BEAUCOUP** to
them for the great time we had together! I wanna also thank miss
Barbara & her old (oh so old) big house for their complete
availability!