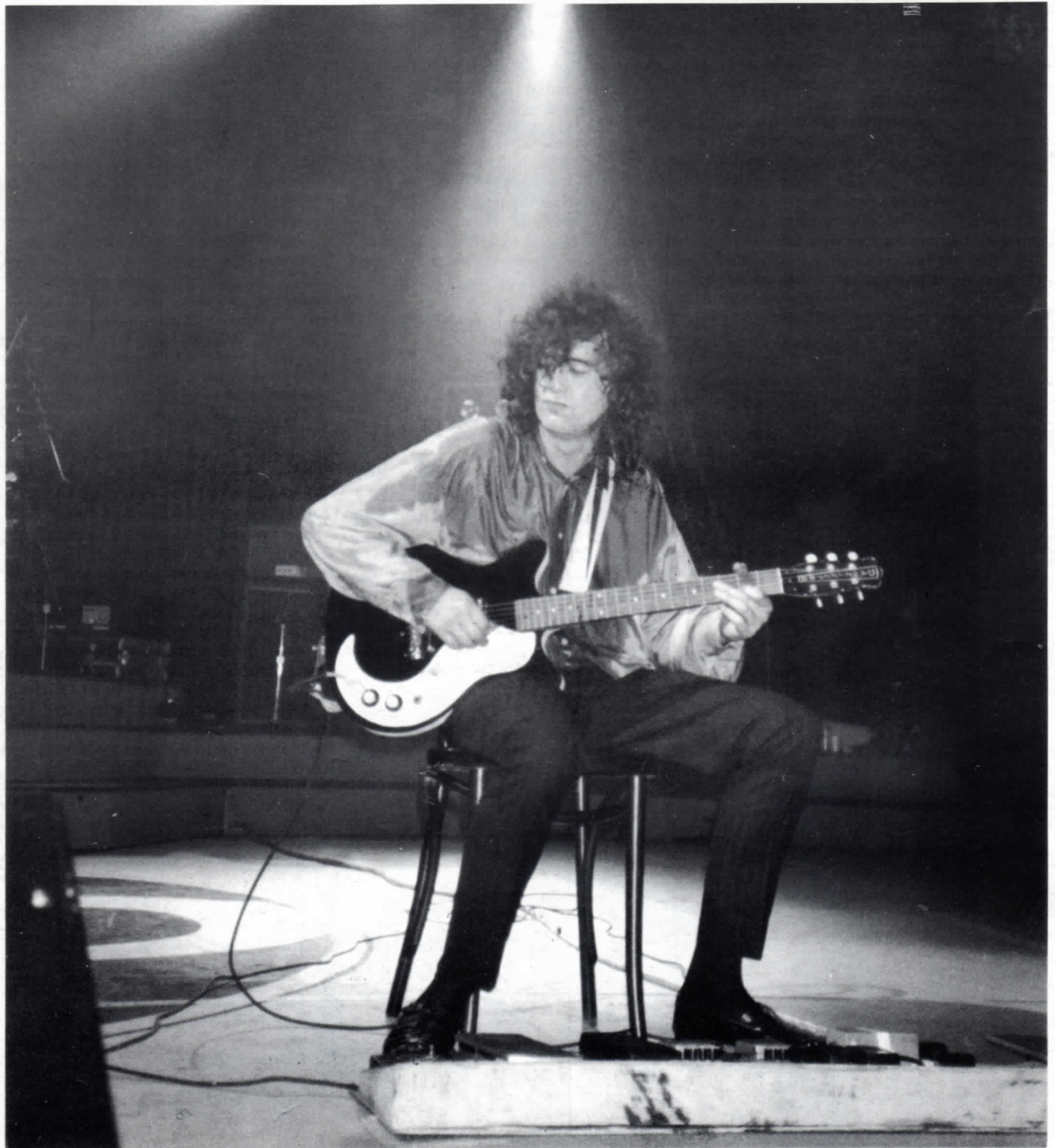


OH JIMMY.<sup>®</sup>  
☆☆☆ N. 15 THE JIMMY PAGE FANZINE



MANCHESTER - April 10 - UK TOUR - Nov. 88 - Photo Steve Jones

# Hey Fellas !

OH JIMMY n° 15 - June 1989.

OH JIMMY - The JIMMY PAGE fanzine  
Via Pedretti n. 12  
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EXCUSE ME IF MY ENGLISH ISN'T TOO GOOD!

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

"Buonasera Signore e Signori, benvenuti al nuovo appuntamento con OH JIMMY, la fanzine che non vuole "nessun tutti-frutti, nessun lollipop, dai bambine, ma solo ROCK ROCK ROCK". Sono lieto di presentarvi OH JIMMY nel nuovo formato modello "per-spedirlo-meglio"... e... rimanete con noi perchè il bello deve ancora arrivare. Intanto "lasciate che il sole batta sulla mia faccia e che le stelle riempiano i miei sogni"... già le vacanze stanno arrivando (non è vero Elio ?), quindi divertitevi e ascoltate i Led Zeppelin in attesa di OH JIMMY n. 16 che sarà pronto in Settembre.

Goodevening Ladies and Gentlemen, and welcome to the new rendez-vous with OH JIMMY, the fanzine that "doesn't want no tutti-frutti, no lollipop, come on baby, just ROCK ROCK ROCK". I'm glad to present you OH JIMMY in its new format, "Mail-it-better" model... stay with us 'cos the best has yet to come. Meanwhile "let the sun beat down upon my face and stars to

fill my dreams"... yes, holidays are comin' (aren't they Elio ?) so have a good time and keep on listening to Led Zeppelin, OH JIMMY n. 16 will be out next september.

"Dirigible club covered, really built in style, specialist tradition, Jimmy, let me feast my eyes, talkin' 'bout Zep, talkin' 'bout Zep!"

TIM TIRELLI

IF YOU LIVE IN THE U.S.A. AND YOU WANT COPIES OF OHJIMMY PLEASE CONTACT OUR DISTRIBUTING POINT :  
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## ITALIANS CO IT BETTER

VERY SPECIAL THANKS for the help, friendship inspiration and for making this issue possible, to :

- DOM "Di a Danilo che gli mando il logo domani" GIARDINI
- CHRISTIAN "Ciao Tim come va ?" PERUZZA (the video tape is a killer, Chris!)
- SUSAN "Distribution point" HEDRICK
- SHARON "Signing autographs" THOMAS
- LORI "Big Bang? Bang a gong!" BOSWELL
- STEVE JONES
- BOB BARLOW
- BARBARA "Gadda & Dossi forever" BERTACCHINI (...she's got to boogie, boggie, boogie, boo boo boo booba, Boogie Buba, Boogie Buba Boogie Buba Boogie all day long)
- the mighty MENNY "duplicare a quadrato" TONDELLI
- MICHAEL DODSON
- MARCUS A. HERBSTHOFER
- ELIO "Milano-Modena Sud-Milano" MARENA (the Boston strangler)
- ADALBERTO "Obsession" COLTELLUCCIO
- BEPPE "Gregg" RIVA (... e 13!!!)
- ENRICO "Harold" LAPI (your help is priceless)
- DANILIO "Station to station" LANDI ('fissscia che blues')
- MARCO "più" CANACCINI
- NICO & ALESSANDRO
- TOMMY "l'ho scritta io, no io, no io, no io, tonf, sbang, tiè, tong, aah" TOGNI (take me down to the paradise city where the GRAS is Tommy and the slim is Timmy...)
- DENISE "Planet of love" HUNLEY
- JURGEN KLINSMANN
- KAT "Scrapbook" HAYDEN

Come sapete, in Italy c'è una legge sui diritti d'autore che dice che dopo 20 anni un concerto dal vivo può essere pubblicato da chi ne compra i diritti. Ecco quindi spiegata l'invasione di CD live riguardante i Led Zeppelin.

As you should know, there's a law about copyrights here in Italy that says that after 20 years a live performance can be published by a label (or person) that (who) buys the rights. That is why there's a real invasion of Led Zeppelin CDs in Italy.

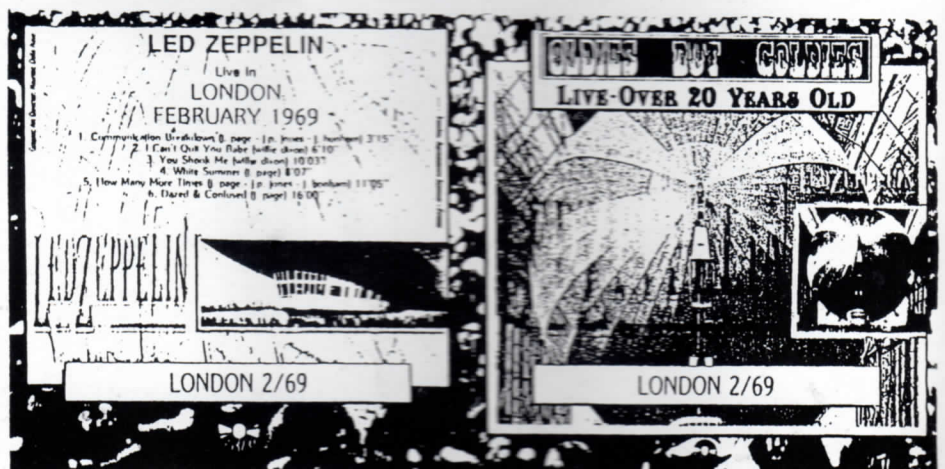
- "LED ZEPPELIN - London 2/69", Oldies but goldies - Live 20 years old serie; (really BBC Playhouse Theatre 27.06.69) KOINE Records, made in Italy; sound quality: excellent; min. over 55. Tracks: C. Breakdown - I can't quit you baby - You shook me - White Summer - H.W.M. Times - Dazed.
- "YARDBIRDS - 1964 1965 1966 1967", Oldies but

goldies - Live 20 years old serie ; (Stockolm 14.04.1967 with Page) KOINE Records, made in Italy; Tracks with Pagey: Mr you are a better man than I - Over under sideways down - Little Games- My baby - I'm a man - Shapes of things - Heart full of soul - You'll go your way.

- "YARDBIRDS - Zeppelin presentation", (Stockolm April 1967 + live 1966) World Production of Compact Music; made in Italy. Tracks with Pagey: same as the Cd above plus My Baby - In an a man

- "LED ZEPPELIN - Communication Breakdown" (live in London BBC Paris Studios April 4 1971) GDR Records, made in Italy; sound quality VG+ (the bootleg "Idolescence" is better). Tracks : Going to CA - Stairway - Whole lotta love + medley - What is and what - Dazed - Communication breakdown.

Tim Tirelli



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A NON PROFIT PUBLICATION

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# NEWS



TIM TIRELLI

- L'associazione LIFE AID ARMENIA farà uscire in estate un 45 giri prodotto da John Paul Jones. Tra le stars impegnate nelle registrazioni Jimmy Page, membri degli Yes e dei Rush. E' in programma anche un concerto in URSS.

- JASON BONHAM ha lasciato la Jimmy Page Band e sta formando un suo gruppo che si chiamerà BONHAM.

- JIMMY è in fase di preproduzione per il suo secondo album, che uscirà all'inizio del 1990 per la Geffen. Sembra che Pagey collaborerà anche con songwriters esterni al suo solito giro.

- JOHN P. JONES è presente con il pezzo "4 minute warning" in una compilation di Brian Eno. Dicono che sia un gran brano.

- Il nuovo disco di GARY MOORE è molto buono e si intitola AFTER THE WAR (Virgin 1989); sul primo lato c'è una canzone che si intitola LED CLONES che prende in giro gente come Kingdome Come e Whitesnake. Il pezzo, un incrocio tra Kashmir e Get it on, è davvero bello, ed è cantato magnificamente da Ozzy. Molto divertente.

- Il nuova album dei CULT si chiama invece SONIC TEMPLE (Beggars Banquet 1989) e anch'esso contiene un rock influenzato dai Led Zeppelin. E' possibile infatti riconoscere il riff finale di IN THE LIGHT e altri frasteggi alla Page. AUTOMATIC BLUES è una sfacciata imitazione di BLACK DOG. L'album non è granchè anche perchè Ian Astbury non sa proprio cantare.

- TONY FRANKLIN, l'ex bassista dei nostri FIRM, è ora un membro del trio BLUE MURDER che ha appena fatto uscire l'omonimo album per la Geffen. Con lui il grande John Sykes e Carmine Appice. Il disco è bellissimo ed è pieno di classic/big rock. C'è un pezzo in particolare

che mi fa impazzire, si chiama JELLY ROLL (nome anche di un bootleg degli Zep) ed è uno stupendo Stomp acustico alla Zeppelin che si trasforma pian piano in un grandioso moderate rock. Da acquistare.

- Anche LONG COLD WINTER (Polygram 1988) dei CINDERELLA si rifà un pò ai Led Zeppelin: BAD SEAMSTRESS BLUES sembra IN MY TIME OF DYING e LONG COLD WINTER sembra invece SINCE I'VE BEEN LOVING YOU. Nonostante tutto è un buon album.

- Grazie a MARCUS A. HERBSTHORFER della fanzine austriaca THAT'S THE WAY ho saputo che sono uscite le seguenti cose:

- 1) THE YARDBIRDS "Happening" - CD bootleg made in Holland. Live in Stoccolma 14/4/67, in Parigi 20/6/65, in Germania 3/67. Durata più di 35 minuti.
- 2) VARIOUS ARTISTS "Classic Rock 1966-1988" Atlantic 40th anniversary. Featuring Led Zep con Dazed - Whole Lotta Love - Stairway - e Robert con Heaven Knows. LP/MC/CD.
- 3) VARIOUS ARTISTS "Stereoplay - Highlights CD '38" CBS compilation CD featuring Robert con Sixes and Sevens
- 4) VARIOUS ARTISTS "Hifi Visioner pop - CD 5" Hifi Vision CD featuring Robert con Big Log e Honeydrippers con Sea of Love.

## ENGLISH VERSION

- The LIFE AID ARMENIA association will print this summer a single produced By John P. Jones. Some stars will play on it. Among them Jimmy Page, members of the Yes and Rush. They will play a gig in URSS.

- JASON BONHAM parted company with Jimmy Page Band. Jason will form his own group called BONHAM.

- JIMMY is recording his second album that will be out in January 1990 through Geffen

Label. Pagey may collaborate with outside songwriters.

- JONESY has a track called 4 MINUTE WARNING on a Brian Eno compilation. It is said it's great.

- The new album of GARY MOORE is very good and it's called AFTER THE WAR (Virgin '89). On side one there's a track called LED CLONES and it's a joke about Kingdome Come and Whitesnake. The song, Kashmir-meet-Get it on, is very good and it's sung in an excellent way by Ozzy. Very funny.

- The new album of the CULT is called SONIC TEMPLE (Beggars Banquet 1989) and contains zep-influenced Rock. In fact you can check out the final riff of IN THE LIGHT and many licks a-la Pagey. AUTOMATIC BLUES is a shameless rip off of BLACK DOG. The LP isn't good because Ian Astbury, the singer, can't sing.

- TONY FRANKLIN, the ex bass player of our dear FIRM, is now a member of the trio BLUE MURDER; the band has its first album of the same title out now on Geffen label. With Tony also the great John Sykes and Carmine Appice. The album is beautiful and it's full of classic/big rock. There's a track in particular that drives me crazy, it's JELLY ROLL (also a title of a Zep bootleg) and it's a superb acoustic stomp very zeppelinish and little by little it becomes a great moderate rock. You must buy this album.

- Also LONG COLD WINTER (Polygram '88) of CINDERELLA is a zep influenced album: BAD SEAMSTRESS BLUES seems IN MY TIME OF DYING and the title-track seems SINCE I'VE BEEN LOVING YOU. Anyway, a good album.

- Through Mr. MARCUS HERBSHOFER I know that new publications are out in these days: (see the Italian section)

## MUMBO JUMBO

E' una video collection di 5 promo clips del buon Percy. Ci sono HEAVEN KNOWS, BIG LOG, LITTLE BY LITTLE, IN THE MOOD e TALL COOL ONE, intervallati da brevissimi spezzoni filmati mentre si stava girando il video di Heaven Knows. A mio giudizio BIG LOG è il miglior video clip di Robert e per questo vale la pena di acquistare questa videocassetta, oltre che per avere i 5 video citati in versione completa. In Italia costa lire 38.000, (durata 28 minuti - VHS Pal - UK import Atlantic)

This is a video collection of 5 clips from old Percy: HEAVEN KNOWS, BIG LOG, LITTLE BY LITTLE, IN THE MOOD and TALL COOL ONE. There are short footages of 'making the H. Knows video'. To me, Big Log is Robert's best videoclip so this videotape is worth buying (and don't forget there are 5 complete videos). Here in Italy it costs Lire 38.000 (Running time 28 min. VHS Pal - UK import).



If anyone had told me a year ago that I would see Jimmy Page eight times during his U.S. Outrider tour and, more incredibly, get to meet and talk with him, I think I would have laughed out loud. Me? My luck is never that good! But perhaps the magic of the man himself was reflected upon those of us who followed in the wake of the legendary Outrider...

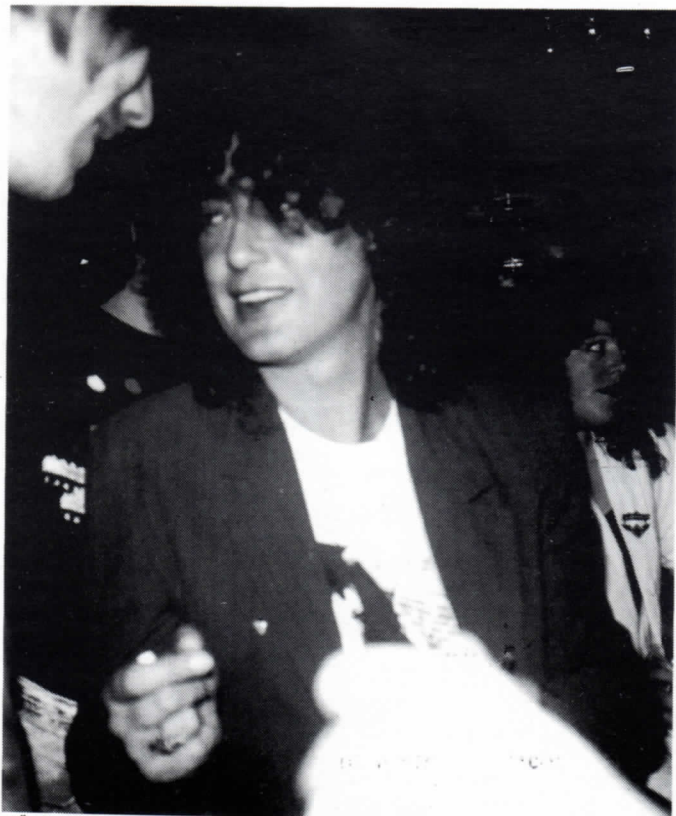
For a few months before the tour, my life was a riot of confusion. We had just moved halfway across the world, from Alaska to Michigan, with two cats and all our earthly possessions. Disastrously low on funds from this move, I still stubbornly insisted I was going to see Jimmy two or three times on his tour. But the tour dates were filtering in excruciatingly slowly. Phone calls to Geffen Records proved numbingly frustrating; they seemed to know little more about Jimmy's plans than I did. They often announced the dates after the tickets had already gone on sale!

At the Zep Convention in Secaucus, New Jersey in September, I talked to people who had just seen the first gig in Atlanta, and watched clips from a video of it in the sales room. I knew then that I couldn't wait for a date in Detroit; I had to get to an earlier show!

My dear friends in Los Angeles invited me to the Forum show on October 7. I discovered that Page was to play my hometown Kansas City on October 14, so I wanted a trip that took in both gigs and a visit to my family; my fearless travel agent was able to get cheap air tickets and I was set! Right before I left, the Kansas City ticket agency called with a change in Page's venue: a small, rather obscure place, did I want to know where it was? After freaking out, I said no, that's where I first saw Zep in 1969!!

To make a long story much shorter, hopefully, I will talk Pagey's show in Kansas City only. In a two month whirlwind, I saw 8 shows--following the Outrider from one end of the country to the other--but I can't describe them all. Besides, Kansas City was my magical place, for that was where I also got to meet Mr. Page.

The day before the show in Kansas City, a friend flew in to join me. I had never met her in person, so we chatted a bit nervously, and excitedly all the way back to my parent's home. Just imagine being over 30, living away from home for over ten years, and having to worry about how to tell your folks that you and a friend are going to be out rather late, trying to track down and meet a "rock star!" It makes you feel really strange, as if caught in a sort of time warp!



"SIGNING AN AUTOGRAPH" - KANSAS CITY  
KANSAS CITY - 14/10/88 - Courtesy of Susan Hedrick

That night we did track down, by sheer luck and persistence, where the band was staying. We met Durban LaVerde and John Miles, and saw Jimmy check in at the hotel register, stand in the lobby unconsciously scratching his chest and peering around, and head upstairs. Sitting in the lobby, listening to a string trio drone away ("do you know any Zeppelin?"), we were ready to leave when I saw Jimmy sneak back through the lobby. I covertly followed to the hotel door, watching as he got into a taxi with his assistant Phil. So it was time for us to leave, and I was depressed, thinking my chance to meet Jimmy had flown...

Who slept that night? Certainly someone, somewhere did, but not me. The next day Gwen and I passed some time shopping in an antique/junque shop, where we found an old black scarf with a butterfly design. It was a lovely thing, and we pooled our money to buy it for Jimmy, thinking we could at least leave it for him at the hotel.

My nephew John picked us up early, as it was now general admission and we wanted to be early in line. We stood outside, rain threatening, until they opened the doors at 6:30, then made a dash for the front, ending up in third row center--marvelous in a venue that only holds about 3,000 people.

The Memorial Hall in Kansas City, Kansas in November of 1969 had wooden seats, probably bolted to the floor, and the place seemed big to me as I watched Jimmy Page lead an incredible early Zep. Now the seats are cheap blue plastic and chrome and, after the L.A. Forum, it looks pretty small. But the atmosphere that night was electric, the air just seemed to crackle!!

The opening band, Rock City Angels, despite their being touted as the 'new' Guns n Roses, made little impression on me other than the fact that the lead singer seemed quite impressed with himself and the blonde guitarist seemed to have his own groupies. This all passed in a bit of a daze...

The Angels tromped off the stage and we had a half hour wait as roadies set-up for the Outrider band. A far cry from Zep days, Jimmy now started on time, sometimes even a little early! Then the lights went down, a roar erupted from the packed house, and the man of mystery and legend drifted quietly onto the stage in a cloud of smoke and colored lasers. "Good evening, Kansas City," he chirped shyly into the microphone, smiling disarmingly and removing his jacket and scarf. "Are you ready for us? We're ready for you!" With that, he picked up the first of a vast line of guitars and jumped into "Who's to Blame."

I will never forget the spirit of that small but wildly enthusiastic crowd, standing two and three deep in those blue plastic chairs and straining for every chord, every run, as Page cast into the haunting and lovely "Prelude" and on to "Over the Hills," and a roar of recognition arose. By that third song, Jimmy was already beginning to sweat, his silk shirt soon to become drenched, his hair flinging showers of mist into the audience. Everyone was transfixed, even my nephew, who was to later say it was the best concert he'd ever seen!

The songs played were, Jimmy explained, from the past, the distant past, the present and the future. There was "Wanna Make Love" and "Writes of Winter" from Outrider, and "Tear Down the Walls" and "Midnight Moonlight" from the Firm. The latter was typically a crowd-pleaser, as Jimmy sat down with his Danelectro to do some lovely finger-picking and a solo which included "White Summer/Black Mountain Side" and even a little bit of "Kashmir" thrown into the midst. And that guitar stayed on for the next tune, one of the highlights of the evening, "In My Time of Dying." The crowd reveled in it, sang to it--amazingly--while Page swayed and staggered around the tiny stage. From sweet finger-picking to the howling slide, how better to show the immense variety and virtuosity of this guitarist!

John Miles really shone on that song, in fact he impressed me much more live than on the Outrider lp; he lacks the charisma and blatant sexuality of Plant, but his voice has more range. In a no-win situation of constantly being compared to Plant, he usually got the worst end of the critical reviews. Durban LaVerde was a very competent, if low-key bassist, and a very pleasant fellow to talk to.

Jason Bonham is a real crowd-pleaser, partially due to his name but mainly because of his zany on-stage presence. "City Sirens" was turned into a drum solo, which Bonham frankly knew better than to turn into a 20 minute "Moby Dick." Instead, he tossed out a few fancy fills and came to the front with his electronic drum pads, doing his "disappearing drummer" trick. In Kansas City, he wore a "Chiefs" (football) jersey, showing it off as he strode from one side of the stage to the other.

Jimmy stood on the side of the stage and watched in a rather paternal fashion, and then joined the band for a "Someone to Love" ending. Next up, "Prison Blues" was my favorite of the night; we were all by that time crowded up to the cramped stage and Jimmy was playing the blues for all he was worth. This was another song that John Miles really got into, in a sort of campy way, dropping down on one knee at the end!

Another "Death Wish II" song revamped, "The Chase" had become Jimmy's ultimate solo tune, from the moment of anticipation when he pulled out the bow, to the "Dazed and Confused" finale, which he extended differently every time I heard it. A little bit of "Walter's Walk", maybe a little bit of the "Heartbreaker" solo, it was always a magical moment that conjured up Zeppelin at it's finest.

Then on to the end of the show, with "Wasting My Time," a sit-down acoustic "Blues Anthem" that had both an acoustic and a electric solo, and then finally, "Custard Pie," which we all danced and sang to.

We didn't have to cheer long for an encore; "Train Kept a' Rollin'" came first with the crowd shouting the "All night long" chorus and Jimmy showing us the roots of today's so-called "speed metal."

Of course, we couldn't let them go with just one, so Page donned the famous double-necked Gibson, laughed about how we had "guessed it," and welcomed us to sing along. It always amazed me just how many people did know all or most of the words to "Stairway."

Right after the end, we ran for the doors so that we could make a quick getaway to Jimmy's hotel. It all fell into place when we got there; we got a parking place right in front, and walked in to find the band minus Jimmy and John already partying in the small bar. Durban and Jason recognized us from the night before; we talked a bit and asked if Jimmy was coming down, indicating that we had a gift for him. They said yeah, he probably would. I started to get nervous, since we had used up all the film in my camera during the concert and what if Jimmy did come down? I asked Jason if he had any, and he showed me a used roll in his pocket! At the desk they suggested that I go to the convenience store a couple of blocks away. John and I dashed to the car, made the fastest run to the store on record, and flew back. Amazing--the parking spot was still there. Someone was watching after me that night!



by Steve Jones



"BLUES ANTHEM" Miles & Page  
KANSAS CITY Kansas Memorial Hall - 14/10/1988  
by Susan Hedrick

As we went into the hotel, John said hey, Jimmy's in the bar. My heart did a triple jump, somewhere down into the nether-regions of my gut. I almost ran into the bar, and saw that Jimmy was sitting on a barstool next to Gwen, with an empty seat beside him! I took a big breath, sat down and said Hello Jimmy! I would never have imagined that a person that you have admired forever could immediately put you at ease, but Mr. Page did that for me, and I will be eternally grateful! He was pleasant, kind, gracious and never condescending. And he made us feel like we were the most important people in that room!

I told Jimmy that the show had meant a lot to me, partially because the venue was where I first saw Zeppelin. He seemed genuinely interested in trying to figure out when I might have seen Zep there; "it was 1969 or '70, wasn't it?" he inquired. I said 1969, and he said yeah, he knew it had to be 'round about then. We talked a little bit about that show (neither one of us could remember much!) and then I mentioned that I had also seen his show this year in Los Angeles. That prompted a discussion of that show and its equipment problems; he then wondered which show I liked better? I told him maybe it was just the "vibes," but it was Kansas City, hands down!

Gwen and I gave him the gift at some point; it was only wrapped in tissue because we couldn't find a box. Jimmy seemed amazed that we had gotten a gift for him and thanked us sincerely at least a half a dozen times. For someone who has been the subject of adulation for twenty years, he still seems genuinely touched that the fans care so much. Jimmy opened the tissue ever so carefully, as if it contained a priceless treasure. He seemed pleased by the scarf and said he would wear it. I smiled and said, well it just made us think of you. Thinking that I was not convinced, Jimmy added: "No, I really will!"

We talked for about a half an hour, with a few people coming up for autographs and commenting on the show. I asked him to autograph my own tour program and an older photo I had brought along. He seemed to get a kick out of the photo, commenting on his jacket: "I've still got that, but it's a bit tattier now." He signed the photo: "Susan--Rock on Jimmy Page." The signature is basically illegible, but it's probably the most treasured item in my whole Zeppelin collection!

Jimmy talked about "sneaking out" the night before (when I watched him jump in a cab) to two of the local rock & roll bars in Kansas City, drinking a few too many and jamming with both the house bands until the place closed down! He admitted he didn't remember it all, but he woke up with his hands "damn sore." How I wish that we had been there! The local newspaper review after the show commented on the session:

"Page also jammed Thursday night with Tuff Enough on the outdoor deck of the Harris House in Westport and with the Nelsons down the street at the Lone Star. Evidently, this is one legend who likes to rock the blues whenever he can. It's always nice when big talents aren't connected to big heads." (Kansas City Star, 10/16/88)

I could tell that Page was getting antsy by the time the next group of autograph hunters came around. So we asked to have our photos taken with him, which he graciously obliged. Jimmy excused himself then, and bade his good nights to everyone and headed upstairs. We finished our drinks (I tended to forget I even had one!), had a few funny photos taken with Jason, and walked to the car. There, I released a long pent-up yelp! "Can you believe it?" I asked everyone at least ten times. I never thought it would happen!!

The Outrider took off again the next day, and some of us continued along behind. I was to see six more shows, but no time was quite so magical as that night of October 14 in Kansas City!

Susan Hedrick, Lansing, Michigan  
April 26, 1989



"DUMBSTRUCK FANS" - Gwen, Jimmy & Susan  
KANSAS CITY - Crown Center Hotel - Courtesy of S.Hedrick

## LED ZEPPELIN HM PHOTO BOOK

# Omnibus Press - Printed in Japan - Shinko Music Publishing

by Steve Jones

ZEPPELIN  
BOOK  
REVIEW

This month I want to give a brief rundown of what I consider to be one of the first photo-books on Zeppelin ever available. The Led Zeppelin HM photobook is superbly printed, as is to be expected from the Japanese, on good quality glossy paper. Out of its 96 pages no less than 48 are in full colour. The photos trace the band pictorially from 1969 onwards, although only 4 are post-Zeppelin shots and surprisingly there is nothing here from the 1980 tour of Europe. This is not a criticism though, just an observation; there are plenty of 1977 and Knebworth shots but the most interesting I feel are the photos of Zep in Japan in 1971 (most of which are in colour). These are live shots, including Jimmy resplendent in brown suit and rising sun T-shirt or multi-colour pullover (on electric and acoustic) and photos taken at press conferences. Also there are several of the band sighting and posing at a temple in Kyoto. Chris Welch gives a synopsis of the band which runs over the last 15 pages and is quite commendable. Welch knows what he is talking about having interviewed and travelled on tour with them many times and so his reminiscences are always worth reading. Obtaining this book shouldn't pose any difficulty as its publisher has distributors in USA and Australia as well as Europe. An interesting point is that the

version sold in Japan has a different cover of Page's head in close-up caught in red light and the back cover and last page also feature different photos. In my opinion no self-respecting fan should be without this volume. Its well printed (no annoying back-to-front shots here) and spans most of Zep's career in its variety of stage and off-stage shots. If I do have a criticism it is that the photos have no captions so we don't know the exact date and place they were taken. However compared to similar photo-publications this stands head and shoulders above the rest. If you don't already have a copy then hunt one down - you want be disappointed.

Questo mese voglio fare una breve chiaccherata a proposito di ciò che considero il più fine photo-book dei Led Zeppelin. Il "Led Zeppelin HM Photo-book" è stampato superbamente; cosa ovvia dato che è giapponese, su carta ottima. Più di 48 delle 96 pagine sono interamente a colori. Le foto ritraggono la band dal 1969 in avanti, ma sorprendentemente non ci sono foto del tour 1980 mentre sono presenti 4 scatti post-Zeppelin. Non è una critica la mia, solo un'osservazione. Ci sono parecchie foto del 1977 e di Knebworth ma credo che le più interessanti siano quelle scattate in Giappone nel 1971 (molte delle quali sono a colori). Sono

live shots che rappresentano tra le altre, Jimmy con giacca marrone e una maglietta col sole nascente e con il pullover multicolore (con l'elettrica e con l'acustica) o foto fatte durante conferenze stampa o mentre la band visita un tempio a Kyoto. Le ultime 15 pagine sono riservate a Chris Welch che ci traccia il racconto del gruppo. Welch è competente, dato che ha intervistato molte volte la band e spesso ha persino viaggiato con essa, così le sue reminiscenze sono interessanti. Non dovrebbe essere difficile trovare questo libro dato che l'editore ha distributori in USA, Australia e Europa. La versione venduta in Giappone ha una cover diversa e cioè la testa di Page presa da vicino sotto un fascio di luci rosse. Anche la back cover e l'ultima pagina hanno foto differenti. Credo che nessun fan che si rispetti debba restare senza questo libro. E' stampato molto bene e ritrae la band in una gran varietà di momenti. L'unica critica da fare è che le foto sono senza descrizione e così non si sa la data esatta di quando sono state scattate. Ma è anche vero che questo libro è di una spanna superiore a tutte le altre pubblicazioni di questo tipo. Se ancora non l'avete, datevi da fare per trovarlo, non rimarrete delusi.

traduzione di Tim Tirelli

# Letters to OH JIMMY

**BOB BARLOW - Fullerton (California) :** "Thanks for the oct issue of OH JIMMY. I must concern with others: this is an excellent format, very nice quality! How about translating the 1980-87 chapt of your book for the italian illiterates who only read english? To Mr Steve Jones much of criticism directed at the Atlantic 40th anniversary performance stems from a basic ignorance about the technical aspet of performing, playing and producing the proper sound. As Jimmy Page said, what happened at the Atlantic Gig was criminal. In other words 90% of the problems were beyond the band's control. People because they didn't hear J.P.Jones keyboards assume it's a bad performance (poor logic wouldn't you agree?), or because Jimmy's guitar sounds like the line feed to the sound system is a results of technicians. It wasn't an earth shattering performance by the band nor was it nearly as poor as many perceived it to be. It is difficult to play when technical elements are stacked so heavily against you. Watch Jimmy on the video as he fights to get the volume and sound out. He did everything humanly possible but the effect and amplification was not the way it should have been. So, take heart Steve because the harshest criticism (outside the band members) comes from the most ignorant. In L.A. that's Robert Hilburn (critic for the L.A. Times - he's terrible)."

"Grazie per il numero di Ottobre di OH JIMMY! Sono d'accordo con gli altri: questo nuovo formato è eccellente, e la qualità è ottima. Perché non tradurre il capitolo 1980-87 del tuo libro per chi non conosce l'italiano? Per Mr Steve Jones molte delle critiche rivolte allo show dell'Atlantic provengono da una ignoranza di base a proposito degli aspetti tecnici del suonare, fare spettacolo e della esatta riproduzione del suono. Come ha detto Jimmi Page, ciò che è successo a livello di cose tecniche allo show dell'Atlantic è stato qualcosa di criminale. In altre parole il 90% dei problemi non erano sotto il controllo della band. La gente che sia stata una cattiva performance perchè non sentivano le tastiere di J.P.Jones e

perchè il suono della chitarra e dell'impianto erano falsati. Non è stata una prova incredibile ma nemmeno così brutta come la gente dice. E' molto difficile suonare quando elementi tecnici si abbattono su di te. Basta guardare il video e vedere come Jimmy combatte per avere il volume ed il sound giusti. Egli fece ciò che era unanimamente possibile, ma gli effetti e l'amplificazione non funzionarono a dovere. Così, mettiti il cuore in pace Steve, perchè questo tipo di critiche provengono dai più ignoranti. A L.A. c'è Robert Hilburn (critico per il L.A. Time - è terribile)."

**ALBERTO BALLABENI - Reggio Emilia (Italy) :**

"Complimenti per la fanzine, è di ottima fattura, sia per qualità che per quantità. Ora capisco perchè è richiesta anche dall'estero. Sono andato in estasi nel leggere i testi di quel capolavoro di Outrider e le recensioni dei concerti del mio idolo. E' inutile dirti che sono felice di entrare a far parte di questa famiglia di fans anche se un pò in ritardo. Continuate coi che siete forti, avete la mia piena approvazione. I Led Zeppelin sono una fede che va mantenuta viva in eterno. Ciao a tutto lo staff."

"Many compliments for the fanzine, it's has a very good quality & quantity. Now I understand why it's requested even from foreign people. It was an ecstasy to read the lyrics of the masterpiece Outrider and the reviews of my idol's gigs! It's useless to say I'm glad to join this family of fans even I'm a bit late. Please keep on with your good job, I'm with you! Led Zeppelin is a faith and it must be preserved. Hi to all the staff."

**Gianluca "Neon Knight" Bracali, Pistoia**

**(Italy):** L'ultimo n. di OH JIMMY è grandissimo. Cristo Jim che drittata hai fatto a pubblicare i testi di Physical Graffiti! Dio mio, per anni e anni ci sono diventato matto su quei testi incomprensibili e adesso finalmente potrò

cantare quelle canzoni meravigliose tutte le volte che vorrò. Thanx Timmy. Questa operazione deve avere seguito. Adesso dacci dentro e pubblica i testi di Presence, di Coda e di Robert... E così caro Tim proprio come tenevo, ti sei lasciato prendere la mano e sei arrivato a dire una stupidaggine come "Vorrei che tornassero insieme, non mi importa: più con quale batterista" (al cuore non si comanda, Gian Luca, notadiTim). Proprio tu che hai sempre amato John Bonham più di me, e magari adesso ti incazzi anche perchè Robert si oppone a tutto questo. Eri ubriaco quando mi hai scritto quelle cose o dicevi sul serio? Lo sai che loro non dovrebbero fare come tante oldbands ma dovrebbero tornare ad essere i n° 1, anche commercialmente. Anche io credo che mettendo insieme il magico rock di Jimmy con le idee moderne e fresche di Robert e la dolcezza di Jones potrebbe ancora riaccendersi la scintilla, ma il rischio è troppo grande! Una sola svista, un solo errore, una sola mossa falsa e la leggenda potrebbe essere infangata!

The last number of OH JIMMY is really great. Christ, Tim, you did a very good thing to print the P.Graffiti lyrics! For many years I've been losing my mind on these lyrics and now at last I can sing all those wonderful songs. Thanx Timmy. Now, please go for it and keep on printing other lyrics like Presence, Coda & Robert's albums... and so, Tim, in your last letter you gone too far sayin' "I would like to see the Led Zep reformation, I don't care about the drummer..." (I can't command to my heart Gianluca - Tim). Is it really you? You have always loved John Bonham, more than me and now maybe you are also angry with Robert because he doesn't like the idea. Were you drunk when you wrote me that letter or you was serious about it? You know that if they return they must return to be the n.1, in any ways! Well, I also believe that if you put together Jimmy's magic rock with Robert's fresh and modern ideas and Jonesy's soft and clever touch that flame might shine once more but the risk is too big! Just one error and you would have a legend full of mud & shit!

## PLAYLIST

**SUSAN HEDRICK :**

- |                               |                  |
|-------------------------------|------------------|
| 1) Outrider                   | J. Page          |
| 2) Nothing Shocking           | Jane's addiction |
| 3) Live in Zurich '80 CD boot | Led Zeppelin     |
| 4) Lies                       | Guns'n'Roses     |
| 5) Talk is cheap              | Keef Richards    |

**LORI BOSWELL :**

- |                             |                     |
|-----------------------------|---------------------|
| 1) Volume one               | Travelling Wilburys |
| 2) Outrider                 | J. Page             |
| 3) Talk is cheap            | Keef Richards       |
| 4) Electric Warriors        | T. Rex              |
| 5) Appetite for destruction | Guns'n'Roses        |

**CHRISTIAN PERUZZA :**

- |                     |               |
|---------------------|---------------|
| 1) Now and Zen      | Robert Plant  |
| 2) Outrider         | J. Page       |
| 3) Kingdome Come    | Kingdome Come |
| 4) Double live      | Frank Marino  |
| 5) Sound of Thunder | Pink Floyd    |

**TIM TIRELLI :**

- |                  |               |
|------------------|---------------|
| 1) Outrider      | J. Page       |
| 2) Blue Murder   | Blue Murder   |
| 3) Radio One     | Jim Hendrix   |
| 4) Talk is cheap | Keef Richards |
| 5) Liberi Liberi | Vasco Rossi   |

**DOM GIARDINI :**

- |                          |                |
|--------------------------|----------------|
| 1) Outrider              | J. Page        |
| 2) Oro, incenso e birra  | Zucchero       |
| 3) Heavy Weather         | Weather Report |
| 4) Schizzechea with love | Pino Daniele   |
| 5) Tina Live             | Tina Turner    |

# PRESENCE LYRICS

by Sharon Thomas

## HOTS ON FOR NOWHERE

I was burning the heat of the moment  
No, could of been the heat of the day  
I burned out my time I've been wasting  
Here fellows, I turn away  
I've got friends  
Who would give me the shoulder  
Then I should happen to fall  
The timing is ripe, growing older  
Got friends who would give me problems

Corner of pick her and nowhere  
And the man looked not quite day  
Shiver run down my backbone  
The face in the mirror turned gray  
So, look round the hedge at the reindeers  
Searching, I'm trying to find the day  
I turned around and looked for the snowman  
To my surprise, it metted away

The moon is the start of the order  
Its about time, stands for heavenly  
The sun in my soul sinking lower  
I been hoping my hands turn to clay  
I don't ask that my feet full of clover  
I don't moan at opportunity's door  
I meant to ask my body, take it slower  
Make this story be your finest reward  
Now do it

Last on the path to attainment  
Searching the eyes of the wise  
When I bled from the heart of magic  
Sort of bleeding without a disguise  
Now everything's smiling at heaven  
Now man, you gotta take down on the ground  
Better wrestle around  
If you land in a boat without oars

Hey babe, hey babe,  
Hey babe, I lost my way  
Hey babe, hey babe,  
I really, really did it  
Hey babe, hey babe,  
I'm on the way, I don't know why  
Do you really wanna help ma  
Now babe, listen to me, let me tell you  
Oh yes

## NOBODY'S FAULT BUT MINE

Nobody's fault but mine  
Nobody's fault but mine  
Trying to save my sole delight  
Oh, its nobody's fault but mine

The devil, he told me to roll it  
The devil, he told me to roll it  
How to roll the lot tonight  
Nobody's fault but mine

Brother is holding the gong  
Brother is holding the ding dong, ding dong  
How to kick that gong delight  
Oh, its nobody's fault but mine

The monkey on my back  
The monkey on my back, back, back, back  
Gotta change my way of delight  
Nobody's fault but mine

I'm gonna kick that gong tonight  
Nobody's fault

## TEA FOR ONE

How come 24 hours  
Baby, sometimes seem to slip into days  
Oh, 24 hours baby,  
Sometimes seem to slip into days  
One minute seems like a life time  
Oh baby, when I feel this way  
Sitting, looking at the clock  
Oh, time movers so slow  
I've been watching for the bands to move  
Until I just can't look no more  
How come 24 hours  
Baby, sometimes seems to slip into days  
A minute seems like a lifetime  
Baby, when I feel this way

To sing a song for you  
I recall you used to say  
Oh baby, this one's for we two  
Which in the end is you anyway  
How come 24 hours, babe  
Sometimes seem to slip into days  
A minute seems like a lifetime  
Oh baby, when I feel this way  
There was a time that I stepped on  
In the eyes of other men  
But by my own choice I left you, woman  
And now I can't get back again  
How come 24 hours sometimes seem to  
Slip into days  
Well, well, well  
A minute seems like a lifetime  
Baby, when I feel this way  
A minute seems like a lifetime  
Oh baby, when I fell this way  
I feel this way

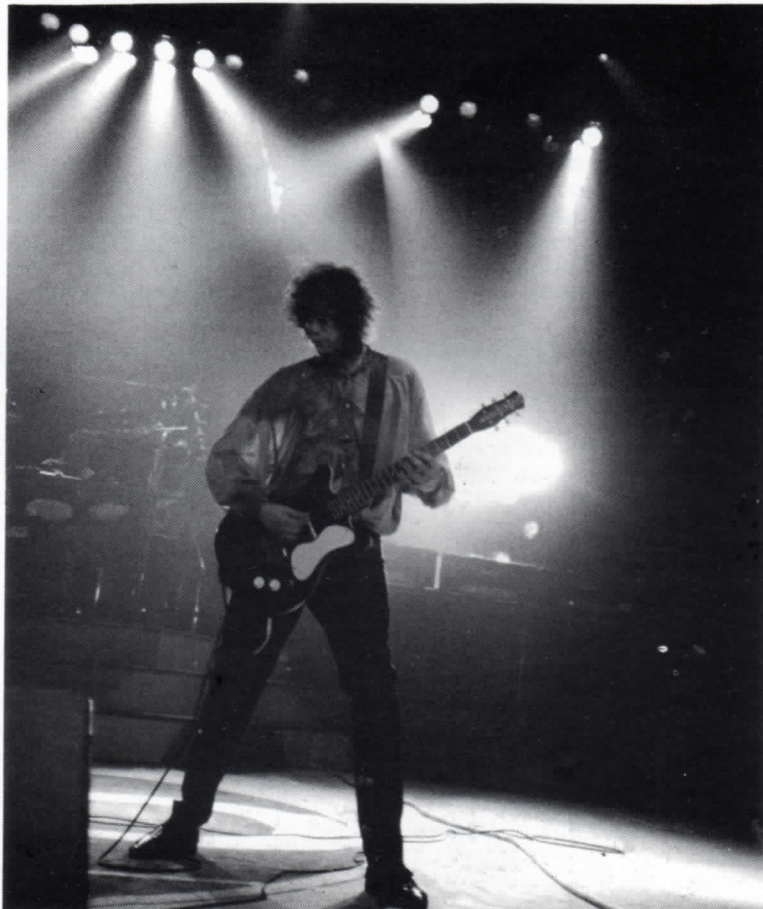
## ROYAL ORLEANS

One time love, take care how you use it  
Try to make it last longer  
And if you take your pick  
Be careful how you choose it  
Sometimes its hard to feel it bite,  
Feel it bite

A man I know, went down to Louisiana  
Had himself a bad, burning fire  
When the sun beats through  
Shine down on wee Susanna  
And kissed her whiskers left and right  
Whisker

Now, I find it so exciting,  
Had a hotel in the quarter  
I first took a bath and I  
Now looking smart  
A fight for scenic water  
Girl would just sit there drooling like  
Whisker

Down on Bourbon Street,  
You know its right  
you can see my friends,  
They run atound all through the night  
Most everywhere, til the closet's bare  
One for the razor fun, doing up my hair  
New Orleans queen  
Sure know how to use it  
Maybe this is Maxine alright  
When I step out, struck down with my shoe  
She was my two o'clock fairy white



MANCHESTER - Apollo - UK TOUR - Nov. 88 - Photo Steve Jones



**ACHILLES LAST STAND**

It was an April morning  
 When they told us we should go  
 As I turned to you, you smiled at me  
 How could we say no  
 Oh the fun\* to have  
 To live the dreams we've always had  
 Oh, the songs to sing  
 When we at last return again

Swept me off, a glance of his  
 To those who claim they know  
 Lonely streets they seen in years  
 Whit devils in this hole  
 Oh, to sail away  
 To sandy lands and other days  
 Oh, to touch the dream  
 Eyes inside have never seen, yeah

To the sun, the south, the north  
 lies the purse of gold  
 Shackles of commitments fell  
 In pieces on the ground  
 Oh, to ride the wind  
 And tread the air upon the din  
 Oh, to laugh aloud and dance  
 The night above the crowds, yeah

Seek a man whose pointing hand,  
 The giant step of force  
 Guide us from the curving cloud  
 That turns our feet to stone  
 If one bell should ring,  
 A celebration for a king  
 Surprised no heart should be,  
 As proud to hear with heavy feet, yeah

Days we find that you and I  
 Make eternal summer's glow  
 As far away and distant,  
 And you too tired to ge  
 Oh, the sweet refrain  
 Soothes the soul and calms the pain  
 Or I'll be a remain  
 Sleeping now to rise again

Wandering, wandering,  
 One place to rest assured  
 The mighty arms of Atlas  
 Hold the heavens from the earth

For the mighty arms of Atlas  
 Hold the heavens from the earth  
 From the earth  
 I'm gonna rain, gonna rain,  
 Gonna rain, gonna rain  
 I'm gonna rain, gonna rain,  
 Gonna rain, gonna rain

The mighty arms of Atlas  
 Hold the heavens from the earth

**FOR YOUR LIFE**

Well,well  
 You send the words out only  
 With a lemon in your hand, uh oh  
 Up oh, exhibition is your habit,  
 Involves your second hand, uh oh  
 Uh oh, and upon your word you save me  
 And making me turn around oh,  
 And shy said  
 Don't you wanna,  
 Don't you wanna cook it, cook it, cook it  
 And I'm planning to cook  
 That sand, try it, fry it

Ooh, Iheard her call for mercye  
 The city of the damned  
 Uh oh, baby, the damned  
 And its on the lower,  
 The next stop is on the ground  
 Hello ground  
 You wanna know is it quite over,  
 Baby deals a losing hand  
 I said, didn't mean to,  
 Didn't mean to suffer  
 You didn't plan, you aughtta rave on  
 You wanna do it, do you really wanna  
 Do you wanna, do you wanna  
 Do you really wanna

When you blew it baby,  
 You got the blowing right  
 Only the vote trip mama,  
 Further babe, with all your might  
 When you fake it mama,  
 Please fake it right for yourself, baby  
 When you're faken' baby,  
 You're fakin'it for your life  
 For your life, for your life, for your life  
 Do it, do it, do it, do it,do it if you wanna  
 Do it, do it, do it, do it, do it if you wanna

Oh, I can help you baby,  
 BUT I don't know what to do  
 Sometime baby, knocka-knocka do, baby  
 Wanna buy myself a crystal,  
 Pasyng through the nose  
 And when they couldn't resist you  
 How should you go with the flow  
 The nights they just empty,  
 And now could we baby, please  
 Fol up your show  
 And plan a good night stand of frying  
 I planned it, I overran it  
 Crying for your life, for your life

**CANDY STORE ROCK**

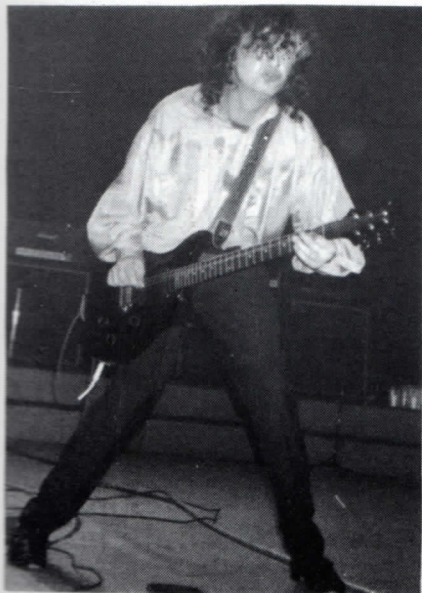
Well, oh baby baby,  
 Don't you walk around like me  
 Oh\_baby baby,  
 Just to see what your body can be  
 Oh baby baby,  
 I wanna look into your eyes, I do  
 Oh baby baby,  
 Its more than anybody else can do

Oh baby baby,  
 I wanna see you walding down the street  
 Oh baby baby,  
 Well you're looking good enough to cat  
 Oh baby baby,  
 Don't believe it cause of his before  
 Oh baby baby  
 I want it now, and ever more  
 Yeah, just like yeah, yeah, just like yeah

Oh baby baby,  
 you don't live at home anymore  
 Oh baby baby,  
 How bout a kiss could buy the store  
 Oh baby baby,  
 Ain't they wrapping themselves good  
 Oh baby baby,  
 A sweet tooth is what my mouth is for  
 Yeah, talkn' bout heah, talkn' bout yeah,  
 Yeah, yeah, yeah, yeah,  
 Baby, its alright, its alright  
 Ooh, baby, its alright, its alright

Oh baby baby,  
 Ahat a simple life can be  
 Oh baby baby,  
 i like you hanging in the shadows with me  
 Oh baby baby,  
 I got my spoon inside your jar  
 Oh baby baby,  
 Don't give me too much, don't make me starve  
 Oh baby baby,  
 She insisting on a silver plate  
 Oh baby baby,  
 You need a papa most everywhere you go  
 Oh baby baby,  
 See the sugar in my hand  
 Oh baby baby,  
 Look at me mama, taste so bad  
 Taste so bad,  
 Taste so bad, taste so bad  
 Taste so bad  
 Baby, its alright, its alright  
 Baby, its alright, its alright  
 Its alright, its alright

(Repeat)



by Steve Jones

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**FROM KERRANG! 1988 REFERENDUM**


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**KERRANG! KOVER**  
 1. 219 - CHRISTMAS ISSUE  
 2. 217 - Lita Ford  
 3. 218 - Slash  
 4. 214 - Steve Harris  
 5. 200 - David Lee Roth  
 6. 206 - Metallica  
 7. 198 - Guns N' Roses  
 8. 220 - Lemmy/Tom Araya  
 9. 193 - Jimmy Page  
 10. 201 - Bruce Dickinson  
 Last year's winner: 159 - Alice Cooper

**GUITARIST**  
 1. SLASH  
 2. Steve Vai  
 3. Kirk Hammett  
 4. Yngwie Malmsteen  
 5. Angus Young  
 6. Richie Sambora  
 7. Dave Murray  
 8. Adrian Smith  
 9. Eddie Van Halen  
 10. Jimmy Page  
 Last year's winner: Kirk Hammett

# LITTLE GAMES

"Little games" è stato sempre considerato un brutto album, dalla critica ufficiale. Aderisco, in parte, pure io a una simile tesi. Ma solo in parte. Io comincerei innanzitutto col dire che è necessario un fondamentale e drastico distinguo tra Jimmy Page e il resto del gruppo. A me sembra di poter fare un'analogia, anche se vaga, con i Bluesbreakers di J. Mayall, che più che altro furono una scuola per "guitar-hero" e non una band omogenea e compatta. Gli Yardbirds, oltre che un valore per se stessi come musicisti di un gruppo che ha dato canzoni storiche e lezioni storiche alle generazioni a venire, hanno avuto, a danno dell'unitarietà, la funzione di portare alla ribalta tre formidabili e divini (lasciatemelo dire) chitarristi, ognuno con una forte personalità diversa dalle altre. A ciò aggiungiamo la sfortunata coincidenza dell'arrivo in ritardo di Jimmy (un pò per colpa sua), quando il gruppo era forse poco più che un fantoccio e Page invece aveva da poco cominciato a dare "l'assalto al cielo" con la chitarra. Questo è molto importante. Da considerare ancora che Page, universalmente riconosciuto geniale soprattutto nella composizione, nell'album in esame scrive solo un pezzo, il più bello del resto, e cioè White Summer, viaggio all'interno della nostra psiche esotico-mediterranea. Un altro brano di assoluto valore scritto dal lui, "Think about it", a quanto pare fu solo pubblicato come singolo ed escluso dall'album. Ma non è finita qui. Il bello deve venire. A parte il fatto che oltre alle tre quattro canzoni poco impegnate (di cui una addirittura da hit-parade e che, comunque, non è quella indicata da Bertocelli, cioè "Tinker Tailor" (1) che invece mi risulta più valida, ma "Ha ha said the clown"), ce ne sono altre buonissime se non ottime, vedi PUZZLE, SMILE ON ME, DRINKING MUDDY WATERS e GLIMPSES, bisogna tenere presente come cosa a se stante la prestazione esecutiva di Jimmy. Egli qui mostra il meglio di se stesso, per l'epoca, dal punto di vista tecnico effettistico, al limite di ogni possibilità di superamento sonoro del normale utilizzo della chitarra elettrica ed acustica. Può senz'altro competere con le migliori performance effettistiche di Jeff Beck e Jim Hendrix, qualora questo dovesse sembrare a qualcuno improbabile. Veramente in quest'album Page mostra una completa e varia padronanza dello strumento e ne inventa di tutti i colori per mettere in suoni strani e direi perversi, le allucinazioni psichedeliche. Batte persino sul tempo Hendrix, usando per la prima volta su un LP il pedale wha-wha (anche se bisogna riconoscere che fu Hendrix a portarlo in Inghilterra). Per ragioni di spazio non posso dettagliatamente descrivere tutto il 33 giri. Ma ricorderò senz'altro quel maledetto urlo feedback sul finire di "Little Games", e il fatato effetto tremolo di PUZZLE sovrainciso su un assolo parallelo su una seconda chitarra. Micidiale e velenoso mi sembra l'overdrive distorto di SMILE ON ME, ricamato su un riff blues classico che ne esce così completamente lacerato anche per via dell'accompagnamento ultrasaturato della seconda chitarra. Da notare che Page in fatto di vibrati non era meno di Beck o Hendrix e l'assolo ne dà ampia conferma. Sconcertante ed ipnotico l'effetto eco e l'effetto "ghiaccio" del wha-wha in 10 LITTLE INDIANS, che rendono fortemente maca-

bro un brano altrimenti scialbo. GLIMPSES è psichedelico con cori alla Pink Floyd e persino con voci radiofoniche intergalattiche (l'accostamento non piacerebbe a Jimmy, ma è verosimile) e si costruisce sulla base di tre e più chitarre con effetto wha-wha, sitar ed archetto. Ma la dimostrazione più eclatante dell'innovazione personale di Page, cioè l'archetto del violino, è in Tinker Tailor: è un "rumore" mai udito prima, acidissimo, devo confessarlo io che le archettate pageane le colleziono con infinita e amorevole cura, molto meno liquido di Dazed e più secco, gracchiante come l'orribile linguaggio della protagonista dell'Esorcista! Che dire di più? È un "brutto" album e forse proprio per questo Jimmy Page va considerato come il più grande chitarrista degli anni '60. O quanto meno come irraggiungibile.

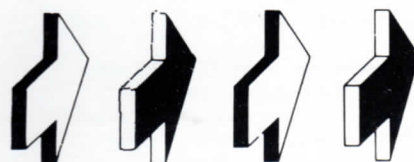
Adalberto Coltelluccio

- (1) Io chiederei al buon Riccardo: forse Fire di Hendrix è meno canzonetta di Tinker Tailor? E già, Hendrix era un dio, l'avevo dimenticato! E Remember?



L'emblema di cui parla DENISE è, per dirla in gergo, una toppa da cucire su giubbotti, jeans e cose del genere. Questo emblema, chiamato PLANET OF LOVE e creato dalla stessa Denise, è bellissimo e sulla striscia superiore lasciata vuota potete aggiungere quello che vi pare (nel mio c'è ovviamente scritto LED ZEP). Io sono in possesso del modello "BRIGHT" a sfondo viola, con il pianeta centrale color indaco e i sei cuori color giallo, arancione, rosa, violetto, azzurro e verde. La corona è grigia ed i vari ricami gialli! Credetemi è un qualcosa da avere assolutamente! Inviare a Denise 4,5 (quattro e mezzo) dollari americani tramite vaglia postale internazionale per ogni emblema. Vi garantisco che ne vale la pena e non dimenticate di spedire anche la fotocopia del modulo per saperle dire quale modello volete.

Tim Tirelli



NEWCASTLE - UK TOUR - Nov. 88 - Photo Steve Jones

Planet of Love is a  
imaginary intergalactic space resort  
theme park. It may also be the  
setting of a cosmic fairy tale.

Once upon a time in a  
galaxy far away...

©1984 Denise Hunley



designer embroidered emblem

\$4.00  
each

All are welcome to make stories,  
poems, sketches, paintings, costumes,  
etc. to help in co-creating a Planet  
of Love event. The blank banner is  
for you to put in your fantasy name or  
title. Space cadets are invited to  
stop by for R&R.

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"JIMMY BIDS US ALL GOODNIGHT + JASON BONHAM"  
KANSAS CITY - Crown Center Hotel - Photo by S.Hedrick

# A ZEP FAN IN PARIS - UN FAN DU ZEP A' PARIS

by Christian Peruzza

La France est maudite du Zep depuis 1973, date de leurs derniers concerts dans ce pays, et depuis plus rien! Mais les Fans du dirigeable sont tout de même nombreux en France et j'en fais partie. Et comme tout fan qui se respecte, je collectionne pas mal d'articles sur Led Zep et les carrières solos post-Zep de Page et Plant. J'habite tout près de Paris. Il faut dire que j'ai beaucoup de chance, car à Paris il y a pas mal de boutiques et d'endroits où il est possible de trouver des choses rares et intéressantes sur Led Zep, sans avoir à se déplacer à Londres ou à New York. Pour les disques et les vidéos officielles, ce sont les FNAC (3 magasins dans Paris) et depuis novembre dernier, VIRGIN Mégastore (comme en Angleterre) On y trouve les disques et compacts à assez bon marché et le choix est vaste, du pressing français aux imports. En général les albums arrivent dans les bacs de ces disquaires dès leur sortie officielle (1 à 2 jours après la GB). Et je me souviens de ces palpitantes journées à parcourir ces magasins, lorsque la sortie d'un album de Plant ou Page était annoncée. Et puis c'était la course aux Singles et Maxis (import) qu'ils écoivent à très peu d'exemplaires... Je me rendais donc pratiquement tous les jours dans les FNAC pour "arracher" le single de Robert avec une Face B "Live", avant qu'il n'y en ait plus, et qu'il me faille le commander en Angleterre. Il n'aurait donc fallu encore patienter... et quand il s'agit de Plant ou Page, c'est très dur d'attendre! De plus j'ai un ami, Fan du Zep, qui s'occupe des commandes chez VIRGIN Mégastore, autant dire que rien de ce qui sort en GB ou aux USA sur le Zep, ne lui échappe... les pictures-discs, compacts, single,...

N'oublions pas non plus une boutique spécialisée dans le Hard-rock, juke-box, où on peut trouver des disques, compacts et vidéos en import GB, US et Japonais. Il est possible aussi de trouver à Paris des disques anciens et rares (singles, interviews,...). Un magasin intéressant, MONSTER MELODIES, dans le quartier des Halles. Les prix sont élevés mais le choix est important (on trouve de vieux 45 tours de Led Zep, rares, pour 200 francs!!!). Je vais de temps à autre y faire un tour, pour voir le nouvel arrivage en provenance d'Angleterre ou des States... mais garre au porte-monnaie!!!! Pour les bootlegs, c'est plus difficile. On

peut parfois en trouver aux Puces de St-Ouen à certaines périodes, mais la législation française est stricte et il est absolument interdit de vendre ce type de disques. On peut se les procurer presque essentiellement par correspondance. Aux Puces toujours, on trouve pas mal de vieux journaux, revues (française et étrangères)... C'est un véritable plaisir pour moi de fouiller à la recherche d'une photo, d'un article sur Led Zep, Page... Il y a aussi des boutiques ou marchands vendant des disques d'occasion, des posters, des cartes postales, des photos de concert,... de quoi se monter une belle collection! Pour les nouvelles fraîches en provenance de GB ou des USA, une librairie anglaise, WHSMITH, près de la place de la Concorde. J'y fais régulièrement un tour pour acheter le tout nouveau Kerrang et parcourir les autres revues anglaises et US (Souds, NME, Circus, Rolling Stone...) qui contiennent parfois de petites News intéressantes sur les activités de Plant et Page... C'est comme cela que j'ai pris rapidement connaissance des tournées anglaises de Plant et Page et réserver ainsi mes places avant le sold-out. Comme je vous disais au début, on trouve pas mal de choses à Paris sur le Zep, ce qui compense un peu, l'absence de concerts... On attend toujours Plant chez nous, Page... n'en parlons même pas! Seraient-ils restés sur leurs mauvais souvenirs de leur tournée 73? Ca fait 6 ans maintenant et tout a bien changé! Mais ne perdons pas espoir. Une chose est sûre, c'est que la France ne les intéresse pas, ils n'y vendent pas assez d'albums, pour rentabiliser une éventuelle tournée (Ont-ils besoins d'argent?). Et ne me dites pas messieurs Robert et Jimmy, comme ce fut le cas avec Led Zep en 1980, que nous manquons de salles de concerts à Paris. Il y a de quoi faire à présent (le P.O.P.B. de Bercy: 15000 places, le Zénith: 8000...). Et n'oubliez pas, vous avez pas mal de fans en France, qui font même le déplacement en GB pour vous voir sur scène...! Une petite anecdote pour finir: R.Plant est venu en France... en Juin 82, pour promouvoir la sortie de son premier LP solo. Il a donné des interviews à la presse française... une photo parue dans le best de l'époque n'avait alerté... on voyait Robert sur le balcon d'un Hôtel parisien. Mais lequel? Je portais donc à la recherche, je sais c'est idiot, Plant n'y

serait évidemment plus, mais que voulez-vous c'est comme ça! Si Plant revenait un jour, peut-être descendra-t-il au même endroit. Les bureaux d'Atlantic WEA France se trouvant sur les Champs-Élysées, j'orientais donc mes recherches dans ce quartier... Je trouve enfin... oui pas de doute, c'est bien là, je compare avec la photo. J'ai même poussé en téléphonant à cet hôtel pour demander si Mr Plant avait compté parmi leurs hôtes... réponse affirmative de leur part. C'est peu de chose, mais j'étais content. Lors de la sortie du premier LP de The Firm, je passais fréquemment et patientais en vain devant les bureaux d'Atlantic, avec le mince espoir d'y voir sortir Jimmy Page... ce qui n'arriva pas... Dommage! Je terminais donc en vous communiquant les adresses les plus intéressantes, si vous venez un jour à Paris.

CHRISTIAN PERUZZA

Issy les moulineaux, Avril 1989

## LES DISQUES, LES VIDEOS

- FNAC :

Forum des Halles, Paris 1er  
Montparnasse, 136 rue de Rennes, Paris 6ème  
Etoile, 26 avenue de Wagram, Paris 8ème

- VIRGIN Mégastore :

52 avenue des Champs-Élysées, Paris 8ème

-JUKE BOX :

10 rue de l'Ouest, Paris 14ème

## DISQUES D'OCCASION, RARES

- MONSTER MELODIES :

9 rue Déchargeurs, Paris 1er

- PARALLELE (disques, livres anglais, fanzines) :

47 rue St Honoré, Paris 1er

## JOURNEAU Revues musicales étrangères

- WHSMITH :

248 rue de Rivoli, Paris 1er

- NEW ROSE : (Sounds, NME, Melody Maker, Disques punk, new wave, ...)

7 rue Pierre Sazzarin, Paris 6ème

## PHOTOS, POSTERS, CARTES POSTALES

- LES PUCES DE ST OUVEN (disques, T-shirt...) :

Métro Porte de Clignancourt

- LA BANQUE DE L'IMAGE :

rue de la Consonnerie, Paris 1er



NEWCASTLE  
UK TOUR Nov. 88

Photo Steve Jones

# MY YEAR IN ROCK

by Sharon Thomas

... and what a year it was! It left me disgusted with one love, gave me ones, and reinforced old ones. It was a year that blew away my previous musical reality like a hurricane, but left me far from feeling musically homeless. For one thing, it was the first time that I saw everyone I like (except Steve Vai) in concert in the same year. I never stopped! 1988 just kept on rockin 'n shakin 'n rollin and ...well, see for yourself. It didn't start off too well. Robert released "Now and zen" and I soared. I loved it and couldn't wait to hear it live. Because of my die-hard Led Zeppelinism and impatience, I got some live tapes of his UK gigs and the flight I was on with the new LP crashed. I hated it. The new songs were great live, but all(1) that counter-fiet Zeppelin spoiled their beauty like tire tracks on fresh snow. All I heard was doom and gloom and that's the feeling I took with me when I went to see him in Mansfield, MA on May 20th. Matter on fact, it was bleaker than I had originally thought. It was downright nauseating and painful. I kept thinking, "how could someone like Robert, and all he stood for, do something so low? Be such a sell-out and so phoney?" To me, that was the second day the music died. (For you argumentative types - yeah, I know Robert's been very successful this year, but then so has Debbie Gibson!)

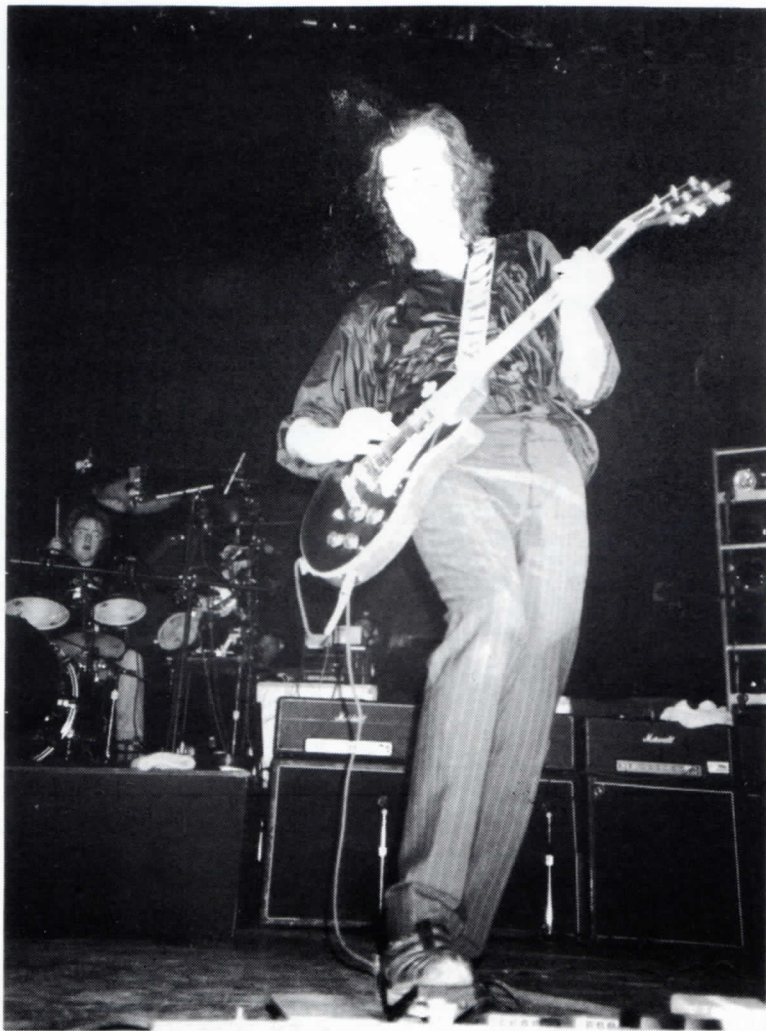
I found some new loves in '88 too. On August 30th, I saw Guns 'n Roses at the Pocono Raceway in Plains, PA, and on July 27th (Allentown, PA), 29th (Old Orchard, ME), 30th (Mansfield, MA), August 13 and 14th (Denver, CO), September 23rd (E. Rutherford, NJ), 25th and 26th (Philadelphia, PA), and 28th and 29th (Worcester, MA), I saw Def Leppard.

Guns 'n Roses were really good. They might have been great - as they were on MTV's broadcast of a NYC Ritz performance - if they didn't have to stop the show so many times due to the pushing and shoving of the crowd. But it seems that's a problem that's been following them all over. To me it was annoying because it broke the momentum of the show. In between the interruptions, I heard a ripping nine song set that was only slightly marred by Axl's strained, near the breaking point voice on "Sweet Child O' Mine". As I've already listed, I saw Def Leppard ten times in 1988. I could have kept going but circumstances wouldn't allow me the pleasure to do so! They are definitely a new love of mine. So much has been written about their show (by professional, more articulate writers), - from the innovative stage-in-the-round, the return of "The thunder god", the energy, the tight set, the light show (Phay is the best), hit after hit, sell-out after sell-out - what more can I say? Plenty!

I had the privilege of meeting the band through a good friend of mine and gained further acceptance from a portrait I had painted of Steve Clark for my on-again/off-again guitarist portraits exhibit. They're such a bunch of normal, human, down-to-earth guys it's refreshing! I know all of the articles say that, and you're probably sick of reading it, but it's really true. Joe Elliot probably comes closest to being a "rock star". But I think that's only because he's a Leo - born egoistical! (Really, he's a nice guy). He's the collector of the band. Just talk bootlegs with him and you've got his attention. Phil Collen

was always up and happy. He really extends himself for fans. After the shows, he was always the first one, and sometimes the only one, to go in the Hospitality Room and talk with fans and friends. He wasn't even annoyed when my sister went to his room and asked to borrow a pillow and blanket because we were spending the night on a friends couch in the same hotel. He asked, "does Sharon need one?", and gave her two pillows. Phil throws Perrier parties! The guys a gem. I never really talked in depth with Rick Allen or Rick "Sav" Savage, but from what I saw of them, they basically kept to themselves. The one and only time I talked with Rick Allen was in Allentown, and he was in a bit of a mood. He was sick and tired of all the interviewers only wanting to talk about his accident. Yet, he's the one took the time from his disgust to get Steve so could he see my painting. Pretty nice, eh? Sav's really quiet. He's an observer and seemed to be in perpetual thought most of the time. I was told that he's the one, when the guys are in the studio discussing how this or that should be done, will cut through the chaos with an opinion and it will end up being the right one. (I'll bet you thought bass players were always out to lunch? Not this one). I got to know Steve Clark the best and he's definitely my favorite. To me, he's the artiste of the band. He's the

backbone and sound of DL in the same way that Keith Richards is in The Stones - reliably unpredictable rhythmically: and of Jimmy in ...hmm, what's that band name? ...the emotional riff attacker. As a person he's nothing short of sweetheart. But you'll never fully discover how deep his kindness runs unless he accepts you. He's quite private and shy, and like I said, unpredictable. I took a walk with him through a city one day and he ended up jogging! He gave me passes, tickets and even played me some new riffs he's written for the next LP. He treated me like a most-welcomed, trusted friend. Because of him, I can't wait for their next tour. (Sorry! I got carried away with my memories! I forgot this is a Jimmy fanzine). Some old loves were reinforced for me in 1988 too. Firstly, the one whom it seemed I waited an eternity for, and secondly, the guy whom I thought I'd never see (again), so I didn't even bother to wait for him! The seemingly eternal wait concluded on October 29th in Worcester, MA, when Mr James Patrick Page walked on stage. What a beautiful sight! (For lack of a more powerful, descriptive word): what a fucking great guitarist... what a fucking great show!!! He was flawless. He played with a new lust and passion. He played hard with a feverish vengence and soft with weeping emotion and he played my new song of



NEWCASTLE - UK TOUR - Nov. 1988 - PHOTO STEVE JONES

hope, "Emerald eyes". There was no doubt about it, Jimmy was back and there he stood. I had chills and soaked up every note he played like a dry sponge. What a night! He truly is the riff master; Mr Emotion in sound and movement. (By the way, Robert was at the show - he played Worcester the following night - and stayed in the audience disguised under a baseball cap. Jimmy mentioned that Steve Tyler and Joe Perry stopped by, but said no word of Robert). I don't mean any disrespect by ignoring Jason, John and Durban, but in all honesty, I only had eyes and ears for Jimmy that night. I saw The Stones in 1981 in Philadelphia and I never thought I'd see them again. I was wrong! On December 2nd, at The Tower Theater in Philly, I saw The Rolling Stone, Mr Rock & Roll Himself, Keit Richards. In typical Keef fashion, the show was real loose, almost on the verge of

falling apart at times, and that's exactly what I like about him. It keeps me on the edge. It was without pretension and frills, just straight ahead, cut to the bone, lean and mean rock an roll. His set was as follows: Take it so Hard, Wish you were here, I could have stood you up, Before they make me run (with the words all screwed up!), Too rude, I wanna be your man (that choice blew me away), You don't move me, Make no mistake, Time is on my side (with lead vocal by Sarah Dash), Big enough, Whip it up, Locked away, Little T & A, Struggle, Happy, Connection (remember that one?), Rock a while and It means a lot. Now it's 1989. What does the future hold? from the piece of space and time I'm sitting in right now, not very much. Who knows when Jimmy will be back. Keith's supposed to be touring with The Stones, which is great but I don't know if I can tolerate

Mick. Leppard's in the studio. Maybe they'll be back before the year closes. Maybe. G n'R - did they ever get off the road? And Robert? I really don't care. I guess I'll just have to... the dreaded... WAIT. (Maybe Vai will dump Roth and I'll be able to go and see him!) I'll tell you, if it's on-tenth as good as 1988 was, I'll be sitting atop the Stairway again - or in Def Leppard's Underworld!  
As Tim always remind me : GO FOR IT!  
Arrivederci.

Sharon Thomas 20/2/89

(1) Out of the 14 song set, he made 9 direct references to Zep. (See my review, "Robert Plant Live at Great Woods", OH JIMMY n. 12)

## BOOTS, CD'S & TEENAGE PAGE VIDEO

The "sounboard avalanche" that I spoke of in my last article has slowed down a bit, and those 30+ board tapes rumored to be coming out on vynil have, at least at this writing, not appeared. There are three new soundboards available, but only a couple of tracks of each, found on two new vinyl releases that I discovered since the last issue of Oh Jimmy. I'll come back to these in a moment.

Some of the existing soundboard shows are now available on CD format. Dallas from March 4, 1975 ( the date on the bootleg is wrong) is finally out, as rumored, on a 2-CD set, and the sound quality is "awesome", to quote a friend. The sonic quality of the vinyl copy, however, is pretty incredible so it will take a BIG DIFFERENCE for me to shell out the 60\$ U.S. that is once again being asked for these CD's. Also available on CD is the bootleg "Platinum", wich features the same Brussels '80 soundboard tracks as the Lp. I saw this at a record show for \$28, but the dealer didn't know whether it was mastered from the original tapes or taken off the vynil (which is a nasty but common trick), so I did not buy it. I cannot find anyone else who has purchased this CD to ask about it; if you can tell me whether the source is tape or vynil, please write to me in care of Oh Jimmy. My advice at this point is still to purchase the vynil, it's cheaper!

The other new CD I'm aware of is a semi-official release from Italy called "Communication Breakdown" and features a couple of traks from the 1971 BBC Paris Theatre sessions. I've been warned away from this CD, except as a collectible for THESE-WHO-MUST-HAVE-ANYTHING-THAT-IS-ZEPPELIN, because the few tracks are again taken off the vynil, and a poor copy at that. The U.S. cost runs around \$20. Don't put away your billfold and breath a sigh of relief, I haven't told you about the bootleg vynil yet. When you hear about the goldmine of material on these two releases, I think you'll be counting out your money and cheking for the next record convention ...

The first is called "Hiawatha Express", not to be confused with the earlier bootleg of the same name. When I first heard of this, I was sure that people were pulling my leg. Why name boot with this incredible new material after one that is merely a reissue of older material? After seeing and hearing for myself what is on this LP, I was astounded! The first of two LP's starts with three tracks or "demos" from



Plant's pre-Zep "Band of Joy". "Hey Joe", "For What it's Worth", and "Got to Find My Baby" feature the unmistakable early, raw vocals of Percy Plant! Sound quality is decent also. I have yet to find out if these are truly "demos" or are off the very rare LP that the Band of Joy reportedly released in England. Side two has a couple of throw-away tracks said to be from Stockholm '73 (I haven't checked), but at the end of that disc there's about 3 minutes of soundcheck, said to be from Southampton. The band plays around with Elvis' "Love Me", and then a bit of the "Frankfurt Special" that Plant threw into the encore from Frankfurt '80. Plant's voice also sounds like '80, so I doubt

this is from Southampton at all. Wherever it's from, it's great! The second LP of "Hiawatha Express" has yet more exciting stuff, beginning with about 15 minutes of rehearsals for the III (and other) LP's, entirely different from the existing tapes. Featured are rough mixes of "That's the way", "Bro-Y-Aur", "Friends", and "Poor Tom"! The sound quality is also better than most copies I've heard of the other rehearsals. These tracks by themselves are worth the price of the bootleg! Finally, the LP closes with three soundboard tracks from New York, June 13, 1977: "Ten Years Gone", "Battle of evermore", and "No Quarter". So where is the rest of the soundboard of this show?

NEWCASTLE - UK TOUR - Nov. 88 - Photo Steve Jones

The other vinyl item of note I found is called (on one side) "Death Wish - The Out Takes" and (on the other side) "Led Zeppelin - Trouble at the Front". The Death Wish II outtakes are quite interesting; I suspect it is an alternate soundtrack for the movie, because not only does it offer some alternate versions of the Page-penned tunes, but it includes some Mexican mariachi band songs and Japanese koto music. Since Page has not taken up those types music to my knowledge, not yet anyway!, I suspect they were meant to be used in the movie but are not on the "official" soundtrack. "Trouble at the Front" was a pleasant surprise to me, as it is what it purports to be (Liverpool Jan. 14, 1973 and Dundee Jan. 27, 1973), and it is also soundboard! Only a couple of tracks apiece: part of the "Whole lotta love" medley and "Heartbreaker" from both shows, and "The Ocean" from Liverpool and "Communication Breakdown" from Dundee, ah but these few tracks are absolute gems! Again, worth your while! Highly recommended! On the tape scene, two early '75 shows, both featuring "The Wanton song", have surfaced: Cleveland - Jan. 24, 1975 and Indianapolis Jan. 25, 1975. Indianapolis has better sound quality, but someone cut "No quar-

ter", "Moby Dick", and (sob) "How many more times". I've heard though that there is a complete version of this, maybe it will come around eventually. Finally, on the video front, there are reportedly two new videos from the Outrider tour, Meadowlands and the last U.S. gig at the Ritz. These are not circulating, however, so I can't report on them. What I can tell you about is an addition to the MTV pro-shot Phoenix video. New copies are coming out with two additions: a terrific 15 minute interview with Jimmy, shot in the Hot Arizona sun, and another 15 or 20 minutes of soundcheck. Jimmy wipes his face, complains of the "Arizona mildew", and talks about John Miles, Jason Bonham, a Zeppelin reunion ("no plans, at all") and Plant's Coke commercial. The soundcheck is great, with Jimmy skulking around the shadows, fiddling with his guitars until he hears the band play a part he isn't quite happy with. The camera catches a momentary flash of annoyance before he runs over to discuss timing with Jason, a discussion starting with wild gesticulations and ending with laughter. All in all, I think is the best video footage available from the Outrider tour. Last, but ahhh... not least at all, is some

great 1980 Zeppelin footage that has finally made its way to the U.S. The first, Cologne, is about 25 minutes long, black and white, with dubbed studio sound. This is done rather artistically, with slow motion and intriguing editing. The second segment, about 15 minutes from Munich, is really hot! In color and silent (but could be dubbed), it features lots of shots of the full band with Jonesy and Bonzo, plus a few close-ups. O.K., yeah, there is one last little bit. "Little Jimmy Page" at about age 14 was captured on a priceless bit of U.K. television footage. About 3 minutes long, this shows Jimmy with his first band - two guitarists, a drummer and a (stand up) bass player - doing a bit from the hit "Mamma don't allow no skiffle playing in here". A very young, fresh-faced, dark-haired kid with slightly crooked teeth and an attempted Elvis Presley pompadour is interviewed afterwards. Asked what he wants to be when he grows up, he very seriously speaks of biological research. Lucky for us Page fans, the music won out! I'm hearing rumors again of a New Orleans '73 soundboard - excuse me while I go check them out ...

Susan Hedrick

## THE IMPORTANCE OF THE OUTRIDER PERFORMANCE

On Oct 7th at approximately 9.00 pm Jimmy Page stepped onto the Forum stage to deliver one of his most memorable performance since the days of Led Zeppelin. It was not perfect or deserving of that old Zep label of "magical evening" (attributed to an exception Zep performance), but the show did serve notice to those in the audience that James Patrick Page is ready to continue on his musical sojourn. Jimmy reestablished himself as an energetic, exciting, dynamic, creative and enigmatic musical performer to once again be recognized as an important contemporary artist. Page greeted the audience in a healthy posture and exuding an air of confidence ripped through the opening medley of WHO'S TO BLAME, CHOPIN'S PRELUDE in Em and OVER THE HILLS and maintained this intensity through finale STAIRWAY TO HEAVEN. The audience was anxious and willing to have Jimmy and the band be successful. They were gracious and unaware (for the most part) of Jimmy's minor lapses and technical problems, and even enthusiastic about his energetic burst of excess. With only a few exceptions Page was economical and the point with his solos. This is a fact and contrary to the musically uneducated, unaware and unsuspecting critic Steve Hochman cliché statement "most of the time he opted for fast solos that at time were embarrassingly sloppy". This was just not the reality of the evening's performance. Hochman must have read an old bias Rolling Stone and Robert Hilburn review of a past performance by Page for inspiration. At least the review is indicative of this type of behavior. Most disturbing were his inaccuracies and clichés written in many times before. To conclude Mr. Hochman's critique let me plagiarize his review of Jimmy: "not once was there any evidence that Hochman had a valid critical assessment in about a decade-something already evident from his recent abysmal concert review". My assessment was indicative of following night's show in San Diego as well. This was actually an even better performance because of fewer technical problems, and overall a tighter and more inspired performance than the Forum show. Technical and tuning problems arose at both venues, but Page took them in stride and rarely missed a step. Oddly, this was an

occurrence which could have been deserved at other stops along the way. It would have seemed that Phil Carlo would have been on top of all the various tunings Jimmy employs. It is difficult to ascertain a fault because of the many variables and a bit unfair to merely single out Mr. Carlo, because in the end it didn't matter. The misadventures in tuning didn't fluster Page nor diminish the audience enthusiasm. Jimmy's most visible reaction was when he dropped his black that on the Forum stage and said "Opps, sorry I dropped the guitar. For the next number let's hope we don't break a string and the guitar is in tune when we start". The highlight of the forum show was turned in when the band performed one of the most dazzling and slinky sleazy version of IN MY TIME OF DYING. Page was overly animated at one point and unplugged his guitar chord. The band charged on, Page danced back to remedy the problem and jumped back into the packet as soon as power was restored. During this tour Page & Co. decided to perform the song in key of A a la P.Graffiti rather than in key of G used on the Zeppelin tours. It should be noted John Miles was more than capable for this task and so was the band. The band deserved kudos for their musicianship and interpretations of the material. Jason Bonham and Durban Laverde were a solid rhythm section and provided Page with a strong foundation build and experiment on. The real surprise and highlight was John Miles (yeah I agree with Bob! I'm a long time fan of Mr Miles & I'm so happy he works with Pagey... nad let's face guys, he's one of the greatest rock singers - Tim). Miles introduced to many what must be recognized as the most versatile voice in rock. He surpassed his recorded efforts of the Outrider album and those of Chris Farlow, then he did vintage 1973 & 1975 Robert Plant and an excellent Paul Rodgers. John Miles' voice complimented by his keyboards abilities and the solid rhythm section really was an excellent vehicle to display the full spectrum of Page's musical endeavors and ambitions. The Outrider performance offered musical showcases after IN MY TIME OF DYING. During CITY SIRENS Jason Bonham had fun and was playful and exuberant with his little solo. He was entertaining. Jimmy brought

out the bow during THE CHASE; unfortunately the lighting was poor and Jimmy presence was difficult to perceive. After the "bow section" the band launched into the DAZED AND CONFUSED solo section. Page was excellent as he pulled out signature Zeppelin riffs with fire and fury. Amazing energy. The arrangement for BLUES ANTHEM was a personal favorite but ironically displayed Page's most glaring lapse of technique during the acoustic instrumental break. Basically a lack of concentration or something and the notes and timing were just off for a moment. Not to worry, he shook it off and came back with the electric segment with dynamic precision and emotion. The band closed that show with Custard Pie and this was exciting and revealing I'd only heard Robert Plant's band's arrangement of this little riff, and this put Jimmy Page philosophy and approach as a musician in the proper light. Page is an emotional player - an HONEST emotional guitar player. He truly feels his music. Plant has an excellent band, but their version of Custard Pie and other Zeppelin numbers are sterile in comparison. As accomplished as Mr Doug Boyle is on the guitar he can't bring the life to the song that Page always delivers. But he shouldn't be expected to, because the songs aren't his creative products. These songs are a part of Jimmy Page being, they are his children by a musical marriage and he has an emotional bond to them and it is obvious by his performances. The Outrider Tour band finished the evenings show with an encore of THE TRAIN KEPT A ROLLIN' and an almost obligatory instrumental version of STAIRWAY TO HEAVEN done with conviction and intensity - an appropriate conclusion. This concert at the Forum served notice to the contemporary musical world: Jimmy Page is a vital force within this milieu. He established and reaffirmed the worth and validity of past and present achievements. Most importantly JIMMY PAGE defined and showed the public what a creative, honest, an emotional musical artist is, because Jimmy Page is the living definition.

BOB BARLOW

# CLASSIFIED

- Zeppelin items Wanted: Posters, tickets, magazine, articles from Holland, Belgium, Scandinavia and Australia. Plus Japanese items 1969-72 and rare photos. Also I'm looking for Circus Raves feb.'74 & Bath 1970 colour poster. I can buy or trade. Steve Jones, 5 Cambridge ave, Manchester M16 8JY England tel.061-8819988

- Wanted the Yardbirds single (on disc or tape) "Happening ten years ago/psycho daises" 1966. Also wanted other stuff of Beck + Page 1966 (except Beck's Bolero) and Dazed and Confused live 1968 (except Big Apple).  
Adaiberto Coltelluccio c/o OH JIMMY

- PSYCHEDELIC HEMISPHERE è una nuova rivista piena di heavy metal e di classic rock. La prima issue conterrà una cover story su R.Plant (quella su Jimmy Page arriverà presto). Fans, bands e inserzionisti (prezzi modici) possono mandare un IRC (talloncino per la risposta internazionale) e ottenere così altre informazioni a LEZLE NEWMAN, 904 East Morris Street, Hammond, Louisiana 70403 USA

PSYCHEDELIC HEMISPHERE is a new magazine that is a heavy duty blend of heavy metal & classic rock. Premier issue will be out SOON with a cover story on R.PLANT (J. PAGE one to follow soon after). Fans, bands & advertisers (low rates) can send 2,25¢ postage stamps for more details & how fans can submit.  
LEZLE NEWMAN, 904 East Morris Street, Hammond, Louisiana 70403 USA

- Il vostro demotape necessita di un suono pieno? John Rabbit Bundrick (tastierista dei Free e degli Who) può aiutarvi con le sue tastiere e con i suoi arrangiamenti di orchestra computerizzata. I prezzi dipendono dal lavoro richiesto. Per contatti iniziali scrivere a: The Free Appreciation Society, 39 Staverton Road, Bilborough, Nottingham NG8 4ET England

Are your demo's missing that "full" sound? John "Rabbit" Bundrick (keyboards with Free and The Who) will enhance them with keyboards and/or computerised orchestral arrangements. Work carried out from reel or cassette. Prices by negotiation depending on the work required. For initial contact please write or call with details c/o David Clayton. The Free Appreciation Society, 39 Staverton Road, Bilborough, Nottingham NG8 4ET

- If you are a Pink Floyd fan you must contact Mr Stefano Magnani, he's a famous italian fan. He wrote 4 (four!!) books about Floyd with Gammalibri publications. If you wanna buy these books and get in touch with him, please write to: Stefano Magnani, Via De Amicis 4, 41049 Sassuolo (Modena) Italy tel. 0536 - 883336

- THAT'S THE WAY The Led Zeppelin Fanzine. It's written in german and a little english and it's professional & wonderful.  
C/O MARCUS HERBSTHORFER, Alberchstr.2,4600 Wels AUSTRIA

- FREE APPRECIATION SOCIETY, The Free Fanzine. If you wanna enter in the magic world of Paul Rodgers, Paul Kossoff & Co this one is for you, from: DAVID CLAYTON, 39 Staverton Road, Bilborough, Nottingham NG8 4ET

- THE NECROMANCER - The Rush Fanzine. It can bring you closer to all of today's Rush Happenings. For info write to: THE NECROMANCER, 314 Acadia ave. WINSTON - SALEM NC 27127 USA

- For sale many Beatles & Stones items, including photos, books, posters, badge, tapes and more. Reasonable prices. Send two IRC's (international reply coupon) for list.  
LORY J.BOSWELL 3950 Lake Shore Drive n. 506 CHICAGO IL 60613 USA

- HOT STOPS is a rock newsletter very interesting. For more details and info send one IRC to HOT STOPS, P.O. Box 1333 Lombard IL 60148 USA

- BADGE The Cream Fanzine  
c/o Danilo Landi  
Via Navetta 2 43100 PARMA

# Hot Stops

P.O. Box 1333 #10  
Lombard, IL 60148



# INSIDE



WXRT 93 FM Vol. 2 No. 2 March 1989

FREE



## DEADHEADS AMONG US

by Michael Damsky  
WXRT National Sales Manager

**C**onsidering the relatively small size of the XRT staff, it's not surprising that many of us have dual responsibilities. Officially my title is National Sales Manager, but a good deal of my time is taken up by a second position. I am the office Deadhead.

I take this non-paid position seriously. For instance, I helped convince the program director to carry the weekly Grateful Dead Hour (10 p.m. Tuesdays). I'm also in charge of hounding the station into airing every available Dead concert broadcast. With the first whispers of an impending Chicago-area appearance by the band, I'm the one who fields the inquiries that bombard our switchboard.

And then I bear the awesome responsibility of playing God over staff requests for Dead concert tickets—deciding who will get how many tickets for which show, and who will end up sitting in the far corner of the hall. My reward is great seats for every show.

Of course, I am not alone among XRTers in my devotion to the Grateful Dead. There are three of "Jerry's kids" on the sales staff alone. And I think we're representative of a large segment

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## A GLIMPSE OF THE OTHER SIDE OF ROBERT PLANT

**A**s lead singer of '70s supergroup Led Zeppelin, Robert Plant was widely known for his wild ways. But time and events have conspired to make him a more thoughtful and caring man.

In 1977, Plant's five-year-old son, Karac, died of a viral infection. In 1980, the group that carried him to the top broke up following the death of drummer John "Bonzo" Bonham. Putting his life back together gave Plant a new perspective.

the hospital visit "a sobering experience."

"What's really moving for me is (the realization) that I get so wound up in my own success, quantifying it and measuring it and comparing it to other people because I am ambitious. I remembered that the little things that bug me are of so little consequence," Plant said. "It's only in going to a place like that, where you have to leave your ego at the door, that you suddenly realize that you could put yourself out and do it much more often."

As headliner for the 4th Annual WXRT Concert for the Kids at the Rosemont Horizon last December 15, Plant made possible our largest contribution to Chicago's Children's Memorial Hospital. The show was the final stop on Plant's 1988 "Non Stop Go" American tour for his solo album *Now and Zen*. When we proposed tying the show to supporting the hospital's work and to spreading some holiday cheer for the kids, Plant quickly agreed.

Afterwards, hospital staff praised Plant for his concern and ability to communicate with the kids. ♪

The concert raised \$15,000 and brought in thousands of toys.

Thanks go to listeners who brought the toys, and to the promoter, Jam Productions, which donated a share of the gate. Plant and manager Bill Curbishley also helped out with their own donations. In addition, Plant visited kids at Children's Memorial on the day of the show with members of his band and WXRT staff.

Later, on the air with XRT afternoon announcer Frank E. Lee, Plant called

