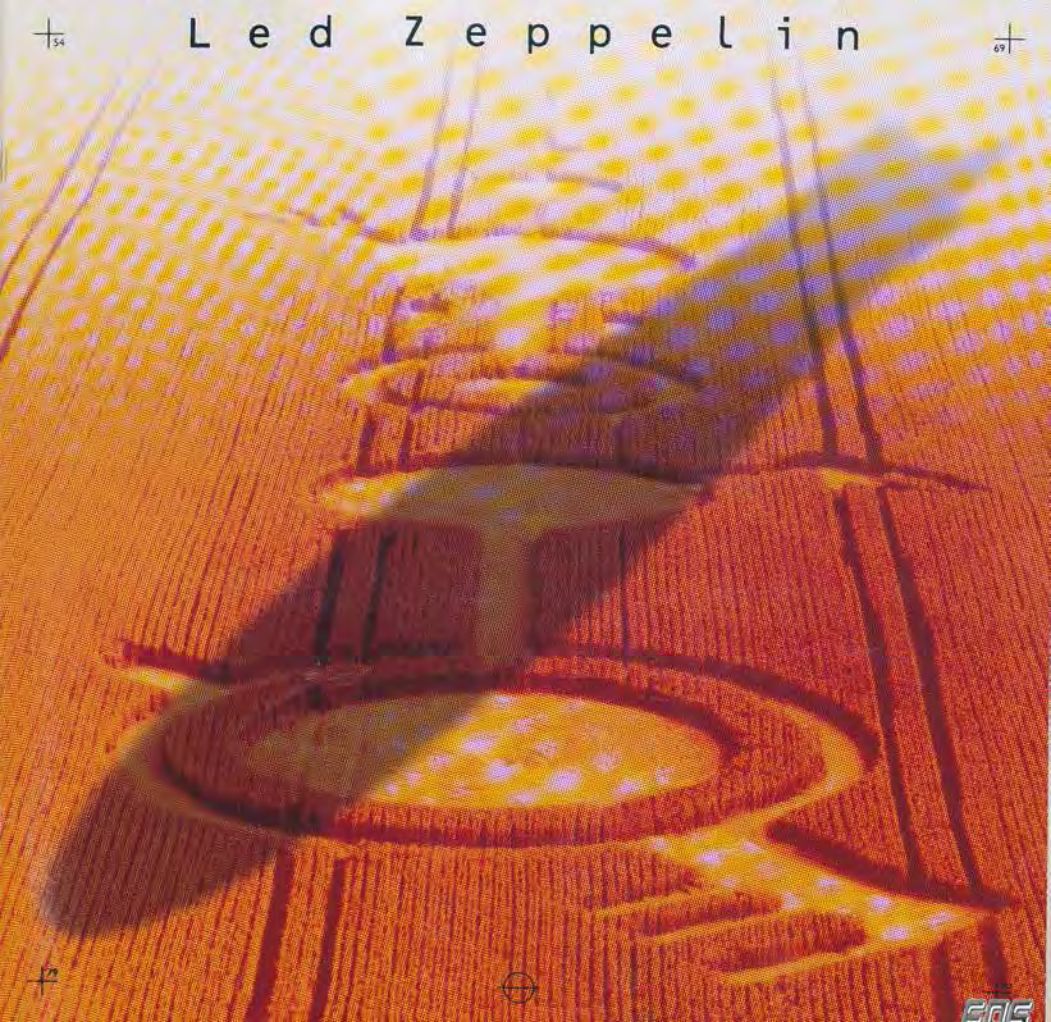


†₅₄

L e d Z e p p e l i n

†₆₉



†₇₂

⊕

ENG



LED ZEPPELIN/LIGHT AND SHADE

by Cameron Crowe

Hollywood, 1973. It was only the second day of Led Zeppelin's stay in Los Angeles. Already, the word was out. Hordes of fans prowled the hallways of their hotel, the infamous Continental Hyatt House. The lobby was filled with photographers, groupies teetering on platform heels, even an impatient car salesman who'd come to deliver a hot-rod to drummer John Bonham.

The cold steel elevator door slid open to reveal the ninth floor. Two beefy security guards stood there, demanding a note of authorization. One had already reached in, ready to smash the button marked "lobby." Luckily, I had a note.

Nine floors up, there was no sense of the furor downstairs. Robert Plant, fresh from the shower, strode to the window of his suite and looked out at the billboards of Sunset Strip. He noticed the gloriously run-down hotel, the Chateau Marmont, where Zeppelin had first stayed upon their arrival in America back in 1968. Plant joked to Jimmy Page, the guitarist leader of the group, that his innocence looked like it needed a paint job.

Page had something else on his mind. A representative of their record company, he said, had just called to report that the sales of the new album, *Houses of the Holy*, were spectacular. Page had been officially told that Led Zeppelin were the biggest-selling group in the world. A silent moment of triumph passed between Plant and Page. Across the hall, an Al Green record played on Jones's portable stereo.

"Well," said Jimmy Page, turning to the visiting writer. "What do you want to know?"

I wanted to say "everything." As a fledgling journalist still working at a record store, I'd fought for the opportunity to cover Led Zeppelin for the *L.A. Times*. The band had provided the soundtrack for my own adolescence, but I kept that to myself. I had a notebook full of questions, and as our interview progressed, Page and Plant seemed to warm from their notoriously press-wary stance. In the coming years, they would invite me to tour with them. We conducted innumer-

able interviews. Not many journalists were ever offered a front-row seat to the Zeppelin experience, and years later my files are still bulging with volumes of transcripts and passionately-scribbled notes I can barely read.

The Zeppelin attitude had something to do with Peter Grant, their brilliant and imposing manager. A little bit to do with the wicked humor of Richard Cole, their road-manager. Something to do with John Bonham thundering down the aisle of the Starship, performing Monty Python routines. With John Paul Jones,

lost in dry-ice, playing "No Quarter." It had a lot to do with Page and Plant, side-by-side, sharing a single spotlight, ripping through "Over The Hills and Far Away."

The reverberations from those days run

through most of what passes for rock and roll in the 1990's. Led Zeppelin has never been more popular, more pervasive, more...omnipresent. They broke up ten years ago, but you wouldn't know it by listening to the radio. Not since Elvis joined the Army has an audience so completely refused to acknowledge an artist's inactivity.

Zeppelin was also about the group's many, many followers. For a generation of kids, teenage angst was easily aided by a good set of headphones and a decent copy of *Led Zeppelin II*. Now that generation has their own kids, and the recordings sound even better.

Remastered by Jimmy Page in the summer of 1990, these discs represent a stunning reassessment of Led Zeppelin. "Putting the material together, I had a big smile on my face," Page said recently. "I love the running order. It's shed new light on things and made them fresh. I think it's an interesting little journey..."

22 years after their formation, the warm glow of myth surrounds Led Zeppelin. Few other than Jimmy Page, Robert Plant, and John Paul Jones remember what a truly difficult road Led Zeppelin traveled in their time.

"Not since Elvis joined the Army has an audience so completely refused to acknowledge an artist's inactivity."



82144



© 1990 Artistic Recording Corporation. All rights reserved. Printed in U.S.A.

London, 1968. Noted British session guitarist Jimmy Page had taken an offer to join the Yardbirds, only to see the group splinter on an American tour. He'd vowed to continue the band as The New Yardbirds, and set about rebuilding the group from scratch. Fellow sessionmate, bassist-keyboardist John Paul Jones read an article in *Disc Magazine* after prodding from his wife and called Jimmy. Page had also gotten a hot tip on a young blues-singer from Birmingham, and he traveled there to see him perform.

"His vocal range was unbelievable," recalls Page. "I thought, 'Wait a minute. There's something wrong here. He's not known.'" Page laughs. "I couldn't figure it out. I thought, 'he must be a strange guy or something.' Then he came over to my place and I could see that he was a really good guy. I still don't know why he hadn't made it yet..."

At Page's home, they explored each other's tastes by playing favorite records—everything from Buddy Guy to the Incredible String Band to Muddy Waters and Elvis. Then Page broke out an odd choice. It was Joan Baez's dramatic version of the ballad, "Babe I'm Gonna Leave You." Page outlined a plan for a band that could play a song like that. "I'd like to play it heavy," he said, "but with a lot of light and shade."

It all made sense to Plant, who suggested they add his hometown pal and former bandmate, drummer John Bonham. The group's first get-together was in a tiny



room below a record store on London's Gerard Street. The building has since been torn down, and the district reshaped as the city's Chinatown district, but Page remembers it vividly. "The room was about 18 x 30," remembers Page, "very small. We just played one number, 'Train Kept a Rolling,' and it was there immediately. An indescribable feeling..."

They rehearsed for several weeks at Page's home at Pangborne, on the River Thames. First on the agenda was a two-week tour of Scandinavia, a mop-up of some old Yardbirds commitments. Still playing under the name the New Yardbirds, they soon entered London's Olympic Studios.

It was Robert Plant's first time in a full-service recording studio. "I'd go back to the playback room and listen," he recounts. "It had so much weight, so much power, it was devastating. I had a long way to go with my voice then, but the enthusiasm and sparking of working

with Jimmy's guitar...it was so raunchy. All these things, bit-by-bit, started fitting into a trademark for us. We finished the album in three weeks. Jimmy invested all his Yardbirds money, which wasn't much, into our first tour. We took a road crew of one and off we went..."

Their first British show took place October 15th, 1968, at Surrey University. They performed under a new name, Led Zeppelin, coined by the Who's drummer Keith Moon. (As in "you'll go over like a...") An early staple of the live show would be the song "Dazed and Confused", which featured an electric Page solo played in part with a violin bow. The bow later became Page's famous solo-signature, and it's an interesting historical footnote that the idea was first suggested to him during a session by the violinist father of actor David McCullum, of *Man From U.N.C.L.E.*

Zeppelin performed their intense, bluesy show at several stops around England. The response from the press was mild.

America beckoned. Manager Peter Grant had a keen sense of U.S. audiences and the vast underground movement that was sweeping the country. Grant saw an opportunity when the Jeff Beck Group, managed out of the same office, cancelled out on an American tour with Vanilla Fudge. He called the upset promoters and talked them into a new group instead. Now all Grant had to do was convince the members of Led Zeppelin to leave their warm homes at the last minute, on Christmas Eve, for parts unknown.

They agreed with gusto. Page and Jones felt like warriors embarking on a new campaign. For Plant and Bonham, it was a long long way from the hills of the Black Country. The band flew straight to Los Angeles for a series of shows at the Whisky A Go Go. They

"The room was about 18 x 30, very small. We just played one number, 'Train Kept a-Rolling' and it was there immediately. An indescribable feeling."

—Jimmy Page



drove to the Chateau Marmont, and came upon a good omen. Keith Webb, a friend from Terry Reid's band, was standing out front in the 80 degree weather. He extended glasses of champagne.

"Oh I say, chaps," Webb intoned. "Come on in, welcome to America, and Merry Christmas."

"Bonzo and I were amazed," Plant recalled in 1975. Seven years later, the sensations were still vivid. "We'd barely even been abroad, and here we were. It was the first time I saw a cop with a gun, the first time I saw a twenty-foot long car. The whole thing was a complete bowl-over. It was Christmas and Christmas away from home for the English is the end of the world. I went wandering down the Sunset Strip with no shirt on. There were a lot of fun-loving people to crash into...and we started out on a path of positive enjoyment. Frank Zappa's girl group, The GTO's, were upstairs. We threw eggs, had silly water battles and had all the good fun that a 19 year-old boy should have. We met a lot of people who we still know, a lot of people who've faded away. Some of them literally just grew up. I don't see the point in growing up..."

The first reviews of the album were surprisingly skeptical. It was a time of "supergroups," of furiously-hyped bands who could barely cut it, and Led Zeppelin initially found themselves fighting upstream to prove their authenticity. A critical drubbing by *Rolling Stone* would remain painful for years. It set an ominous tone for the group as they left Los Angeles and headed up to San Francisco to begin their tour.

Manager Peter Grant had a game plan. He'd avoided releasing any singles, and had studiously booked the group into key hotspots for progressive music. This group would not compete on AM radio with Gary Puckett or the Fifth Dimension. Led Zeppelin was more about an entire *album*. It would be a private experience, a word-of-mouth affair, something to be passed between friends like a good joint. The key piece of this plan would be their show at San Francisco's Fillmore West.

"The important thing," Plant said recently, "was that Peter told us if we didn't crack San Francisco, we'd have to go home. That was the place that was considered to be essential, the hotbed of the whole movement. It was the acid test, forget the Kool-Aid, and if we weren't convincing, they would have known right away. I said 'I've been singing for years. I'd be happy to sing anywhere.' But he had his eyes set on something I couldn't even imagine."

The band was sharing the bill with Taj Mahal and Country Joe and the Fish. They arrived to find they'd been advertised only as "Supporting Act." The mission was clear—do or die—and Led Zeppelin took the stage

that night with a vengeance.

Jimmy Page could feel something happening in the audience, even from the stage. "It felt like a vacuum and we'd arrived to fill it," he explains. "First this row, then that row...it was like a tornado and it went rolling across the country."

By the time the band hit New York, they were headliners. The first album went top ten and stayed on the charts more than a year. They would tour the US three times in 1969 alone.

Led Zeppelin II was largely written and recorded on the road, no small feat considering the pace of their touring. The album sported more of a band personality—they were getting to know each other—and Plant had honed his vocal approach. "Whole Lotta Love," the explosive first single from the album, would be the first big hit.

Today, none of the band members is sure when the monster "Whole Lotta Love" riff first appeared. John Paul Jones ventures that it probably came from a stage improv during "Dazed and Confused." Says Plant: "Wherever it came from, it was all about that riff. Any tribute which flows in, must go to Jimmy and his riffs. They were mostly in E and you could really play around with them. Since I've been playing guitar myself, I've

realized more than ever that the whole thing, the whole band really, came straight from the blues. Everything."

By 1970, Zeppelin's popularity had spread to England and parts beyond. They had even unseated The Beatles in the presti-

gious annual *Melody Maker* readership poll. Singles were rarely released in the US, never in the UK. Concert ads were rarely taken. To be a fan of Led Zeppelin was to be a member of an exclusive club. The information traveled not in newspapers, but in the back of cars, on the telephone and on the radio. Two of their rare BBC radio appearances appear on this set. "Travelling Riverside Blues" and "White Summer/Black Mountain Side" were high-profile early appearances for the band, but Page felt no nervousness about performing the intricate guitar parts for national radio.

"My basic attitude toward performing live is the same now as it was then," he told me in 1990. "I don't know if you can put it in print, but it's this—shit or bust. You do it. No nerves...you just do it."

Led Zeppelin toured for two-and-a-half years straight before finally taking a break. When a vacation was planned, it was a working vacation. Plant had the idea of traveling to a cottage in the mountains of Wales for a songwriting session with Page. (Plant: "I thought we'd be able to get a little peace and quiet and get your actual Californian, San Franciscan, Marin County blues without ever actually going there.") The name of the

"Led Zeppelin was more about an entire album. It would be a private experience, a word-of-mouth affair, something to be passed among friends."



cottage was Bron Y-Aur, so-called for the stretch of sun that crossed the valley every day. "Bron Y-Aur" would become a title for a certain kind of Zeppelin music—acoustic, bluesy, and soulful.

"It was the first time I really came to know Robert," says Page. "Actually living together at Bron Y-Aur, as opposed to occupying nearby hotel rooms. The songs took us into areas that changed the band, and it established a standard of traveling for inspiration...which is the best thing a musician can do."

Led Zeppelin III contained echoes of Sunset Strip, of the Byrds and the Buffalo Springfield, of Joni Mitchell and Moby Grape. Crossbred with their essential blues foundation, this was a new direction that truly pushed the envelope of hard-rock.

They were rewarded with their least-selling album yet. It didn't matter to Jimmy Page. The stage shows expanded to feature the new material in an acoustic set. Led Zeppelin's concerts became legendary affairs. "Dazed and Confused," still the roller-coaster centerpiece, could last as long as 45 minutes. When the floodgates opened, it was sometimes difficult for Page to close them again. Likewise for John Bonham's nightly solo, "Moby Dick." The "boogie" section of the show came late in the set, and it tended to feature whatever music the band was listening to at the time. (Some of the surprise songs played by Zeppelin: "Woodstock," "Shaft," "Feelin' Groovy," and "The Star Spangled Banner.") There were few effects, no tapes, just brute musical strength. Zeppelin live was a direct descendant from Elvis's early shows. Raw, direct, a reminder of when rock was young.

Undaunted by the sales of the third album, Page kept to his original goal of bringing hard rock and musical drama to an essentially acoustic base. It was all about depth of feeling, he says today. In 1990, it's that same depth of feeling that keeps the many Zeppelin imitators just that. Like with a great comedian, you can retell the jokes but the laughs just aren't the same.

The next album, *Led Zeppelin IV*, was a watershed moment in the band's history. The lp slipped into stores in 1971 with little fanfare. Here was a more "mature" work that also rocked as hard as any of their previous efforts. It was remarkable music for a band that was still, essentially, a trio with a great singer.

Bonham and Jones had begun to feel their confidence. It was Bonham who spontaneously interrupted work on another (never-finished) track by playing the drum-part from Little Richard's "Keep A-Knockin'." And Jones had brought in another idea, inspired by the Muddy Waters album *Electric Mud*.

"I wanted to try an electric blues with a rolling bass part," Jones recalls, humming the part. "But it couldn't be too simple. I wanted it to turn back on itself. I showed it to the guys, and we fell into it. We struggled with the turn-around, until Bonham figured out that you just count four-time as if there's no turn-around. That was the secret. Anyway, we titled it after a dog that was wandering in and out of the studio. The dog had no name, so we just called the song 'Black Dog.'"

The highlight of the album, of course, was "Stairway to Heaven." The most-played track in radio history, it began like many Zeppelin classics...on a tape from Page's home studio. Recording at Headley Grange, a converted poorhouse in Hampshire, Page first played the track to John Paul Jones. "Bonzo and Robert had gone out for the night, and I worked really hard on the thing. Jonesy and I then routined it together, and later we ran through it with the drums and everything. Robert was sitting there at the time, by the fireplace, and I believe he came up with 80% of the lyrics at that time. He was just sort of writing away and suddenly there it was..."

Plant picks up the story: "Yeah, I just sat next to Pagey while he was playing it through. It was done very quickly. It took a little working out, but it was a very

fluid, unnaturally easy track. It was almost as if—uh-oh—it just had to be gotten out at that time. There was something pushing it, saying 'you guys are okay, but if you want to do something timeless, here's a wedding song for you.'"

Houses of the Holy came next. Released in

May of 1973, this richly atmospheric album was not an easy first listen. ("It usually takes people a year to really catch up to our albums," Page once said.) The band hit the road again with the new material. Their popularity was now so great that they served as a test-case. They were selling out massive stadiums that had never hosted rock and roll before. Records were breaking at every stop, yet in 1973, it was the Rolling Stones who were getting all the magazine covers. Led Zeppelin was still rock's best-kept secret. In the entire history of the band, they had never even hired a publicist.

The lack of press accessibility had kept the band mysterious, but the mystery cut both ways. What press reports did reach the papers usually centered on a) riots over concert tickets, or b) motorcycles-in-the-hallway-type road behavior. Peter Grant found himself involved in constant crisis management.

(Once introducing himself to Bob Dylan at an L.A. party, Grant offered a warm handshake. "I'm Peter Grant, manager of Led Zeppelin," he said. Dylan replied, "I don't come to you with my problems, do I?")

"It felt like a vacuum and we'd arrived to fill it. First this row, then that row...it was like a tornado and it went rolling across the country."
—Jimmy Page

It was the only time I'd ever seen Grant at a loss for words.)

The roguish reputation dogged Led Zeppelin for years. In 1972, Elvis Presley wanted to meet the band. Their mutual promoter at the time, Jerry Weintraub, took Page and Plant up to Presley's Las Vegas hotel suite. For the first few minutes, Elvis ignored them. Page—who had first picked up a guitar after hearing "Baby Let's Play House" on overseas radio—began to fidget. What was going on? Did he really want to meet them? Should they say something?

Elvis finally turned to them. "Is it true," he said, "these stories about you boys on the road?"

Plant answered, "Of course not. We're family men. I get the most pleasure out of walking the hotel corridors, singing your songs." Plant offered his best Elvis impersonation. "Treat me like a foool, treat me mean and cruuuel, but loooooove me..."

For a moment Elvis Presley eyed them both very carefully. Then he burst out laughing. Then his bodyguards burst out laughing. For two hours he entertained them in his suite. He had never heard their records, he said, except for when his stepbrother played him "Stairway to Heaven." "I liked it," said Presley.

Later, walking down the hallway from the hotel room, Page and Plant congratulated themselves on a two-hour meeting with the King.

"Hey," came a voice from behind them. Presley had poked his head out the door. "Treat me like foool..."

The double-lp *Physical Graffiti* was recorded over several months at Headley Grange. The intention was to make a straight-forward rock album. One song stood out early on. The album was planned to culminate in the hypnotic new track, "Kashmir." Fifteen years later, all three members point to this song as quintessential Zeppelin, the *truest* of their many recordings. "It's all there," explains John Paul Jones, "all the elements that defined the band..."

The "Kashmir" riff first appeared on Page's home-studio work tapes. It was first a tuning, an extension of a guitar-cycle that Page had been working on for years. (The same cycle that would produce "White Summer," "Black Mountain Side," and the unreleased "Swan-song.") "The structure of it was strange, weird enough to continue exploring," remembers Page. Jones had been late for the sessions, and Page used the time to work on the riff with John Bonham. Plant added the middle-section, and Jones later added the ascending bass riff in overdubs and all the string parts.

Originally called "Driving to Kashmir," the lyrics were inspired by the long drive from Goulimine to Tan-tan in Southern Morocco, the area once called Spanish



"Today it's that same depth of feeling that keeps the many Zeppelin imitators just that. Like a great comedian, you can retell the jokes but the laughs aren't the same."

Sahara. "the whole inspiration came from the fact that the road went on and on and on," Plant explains. "It was a single track road which cut neatly through the desert. Two miles to the East and West were ridges of sandrock. It basically looked like you were driving down a channel, this dilapidated road, and there was seemingly no end to it. 'Oh, let the sun beat down upon my face, stars to fill my dreams...' It's one of my favorites...that, 'All My Love' and 'In The Light' and two or three others really were the finest moments. But 'Kashmir' in particular. It was so positive, lyrically.

"I remember at the time there were a lot of musicians who were really insensitive about their audience's

interpretation of their work. You'd get all this negatively coming out, as if to be mysterious is to be negative, to be dark. Mystery is not about darkness. It's about intrigue. There's a fine line in between, of course. Not even a fine line...it's a gossamer thread.

"How on earth do you want to purport yourself? I believed that it had to be Light. Lyrically, you have to stand by your words! There was a lot of gloom purported by guys who went back and took off their stage-clothes and played golf. And I didn't want to be one of those guys. I wanted whatever I was saying to represent what I was doing.

"But 'Kashmir' was tremendous for the mood. A lot of that was down to Bonzo, what he played. Page and I couldn't have done it without Bonzo's *thrif*. He was a real thrifty player. It was what he didn't do that made it work..."

There are many successful bands who function like co-workers. They clock-in, they clock-out, they exchange cards at Christmas. Thank you, and see you on-stage. In my time around them, Led Zeppelin functioned like four very different brothers. It was the kind of closeness that allowed for friendly competition, for privately griping over another member, and for fiercely defending that same person in the next breath. Their comradery stood in direct opposition to the often-heavy image of Led Zeppelin.

Once on the road, Robert Plant popped into a McDonald's for lunch. Slowly, the patrons began to recognize him. The room began to tilt towards him. Before long he was surrounded by young fans, and it's a tribute to his disarming personality that soon they were treating him not as *Robert Plant*, but as a co-conspirator and a fellow fan of the band.

"Hey, what's Jimmy Page really like?"

"He's my mate," Plant replied simply.

To this day, Page remains an inscrutable presence. He is ethereal, yet extremely forceful. Steely, yet soulful. Jimmy Page is one of the more powerful figures ever to

be over-described as 'fragile.' One afternoon in Chicago in 1975, Page let the room go dark as the sun set. He quietly, defiantly, described his future.

"To be able to fuse all these styles was always my dream in the early stages," he said, "but now the composing side of it is just as important. I think it's time to travel again...it could be a good time for that now. We've been in all these hotel rooms, touring. The balance has got to swing exactly the opposite, to the point where you've got an instrument and nothing else. I think it's time to travel, start gaining some really right-in-there experiences. There's always this time thing. Everything, for me, seems to be a race against time. Especially musically. I know what I want to get down and I haven't much time to do it in. I've got a real wanderlust right now. I want to move."

By July 1975, Zeppelin had accomplished all they'd dreamed of. The world tour had been a smash. *Physical Graffiti* was a big hit, and all five albums had re-entered the charts. The band had lived in each other's pockets for years, and their spirit was still strong. Now it was time to travel, to recharge.

Within three weeks Page had flown to Marrakesh to meet up with Plant, who was traveling with his wife Maureen. Veering off the tourist paths, Page and Plant rented a Range Rover and drove deep into Morocco. The mission was to discover street music, to soak up the experiences that might enhance the next album. Bob Marley tapes blasting, they travelled through Ovazazatte, Zagora, Tafraoute, the Atlas Mountains, moving north through Casablanca and Tangier to meet up with the rest of the band in Montreux, Switzerland.

Page took a brief break, flying to London to check the editing of the "Dazed and Confused" sequence for *The Song Remains The Same*. (The band had all but decided to shelve the 1973 concert film in favor of something filmed on their upcoming summer tour.) He had planned to catch up with Plant in a few days. Their wanderlust tour wasn't over yet, and soon they would be gearing up to perform live again.

Bad luck struck when Plant's car plunged off a cliff on the Greek island of Rhodes. Plant's wife suffered a fractured skull, and a broken leg and pelvis. Plant fractured his elbow and broke his ankle. They were taken to a small local emergency ward. Just how pervasive was Zeppelin's popularity? "I was lying there in some pain," Plant says with understatement, "trying to get cockroaches off the bed and the guy next to me, this drunken soldier, started singing 'The Ocean' from *Houses of the Holy*."

Plant's accident would keep the band off the road for two years. *The Song Remains The Same*, the film and soundtrack, were released to fill the vacuum.

The band is not fond of their only concert recording. After years of revelatory live shows, the concert captured for posterity was achingly average. "As far as the studio recordings went," says Page, "everyone single one of them has a certain ambience, certain atmospherics

that made them special. When it came to the live shows, we were always trying to move things forward and we certainly weren't happy leaving them as they were. The songs were always in a state of change. On 'Song Remains The Same,' you can hear the urgency and not much else. The live shows were an extension of the albums."

Plant's accident would thrust the band into their darkest period. For 18 months, it wasn't known if he'd be able to use his leg again. Plant spent a lengthy period of time drinking beer and "tinkering on the village piano." Clearly, Zeppelin needed a new album, and needed to feel their ability to make a great one. The plan was to record fast, to push the limits, to paint themselves in a corner and dare themselves to escape.

Rehearsals for *Presence* began in Malibu, California. It was an odd sight—Led Zeppelin with Robert Plant in a wheelchair. The band soon moved to Munich for the sessions. Every waking hour was spent in the studio, located in the basement of their hotel.

In 1977, Page described the album with a real fervor. "The general urgency and the pent-up *whoa* was in all of us. The mechanism was perfectly oiled. We started steaming in rehearsals. We did a lot of old rock and roll numbers just to loosen up a bit. 'For Your Life' was made up in the studio, right on the spot. I particularly enjoyed the guitar playing on the blues things. The solos never had that coloring before. I was so happy about it... especially since I have to warm up to solo. I get nervous about that kind of guitar playing. Really, very insecure about it. But that's the way I can really concentrate. I'm usually at my best when I'm really exhausted or under pressure or both. When you're exhausted all you want to know about is what you have to do. The Golden question is why this was done so fast, and why the others take so long. The fact is that this one, we lived all the way through...under circumstances that were extremely frustrating. We weren't sure about Robert, weren't sure what was going to happen. Everyone managed to pull it all in...it was great."

If each Zeppelin album was, as Jimmy Page says, a concept album detailing the mental state of the band at the time...then this one was a story of anxiety and frenzy and blues and pain. *Presence*, he says, is the most important Zeppelin album. It's a snapshot of a time when the group was stripped of its legendary power. They were running on pure heart and soul.

A dangerous period of inactivity followed *Presence*. ("You gotta keep your mind active," said Page at the time, "you can never just 'go on holiday.'") Plant continued therapy on his ankle. Jones tried farming. Page retreated to Switzerland to produce "Bonzo's Montreux" with John Bonham. Each member was being asked the same question with alarming frequency—had the band broken up?

The days of gardening would soon come to an end. Plant's leg improved, and the band held their collective breath when he elected to get up on stage with Bad



Company at a New York concert. It was a triumphant evening for Plant. He found he could still move the way he wanted to on a stage. It was a little wobbly, but it would improve. Yellow lights were switched to green. A Led Zeppelin tour was planned for the next year.

Meanwhile, rock had changed. Punk was raging through England, threatening to sweep all the old-time arena-size acts under the carpet. While Page admired the work of the Sex Pistols and the Damned, he was surprised to see that some of the younger musicians had their guns aimed directly for Zeppelin. (Said a member of the Clash: "I don't even have to listen to their music. Just looking at one of their album covers makes me want to vomit...") After winning the *Melody Maker* poll at the outset of 1977, Page had earnestly explained that "Zeppelin is not a nostalgia band." They rehearsed for two months, carefully assembling the set that would prove it.

The 1977 Zeppelin show was a three-hour tour de force. Page's guitar blazed, Plant's soul was on nightly display, Jones and Bonham *swung*. It was a thunderous break in the two-year silence. For the first time, critics and audiences agreed. This was Zeppelin at their tightest and loosest. The response was overwhelming. As Plant joked on-stage at Madison Square Garden, plucking up some roses left by a fan: "I didn't know you cared."

In Los Angeles in 1977, Page gave a particularly stunning description of the Zeppelin alchemy: "The motto of the group is definitely 'ever onward.' If there

ever is to be a total analysis, it's that. The fact is that it's like a chemical fusion...there's so much ESP involved in it. It sounds pretentious, but it's true. That's just what it is. When there are three people playing on stage, instrumentally, and I'm in the middle of a staccato thing, and Bonzo just for some unknown reasons happens to be there doing the same beats on the snare drum...that sort of thing is definitely a form of trans-state...it is a sort of communication on that other plane. People get so scientific about it, I experience it every day. There is such a creative thing there within all of us, you just want to keep going. People really bring it down to earth when they say 'Have you ever really thought of splitting up?'"

But things would never be easy for Led Zeppelin. Tragic news hit as the band was preparing to leave the U.S. at the end of the tour. Plant's young son Karac had died suddenly from a virus infection. The effect was devastating. Plant disappeared into the country to mend the wounds. His bandmates worried about him, wondered about the future of the group, but within a year Plant had re-emerged with new dedication.

In January of 1978, Zeppelin flew to Stockholm to begin recording a new lp. *In Through The Out Door* was an album of new sounds and wide style-shifts, odd directions and even the gorgeous Zeppelin ballad "All My Love." "The whole search is for the unknown," Page once said. "We're always looking..."

The band came roaring back to full-power in the summer of 1979. The seventies had been their decade, and they were closing it out in style. In August, two huge appearances at Knebworth had turned out to be emotional affairs for the homeland audiences. The band swept the *Melody Maker* polls again. "Fool in the Rain," a rare Zeppelin single, was released in December.

After Knebworth, what would be the next step for the biggest band in the world? The answer came that next July as the group stealthily began their first European tour in three years. "Zeppelin Over Europe 80" opened with little fanfare—it was almost a dream for the Zeppelin faithful. There was a playful and generous spirit about the show. (Page had even handled some of the stage introductions himself.) The set opened with "Train Kept A Rollin'"; the first song the band performed together twelve years earlier.

Rehearsals quietly began for an American tour. The group had acquired a new motto for the States, "cut the waffle," as in no-frills and fewer solos. In early September they announced the U.S. dates with a press release entitled "Led Zeppelin—The Eighties."

On September 25th, the band was locked in rehearsals at Page's home. The work was over for the day. John Paul Jones and Zeppelin associate Benjie LeFevre had playfully decided to visit John Bonham's room "just to watch him sleep." They found him dead. Bonham had turned the wrong way, accidentally, after a night of drinking. The tragic sight, according to Jones, looked shockingly arbitrary.





The decision to end the band came instantly. In a group this close, the loss was immeasurable. When the three members met in a London hotel room, it was only a matter of wording the statement.

"It was impossible to continue, really," says Page today. "Especially in light of what we'd done live, stretching and moving the songs this way and that. At that point in time especially, in the early 80's, there was no way one wanted to even consider taking on another drummer. For someone to 'learn' the things Bonham had done...it just wouldn't have been honest. We had a great respect for each other, and that needed to continue...in life or death."

After a time, Plant embarked on a solo career. Page recorded and toured with The Firm, then released his own first solo album. Jones continued to arrange and produce. All have maintained a stance defiantly apart from "Zeppelin nostalgia." They had accomplished the rarest of feats. Led Zeppelin were the most popular group in the world, and they went out on top...with complete integrity. There would be no downward slide, no selling of "Whole Lotta Love" to a detergent company.

On July 13th, 1987, the band performed at Live-Aid, at JFK Stadium. There were priceless moments, but I'll remember Page's smile when Robert sang his familiar added-line to "Stairway to Heaven"—"does anybody remember laughter." It was a look that came from way down deep, and it carried with it a memory of a hundred Zeppelin shows gone by. In subsequent years the band would sometimes perform with Jason Bonham on drums, popping up at the 40th Anniversary concert for Atlantic Records or at Bonham's own wedding party.

"I look back at it all and laugh," Robert Plant says today. "I was just 19 when I got off the plane. It's like having a child, and I'm part of that child. Shit. The answer to it all is growing up, developing a balance. So much of the time was like being in the middle of a knitting pattern which hadn't been finished. There were no instructions, and the pages were re-written every day..."

Still, the sound on the Zeppelin CD catalog had been bothering the members. Two years ago, on tour with his own band, Plant had traveled to Robinsonville, Mississippi, hometown of blues legend Robert Johnson. Sitting on the porch of the post office, looking down the dusty street of Johnson's youth, Plant slipped on a pair of headphones and listened to "Preachin' The Blues."

"The romance was great," says Plant, "listening to the scratchy recording. But the same thing wouldn't work for Led Zeppelin. In real terms, Zeppelin is as competitive now as it was in 1980. So it should be heard right. What we did back then was always make sure it sounded good. It was time to put Zeppelin, sonically, in

their rightful place. For me, it's timeless stuff and it needed a Million Mile service."

For Page, the job of remastering and choosing a running order was a delicate matter. "You don't want to tamper with it," he says, "because the music means so much to people. But I'll tell you, it was great to hear it all again. I sort of re-lived every second of my life over those years. I could really tell why it was what it was...or is. On any given night, we played with our whole hearts. There was never a routine. There were always areas, within all the numbers, that challenged us. We had to be there totally, with everything..."

And Page is particularly fond of the new recording, an ingenious layering of Bonham's "Bonzo's Montreux" with his earlier solo "Moby Dick." "I had an internal whim that it might work," says Page. "When I tried

it, I felt it was meant to be. It's a fitting tribute to John Bonham. I'm very proud of it."

"Some day," Plant says "I really want to write with Jimmy again. I'd like to see if we can get back to 'In My Time of Dying.' That would be amazing. But I'm not sure we should call it Led Zeppelin. Once that happens, it becomes something so much bigger..."

"Really, Led Zeppelin was Jimmy. I was a great foil. He was very much...there's a word, not 'perpetrator,' but definitely he had a premeditated view of the whole thing. Even though with my lyrics and some of my melodies it took off in directions he might not have been ready for...a couple times later on, when I got more confident I might have turned his head around a little...but the big role was his. The risks were his. The risks made it memorable. Without Jimmy it would have been no good. When people talk about how good other guitarists are, they're talking about how they play within the accepted structures of contemporary guitar playing, which Pagey plays miles outside of. He plays from somewhere else. I like to think of it as...a little left of heaven."

Cameron Crowe, former Associate Editor with Rolling Stone, is a writer/director whose film credits include *Say Anything* and *Singles*.

"Pagey plays from somewhere else. I like to think of it as...a little left of heaven."

—Robert Plant





THE ROOTS OF HEAVEN

—by Kurt Loder

Here a tangle-haired singer leans back to shriek at the heavens, baring a glistening midriff and a dubious satin-clad bulge down below. There a guitarist with a cigarette slumping from his lip feigns musical transport. A tricky, if predictable, hard-rock riff erupts. Somewhere, someone strikes a pose.

Led Zeppelin lives on in pieces, in pale imitations, its runty offspring still proliferating a full decade after the great group's demise. The pretenders gnaw at the Zeppelin corpus, and occasionally rip off a meaty shred for commercial mastication, but the heart of the band's accomplishment—its power, magic and mystery—eludes them utterly. They seem to think this was some sort of heavy metal outfit.

Arising at a time when the rock of the Sixties was starting to go soft, when singer-songwriters were already mewling at the gates, Led Zeppelin embodied the rock & roll insolence implicit in Elvis Presley's sneer—to wit: buzz off. Critics didn't get it? To hell with critics. To hell with interviews and singles, too. Here's the music.

Everybody knows they were all colossally wasted (well, maybe not Jonesy), and they couldn't have been getting much sleep, what with all those legendary midnight pagan blood rituals—but somehow these guys churned out a dazzling body of work that was by turns delicate and relentless and grandly dramatic, and musically adventurous beyond the call of commerce.

The group was astutely composed—seasoned London studio guns and cocky young bloods from Birmingham. As a producer, Jimmy Page displayed a gift for sonic sculpture that lent the records an unexpected majesty. And of course in Robert Plant he had one of the great sonic phenomena of the period to work with. Onstage, the two of them defined classic facets of the Fabulous English Rock Star: Page, dark, remote, mysterious; Plant the flamboyant stud, the interstellar vocalist,

singing of love and lemons and misty Celtic kingdoms of nevermore. The flash aspects of the act appealed to a new crop of teenage boys weaned on whammy bars and volume knobs, and the sensuality of it all sent a definite message to girls: "Enquire within." (Despite Plant's baubles and curls, and Page's Pre-Raphaelite winsomeness, nobody ever mistook these guys for fey.)

So they had the front line covered. Fortunately, they also had John Paul Jones, who provided additional virtuoso touches—the strings, the keyboards, the recorder tootlings. And they had John Bonham, of course, who drove the whole endeavor with what might be called a nuclear rhythmic intensity.

Zeppelin's big sound found its most avid audience in the big country across the ocean. The band's raw power and bold invention might have been tailor-made for the new breed of louder, faster, post-hippie rock kids rising up in the States; and the connection that Zeppelin made with that

audience—and has made, to some extent, with each succeeding season of American youth ever since—has been enduring. Eighteen years after its release, "Stairway to Heaven"—an album track that was never released as a single (to hell with 'em)—is still a major radio staple. And the roll call of other Zep classics—"Whole Lotta Love," "Kashmir," "Communication Breakdown," "Immigrant Song"—still echoes over the airwaves as well.

These records do not sound dated. They define a style of music that has left unmistakable imprints everywhere—on slick-rock power ballads, Spandex riffery, punk and speed metal and sample-happy rap tracks, too—but which even today, at a decade's remove, remains a genre of one, its lone occupant Led Zeppelin.

Which is not to suggest that the band was without antecedents. Led Zeppelin was, in effect, the Yardbirds with creative control, a bigger beat, and a whole new



line in hair-raising vocals. Assembled in the ashes of the Yardbirds' collapse, Zeppelin was heir to that great group's rampant experimentalism, its Oriental inclinations, its rude, guitar-charged aggression. Zeppelin was the Yardbirds freed from pop tunes, and re-tooled for maximum crunch.

Zeppelin was also a logical culmination of the frenzied pop decade that had preceded its formation, a period rich in musical ferment, especially in the British Isles. This great blossoming of British music in the '60s, of course, was rooted in the eruption of American rock & roll in the mid-'50s—intercontinental echoes of which had sent a whole generation of aspiring young English guitar hotshots scurrying off to their rooms to flail away for hours, days at a time, trying to work out how Buddy Holly made those chord leads ring, how Cliff Gallup kept that cool bop going behind Gene Vincent, how James Burton endeavored to make Ricky Nelson records interesting. These obsessions inevitably led budding British adepts back to the blues—especially the blues of the Mississippi Delta, especially as electrified in Chicago. By the late Fifties, a few adventurous trad-jazzmen were already promoting black American R&B in England, and before long there was a league of spindly white kids coming at it from the other direction, sitting around in places like Sidcup and Surbiton, sipping tea and nibbling biscuits, no doubt, while nailing down South Side barroom riffs by such faraway black guitarists as Muddy Waters, Hubert Sumlin, Buddy Guy, Otis Rush, Matt Murphy, Eddie Taylor—musicians largely unknown to the white public in their own country.

By 1962, an R&B boom was well underway in London. This may sound quaint to non-Brits—a blues frenzy fomented by people with names like Cyril and Alexis. But within the subdued context of English

culture, these musicians were stirred by the music's untethered emotion and its vast expressive possibilities. Their devotion was a pure, burning thing, and it drew into their orbit such earnest blues scholars as Brian Jones, Mick Jagger, Charlie Watts, Eric Clapton, Jack Bruce, Ginger Baker, Peter Green, Jimmy Page.

In 1963, the year the Beatles exploded out of Liverpool with Merseybeat pop, the London R&B scene was only just coalescing. The Rolling Stones became a going concern, and a bit later the Yardbirds formed, initially as an acoustic-blues group. The core line-up was Keith Relf, harmonica and vocals, Chris Dreja on rhythm guitar, Paul Samwell-Smith on bass, Jim McCarty on drums. The original lead guitarist, Anthony "Top" Topham, was replaced, in October 1963, by Eric Clapton—late of an R&B outfit called the Roosters—who quickly became the star of the show. By early 1965, however, Clapton had grown disgusted by the Yardbirds' unseemly hunger for a pop hit. When he quit, the group's manager, Giorgio Gomelsky, offered the slot to Jimmy Page.

Page had by this point already burned out on band work with an early unit called Neil Christian and The Crusaders. Laid low by glandular fever, he'd retired from the road and now prospered as one of London's most heavily employed session guitarists. Having no great desire to go slogging back out on tour with a band, Page recommended his friend Jeff Beck for the Yardbirds vacancy. Beck accepted, and in March 1965 the band's golden hour began: "Heart Full of Soul," "I'm a Man," "Evil Hearted You," "Still I'm Sad," "Over Under Sideways Down," the ferocious "Train Kept A-Rollin'." A starburst of brilliant records.

But the group became an increasingly tottering proposition. Page happened to be present at a 1966 drunken gig when bassist Samwell-Smith resigned from the line-up. Although he knew next to nothing about playing bass, Page volunteered to fill the breaches. Once aboard, he quickly switched duties with rhythm guitarist Chris Dreja, and for a brief period (chronicled on such tracks as "Happenings Ten Years Time Ago" and "Psycho Daisies"), he teamed with Beck on guitar. But Beck, too, quit the group and in the summer of 1966, Page was left to front the by-now weary band on his own.

The Page-led incarnation of the group recorded the last Yardbirds album, *Little Games*, a record that went nowhere but which featured a walloping title track and also introduced Page's bowed guitar technique (on a track called "Tinker Tailor") and his folk-raga solo opus, "White Summer." But the Yardbirds were spent. The group released its last single, "Goodnight Josephine," in March 1968 and broke up in July, leaving Page with legal title to the band's name and a handful of Scandinavian tour dates to be honored in the fall. He immediately set off in search of new Yardbirds.

Page wanted something the Yardbirds had lacked. He wanted a power belter along the lines of Steve Marriott, of the Small Faces, or Terry Reid, formerly

"The pretenders gnaw at the Zeppelin corpus, and occasionally rip off a meaty shred for commercial mastication, but the heart of the band's accomplishment—its power, magic and mystery—eludes them utterly."



with the Jaywalkers. Neither of them was available, but Reid recommended a pal of his—Robert Plant, the leader of a Birmingham group called the Band of Joy. Plant had cut some solo sides with CBS Records, but nothing came of them. With Band of Joy he was elaborating an English response to the West Coast American rock of the period, particularly the work of such groups as the Jefferson Airplane and Arthur Lee's Love. In Birmingham, this was an undertaking of a decidedly uphill nature.

Page and Plant got together. Plant had a voice of almost eccentric dimensions—big enough in every way to hold its own against Page's guitar onslaughts. They talked music. Page was interested in hard, but he was interested in soft, too. He played Plant the Joan Baez version of "Babe I'm Gonna Leave You." He said, "I want to do this," and Plant, he later recalled, "looked at me a bit strange."

The singer signed on. So did John Paul Jones, a busy London session player. He and Page had done Donovan sessions together, among other things, and Jones had also added a fat cello riff to the Yardbirds' "Little Games." He was an ace arranger, a multi-instrumentalist, and a perfect fit into the New Yardbirds, as the nascent unit was being billed. John Bonham—Plant's drummer in the Band of Joy—rounded out the lineup with a gratifying thud.

"When we started rehearsing," Plant later said, "the thing had gone beyond where the Yardbirds had left off. And when I introduced Bonzo to everybody, it was even more evident that what we'd got was turning the corner again, and there was no point in calling it the Yardbirds."

The New Yardbirds they were, though, when the previously contracted Scandinavian tour kicked off in October of 1968. But by the time they returned to England and recorded their debut album (reputedly in a head-spinning thirty hours), they were something really new: a rock band entirely in control of its own destiny.



LED ZEPPELIN: THE MUSIC

by Robert Palmer

Separately, in recent conversations, Jimmy Page and John Paul Jones practically echoed each other's comments when pressed to define what it was about Led Zeppelin that made playing in the band such a special experience for them. "Musically," said Page, "we weren't afraid to go in any direction whatsoever. I guess that was the way we kept ourselves really alive as musicians. The band wouldn't have existed if it hadn't been like that." Jones put it this way: "The very thing that Zeppelin was about was that there were absolutely no limits. There was freedom to try anything, to experiment. We all had ideas, and we'd use everything we came across, whether it was folk, country music, blues, Indian, Arabic. All these bands that are now borrowing from Zeppelin haven't figured that out, and because of that, none of them have got it right. None of them have gotten close."

The preponderance of "Led Clones" on American FM radio, and continuing, frequent airplay for the original recordings, have kept the band's legacy alive. They have also done our memories of the band's music a great disservice by carrying on as if "Stairway To Heaven" and a few crunching, blues-based riff tunes—"Whole Lotta Love," "Black Dog"—represented the entire scope of the Led Zeppelin heritage. They don't. Zeppelin's stylistic and emotional range were as broad and encompassing as those of any other band in rock's history. The present set, programmed and digitally remastered by Page from the original master tapes, allows a new picture to emerge, the picture of a band whose only limits were the imaginations and resources of the musicians.

And the musicians had unusually rich and varied backgrounds to draw on. At a time when many British rock bands were still being started by purist record collectors and other semi-professional players, Zeppelin had a guitarist whose insatiable curiosity about different musics and prior career as a top session man had encouraged him to tackle everything from hard blues to acous-

tic folk stylings to Indian music. John Paul Jones had also served a long session apprenticeship, doing everything from Motown-style bass to keyboards to full orchestral arrangements. Robert Plant and John Bonham had been professional pub-wrecking provincial rockers who had tackled blues, soul, west coast psychedelia, and more. Any band willing to mix and match such a crazy quilt of experience and influences was bound to be different.

Despite the leadership Page exercised as the group's founder, producer in the studio, and *de facto* musical director, Led Zeppelin was definitely a *band*. It is instruc-

utive to compare *Led Zeppelin* and the much-anticipated debut album by the Jeff Beck Group, *Truth*, both released in 1969. Beck puts his own name first and seems to have conceived the group primarily as a vehicle for his own playing despite the stellar talent of side-

men Ron Wood and Rod Stewart. Since both guitarists had become "names" with the Yardbirds, Page was sensitive to comparisons between the two groups; he was distressed to find out, too late, that both albums included covers of Willie Dixon's "You Shook Me." But from the first, Zeppelin had something going for it that the Beck group, with its battling egos and moody, introverted leader, lacked—a real group spirit. In Zeppelin's music, the song was most important, followed by the ensemble arrangement, overall sound and mood, *then* the solo turns. This group spirit had a lot to do with Zeppelin developing so rapidly, playing so tightly, and lasting so long without a single personnel change. Each member was considered irreplaceable, which is the reason the band had to call it quits following John Bonham's death.

"When recording," Page recalled recently of the Zeppelin sessions, "I was extremely conscious of building and maintaining the atmospheric quality of the song from square one. No matter how many guitar parts I might layer on in the studio, I followed the tune's overall

"Page teamed with Peter Grant, a latter-day Yardbirds manager, to formulate Led Zeppelin as an autonomous fiscal-artistic entity, beyond the reach of record-company manipulation and other music biz annoyances."

Page teamed with Peter Grant, a latter-day Yardbirds manager, to formulate Led Zeppelin as an autonomous fiscal-artistic entity, beyond the reach of record-company manipulation and other music biz annoyances. Zeppelin would follow its own instincts, and thrive or fizzle accordingly.

The band flourished famously, of course. And eleven years later, when Bonham died, Page, Plant, and Jones had the rare grace to bring Led Zeppelin to an end. They could have lumbered on and probably even played well. The hits and the glitz and the long white limos had all been great fun, but Led Zeppelin felt their musical achievement was at that time ineluctably complete. And despite some incomprehension on the part of the press and the shifting trends of pop fashion, they figured that achievement would stand. As you can hear on the survey at hand, they were right about that.

Kurt Loder is a Contributing Editor with *Rolling Stone*, and author of *I, Tina* and of the collection *Bat Chain Puller*. He is the news anchor for MTV.

theme and ambiance in my mind. Sometimes I did get carried away a bit, but fortunately I always managed to catch myself. That's what it's all about, catching yourself."

John also emphasizes his role as a team player, a song player. "I suppose in my case it's an arranger's ear," he said while talking about the music in this set. "That was one of the very good things about the band, it wasn't just a bunch of musicians playing, we treated the songs as top priority. You would try to bring out the best in the song, rather than look at it as an excuse for a blinding solo."

Page describes his work in the studio as "a kind of construction in light and shade. Usually, we'd start with the framework, we'd lay down the tracks and Robert would do a guide vocal. I would then overlay lots of different guitars, and then Robert would come in and do a final vocal." Page experimented not only with combining the sounds of his Les Paul, Danelectro, and other guitars, but played them through various amps and miked them from different spots and from different distances, resulting in what can only be called in retrospect the beginnings of modern guitar orchestration in the studio.

Jones, also an inveterate experimenter, was always the heartbeat on bass, but gradually his keyboards became an increasingly important part of the sound. He tried everything from the reliable Hammond organ to an early EMS VCS3 synthesizer, hand-patched, which can be heard on "In The Light" and "No Quarter." He was adept at reproducing string sounds on his mellotron, but

beware of generalizations. The strings on "Friends" are actually strings, played by Indian musicians in an Indian studio, arranged and conducted by Jones. On "The Ocean" he's playing an old Farfisa organ with a glide pedal that enabled him to slide notes up or down as much as an octave.

In the studio, as in their music, Zeppelin tried just about everything. "We had amps in toilets," recalls Jones, "mikes hanging down chimneys. Sometimes when we were renting these big old houses to write in, we'd experiment with the sound there. Very often the sound would suggest a tune, and we'd write or arrange

with that in mind—'When the Levee Breaks' is a good example of that."

Led Zeppelin made its impact primarily with its hard rock, some of the hardest around. It was a new, savage sound in riff-based electric music, one Page had been conceiving

and refining during his years with the Yardbirds. "I was always experimenting with riffs and things then," Page said, "and began to see during that period that playing such music with a highly inventive rhythm section could move the music into new dimensions." At the same time, on *Led Zeppelin* the band's range and ambition were already in evidence. "I always thought our mixing of the electric with acoustic music was one thing that really made us stand out as a band," Page said, "and it was there from the beginning. On the first album, between things like 'Babe I'm Gonna Leave You' and 'Communication Breakdown,' you've got something that's driving all the way and then something that's far more subtle, with changes and such. And everything just kept on moving from there." In fact, "Babe I'm Gonna Leave You" is a kind of initial blueprint for later songs that used multi-part structures, complex arrangements, and constantly altering instrumental textures, culminating in opuses such as "Stairway To Heaven" and "Achilles Last Stand."

Zeppelin's relationship to the blues was complex. Jones was much more influenced by soul music and, especially, jazz; his keyboard idol in his early days was Ray Charles. He reports that on the Zeppelin tour plane, he and Bonham "were James Brown freaks and used to play his records all the time. It wasn't terribly cool to listen to James Brown then, especially around the FM underground stations, where they really didn't like black music at all, which was a real shame. But on stage, we'd get into funk grooves a lot. Bonzo, incidentally, had very broad listening tastes. When we weren't listening to James Brown or Otis Redding, he might be listening to Joni Mitchell or Crosby, Stills, Nash & Young. Bonzo was a great lover of songs."

Plant had started in folk and skiffle bands, put in his blues apprenticeship (with Bonham) in The Crawling

"In Zeppelin's music, the song was most important, followed by the ensemble arrangement, overall sound and mood, then the solo turns."

"Bonzo had very broad listening tastes. When we weren't listening to James Brown or Otis Redding, he might be listening to Joni Mitchell or Crosby, Stills, Nash & Young. Bonzo was a great lover of songs."

—John Paul Jones

Kingsnakes, and then turned toward west coast psychedelia before meeting Page. But it was the blues that taught him some of his most valuable lessons. He explains: "With the blues, you could actually express yourself rather than just copy, you could get your piece in there. Only when I began singing blues was I able to use the medium to express what was inside me, my hopes and my fears. I could use several blues lines, well-known blues lines, but they were all related to me that day. And that's because the blues is more elastic. It also encouraged me to be more flexible vocally, even at the risk of losing the melody. I could just sing *out*. Yet the blues is just one of the many sources I drew from. I mean, Ray Charles was as much of a contributor as anyone else, and he wasn't a blues shouter, he was testifying. It came from all angles: Ray Charles, Screamin' Jay Hawkins, Howlin' Wolf."

Although the young Jimmy Page was playing Chicago blues the night he was "discovered" at the Marquee Club (a gig that led him to the first of his many studio sessions), his first inspirations were '50s rock and roll singles. By the time he'd begun to delve heavily into blues, he was already a session musician, playing straight pop one day and ersatz Motown the next.

In other words, none of these musicians was a blues purist, or collector, like, say, members of The Rolling Stones. Zeppelin played the blues, but blues filtered through a very individual group sensibility. Perhaps the most familiar example is "Whole Lotta Love," which begins as a bluesy riff-cruncher but moves organically into psychedelic sound-collage territory on the break ("that was Page and Eddie Kramer just going crazy twisting knobs in the studio," an observer reported) without ever losing sight of the mood and intent of the original tune.

When Page took a blues guitar solo on record, his tendency was to simply play two or three takes, see what came out, and use the best take—often the most exciting rather than the most technically perfect, for as Page admits, there are plenty of "mistakes" in his Zeppelin solos. Yet they still thrill, and convince.

It isn't entirely surprising to learn that Page's blues influences weren't exactly conventional, compared to the preferences of his contemporaries. In 1966, after a Yardbirds concert, I approached him and asked him about his favorite blues listening, and he mentioned in particular the piano playing of country bluesman Skip James, some of the more eccentric works in the entire blues canon. When I recently reminded Page of this, he said, "Yeah, those records seemed so off-the-wall in their timing, yet so *right*. If you count them through,

though, they're regular 4/4. Anything like that, that was sort of bizarre or sounded avant-garde, that was for me. But I'd have to say my main blues influences was Howlin' Wolf, and his stuff wasn't just straight groove, playing on the beat, either. I loved his voice and the sheer intensity of the music as well as the timing of it. I've often thought that in the way the Stones tried to be the sons of Chuck Berry, we tried to be the sons of Howlin' Wolf."

Country blues and early Howlin' Wolf sides with staggered, off-kilter rhythms had a lot to do with shaping Page's riff construction, and he passed on this

approach to Jones and Bonham, who with their fondness for James Brown's rhythmic whip-lash were more than ready to meet the challenge. All that, combined with Plant's highly personal vocal approach, resulted in a new kind of blues feel, miles away from the more imitative work of Zeppelin's British precursors and contemporaries;

it was heavy, even ponderous-sounding, but it was always swinging. "That was very important to us," Jones noted. "We all always liked bands that really grooved."

Individually, the players also expressed their own personalities within blues forms. Page never played a solo that sounded like any other single blues guitarist, something that can't even be said of Eric Clapton, who went through his imitative Albert King and Freddie King phases on records before finding his own blues voice. And Plant simply cut loose. Former Zeppelin engineer Eddie Kramer described the Plant of Zeppelin days as "a wild man of the vocal cords, with tremendous range and highly charged emotional impact."

Zeppelin has frequently been charged with plagiarism for uncredited use of blues riffs and tunes. It's one thing to run afoul of Willie Dixon, a professional Chicago songwriter and session bassist who wrote and copyrighted the original "You Shook Me" and "I Can't Quit You Baby" and successfully sued after Zeppelin released their considerably altered versions of those songs. Yet several of Dixon's copyrights are of material from the folk-blues public domain—tunes like "My Babe" were current in the South long before he claimed them. It is the custom, in blues music, for a singer to borrow verses from contemporary sources, both oral and recorded, add his own tune and/or arrangement, and call the song his own.

The same sort of brouhaha might possibly emerge over Zeppelin's "Travelling Riverside Blues," heard here for the first time as preserved on a 1969 BBC broadcast. Is this the famous Robert Johnson "Traveling Riverside





"It was a new, savage sound in riff-based electronic music, one Page had been conceiving and refining during his years with the Yardbirds."

Blues"? The title and opening verse are the only evident borrowings from the Johnson recording, which was itself partly reassembled from traditional sources. Page's complex slide-guitar rhythms and the rhythm-section figures are miles away from Johnson's conception, and Plant strings together verses from a variety of sources, the way bluesmen of Johnson's generation so freely did. Our copyright laws were written to the specifications of Tin Pan Alley and are of little relevance here, it seems to me. You can copyright a melody or lyrics, but not styles or riffs or rhythm patterns. Thus Clapton can insert a solo whose vocabulary is pure Albert King into "Strange Brew" with impunity, but Zeppelin's more deeply assimilated and originally conceived reworkings of material like "Travelling Riverside Blues" are sources for debate. I'm not arguing that Dixon didn't deserve royalties for songs he clearly wrote, but I am arguing that the whole issue is more complex than it seems on the surface. Meanwhile, Zeppelin progressed, moving further and further away from specific blues sources as they incorporated the blues language more organically into their own creative processes.

There was always a lot more to Zeppelin's music than "heavy blues." Page says he had a sitar before the Beatles got one, but couldn't find out how to tune it! One of the first British musicians to develop serious interest in Indian music, he explains: "I saw a parallel between the bending strings of blues music and the emotional quality of that, with what was being done in Indian music—especially in the *alap* [the early, meditative, improvisational, and rhythmically free part of the raga] as well as in the timings or time sequencing of Indian music. Once I started to kind of digest the whole system of Indian music and learned what was involved, I realized it was far too complicated for someone who was really a rock and roll guitarist. But *ideas* from Indian music were well worth incorporating, tunings and such."

This Indian influence can be heard everywhere from the keyboard introduction to "In The Light," which was a Jones inspiration, to Page's "White Summer"/"Black Mountain Side" medley, recorded live by the BBC and heard here for the first time. But by no means is the medley "Indian" in form or execution. Its relationship to Indian music is roughly comparable to Zeppelin's relationship to the blues. In fact, Page calls it his "CIA connection—part Celtic, part Indian, part Arabic. That's played in a guitar tuning very close to the standard Indian sitar tuning," he noted, "but then again it's like a

mishmash, really, because it's sort of pseudo-Indian and pseudo-Arabic as well, so that what comes out still has a sort of Western feel, in the combination, the fusion."

Page's and Jones's interest in Indian and Arabic music ran deep and

was long-lasting. The latter recalls: "When I was a kid, my father had a big, old short-wave radio, and we could pick up North Africa, so I spent many hours listening to Arab music. I loved it—still do." Perhaps the best example of the ways in which these strains worked together in a band context is "Kashmir." Plant, an inveterate traveler who frequently visited Morocco in Zeppelin days and returns there periodically, remembers writing the lyric when he was driving, alone, across a desolate stretch of the Moroccan Sahara between Tantan and Goulimine. Page came up with the cascading, descending phrase for massed guitars that periodically punctuates or paces the tune. Then, he explains, "I had this idea to combine orchestra and mellotron and have them duplicate the guitar parts. Jonesey improvised whole sections with the mellotron and added the final ascending riff, whereby the song fades." The resulting mix of sounds, in which both guitars and brass lose their identities in a wholly unique sonority, is Zeppelin at its best.

Plant recalls that he, too, had benefited from early exposure to non-western musical forms: "When I was

17, I began dating the consequent mother of my children. She lived in an East Indian area, so I was constantly surrounded by Indian film music. To a conservative ear, the swirling strings and the way the vocals came out of the instrumental sections wouldn't have been attractive at all. But to me, it was all very sensual and alluring. And five blocks from that was the Jamaican neighborhood, where I used to hang out when I wasn't working, eating goat stew and listening to ska records. Then I later went to Morocco, which moved me into a totally different culture. The place, the smells, the colors were all very intoxicating, as was the music. On the radio you could hear a lot of Egyptian pop like Oum Kalsoum, and depending on where you were, Berber music. I never tried to write anything down or to play it, I was just developing a love affair. But I know it did something to me, to my vocal style. You can hear it in the longer sustained notes, the drops, the quarter tones. You hear that in 'Friends' or in 'In The Light' for instance, lots of other places too."

"Remember, I wasn't living in London. There, you can be a fashion victim, but you can't feel like your average working man's Celt."

—Robert Plant

There are also strong British Isles folk and Celtic influences in Zeppelin. One good example is "Bron-Y-Aur Stomp," a kind of tribal highland fling. Another is "The Battle of Evermore," lyrically Plant's evocation of the long history of conflict between Celts and Saxons along the Welsh border, near his home town. "You don't have to have too much of an imagination or a library full of books if you live there," he says. "It's still there. On a murky October evening, with the watery sun looking down on those hills over some old castle and unto the river, you have to be a real bimbo not to flash occasionally. Remember, I wasn't living in London. There you can be a fashion victim, but you can't feel like your average working man's Celt." At another extreme, Plant and Page shared an affinity for the rockabilly of the '50s—Gene Vincent with guitarist Cliff Gallup was a big favorite. This influence has emerged even more clearly in Plant's solo work but is certainly present here, especially in "Candy Store Rock" and the psychobilly of "Ozone Baby."

One thing this set throws into sharp relief is how much new ground Zeppelin broke, and how little credit they've received for it. The "world beat" phenomenon that has captured the attention of Peter Gabriel, Paul Simon, and other '80s pop stars has accustomed us to

hearing music heavily influenced from other cultures. When Zeppelin started, there was no "world beat," and rock groups borrowings from other cultures were largely window dressing. (Did "Norwegian Wood" really *need* that sitar? Did it have anything to do with the song?)

Zeppelin's interest in world music, sparked by Page's and Jones's early curiosity, really began to pay off artistically when Plant blossomed as a lyricist. His travels through some of the more remote regions of the planet gave him plenty to think and write about, and many of his songs display a healthy (and, at the time, very rare) cultural relativism. Perhaps the apex of this aspect of Zeppelin was "Kashmir," about as perfect a blend of lyric, of music, tradition, and innovation, as one could imagine.

Zeppelin also showed us many a new way of swinging. To ears accustomed to lighter drummers than Bonham and to riffs less chiseled-in-stone than Page's, early Zeppelin didn't sound very

swinging. Now that rap and pop producers have been sampling beats and drum licks from Zeppelin records for several years, often using them as the rhythmic basis for a new dance single, the lurching beats and staggered rhythms sound a lot different: they swing like mad.

Perhaps Zeppelin's greatest legacy is a quality that is now in short supply: they showed that four individuals, from varied backgrounds and with diverse personalities and imaginations, could chart their own adventurous musical course, make their own records just the way they wanted to without intrusion from corporate execs hoping for a hit single, innovate with every album, and *keep on doing it*, long after many another band would have grown creatively slack from the excesses that come with fame and fortune. Luckily for us, they persevered.

This collection is among other things a showcase for Page's radically recombinant approach to programming. His intricately plotted sequences of often startling juxtapositions reveal unexpected angles in even the most familiar Zeppelin works. This gives us a chance we rarely get with a rock band of this stature—the chance to share their own mature reconsideration of how much of what they did was built to last.

Robert Palmer is the former Chief Pop Music Critic for *The New York Times*, a contributor to *Rolling Stone* since the late '60s, and the author of four books including *Deep Blues*.



DISC ONE

(Cassette One, side one) (LP One, side one)

1. **WHOLE LOTTA LOVE** (5:34)
(Jimmy Page, Robert Plant, John Paul Jones, John Bonham & Willie Dixon)
Recorded in 1969 at Olympic Studios, London.
Engineered by George Chkiantz.
Mixed at A&R Studios, New York, with Eddie Kramer.
Originally released on October 22, 1969 on "LED ZEPPELIN II."
Released as a single on 11/7/69. #4 U.S. pop.

2. **HEARTBREAKER** (4:14)
(Jimmy Page, Robert Plant, John Paul Jones & John Bonham)
Recorded in 1969 at A&R Studios, New York.
Engineered by Eddie Kramer.
Mixed at A&R Studios, New York, with Eddie Kramer.
Originally released on October 22, 1969 on "LED ZEPPELIN II."

3. **COMMUNICATION BREAKDOWN** (2:27)
(Jimmy Page, John Paul Jones & John Bonham)
Recorded and mixed in October 1968 at Olympic Studios, London.
Engineered by Glyn Johns.
Originally released on January 12, 1969 on "LED ZEPPELIN."
Released as a single on 3/10/69.

4. **BABE I'M GONNA LEAVE YOU** (6:41)
(Anne Bredon/Jimmy Page & Robert Plant)
Recorded and mixed in October 1968 at Olympic Studios, London.
Engineered by Glyn Johns.
Originally released on January 12, 1969 on "LED ZEPPELIN."

5. **WHAT IS AND WHAT SHOULD NEVER BE** (4:44)
(Jimmy Page & Robert Plant)
Recorded in 1969 at Olympic Studios, London.
Engineered by George Chkiantz.
Mixed at A&R Studios, New York, with Eddie Kramer.
Originally released on October 22, 1969 on "LED ZEPPELIN II."

(LP One, side two)

6. **THANK YOU** (4:47)
(Jimmy Page & Robert Plant)
Recorded in 1969 at Morgan Studios, London.
Engineered by Andy Johns.
Mixed at A&R Studios, New York, with Eddie Kramer.
Originally released on October 22, 1969 on "LED ZEPPELIN II."

7. **I CAN'T QUIT YOU BABY** (4:16)
(Willie Dixon)
Recorded on September 1, 1970 during sound rehearsal at the Royal Albert Hall, London. Engineered by Vic Maile with the Pye Mobile Truck. Mixed at The Sol Studio, Cookham, Berkshire with Stuart Epps.
Originally released on November 19, 1982, on "CODA."

(Cassette One, side two)

8. **DAZED AND CONFUSED** (6:26)
(Jimmy Page)
Recorded and mixed in October 1968 at Olympic Studios, London.
Engineered by Glyn Johns.
Originally released on January 12, 1969 on "LED ZEPPELIN."

9. **YOUR TIME IS GONNA COME** (4:14)
(Jimmy Page & John Paul Jones)
Recorded and mixed in October 1968 at Olympic Studios, London.
Director of Engineering: Glyn Johns.
Originally released on January 12, 1969 on "LED ZEPPELIN."

10. **RAMBLE ON** (4:23)
(Jimmy Page & Robert Plant)
Recorded in 1969 at Juggy Sound Studio, New York.
Engineered by Eddie Kramer.
Mixed at A&R Studios, New York, with Eddie Kramer.
Originally released on October 22, 1969 on "LED ZEPPELIN II."

(LP Two, side one)

11. **TRAVELLING RIVERSIDE BLUES** (5:09)
(Jimmy Page & Robert Plant/Robert Johnson)
Recorded and broadcast on June 23, 1969 for the "John Peel's Top Gear" radio show.
Produced by John Walters for the BBC.
Released by arrangement with BBC Enterprises, Ltd.
Previously unreleased.
© 1990 BBC

12. **FRIENDS** (3:54)
(Jimmy Page & Robert Plant)
Recorded in 1970 at Headley Grange, Hampshire, with the Rolling Stones Mobile Studio.
Engineered by Andy Johns. Mixed at Island Studios with Andy Johns.
Originally released on October 5, 1970 on "LED ZEPPELIN III."

13. **CELEBRATION DAY** (3:28)
(Jimmy Page, Robert Plant & John Paul Jones)
Recorded in 1970 at Headley Grange, Hampshire, with the Rolling Stones Mobile Studio.
Engineered by Andy Johns.
Mixed at Island Studios with Andy Johns.
Originally released on October 5, 1970 on "LED ZEPPELIN III."

14. **HEY HEY WHAT CAN I DO** (3:56)
(Jimmy Page, Robert Plant, John Paul Jones & John Bonham)
Recorded in 1970 at Island Studios, London.
Engineered by Andy Johns.
Mixed at Island Studios with Andy Johns.
Originally released on November 5, 1970 as the B-side of the "Immigrant Song" single. Previously unavailable on album.

15. **WHITE SUMMER/BLACK MOUNTAIN SIDE** (8:01)
(Jimmy Page)
Recorded and broadcast live on June 27, 1969 at London's Playhouse Theatre for the "Playhouse Theatre Over Radio One" show.
Produced by Jeff Griffin for the BBC.
Engineered by Tony Wilson.
Released by arrangement with BBC Enterprises, Ltd.
Previously unreleased
© 1990 BBC

All tracks published by Superhype Publishing Inc., all rights administered by WB Music Corp., ASCAP. Except Track 4 published by Songs of Polygram International Inc., BMI/Superhype Publishing Inc., all rights administered by WB Music Corp., ASCAP. Track 7 published by Hoochie Conchie Music, administered by BUG, BMI, and Track 11 published by Flames of Albion Music, Inc., ASCAP/Horoscope Music Publishing Co., BMI.



DISC TWO

(Cassette Two, side one) (LP Two, side one)

1. **BLACK DOG** (4:54)
(Jimmy Page, Robert Plant & John Paul Jones)
Recorded in 1971 at Headley Grange, Hampshire, with the Rolling Stones Mobile Studio.
Engineered by Andy Johns. Mixed at Island Studios with Andy Johns.
Originally released on November 8, 1971 on the group's untitled fourth album. Released as a single on 12/2/71; #15 U.S. pop.

2. **OVER THE HILLS AND FAR AWAY** (4:47)
(Jimmy Page & Robert Plant)
Recorded in 1972 at Stargroves with the Rolling Stones Mobile Studio.
Engineered by Eddie Kramer.
Mixed at Electric Lady, New York, with Eddie Kramer.
Originally released on March 28, 1973 on "HOUSES OF THE HOLY."
Released as a single on 5/24/73; #51 U.S. pop.

3. **IMMIGRANT SONG** (2:23)
(Jimmy Page & Robert Plant)
Recorded in 1970 at Headley Grange, Hampshire, with the Rolling Stones Mobile Studio.
Engineered by Andy Johns.
Mixed at Island Studios with Andy Johns.
Originally released on October 5, 1970 on "LED ZEPPELIN III."
Released as a single on 11/5/70; #16 U.S. pop.

4. **THE BATTLE OF EVERMORE** (5:51)
(Jimmy Page & Robert Plant)
Recorded in 1971 at Headley Grange, Hampshire with The Rolling Stones Mobile Studio. Engineered by Andy Johns. Mixed at Olympic Studios with George Chkiantz.
Originally released on November 8, 1971 on the group's untitled fourth album.

5. **BRON-Y-AUR STOMP** (4:16)
(Jimmy Page, Robert Plant & John Paul Jones)
Recorded in 1970 at Headley Grange, Hampshire, with the Rolling Stones Mobile Studios.
Engineered by Andy Johns. Mixed at Island Studios with Andy Johns.
Originally released on October 5, 1970 on "LED ZEPPELIN III."

6. **TANGERINE** (2:57)
(Jimmy Page)
Recorded in 1970 at Headley Grange, Hampshire, with the Rolling Stones Mobile Studio. Engineered by Andy Johns. Mixed at Olympic Studios with Andy Johns.
Originally released on October 5, 1970 on "LED ZEPPELIN III."

(LP Three, side one)

7. **GOING TO CALIFORNIA** (3:31)
(Jimmy Page & Robert Plant)
Recorded in 1971 at Headley Grange, Hampshire, with the Rolling Stones Mobile Studio. Engineered by Andy Johns. Mixed at Olympic Studios with Andy Johns.
Originally released on November 8, 1971 on the group's untitled fourth album.

8. **SINCE I'VE BEEN LOVING YOU** (7:24)
(Jimmy Page, Robert Plant & John Paul Jones)
Recorded in 1970 at Island Studios, London. Engineered by Andy Johns. Mixed at Island Studios with Andy Johns.
Originally released on October 5, 1970 on "LED ZEPPELIN III."



9. **D'YER MAK'ER** (4:22)

(Jimmy Page, Robert Plant, John Paul Jones & John Bonham)
Recorded in 1972 at Stargroves with The Rolling Stones Mobile Studio.
Engineered by Eddie Kramer.
Mixed at Electric Lady, New York, with Eddie Kramer.
Originally released on March 28, 1973 on "HOUSES OF THE HOLY."
Released as a single on 9/17/73; #20 U.S. pop.

(Cassette Two, side two)

10. **GALLOWS POLE** (4:56)
(Traditional, arr. by Jimmy Page & Robert Plant)
Recorded in 1972 at Headley Grange, Hampshire, with the Rolling Stones Mobile Studio. Engineered by Andy Johns. Mixed at Electric Lady, New York, with Eddie Kramer.
Originally released on October 5, 1970 on "LED ZEPPELIN III."

11. **CUSTARD PIE** (4:13)
(Jimmy Page & Robert Plant)
Recorded in 1974 at Headley Grange, Hampshire, with Ronnie Lane's Mobile Studio and at Olympic Studios. Engineered by Ron Nevison (Mobile) and Keith Harwood (Olympic). Mixed at Olympic Studios with Keith Harwood.
Originally released on February 24, 1975 on "PHYSICAL GRAFFITI."

(LP Three, side two)

12. **MISTY MOUNTAIN HOP** (4:38)
(Jimmy Page, Robert Plant & John Paul Jones)
Recorded in 1971 at Headley Grange, Hampshire, with The Rolling Stones Mobile Studio. Engineered by Andy Johns. Mixed at Olympic Studios with Andy Johns.
Originally released on November 8, 1971 on the group's untitled fourth album.
Released as the B-side of "Black Dog" on 12/2/71.

13. **ROCK AND ROLL** (3:40)
(Jimmy Page, Robert Plant, John Paul Jones & John Bonham)
Recorded in 1971 at Headley Grange, Hampshire, with The Rolling Stones Mobile Studio.
Engineered by Andy Johns.
Mixed at Island Studios and Olympic Studios with Andy Johns.
Originally released on November 8, 1971 on the group's untitled fourth album.
Released as a single on 2/21/72; #47 U.S. pop.

14. **THE RAIN SONG** (7:39)
(Jimmy Page & Robert Plant)
Recorded in 1972 at Stargroves with the Rolling Stones Mobile Studio. Engineered by Eddie Kramer. Mixed at Olympic Studios, London, with Keith Harwood.
Originally released on March 28, 1973 on "HOUSES OF THE HOLY."

15. **STAIRWAY TO HEAVEN** (8:00)
(Jimmy Page & Robert Plant)
Recorded in 1971 at Island Studios, London. Engineered by Andy Johns. Mixed at Island Studios, London, with Andy Johns.
Originally released on November 8, 1971 on the group's untitled fourth album.

All tracks published by Superhype Publishing Inc., all rights administered by WB Music Corp., ASCAP. Except Track 11 published by Flames of Albion Music, Inc., ASCAP.



DISC THREE

(Cassette Three, side one) (LP Four, side one)

1. **KASHMIR** (8:31)
(Jimmy Page, Robert Plant & John Bonham)
Recorded in 1974 at Headley Grange, Hampshire with Ronnie Lane's Mobile Studio and at Olympic Studios, London.
Engineered by Ron Nevison (Mobile) and Keith Harwood (Olympic).
Mixed at Olympic Studios with Keith Harwood.
Originally released on February 24, 1975 on "PHYSICAL GRAFFITI."

2. **TRAMPLED UNDER FOOT** (5:35)
(Jimmy Page, Robert Plant & John Paul Jones)
Recorded in 1974 at Headley Grange, Hampshire with Ronnie Lane's Mobile Studio and at Olympic Studios, London.
Engineered by Ron Nevison (Mobile) and Keith Harwood (Olympic).
Mixed at Olympic Studios with Keith Harwood.
Originally released on February 24, 1975 on "PHYSICAL GRAFFITI."
Released as a single on 4/2/75; #38 U.S. pop.

3. **FOR YOUR LIFE** (6:20)
(Jimmy Page & Robert Plant)
Recorded and mixed in November/December 1975 at Musicland Studios, Munich. Engineered by Keith Harwood.
Originally released on March 31, 1976 on "PRESENCE."

(LP Four, side two)
4. **NO QUARTER** (6:59)
(Jimmy Page, Robert Plant & John Paul Jones)
Recorded in 1972 at Island Studios, London. Engineered by Andy Johns. Mixed at Olympic Studios, London, with Andy Johns.
Originally released on March 28, 1973 on "HOUSES OF THE HOLY."

5. **DANCING DAYS** (3:41)
(Jimmy Page & Robert Plant)
Recorded in 1972 at Stargroves with The Rolling Stones Mobile Studio.
Engineered by Eddie Kramer. Mixed at Electric Lady, New York, with Eddie Kramer.
Originally released on March 28, 1973 on "HOUSES OF THE HOLY."
Released as the B-side of "Over The Hills and Far Away" on 5/24/73.

6. **WHEN THE LEVEE BREAKS** (7:07)
(Jimmy Page, Robert Plant, John Paul Jones, John Bonham, Memphis Minnie)
Recorded in 1971 at Headley Grange, Hampshire, with The Rolling Stones Mobile Studio. Engineered by Andy Johns.
Mixed at Sunset Sounds, Los Angeles, with Andy Johns.
Originally released on November 8, 1971 on the group's untitled fourth album.



(Cassette Three, side two)

7. **ACHILLES LAST STAND** (10:22)
(Jimmy Page & Robert Plant)
Recorded and mixed in November/December 1975 at Musicland Studios, Munich. Engineered by Keith Harwood.
Originally released on March 31, 1976 on "PRESENCE."

(LP Five, side one)
8. **THE SONG REMAINS THE SAME** (5:28)
(Jimmy Page & Robert Plant)
Recorded in 1972 at Stargroves with the Rolling Stones Mobile Studio.
Engineered by Eddie Kramer. Mixed at Olympic Studios with Keith Harwood.
Originally released on March 28, 1973 on "HOUSES OF THE HOLY."

9. **TEN YEARS GONE** (6:31)
(Jimmy Page & Robert Plant)
Recorded in 1974 at Headley Grange, Hampshire with Ronnie Lane's Mobile Studio and at Olympic Studios, London. Engineered by Ron Nevison (Mobile) and Keith Harwood (Olympic).
Mixed at Olympic Studios with Keith Harwood.
Originally released on February 24, 1975 on "PHYSICAL GRAFFITI."

10. **IN MY TIME OF DYING** (11:04)
(Jimmy Page, Robert Plant, John Paul Jones & John Bonham)
Recorded in 1974 at Headley Grange, Hampshire with Ronnie Lane's Mobile Studio. Engineered by Ron Nevison.
Mixed at Olympic Studios with Keith Harwood.
Originally released on February 24, 1975 on "PHYSICAL GRAFFITI."

Tracks 1, 2, 3, 7, 9, 10 published by Flames of Albion Music, Inc., ASCAP.
Tracks 4, 5, 6, 8 published by Superhype Publishing Inc., all rights administered by WB Music Corp., ASCAP.

DISC FOUR

(Cassette Four, side one) (LP Five, side two)

1. **IN THE EVENING** (6:49)
(Jimmy Page, Robert Plant & John Paul Jones)
Recorded in November/December 1978 at Polar Studios in Stockholm. Mixed at Plumpton Studio. Engineered by Leif Mases.
Originally released on August 15, 1979 on "IN THROUGH THE OUT DOOR."

2. **CANDY STORE ROCK** (4:07)
(Jimmy Page & Robert Plant)
Recorded and mixed in November/December 1975 at Musicland Studios, Munich. Engineered by Keith Harwood.
Originally released on March 31, 1976 on "PRESENCE."
Released as a single on 6/18/76.

3. **THE OCEAN** (4:30)
(Jimmy Page, Robert Plant, John Paul Jones & John Bonham)
Recorded in 1972 at Stargroves with The Rolling Stones Mobile Studio.
Engineered by Eddie Kramer.
Mixed at Electric Lady, New York, with Eddie Kramer.
Originally released on March 28, 1973 on "HOUSES OF THE HOLY."

4. **OZONE BABY** (3:35)
(Jimmy Page & Robert Plant)
Recorded on November 14, 1978 at Polar Studios, Stockholm. Engineered by Leif Mases. Mixed at The Sol Studio, Cookham, Berkshire with Stuart Epps.
Originally released on November 19, 1982 on "CODA."

5. **HOUSES OF THE HOLY** (4:01)
(Jimmy Page & Robert Plant)
Recorded in 1972 at Olympic Studios, London. Engineered by George Chkiantz. Mixed at Electric Lady, New York, with Eddie Kramer.
Originally released on February 24, 1975 on "PHYSICAL GRAFFITI."

(LP Six, side one)
6. **WEARING AND TEARING** (5:28)
(Jimmy Page & Robert Plant)
Recorded on November 21, 1978 at Polar Studios, Stockholm. Engineered by Leif Mases. Mixed at The Sol Studio, Cookham, Berkshire with Stuart Epps.
Originally released on November 19, 1982 on "CODA."

7. **POOR TOM** (3:02)
(Jimmy Page & Robert Plant)
Recorded on May 6, 1970 at Olympic Studios, London. Engineered by Andy Johns. Mixed at The Sol Studio, Cookham, Berkshire, with Stuart Epps.
Originally released on November 19, 1982 on "CODA."

8. **NOBODY'S FAULT BUT MINE** (6:27)
(Jimmy Page & Robert Plant)
Recorded and mixed in November/December 1975 at Musicland Studios, Munich. Engineered by Keith Harwood.
Originally released on March 31, 1976 on "PRESENCE."

9. **FOOL IN THE RAIN** (6:12)
(Jimmy Page, Robert Plant & John Paul Jones)
Recorded in November/December 1978 at Polar Studios in Stockholm. Mixed at Polar Studios. Engineered by Leif Mases.
Originally released on August 15, 1979 on "IN THROUGH THE OUT DOOR."
Released as a single on 12/7/79; #21 U.S. pop.



(LP Six, side two)

10. **IN THE LIGHT** (8:44)
(Jimmy Page, Robert Plant & John Paul Jones)
Recorded in 1974 at Headley Grange, Hampshire with Ronnie Lane's Mobile Studio and at Olympic Studios, London. Engineered by Ron Nevison (Mobile) and Keith Harwood (Olympic).
Mixed at Olympic Studios with Keith Harwood.
Originally released on February 24, 1975 on "PHYSICAL GRAFFITI."

11. **THE WANTON SONG** (4:06)
(Jimmy Page & Robert Plant)
Recorded in 1974 at Headley Grange, Hampshire with Ronnie Lane's Mobile Studio and at Olympic Studios, London. Engineered by Ron Nevison (Mobile) and Keith Harwood (Olympic).
Mixed at Olympic Studios with Keith Harwood.
Originally released on February 24, 1975 on "PHYSICAL GRAFFITI."

12. **MOBY DICK/BONZO'S MONTREUX** (3:50)
(Jimmy Page, John Paul Jones & John Bonham/John Bonham)
"Moby Dick" recorded in 1969 at Mirror Sound, Los Angeles and at Mayfair Studios, New York. Engineered by Chris Houston (L.A.) and Eddie Kramer (NY). Mixed at A&R Studios, New York, with Eddie Kramer.
Originally released on October 22, 1969 on "LED ZEPPELIN II."
"Bonzo's Montreux" recorded on December 12, 1976 at Mountain Studios, Montreux. Engineered by John Timperly.
Mixed at The Sol Studio, Cookham, Berkshire, with Stuart Epps.
Originally released on November 19, 1982 on "CODA."
Produced in May 1990 by Jimmy Page with Synclavier programming at Atlantic Synclavier Suite, New York, by John Mahoney, engineered by Bruce Buchanan.
Previously unreleased in this form.

13. **I'M GONNA CRAWL** (5:30)
(Jimmy Page, Robert Plant & John Paul Jones)
Recorded in November/December 1978 at Polar Studios, Stockholm. Mixed at Plumpton Studio. Engineered by Leif Mases.
Originally released on August 15, 1979 on "IN THROUGH THE OUT DOOR."

14. **ALL MY LOVE** (5:53)
(Robert Plant & John Paul Jones)
Recorded in November/December 1978 at Polar Studios, Stockholm. Mixed at Plumpton Studio. Engineered by Leif Mases.
Originally released on August 15, 1979 on "IN THROUGH THE OUT DOOR."

All tracks published by Flames of Albion Music, Inc., ASCAP. Except Track 3 published by Superhype Publishing Inc., all rights administered by WB Music Corp., ASCAP; and Track 12 ("Moby Dick"/"Bonzo's Montreux") published by Superhype Publishing Inc., all rights administered by WB Music Corp., ASCAP/Flames of Albion Music, Inc., ASCAP.



Photo Credits: BOB ALFORD/STARFILE;
RICHARD CREAMER/RETNA, LTD.; JIM CUMMINS/STARFILE;
CHRIS DREJA; ROBERT ELLIS/REPFOTO; GLOBE PHOTOS;
BOB GRUEN/STARFILE; NEIL JONES/
LONDON FEATURES INTERNATIONAL, LTD.; EDDIE KRAMER/
STARFILE (from his book *From The Other Side of The Glass*);
LONDON FEATURES INTERNATIONAL, LTD.; JANET MACOSKA/
LONDON FEATURES INTERNATIONAL, LTD.; TERRY O'NEILL/
CAMERA PRESS-GLOBE PHOTOS; PICTORIAL PRESS, LTD./
STARFILE; ROBERT PLANT COLLECTION;
BARRY PLUMMER; AUBREY POWELL; NEAL PRESTON;
MICHAEL PUTLAND/RETNA LTD.; RELAY PHOTOS;
REX FEATURES/GLOBE PHOTOS; PETER SIMON/
RETNA LTD.; PENNIE SMITH; JAY THOMPSON/GLOBE
PHOTOS; CHRIS WALTER/RETNA LTD.

PRODUCED BY JIMMY PAGE

(except "Travelling Riverside Blues" produced by John Walters for the BBC and
"White Summer/Black Mountain Side" produced by Jeff Griffin for the BBC.)

JIMMY, ROBERT, AND JOHN PAUL WISH TO EXPRESS THEIR HEARTFELT
GRATITUDE TO THEIR FRIEND PETER GRANT.

DIGITAL TRANSFERS AND EDITING BY RHONDA SCHOEN AT STERLING SOUND,
NEW YORK. ADDITIONAL TRANSFERS BY JOHN KUBICK AT STERLING SOUND
AND JOHN ALMELEH AT ATLANTIC STUDIOS, NEW YORK.

DIGITALLY REMASTERED BY JIMMY PAGE AND
GEORGE MARINO AT STERLING SOUND,
NEW YORK, IN MAY 1990.

COVER IMAGES BY MISSION CONTROL, BRISTOL, ENGLAND
DESIGN COORDINATION: RICHARD HUTCHISON
IMAGING AND PHOTOGRAPHY: CHRIS WROE AND JENNY MOORE
BOOKLET DESIGN: LARRY FREEMANTLE

BOXED SET PRODUCTION: YVES BEAUVAIS



DISCOGRAPHY

LED ZEPPELIN

Atlantic 19126
Released on January 12, 1969

Good Times Bad Times • Babe I'm Gonna Leave You • You Shook Me • Dazed and Confused • Your Time Is Gonna Come • Black Mountain Side • Communication Breakdown • I Can't Quit You Baby • How Many More Times

"Everything that came later...the roots are all there in the first album"—*Jimmy Page*



LED ZEPPELIN II

Atlantic 19127
Released on October 22, 1969

Whole Lotta Love • What Is and What Should Never Be • The Lemon Song • Thank You • Heartbreaker • Living Loving Maid (She's Just A Woman) • Ramble On • Moby Dick • Bring It On Home

"We were touring a lot, Jimmy's riffs were coming fast and furious. A lot of them came from on-stage, especially during the long improvised section of 'Dazed and Confused.' We'd remember the good stuff, and dart into a studio along the way."—*John Paul Jones*

LED ZEPPELIN III

Atlantic 19128
Released on October 5, 1970

Immigrant Song • Friends • Celebration Day • Since I've Been Loving You • Out On The Tiles • Gallows Pole • Tangerine • That's The Way • Bron-Yr-Aur Stomp • Hats Off To (Roy) Harper

"The element of change has been the thing, really. We put out the first one, then the second...then a third LP totally different from them. It's the reason we were able to keep it together."—*Jimmy Page*



Atlantic 19129
Released on November 8, 1971

Black Dog • Rock and Roll • The Battle of Evermore • Stairway To Heaven • Misty Mountain Hop • Four Sticks • Going To California • When The Levee Breaks

"No one ever compared us to Black Sabbath after this record."—*John Paul Jones*

HOUSES OF THE HOLY

Atlantic 19130
Released on March 28, 1973

The Song Remains The Same • The Rain Song • Over The Hills and Far Away • The Crunge • Dancing Days • D'yer Mak'er • No Quarter • The Ocean

"We had a lot of problems with the artwork. We'd taken trouble on the LP so there didn't seem to be any reason to compromise. It was a very difficult process, because of the amount of color involved. In the end, they never got it right and it's just a piece of paper in a CD box now—so there you go. I like the album, though."—*Robert Plant*



PHYSICAL GRAFFITI

Swan Song 2-200
Released on February 24, 1975

Custard Pie • The Rover • In My Time of Dying • Houses of The Holy • Trampled Under Foot • Kashmir • In The Light • Bron-Yr-Aur • Down By The Seaside • Ten Years Gone • Night Flight • The Wanton Song • Boogie With Stu • Black Country Woman • Sick Again

"Jimmy is the man who is the music. He goes away to his house and works on it a lot and then brings it to the band in its skeletal state. Slowly everybody brings their personality into it. This new flower sort of grows out of it. 'Ten Years Gone' was painstakingly pieced together from sections he'd written. After the tremendous concentration on a song like that, we'll play anything to loosen up. Out of that came 'Trampled Underfoot' and 'Custard Pie.' Before you know it, you've got something that moves."—*Robert Plant*

PRESENCE

Swan Song 8416
Released on March 31, 1976

Achilles Last Stand • For Your Life • Royal Orleans • Nobody's Fault But Mine • Candy Store Rock • Hots On For Nowhere • Tea For One

"There was no working title for the album. The record-jacket designer said 'When I think of the group, I always think of power and force. There's a definite presence there.' That was it. He wanted to call it 'Obelisk.' To me, it was more important what was behind the obelisk. The cover is very tongue-in-cheek, to be quite honest. Sort of a joke on 2001. I think it's quite amusing."—*Jimmy Page*



THE SONG REMAINS THE SAME

Original soundtrack from the film *The Song Remains The Same*
Swan Song 2-201
Released on September 28, 1976

Rock and Roll • Celebration Day • The Song Remains The Same • Rain Song • Dazed and Confused • No Quarter • Stairway To Heaven • Moby Dick • Whole Lotta Love

"I remember that tour rather like the lyrics to 'Battle of Evermore.' A flash. Really fast. Lots of battles and conquests. And the din of the hordes. So much happened in such a short time. It was phenomenal."—*Robert Plant*

IN THROUGH THE OUT DOOR

Swan Song 16002
Released on August 15, 1979

In The Evening • South Bound Saurez • Fool In The Rain • Hot Dog • Carouselambra • All My Love • I'm Gonna Crawl

"It wasn't the most comfortable album. I think it was very transitional...a springboard for what could have been."—*Jimmy Page*



CODA

Swan Song 90051
Released on November 19, 1982

We're Gonna Groove • Poor Tom • I Can't Quit You Baby • Walter's Walk • Ozone Baby • Darlene • Bonzo's Montreux • Wearing and Tearing

"They were good tracks. A lot of it was recorded around the time punk was really happening...basically, there wasn't a lot of Zeppelin tracks that didn't go out. We used everything."—*John Paul Jones*