

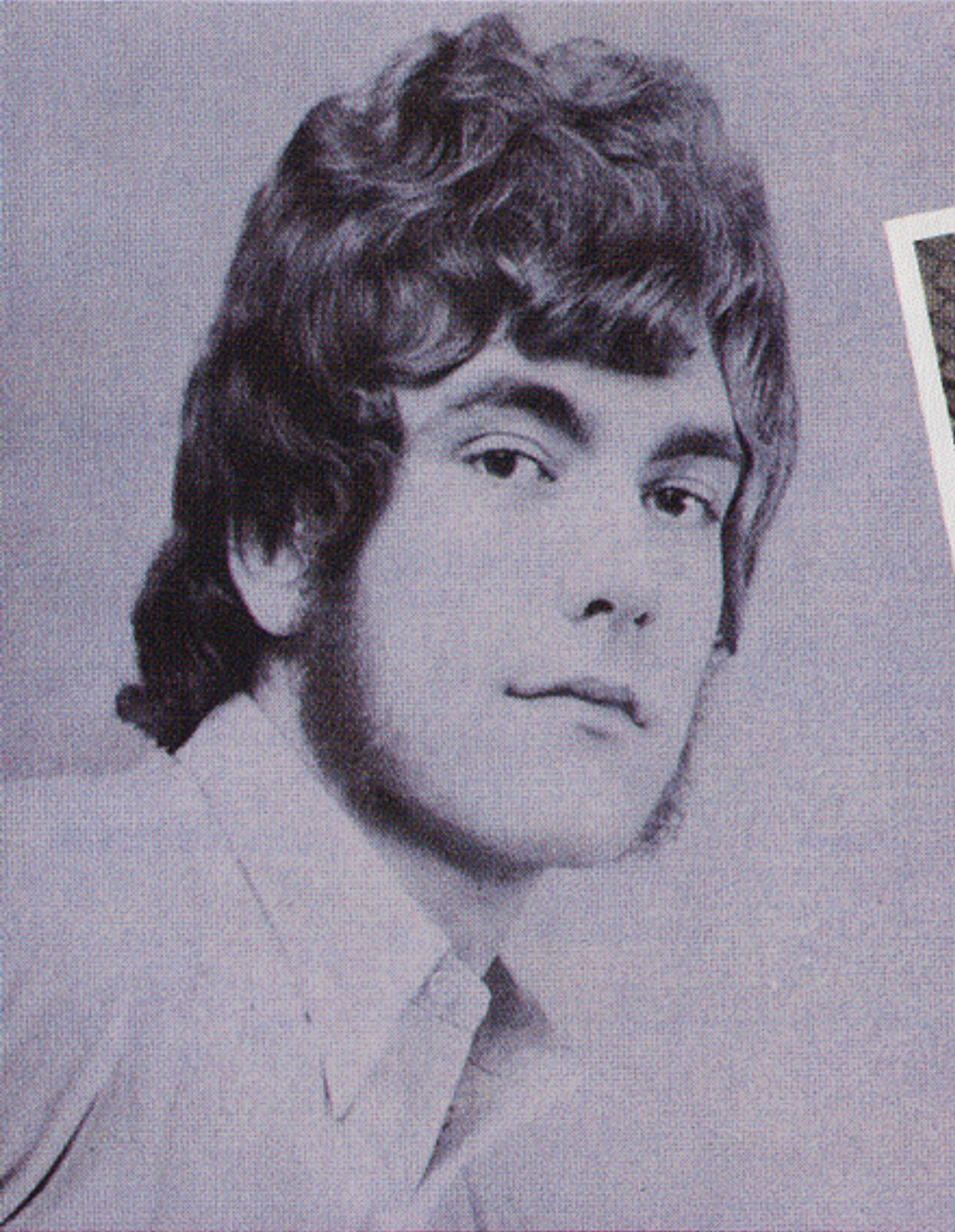


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OUR SONG

(LA MUSICA E FINITA)



ROBERT PLANT

on

C.B.S. 202656

Music by



Original Lyrics by
NISA F. CALIFANO



I'm not sure when it first hit me. Was it my mother's light operatic swirl through the kitchen and into the garden? Or Mario Lanza extolling the virtues of drink in "The Student Prince"? Maybe the silver key was deep inside the wooden 'body and soul' of the family wireless where Johnny Ray and Elvis alternately begged for forgiveness or for something a little less savoury.

From as far back as I can remember a regular childhood day could change colour dramatically and without warning. The sound of the music, the otherworldliness, the dreamland offered by song would haul me helplessly through so many fictions. Ah!, the seduction of melody and the glory of undying, unrequited, never-ending careless love.

At the push of a button I disappeared into a three-minute world of mood altering, tear jerk and melancholy. With a whim and a push of another button I would screech around another corner coming face to face with the tribal hook lines and chants of Chris Kenner, The Swan Silvertones and Howlin' Wolf. Oh, what a wondrous place.

The extravagance and grand departure from speech to song, from chapter and verse to lilt and ballyhoo is a journey indeed. Once inside the song the choices are vast - to pause - a split second decision taken from a million options stored in a memory filled with every sound that ever impressed me. Subliminal flutters passing Beefheart, Son House, Terry Reid and the call to prayer from the minaret of the Koutoubia in Marrakech, all waiting to contribute to the next sound. I was hooked and suckered by the exotic reverbs that bathed another three minute Tin Pan Tale.

Like everyone else in the early days I transported wordplay, the stories and their conclusions into my hormone heaven and hell. One minute the Big O, next the finest Atlantic moments of Brother Ray. And like so many baby-boomer, blue-eyed, white boys, I could almost be any of them - almost!

This collection covers some of the recordings and demos from before and after my time with Jimmy, John Paul and John B. During the first period, 1966 to '68, I auditioned for just about anyone who would listen to me. I toured the UK mod and psychedelic scene forging friendships, some of which have lasted until today.

With styles and influences continuously in orbit my taste stretched into ever broader and wider fields. The strains of Italian street corner scat from Dion DiMucci crashed through the gruff Russian blues of Alexis Korner to land in the lap of the cool operator Scott Walker.





In the beginning I joined or created groups whose names reflected my growing attraction to the early Mississippi and Chicago blues. THE BLACKSNAKE MOAN, NEW MEMPHIS BLUES BREAKERS, THE CRAWLING KINGSNAKES, THE DELTA BLUES BAND, LISTEN and BAND OF JOY. I opened shows for a host of 'legendary' 60's icons - THE YARDBIRDS, THEM, PRETTY THINGS, DOWNLINERS SECT, ALEX HARVEY, GENE VINCENT, THE WALKER BROTHERS and on and on ... always listening, watching and trying like all the others, with dubious success, to get that Chuck Berry, Bo Diddley, 'Chess Records' swing.

There was such an energy and awareness developing through the re-awakening of so many beautiful and forgotten singers. Bob Hite, John Fahey, Stefan Grossman and Dylan introduced shadowy characters onto the beat and college scene, many of whom had vanished after minor successes in the 1930's and 40's. Son House, Sonny Boy Williamson (Rice Miller), Skip James, John Estes, Bukka White and Big Joe Williams were the masters I happily followed.

Although at the time I had no real perception or grand overview I can remember the thrill and sense of discovery I shared with my friends. All of us kids, hush-puppied, white, clean and neat, imitation bohemians finally 'felt something', those beautiful blue notes, and all long before I stared down the barrel of a Shure SM57 microphone. These hollers and initiations were so far removed from the gloss of English radio of the day and the primed TV heroes who paraded before us. The revolutionary work of the wondrous Jack Good shone like a beacon in the drab haze of sad UK music entertainment.

Meanwhile, the German promoter duo of Lipmann and Rau (Fritz Rau later worked Led Zeppelin and we often talked of these concerts) brought an annual tour to Europe. Eyrie messengers from a faraway world moaned and spun the blue fix. The sound of Niger and Mali squeezed through a 200-year-old grinder of levee camps and plantation juke joints

off Highway 49 between Memphis, Tennessee and Crawford, Mississippi through Maxwell Street, Chicago and straight into my head.

"The blues had a baby..." is a cliché from hell - "and they called it Rock'n'Roll" the lyric concludes. In truth my teen-scene voice-vault was full of white kids taking that blue note on in time into the pop zone. Inspired by Jimmy Powell, Steve Marriott, Chris Farlowe and John Lennon, - my 'rasp' was ready too, with choices galore and with no time to lose, I joined the NEW YARDBIRDS.

Our adventures and journeys together musically and geographically developed a new world of collision and melange within rock'n'roll culture. I heard the voices of the high Atlas and pre-Saharan Morocco, the sound from the last juke-joints of south-side Chicago and the buzz of after-hours backstreet Bombay, performances so beautiful, remote and contrasting that I was never to recover.

In September 1980, after the shock of John Bonham's passing and my family's own journey through grief, singing became a hobby. So at 32 years old I began again veering and careering, avoiding and inventing, sometimes with success, but always 'talking it up'. I loved rolling into projects embracing new writing partners, new technology and new techniques. It was such a blast in the dinosaur, punk, rockabilly, blues cauldron. Who cared? Tap, tap, tap, writing music on a computer screen, sampling Wavy Gravy or even more sacred tones. "Try this", they cried and so did I! ... and so I did. I really missed the fragile, ragged, overblown, beautiful days, but I stretched and reached and yelled with each new project creating a different slant and a hazardous swagger.

And today, after the Top 40 twists, the retro ballads, and even a couple of fascinating duets I am so charged. With abundant new material developing rapidly and connections in Morocco and West Africa moving at a pace unimagined back in '71, the future is ahead - bright ahead.

I offer my heartfelt thanks for the patience and kindness of all my fellow conspirators. Not all of it was great, but all of it was worth it.

Robert Plant,
August 2003

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ACT 24 E

CD1 is a selection of 16 songs taken from 8 post Zeppelin solo albums. The final selection was quite difficult. Avoiding a 'best-of' format which generally relates to chart success was essential and I have tried to mix up 80's techno sounds with the more organic pieces which were developed from 1993 onwards. CD2 consists mostly of obscure or unreleased material which requires some detailed information.

In 1965 the TENNESSEE TEENS returned from a residency in the Palette Club, Fulda, Germany looking for a singer. They found me. We changed the name to LISTEN and were picked up by a talent scout whilst playing the famous Birmingham Plaza Ballroom circuit. Instead of taking all of us I ended up cutting "You'd Better Run", a YOUNG RASCALS song along with a b-side "Everybody's Gonna Say" written by all the members of the band, John Crutchley, lead guitar, Geoff Thompson, drums, Roger Beamer, bass. "You'd Better Run" charted suspiciously for one week only at No.44 in the NME Top 50 in November 1966. It vanished without a trace.

Eddie Kassner, a renowned music publisher carrying the Bill Haley and Johnnie Ray catalogues, along with US record-label owner and talent scout, Danny Kessler, were the movers behind these first recordings. They persevered with me, cutting four more sides. The second single "Our Song" was an English version of a famous Italian song "La Musica é Finita". The choice of song was out of my hands, it was a million miles from my wish to cover "Incense" originally recorded by an American act, THE ANGLOS, a Chris Blackwell, Jimmy Miller and Larry Fallon project. Despite and in spite of the style of the song I enjoy listening to it now for its naivety and commitment.

In late 1967 the record deal was history, so was LISTEN. Under the title BAND OF JOY I sailed through stormy seas with at least three totally different personnel changes. I had experienced a momentary flicker of success and believed that with John Bonham, drums, Kevin Gammond, guitar, Paul Lockie, bass and Chris Brown, organ there was true magic to work with. This BAND OF JOY worked throughout the UK playing underground venues along with Aynsley Dunbar's RETALIATION, TERRY REID, FAIRPORT CONVENTION, MICK FARREN'S SOCIAL DEVIANTS, TEN YEARS AFTER and loads more. It was an outrageous combination - all the band constantly at odds. "Hey Joe" and "For What It's Worth" are two of four tracks cut at New Regent Sound, London in that year. Live performances were at once magical and disastrous, always edgy and far out. The band's style was more suited to the musical tastes of Haight Ashbury than the Top Rank Ballroom in Sunderland. Bonzo joined Tim Rose whose recording of Bonnie Dobson's "Morning Dew" was extremely popular on the 'progressive underground circuit'. Kevin disappeared to return later with country rock-band, BRONCO, featuring Jess Roden on vocals and I persuaded Alexis Korner to hire me for a spell of interesting gigs. Alexis' encouragement was invaluable. His family gave me a home away from home. "Operator" was one of two cuts recorded together with the excellent Steve Miller on piano in London in 1968. Simultaneously I was working with a Buffalo Springfield clone band OBSTWEEDLE when Jimmy Page, Peter Grant and Chris Dreja came to check me out one night in an empty venue in Birmingham. My friend Terry Reid had declined an invitation to join a new line-up for the legendary YARDBIRDS preferring to concentrate on an emerging solo career. He had recommended me instead.

Thirteen years, and a thousand light years later at Rockfield Studios Monmouth I was recording my second solo album "The Principle of Moments" with Robbie Blunt, guitars, Jez Woodroffe, keyboards, Phil Collins and Barriemore Barlow, drums and Paul Martinez, bass.

In 1983 "Road to the Sun" was one of two Phil Collins driven tracks left off the album for no other reason than the time restraints governing vinyl pressing. Both tracks were good but perhaps too fierce to sit beside the more restrained mood of "Big Log" and "Through With the Two Step". Following the release of this album I embarked on my first solo tour of the US. It was hair-raising and emotionally charged. The times had changed. I was determined to go my own way. Start again with no reference to our Zeppelin song book. At the time I thought it would be a cheap shot to visit those songs without John Bonham either with or without the remainder of the dream factory. I am sure I frustrated many people in so doing, however, that's how it worked.

One day in Memphis with Roland James, Jerry Lee Lewis' famous side-kick guitarist at the controls in the new Sun Studios, we recorded Charlie Rich's "Philadelphia Baby". A rousing session with Phil Collins' drum kit set up in a corridor with two microphones placed 15ft away on either side of him. With upright bass and loads of compression and big backing vocals we entered the rockabilly world.

On my return to Wales, Dave Edmunds was recording at Rockfield. It was there I met him in 1976 and persuaded him to sign for LED ZEPPELIN's Swansong label. He glued on enough guitar to make it work. So THE CRAWLING KINGSNAKES who had disbanded back in 1965 finally released a track 18 years later. It appeared on the soundtrack of "Porky's Revenge" in 1985.

My work with Robbie Blunt and Co ended after the album "Shaken and Stirred". Drummer Richie Hayward had joined us to add his excellent feel to an interesting project. As a band we had written some very varied and challenging material throughout three albums and with four drummers - Hayward, Cozy Powell, Phil Collins and Barriemore Barlow pushing us through some great sessions. In 1988 I began again. I demo'd with a host of new writers checking out fresh approaches, including Bruce Woolley whose skill with Buggles and Grace Jones had worked well. Somewhere at the bottom of a drawer back home there is a strange sounding cassette! Meanwhile EURYTHMIC Dave Stewart was conducting two-hour sessions in his basement to revive and inspire. He introduced me to Robert Crash who spent time in post-punk New York with his band THE PSYCHOTIC TANKS. Together we created some superb moments. Eventually two of them "Why" and "Dance On My Own" surfaced on "Now and Zen".

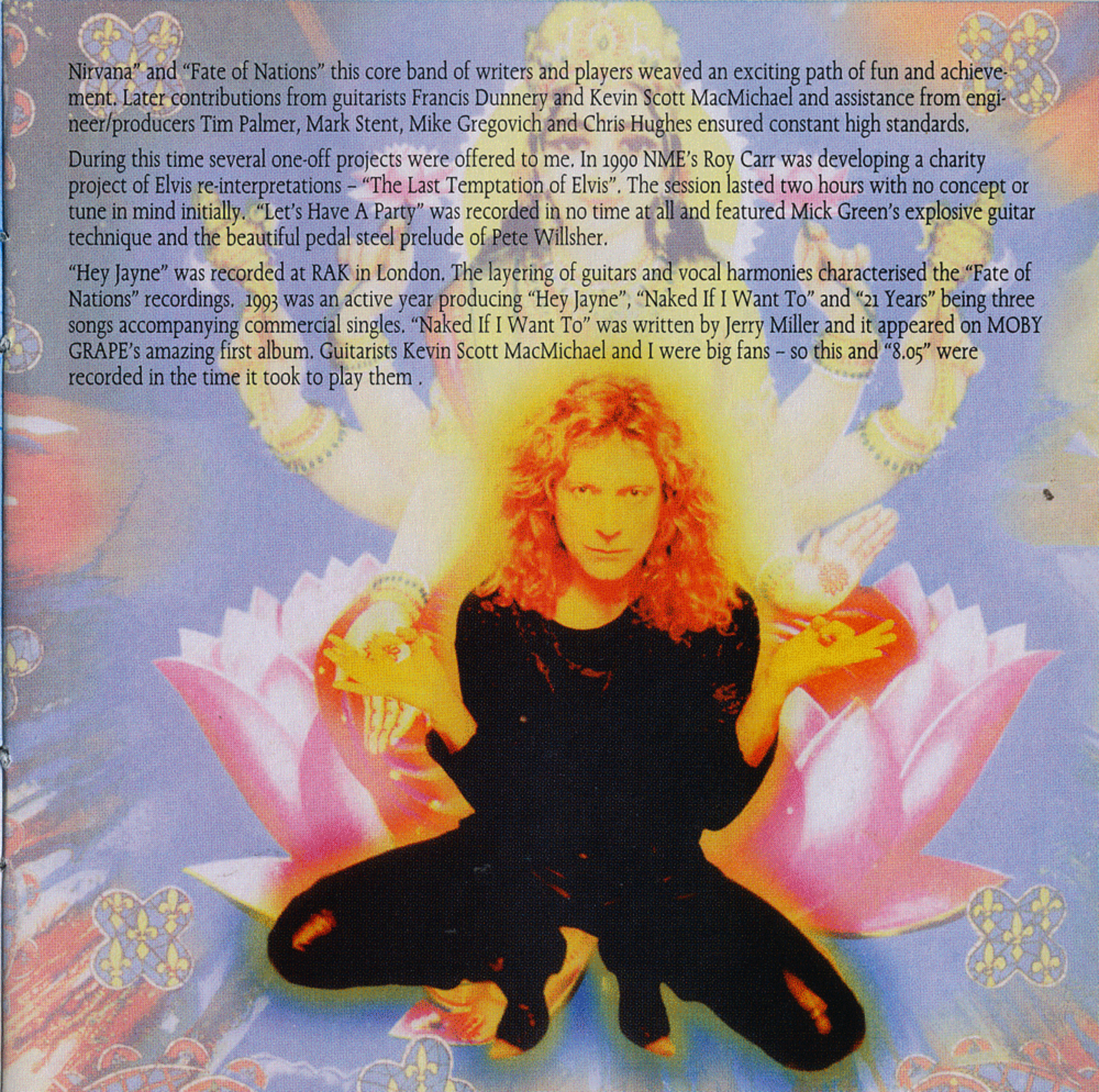
In the Midlands Robin George guitarist and song writer presented "Red for Danger" one of two tracks cut together one afternoon in 1988.

THE DANGEROUS BROS, Phil Johnstone and Dave Barratt, were creating testy moments with their project, "The Rest Is History". They had written "Heaven Knows" and "Upside Down" before I met them. The production was very much 'of the time'. This energy and commitment flooded through the hours and the days of the next seven years. With Doug Boyle, guitar, Chris Blackwell, drums, Phil Johnstone, keyboards and Phil Scraggs preceding Charlie Jones on bass, a powerhouse combination of ambition and insanity was in place. Throughout "Now and Zen", "Manic

Nirvana" and "Fate of Nations" this core band of writers and players weaved an exciting path of fun and achievement. Later contributions from guitarists Francis Dunnery and Kevin Scott MacMichael and assistance from engineer/producers Tim Palmer, Mark Stent, Mike Gregovich and Chris Hughes ensured constant high standards.

During this time several one-off projects were offered to me. In 1990 NME's Roy Carr was developing a charity project of Elvis re-interpretations - "The Last Temptation of Elvis". The session lasted two hours with no concept or tune in mind initially. "Let's Have A Party" was recorded in no time at all and featured Mick Green's explosive guitar technique and the beautiful pedal steel prelude of Pete Willsher.

"Hey Jayne" was recorded at RAK in London. The layering of guitars and vocal harmonies characterised the "Fate of Nations" recordings. 1993 was an active year producing "Hey Jayne", "Naked If I Want To" and "21 Years" being three songs accompanying commercial singles. "Naked If I Want To" was written by Jerry Miller and it appeared on MOBY GRAPE's amazing first album. Guitarists Kevin Scott MacMichael and I were big fans - so this and "8.05" were recorded in the time it took to play them.



DISC ONE

1. TIE DYE ON THE HIGHWAY (5.09)

(Plant/Blackwell)

Vocal/Harmonica: Robert Plant. Drums: Chris Blackwell, Master Guitar: Doug Boyle. Keyboards: Phil Johnstone. Bass: Charlie Jones
Produced by Robert Plant and Phil Johnstone. Recorded at Olympic Studios, London.
Published by: Sons of Einion Limited. Taken from: 'Manic Nirvana' - 1990

2. UPSIDE DOWN (4.11)

(Johnstone/Barratt)

Vocal: Robert Plant, Guitar: Doug Boyle, Keyboards: Phil Johnstone, Bass: Phil Scraggs
Produced by: Robert Plant/Tim Palmer/Phil Johnstone. Recorded at: Swanyard Studios/Marcus Studios London.
Published: © Johnstone/Barratt. Previously unissued

3. PROMISED LAND (4.57)

(Plant/Johnstone)

Vocal/Harmonica: Robert Plant, Guitars: Kevin Scott MacMichael, Francis Dunnery,
Bass: Charlie Jones, Drums: Chris Hughes, Organ: Phil Johnstone
Produced by Chris Hughes and Robert Plant. Recorded at RAK Studios, London
Published by EMI Virgin Music Ltd./BMG Music Publishing Ltd. Taken from: 'Fate of Nations' - 1993

4. TALL COOL ONE (4.38)

(Plant/Johnstone)

Vocal: Robert Plant, Guitar: Doug Boyle, Keyboards: Phil Johnstone, Drums: Chris Blackwell, Guitar Solo: Jimmy Page
Produced by Robert Plant and Tim Palmer. Recorded at Swanyard Studios and Marcus Studios, London
Published by Sons of Einion Limited/EMI Virgin Music Ltd. Taken from: 'Now and Zen' - 1988

5. DIRT IN A HOLE (4.44)

(Plant/Adams/Deamer/Baggott/Jones/Thompson)

Vocal: Robert Plant, Guitars: Justin Adams, Keyboards: John Baggott, Bass: Charlie Jones
Drums: Clive Deamer, Guitar: Porl Thompson, Backing Vocals: May Clee Cadman and Ginny Clee
Produced by Robert Plant and Phill Brown. Recorded at RAK Studios, London
Published by BMG Music Publishing Limited. Taken from 'Dreamland' - 2002 - released in UK, Japan & Australia only

6. CALLING TO YOU (5.48)

(Plant/Blackwell)

Vocal: Robert Plant, Guitars: Kevin Scott MacMichael, Bass: Charlie Jones, Drums: Pete Thompson, Violin: Nigel Kennedy
Produced by Robert Plant and Chris Hughes. Recorded at RAK Studios, London
Published by BMG Music Publishing Ltd. Taken from 'Fate of Nations' - 1993

7. 29 PALMS (4.50)

(Plant/Blackwell/Jones/Boyle/Johnstone)

Vocal: Robert Plant, Guitars: Kevin Scott MacMichael, Bass: Charlie Jones, Drums: Chris Hughes
Produced by Robert Plant and Chris Hughes. Recorded at RAK Studios, London
Published by EMI Virgin Music Ltd./BMG Music Publishing Ltd. Taken from 'Fate of Nations' - 1993

8. IF I WERE A CARPENTER (3.45)

(Tim Hardin)

Vocal: Robert Plant, Guitar: Kevin Scott MacMichael, Bass: Charlie Jones, Drums: Chris Hughes
Mandolin: Maartin Allcock, String Arrangement: Lynton Naiff
Produced by Robert Plant and Chris Hughes. Recorded at RAK Studios, London
Published by EMI-Robbins Catalog Inc. Taken from 'Fate of Nations' - 1993

9. SEA OF LOVE (3.03)

(Khoury-Baptise)

Vocal: Robert Plant, Guitar: Nile Rodgers, Keyboards: Paul Shaeffer, Guitar solo: Jimmy Page, String Arrangement: Lynton Naiff
Produced by Fabulous Brill Brothers and Nugetre. Recorded at Atlantic Studios, New York
Published by Peer Music UK Ltd. Taken from 'Honeydrippers Volume 1' - 1984

10. DARKNESS, DARKNESS (5.02)

(Jesse Colin Young)

Vocal: Robert Plant, Guitars: Justin Adams, Keyboards: John Baggott, Drums: Clive Deamer, Bass: Charlie Jones, Guitar: Porl Thompson
Produced by Robert Plant and Phill Brown. Recorded at RAK Studios, London
Published by Notting Hill Music (UK) Ltd. Taken from 'Dreamland' - 2002

11. BIG LOG (5.03)

(Plant/Blunt/Woodroffe)

Vocal: Robert Plant, Guitars: Robbie Blunt, Keyboards: Jezz Woodroffe, Bass: Paul Martinez
Produced by Robert Plant, Pat Moran, Benji Lefevre. Recorded at Rockfield Studios, Monmouth
Published by Sons of Einion Limited/Sony/ATV Music Publishing (UK). Taken from 'The Principle of Moments' - 1983

12. SHIP OF FOOLS (4.58)

(Plant/Johnstone)

Vocal: Robert Plant, Guitars: Doug Boyle, Keyboards: Phil Johnstone, Drums: Chris Blackwell, Bass: Phil Scraggs
Produced by Robert Plant, Tim Palmer, Phil Johnstone. Recorded at Swanyard Studios and Marcus Studios, London
Published by EMI Virgin Music Limited/BMG Music Publishing Limited. Taken from 'Now and Zen' - 1988

13. I BELIEVE (4.54)

(Plant/Johnstone)

Vocal: Robert Plant, Guitars: Kevin Scott MacMichael, Bass: Charlie Jones, Piano: Phil Johnstone, Drums: Chris Hughes
Produced by Robert Plant and Chris Hughes. Recorded at RAK Studios, London
Published by EMI Virgin Music Ltd./BMG Music Publishing Limited. Alternative take from 'Fate of Nations' - 1993

14. LITTLE BY LITTLE (4.42)

(Plant/Woodroffe)

Vocal: Robert Plant, Keyboards: Jezz Woodroffe, Guitars: Robbie Blunt, Bass: Paul Martinez, Drums: Richie Hayward
Produced by Robert Plant, Tim Palmer, Benji Lefevre. Recorded at Swanyard Studios London & Rockfield Studios, Monmouth
Published by Sons of Einion Limited/Hit and Run Music Publishing Ltd. Taken from 'Shaken and Stirred' - 1985

15. HEAVEN KNOWS (4.04)

(Johnstone/Barratt)

Vocal: Robert Plant, Guitar: Doug Boyle, Keyboards: Phil Johnstone, Drums: Chris Blackwell
Bass: Phil Scraggs, Guitar solo: Jimmy Page, Backing Vocals: Kirsty MacColl, Marie Pierre, Toni Halliday
Produced by Robert Plant, Tim Palmer, Phil Johnstone. Recorded at Swanyard Studios and Marcus Studios, London
Published by © Johnstone/Barratt. Taken from 'Now and Zen' - 1988

16. SONG TO THE SIREN (4.06)

(Buckley/Beckett)

Vocal: Robert Plant, Guitar: Justin Adams, Keyboards: John Baggott
Drums/Percussion: Clive Deamer, Bass: Charlie Jones, Guitar: Porl Thompson
Produced by Robert Plant and Phill Brown. Recorded at RAK Studios, London
Published by Carlin Music Corp. Radio Edit from 'Dreamland' - 2002

DISC TWO

1. YOU'D BETTER RUN (2.30)

(E. Brigati/Cavaliere)

Listen. Recorded in London 1966. Produced by Roger Bolton and Danny Kessler.
Published by EMI Music Publishing Limited. Issued 1966 CBS Records

2. OUR SONG (2.32)

(Bindi/Clarke)

Recorded in London in 1967. Produced by Roger Bolton and Danny Kessler.
Published by Cecil Lennox Ltd. Issued 1967 CBS Records

3. HEY JOE (4.57)

(William Roberts)

Band of Joy. Vocal: Robert Plant, Drums: John Bonham, Bass: Paul Lockie, Organ: Chris Brown, Guitar: Kevin Gammond
Demo recorded at New Regent Sound, London - 1967. Published by Carlin Music Corp.

4. FOR WHAT IT'S WORTH (3.29)

(Stephen Stills)

Band of Joy. Vocal: Robert Plant, Drums: John Bonham, Drums: Paul Lockie, Organ: Chris Brown, Guitar: Kevin Gammond
Demo recorded at New Regent Sound, London - 1967. Published by Warner Chappell

5. OPERATOR (4.36)

(Korner/Plant/Miller)

Vocal/Harmonica: Robert Plant, Guitar/Backing vocal: Alexis Korner, Piano: Steve Miller
Produced by Alexis Korner. Recorded in London, 1968
Published by Alexis Korner Enterprises Limited. Features on Alexis Korner, 'Bootleg Him' Album - Sanctuary/Essential Records

6. ROAD TO THE SUN (5.35)

(Plant/Blunt/Woodroffe/Martinez/Collins/Barlow)

Vocal: Robert Plant, Guitar: Robbie Blunt, Bass: Paul Martinez, Keyboards: Jazz Woodroffe, Drums: Phil Collins
Produced by Robert Plant/Benji Lefevre and Pat Moran. Recorded at Rockfield Studio - 1983
Published as Better than Brussels by BMG Music Publishing Ltd./Sony/ATV Music Publishing. Previously unissued

7. PHILADELPHIA BABY (2.14)

(Charlie Rich)

The Crawling Kingsnakes

Vocal: Robert Plant, Bass: Paul Martinez, Drums: Phil Collins, Guitar: Dave Edmunds: Backing vocals: Robert Plant/Phil Collins/Paul Martinez
Produced by Robert Plant. Recorded at Sun Studios, Memphis, Tennessee, 1983
Published by Knox Music Limited. Issued as The Crawling Kingsnakes - 'Porky's Revenge' Soundtrack - CBS 1985

8. RED FOR DANGER (3.38)

(Robin George)

Vocal: Robert Plant, All instruments: Robin George

Produced by Robert Plant and Robin George. Recorded in Wolverhampton in 1988. Published by Dejamus Limited. Previously unissued

9. LET'S HAVE A PARTY (3.40)

(Robinson)

Vocal & Guitar: Robert Plant, Lead Guitar: Mick Green. Keyboard: Keith Miller, Pedal Steel:

Pete Willsher, Bass: Steve Shoan, Drums: Richard Mark Angelo. Produced by Robert Plant. Recorded Korner Studios, London - 1990
Published by Carlin Music Corp. For NME/Roy Carr project 'The Last Temptation of Elvis'

10. HEY JAYNE (5.23)

(Plant/Jones)

Vocal & Sitar: Robert Plant, Guitars: Kevin Scott MacMichael, Bass & Programming: Charlie Jones, Drums: Chris Hughes

Produced by Robert Plant and Chris Hughes. Recorded at RAK Studios, London in 1993

Published by BMG Music Publishing Limited. Bonus track on UK Single 'I Believe' from 'Fate of Nations' - Fontana - UK release only

11. LOUIE, LOUIE (2.53)

(Richard Berry)

Vocal & Lead Guitar solo: Robert Plant, Bass: Charlie Jones, Drums: Michael Lee, Keyboards: Phil Johnstone, Guitar: Francis Dunnery

Produced by Robert Plant. Recorded at Arlyn Studios, Austin, Texas - 1993

Published by EMI Music Publishing Ltd. For 'Wayne's World 2' Soundtrack - Warner Reprise Records

12. NAKED IF I WANT TO (0.47)

(Jerry Miller)

Vocal: Robert Plant, Guitars and Vocal Harmony: Kevin Scott MacMichael

Produced by Robert Plant. Recorded at RAK Studios, London - 1993

Published by The International Music Network. Bonus track on UK single 'Calling To You' - Fontana 1993. UK release only

13. 21 YEARS (3.30)

(Plant/Ptácek)

Vocals/Harmonica: Robert Plant, National Steel Guitar: Rainer Ptacek

Produced by Robert Plant and Chris Hughes. Recorded at RAK Studios, London - 1993

Published by Mushed Music/Sons of Einion Ltd. Bonus track on UK single '29 Palms' - Fontana - 1993. UK release only

14. IF IT'S REALLY GOT TO BE THIS WAY (3.59)

(Alexander/Fritts/Nicholson)

Vocal: Robert Plant, Lead Guitars: Jon Tiven, Brent Rowan, Bass: Muzz Skillings, Pedal Steel: BJ Cole

Strings: Lynton Naiff, Drums: Owen Hale, Keyboards: Gary Smith, Acoustic Guitar: Cris Levzinger

Produced by Robert Plant/Jon & Sally Tiven/Donnie Fritts/Gary Nicholson/Greg England

Recorded at Church Studios, London - 1994. Published by Sony/ATV Music Publishing/BUG Music

Contributing track for 'Adios Amigo: A Tribute To Arthur Alexander. US release only

15. RUDE WORLD (3.44)

(Rainer Ptácek)

ROBERT PLANT & JIMMY PAGE. Vocal: Robert Plant, Guitar: Jimmy Page, Guitar: Oliver Woods

Drums: Michael Lee, Bass: Charlie Jones, Keyboards: Phil Andrews/Charlie Jones

Produced by Phil Andrews & Charlie Jones. Recorded at RAK Studios, London - 1997

Published by Mushed Music. Contributing track on 'The Inner Flame' Rainer Ptacek album. US release only

16. LITTLE HANDS (4.19)

(Skip Spence)

Vocal: Robert Plant, Bass: Charlie Jones, Guitar: Innes Sibun, Vibes: Ted Benham

Produced by Robert Plant, Charlie Jones, Phil Andrews. Recorded at NAM Studios, Wiltshire in 1999

Published by EMI Songs Limited. Contributing track on 'More Oar - A Tribute to Skip Spence'. US release only

17. LIFE BEGIN AGAIN (6.18)

AFRO CELT SOUNDSYSTEM. Produced by Simon Emmerson, James McNally and Martin Russell

Music by Simon Emmerson, James McNally, Iarla O Lionáird, Martin Russell and Mass; Lyrics by Iarla O Lionáird

Robert Plant: vocals, Julie Murphy: vocals, Simon Emmerson: 6 and 12 string guitars, James McNally: high and low whistles, keyboards, bodhran, accordion, harmonium, Martin Russell Programming, NiFaly Kouyate: kora, Johnny Kalsi: dhol drums, Demba 'Shadowman' Barry: vocals, Moussa Sissokho: talking drum, Mass: keyboards and programming, Nawazish Ali Khan: violin

Nigel Eaton: hurdy gurdy, Rosie Wetters: solo cello, Pete Locket: Big Drums, Hossam Ramzy: Egyptian Tabla

Recorded at Redchurch Recordings, London; Sonic Innovation, London; Real World Studios, Wiltshire. Album mastered by Ian Cooper

at Metropolis. Programming by Mass and Martin Russell. Julie Murphy of Fernhill appears courtesy of Beautiful Jo Records

Published by Real World Music Ltd. Includes an extract from 'Marwnad Yr Ehedydd' ('The Lark's Elegy')

The Afro Celts appear courtesy of Real World Records Ltd./Virgin Records. © 2001 Real World Records Ltd.

18. LET THE BOOGIE WOOGIE ROLL (2.36)

(Ertegun/Wexler)

Vocal: Robert Plant, Piano: Jools Holland, Drums: Gilson Lavis, Guitar: Mark Flanagan

Bass: Dave Swift, Baritone Saxophone: Nick Lunt, Backing Vocals: The Extraordinaires - Mark Hall, Roy Hall, G Fofie

Produced by Laurie Latham. Recorded in The Pyramid Room at Helicon Mountain Studios - 2002. Published by Carlin Music Corp.

Contributing track on Jools Holland's 'Small World Big Band Volume Two - More Friends' - 2002 - WSM

19. WIN MY TRAIN FARE HOME (LIVE IN TIMBUKTU) (6.16)

(Plant/Adams/Baggott/Deamer/Jones/Thompson)

Guitar: Justin Adams, Guitar: Skin Tyson, Bass: Nicolas Meslien, Djemb: Mathieu Rousseau

Produced by Triban Union. Recorded Live at the 'Festival in the Desert', Essakane, Nr Timbuktu - 2003

Published by BMG Music Limited - Track contains elements of a) 'If I Ever Get Lucky' (Arthur 'Big-Boy' Crudup) - Universal-MCA Music,

b) 'Milk Cow's Calf Blues' (Robert Johnson) - Paul Rodriguez Music Limited, c) 'Crawling King Snake' (John Lee Hooker)

- BMG Music Publishing Limited, d) 'That's Alright Mama' (Arthur 'Big-Boy' Crudup) - Carlin Music Corp.

Contributing track on 'Le Festival au Désert' Live album - 2003 - Triban Union



Rainer Ptáček, an innovative guitarist from Tucson, Arizona, was performing in London around this time. His style and taste was impressive. We worked together in RAK Studios in a freeform improvisation with nothing fixed or stated in advance. The results were eerie and very open; "21 Years", "Dark Moon" and "Great Spirit" were especially successful.

With a day off between shows on the "Fate of Nations" tour (October 1993) in Austin, Texas, Michael Lee's drums pushed Francis Dunnery, Charlie Jones and Phil Johnstone through a raging "Louie Louie", a far cry from Richard Berry's original version. I even talked my way into playing the guitar solo. This track was used on the soundtrack of "Wayne's World 2".

Arthur Alexander's writing and recordings had helped to shape English rock'n'roll and rhythm and blues. The STONES and BEATLES recorded "You'd Better Move On" and "Anna" respectively. GERRY AND THE PACEMAKERS covered "A Shot of Rhythm and Blues" which became a classic tune for bands in the mid-sixties to perform on stage. Alas just as Arthur's work was gaining fresh recognition he passed away. "If It's Really Got To Be This Way" had appeared on his last album. I recorded my version in 1994 with BJ Cole's pedal steel a highlight on the track. The song appeared with Elvis Costello's version of "Sally Sue Brown" on "Adios Amigo: A Tribute to Arthur Alexander" later that year. The intention was for the profits to help his family but despite good intentions and great music few people were aware of its existence.

Returning to England after a sensational World Tour in 1997 with Jimmy Page and a massed army of musical excellence with players from Egypt, Morocco and the UK, "Rude World" was recorded with Jimmy at RAK Studios for an album of Rainer Ptáček's work - "The Inner Flame" album. The idea was developed by Howe Gelb from Giant Sand, myself and Yves Beauvais in New York. Sadly Rainer had been ill for quite some time, the contributions from great artists, Emmy Lou Harris in particular, offered respect and support for the man and his work.

"Little Hands" opened the "More Oar" album. The idea of "More Oar" had been developed by Bill Bentley of Birdman Records. Each artist was invited to perform a song from Skip Spence's legendary "Oar" album recorded in Columbia Studios, Nashville in 1968. Skip had long been suffering from ill health even as far back as his days with MOBY GRAPE and again many artists weighed in with interesting and alternative takes on these songs. FLAMING LIPS sent a backing track of "Little Hands" but I wanted to try a different approach in style. Consequently we recorded our version in NAM Studios, Wiltshire in 1999. Our version works well dynamically against the other pieces. Check out the JAY FARRAR & THE SIR OMAHA QUINTET track, "Weighted Down (The Prison Song)".

Skip, Rainer and Arthur are no longer with us however the subtlety and beauty of their music remains timeless.





Throughout this time the input and energy of Charlie Jones, his viewpoints and angles, futuristic and retro, helped to shape the attitude, sound and most importantly the discretion of so many of these songs. The overdriven bass on "Nirvana" from "Manic Nirvana" or "Funny In My Mind" on "Dreamland", his production on the sonic whirligig of "Rude World" or "The Window" recorded with Jimmy Page on the flip side of "Most High". The great grooves of "Promised Land" and "Last Time I Saw Her" are just a few examples of the work of the man from beyond - !

AFRO CELT SOUNDSYSTEM, new world, new age, Celt punks invited me to sing their beautiful song "Life Begin Again" in 2001. I really enjoyed working with them. I asked them to bring in Julie Murphy the singer from the excellent FERNHILL project. Her beautiful voice singing the traditional Welsh folk song "Marwnad Yr Ehedydd (The Lark's Elegy)" which tells the tale of the last true Prince of Wales, Owain Glyndwr's final battle.

The signing of Led Zeppelin to Atlantic Records in 1968 was one of the proudest moments of my long enduring romance with music. No matter what my merit as a performer might have been nor how short lived the moment - there we stood alongside the masters of black rhythm and blues and jazz, 'label-mates' - Ray Charles, Aretha, Ben E King, NJQ, Buffalo Springfield, Solomon Burke ... and on.

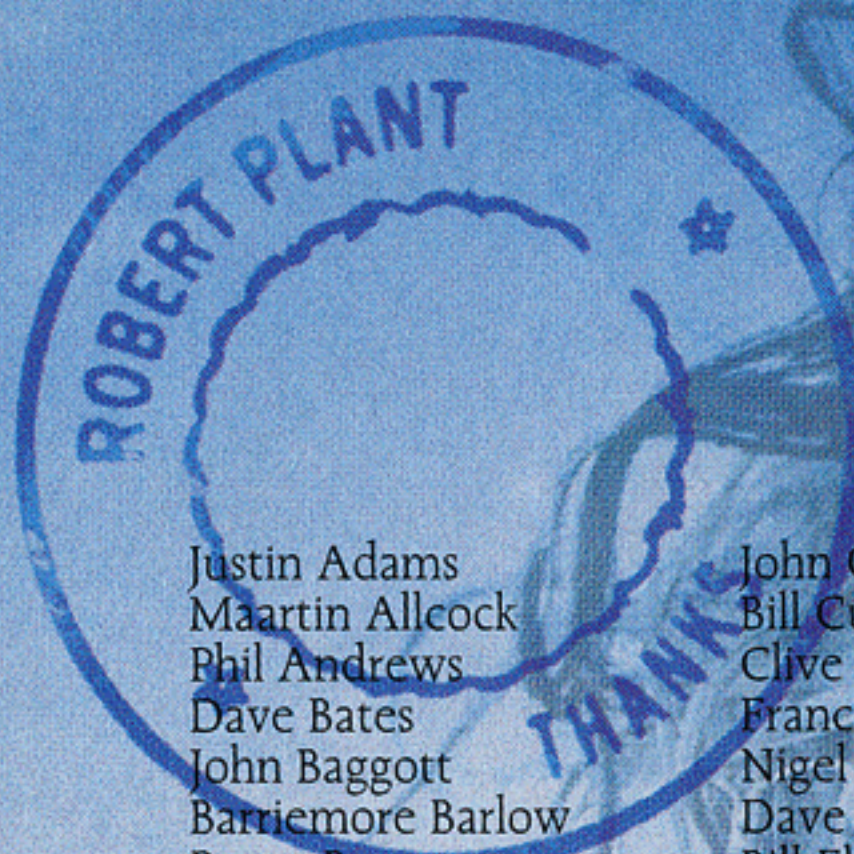
Over the years I grilled Ahmet Ertegun for stories and reminiscences of the music and characters from the seminal days of the early 50's. During one of those rambling sessions he convinced me to develop the HONEYDRIPPERS project and using his famous pseudonym, Nugetre, co-produced "The Honeydrippers Volume 1" along with the FABULOUS BRILL BROS, who just happened to be me and Phil Carson, Vice President of Atlantic, mogul and seer. This proved to be a great success in 1985.

In the same retro-vein in 2002 I was invited to record with Jools Holland. I chose the Clyde McPhatter/Drifters track that Ahmet had recommended all those years ago - "Let The Boogie Woogie Roll". The session with Jools was 'on fire'. We ran through the entire Atlantic songbook together before cutting this roaring version of that old tune. The incredible backing vocals supplied by the EXTRAORDINAIRES from London.

Most recently the STRANGE SENSATION, Justin Adams, guitars, Clive Deamer, drums, John Baggott, keyboards, Porl Thompson, guitar and Charlie Jones, bass had toured extensively over 2000-2003 supporting our "Dreamland" project. The intention was to capture performance together in one room in one take. Charlie and Porl moved on and Skin Tyson and Billy Fuller stepped in to a vibrant school of music and experiment. Each member brings a diverse and interesting shape into play. There is great scope and opportunity ahead. "Win My Train Fare Home" was recorded at the 'Festival in the Desert' in 2003, Essakane, northeast of Timbuktu, Mali. With Skin, Justin, Nicolas Meslien, and Mathieu Rousseau, we recorded impromptu and improvised music in the Sahara desert amongst the Malian, Senegalese and Niger musicians including Ali Farka Touré, Tinariwen and Tartit. We hope to return. The festival's performers and contributors offer a beacon of musical and ethical discretion in what today seems to be a sea of dangerously single-minded corporate hi-jack.

And so it is - and so it was -the times change and move along, these moments here, all dalliances, ideas caught, courted and eagerly pursued, throughout nearly forty years of singing songs and enjoying it.

Robert Plant



Justin Adams
Maartin Allcock
Phil Andrews
Dave Bates
John Baggott
Barriemore Barlow
Roger Beamer
Jeff Beck
Ted Benham
Binky
Chris Blackwell
Troy Blakely
Robbie Blunt
John Bonham
Doug Boyle
Chris Brown
Phill Brown
Roy Carr
Phil Carson
Paul Charles
Cheggers
BJ Cole
Phil Collins
Robert Crash

John Crutchley
Bill Curbishley
Clive Deamer
Francis Dunnery
Nigel Eaton
Dave Edmunds
Bill Elson
Simon Emmerson
Enya
Ahmet Ertegun
The Extraordinaires
George Fearon
Billy Fuller
Kevin Gammond
Robin George
Andrea Goldsborough
Mick Green
Mike Gregovich
Hagar
Toni Halliday
Richie Hayward
Martin Hodgeson
Dave Hodgetts
Jools Holland

Joan Hudson
Chris Hughes
Phil Johnstone
Charlie Jones
John Paul Jones
Nigel Kennedy
Rex King
Alexis Korner
Roy Lamb
Michael Lee
Benji Lefevre
Paul Lockie
Owain Lloyd
Kirsty MacColl
Kevin MacMichael
James McNally
Rod McSween
Paul Martinez
Steve Miller
Pat Moran
Andy Morgan
Mickie Most
Julie Murphy
Lynton Naiff

Iarla ó Lionáird
Jimmy Page
Tim Palmer
Aubrey Powell
Cozy Powell
Richard Priest
Rainer Ptácek
Hossam Ramzy
Nile Rodgers
Phil Scraggs
Paul Shaeffer
Innes Sibun
Spike Stent
Matt Straw
Geoff Thompson
Pete Thompson
Porl Thompson
Richard Thompson
Skin Tyson
Roy Williams
Pete Willsher
Jezz Woodroffe
Oliver Woods

... and all my love and gratitude to Carmen, Karac, Logan, Jess, and all my family and friends.

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