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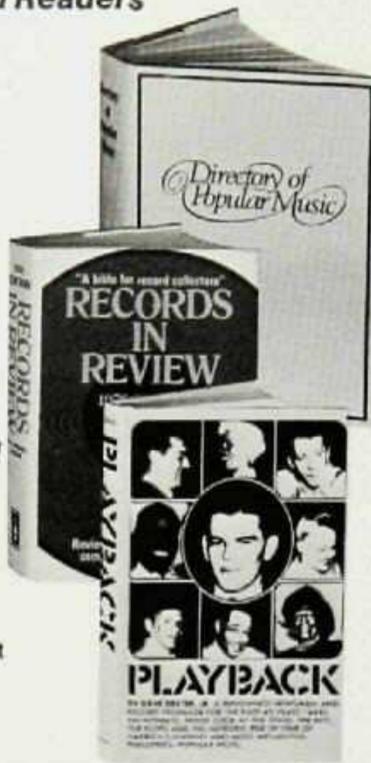
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General News

FILM REVIEW

Led Zeppelin's Closeup Is Much More Than That

NEW YORK—It was like an old-time Hollywood movie premiere with police holding back enthusiastic fans fighting for a glimpse of the stars. But it was rock stars they were seeing: Led Zeppelin, in town for the opening of its film "The Song Remains The Same."

And inside the Cinema I Theater the audience was as enthusiastic over what they were seeing on the screen as they would have been at a live performance. Because that's what the film shows: Led Zep at work in its 1973 concerts at Madison Square Garden.

But it was also more than that, it was a close look at some of the most faceless stars since Howard Hughes. Though they rank in popularity with the Rolling Stones and the Who, with the exception of Robert Plant, they do not publicize themselves or their appearance, only their music.

But the film changes all that. It shows more of Led Zep, both at home as modern day country squires, and in their dreams and fantasies, each unique to the individual.

Manager Peter Grant dreams he's a gangster, shooting down plastic Nazis. Bass player John Paul Jones has two sides, thundering through the countryside on horseback wearing a grotesque mask, than taking it off to come home to wife and children. Robert Plant is the romantic; with sword in hand he battles for the vanishing maiden. Jimmy Page is the visionary seeker, in search of rebirth. And drummer John Bonham is down to earth, cutting wood and driving a "hot rod."

Such is the inner working of Led Zep's vision, hinted at in its music

and now reinforced by the film. Led Zep fans will love it. It is what they always expected Led Zep would be closeup, and here it is on film.

And through it all is the music, a high-decibel quadraphonic barrage that shows the band at its best. It is culled from three concerts the band played in New York and includes such songs as "Dazed And Confused," "Stairway To Heaven," "Whole Lotta Love" and others.

The technical quality of the film is so good, and live Zeppelin concerts are so rare, that "The Song Remains The Same" becomes an event in itself. And it is one that many fans will return to see.

Swan Song, Led Zeppelin's label, is also releasing a double album soundtrack from the film.

ROMAN KOZAK

Jazz Fiddler Venuti Tapes LP

CHICAGO—Jazz fiddler Joe Venuti has recorded an album for Flying Fish Records here, that highlights the close ties between swing jazz and the "western swing" country music tradition.

The recording also features the talents of Jethro Burns, mandolinist, formerly of Homer and Jethro, Eldon Shamblin, former guitarist with Bob Wills and the Texas Playboys and steel guitarist Curly Chalker.

Bruce Kaplan, president of Flying Fish Records, says the album will be released early next year. It was taped here at PS Studios.

FILM FESTIVAL TIES INDUSTRIES

'Music & Movies' Series Begins Lengthy S.F. Run

By CONRAD SILVERT

SAN FRANCISCO—The Pacific Film Archive at UC Berkeley, co-sponsored by KSAN-FM, Pacific Stereo and KQED-TV, announces an extensive series of film showings titled "Music And The Movies," to run at Various Bay Area locations Saturday (30) through Dec. 21, making it the most comprehensive such festival ever held.

KSAN executive producers David Bramnick and Jeff Nemerovski are coordinating the program, along with Archive director Tom Luddy, KQED's John Burks and Michael Goodwin.

The festival is also a tribute to Ralph Gleason, and will show several of the late writer/producer's "Jazz Casuals" television series including shows with Duke Ellington, the John Coltrane quartet and Louis Armstrong. Also shown are the Fantasy film "Payday" (Gleason was producer), Gleason's two-hour, 1968 film of the Monterey Jazz Festival and his 1965 Bob Dylan press conference.

KSAN publicist Abby Melamed says the station is donating \$25,000 air time to advertise the festival. Pacific Stereo helped underwrite the program and provides point-of-purchase displays. KQED-TV, aside from mailing programs, will air a three-hour special tribute to Ralph Gleason.

Although the majority of films have jazz subjects, a vast spectrum of music is represented, including several rock/pop films. These include

the American premiere of D.A. Pennebaker's profile of David Bowie; a showing of Robert Franks' unreleased documentary of the Rolling Stones 1972 U.S. tour; and many rare shorts of the Beatles.

The most remarkable part of the festival is an eight-part series, three hours each, of jazz films from the archives of John Baker, an Ohio lawyer who is the world's leading collector of jazz film materials. This series spans a 50-year period, and includes many unique prints, such as the only known film of Charlie Parker (who plays in 1951 with Dizzy Gillespie), a six-minute short discovered by Baker this year.

Pacific Archive director Luddy despairs that few quality films about music are being made today: "Music was better documented in the 20s and 30s than in the past 20 years—those old films aren't creaky, dead one-shots, they're creative." Luddy admits there are recent exceptions such as Les Blank's films on blues.

Other festival highlights: three American premieres of films on Duke Ellington, Ben Webster and John Handy; two films with Miles Davis soundtracks, "Elevator To The Gallows" and "Jack Johnson"; two films scored by Charles Mingus, "Shadows" and "Mingus"; a series of "Cartoons That Bop," including several feature-length Disney's such as "Make Mine Music" (1946); several programs featuring country, blues, folk, salsa and even the Brazilian Bahia.