

MAR26-L&D-S1-EP1/2/3-IRRP



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NARRATIVE SCRIPT: S1: E1: ETHIN LIZZY- QUEEN-LED ZEPPLIN-U2-ROLLING

S1: E2: ROLLING STONES-COLDPLAY-THE WHO-ACDC

S1:E3: PINK FLOYD-BRUCE S-BON JOVI-DEEP PURPL

RODUCTION: LIVE & ANGEROUS

RECORDING SCHEDULE: TBA

AUTHORISED RECIPIENTS: BM - DK

Narrative SCRIPT: Live & Dangerous 1S1 EP 1/2/3 - Running Time: 30 minutes /Episode

Advert / Sponsor time space 30 second x 5 slots; (Total 2 minutes 30 seconds)

SCRIPT EP1

Advert: [30 seconds]

Music: *Overdriven guitar solo* by Barry Martin – 14 to 30 seconds then fades to play under (BM) intro

BM: “Anthemic Sound” is best defined as a particular type of radio friendly music – composed for – developed for - designed for - a performance in huge enclosed spaces to insanely large crowds

BM: This mass of heaving humanity - demand – expect – insist - on being lifted to a weighted raw ethereal plain - where all the theatrics of mind-numbing electric pyrotechnics are a backdrop to panoramas of gargantuan video screens set-up to portray and compliment charismatic strutting stars with big voices and thunderous backbeats - delivering hypnotic energy anthems for adoring fans to sing along with – for all the world like manic uncondacted choirs lost in a frenzy of togetherness.

I´m talking a show that has to have a backline to make your eyes water - excessive amplification gratuitously turned up to eleven leaving eardrums grievously battered in a rite of passage where visual and aural memories contribute to what truly is; a working-class cultural contribution

BM: I´m Barry Martin and you are welcome to Live & Dangerous – The Stadium Bands:

Music: *Overdriven guitar solo* by Barry Martin – back to full volume for 15 seconds (approx.) – stops at start of BM narrative.

BM: Let´ s kick off this episode talking about a band formed in Dublin, Ireland in 1969 with an original line up of Eric Wrixton on organ - Eric Bell on guitar - Brian Downey on drums and a would-be bass player stroke lead singer, - who went by the name of Philip Lynott.

BM: Pigeon-holing the band within a music genre would require coming up with a classification that included; Blues – Soul – Psychedelic Rock and Traditional Irish music - their biggest three hits: Whiskey in the Jar – Boys are back in Town and Waiting for an Alibi bear out an eclectic mess of

influences while leaving no-one in any doubt - all three tunes are 'Lizzy songs and only Lizzy songs.

From humble beginnings playing a debut gig on a cold 1970 February evening at a school hall in Cloghran, ("*clock-ran*"), north county Dublin to attracting what many would say was the biggest ever paying crowd to attend a concert in Ireland – OK -Pope John Paul got a bigger turn-out for his gig in the Phoenix Park - but that was a freebie and no-one was dancing in the moonlight.

BM: However, on a warm hot summer night in August 1981 at the inaugural Slane Castle festival - 70,000 souls were waiting for an alibi and living the moment – well, the official number for tax was 70,000 – the real number being more like 100,000. An important footnote to this event - the support act that evening was U2.

BM: In fairness Lizzy had rocked 100,000 Aussies on the forecourt of the Sydney Opera House three years earlier in 1981 having also headlined the prestigious Reading Festival in 1977 – so big crowds were nothing new.

BM: All of which can be put into context when you consider none of it nearly happened because of a track the band didn't authorise for release and nearly sacked their management over.

BM: Their re-working of the Irish folk song, "*Whiskey in the Jar*" and its iconic opening guitar riff may have gone on to be a Lizzy and rock classic – but back in the day the four lads didn't see it as representative of who they were as a band – it's odd to think that if management hadn't taken a chance, ignored the band and not released the track then

BM: What Thin Lizzy did represent was a group of lads who got together from both sides of the Irish border at the height of the troubles in the North of Ireland. They were a mix of Catholic and Protestant - with a frontman who was born in West Bromwich England, grew up in Dublin and was the black son of an Irish mother. Together they lit up the world with what they did and were the first of Ireland's supergroups.

PZ: Here they are with a live version of; "*The Boys are Back in Town*" from a sold-out gig at the Rock Palast

MUSIC **Thin Lizzy** - ; "*The Boys are Back in Town*" live at the Rock Palast, (5 minutes 8 seconds)

Advert: [30 seconds]

- BM:** If you were asked to name a band that sold-out stadiums as if it was the easiest thing in the world – or - if you were asked to name a band that continuously broke records for crowd attendance - seemingly every time, they played arenas big enough to break records - then there is only one name that should immediately spring to mind.
- BM:** In 1970, from the ashes of a group called; “*Smile*”; a physics graduate, electronics engineer, dentist and fashion designer – all from West London and all somewhat middle-class - got together to blend collective musical styles and talents into what was basically a progressive hard rock metal band
- BM:** And that could easily have been that - except the dentist had delusions of being an entire orchestral percussion section – the electronics engineer harboured a vision for a fused cacophony of sound unlike anything that had ever been heard before - the guitarist really wanted to see how far he could push his technique and the pick-up on the guitar he ´d made at home with his Dad - and the singer – well the singer, was a piano player and a fashion designer from Zanzibar who happened to have a vocal range that satisfied his lust for singing operatic arias.
- BM:** With all that going on, it ´s no surprise the band rapidly metamorphized into a myriad of theatrical musical influences and styles - leading them to become the very definition of a radio friendly - melodramatic - pop rock – arena super group – with more anthems in their set than pretty much any other band ever!
- BM:** It ´s also no surprise They went on to sell over 300 million albums and play possibly the biggest live gig ever.
- BM:** Let’s start with them owning Live Aid in 1985 in front of 72,000 at the show and 1.9 billion watching – then there was Knebworth and 120,000 through the turnstiles - then Hyde Park where 120,000 sang “We will rock you” – not forgetting Morumbi in Brazil with 131,000 paying fans for the headline act on the first night, (*it ended up being over 250,000 over 2 nights*) – while in 1981 in Buenos Aires they played to more than 300,000 over 5 nights
- BM:** This is John, Brian, Roger and Freddie – better known as Queen – with their anthem Bohemian Rhapsody performed live in Montreal in 1981
- MUSIC:** **Queen** – Bohemian Rhapsody – Live at Rock Montreal, (5 minutes 45 seconds)
- Advert:** [30 seconds]

- BM:** Jimmy Page was the last lead guitarist in legendary British blues band “*The Yardbirds*”. He was the first lead guitarist in: “*The New Yardbirds*”. Jimmy was also the only member of The New Yardbirds to begin with – so he recruited a keyboard player called John Baldwin to play bass, a vocalist by the name of Robert Plant and drummer John Bonham. Young Baldwin changed his name to John Paul Jones and with that - the line-up of what many believe to be the greatest stadium band ever was born.
- BM:** Although their musical style was diverse it can be reasonably argued what they ended up with was the first real incarnation of; heavy metal – a musical genre of raw, powerful and electric sound emanating from a melting pot of early rock and roll - psychedelic rock – blues - folk, Celtic - Arabic and Indian- with perhaps lots more of anything one of them happened to be listening to on any given day.
- BM:** Jimmy Page wrote most of the music - Jones and Plant contributed lyrics and complex arrangements respectively. Jimmy was responsible for the majority of their signature riffs with his iconic guitar solos crowning him one of rock’s original guitar heroes.
- BM:** As is often the case with drug impeded memory – exactly how the band got a name - the world would come to know them by - is a touch apocryphal.
- BM:** Before Page recruited the other three, he had considered forming a super-group comprising nutcases from The Who: Keith Moon on drums and John Entwistle on bass - then gave serious consideration to recruiting wildly eccentric Jeff Beck to round out the madness before bringing on Steve Marriott was as a supposed calming influence to front and control the asylum with his vocals.
- BM:** Robert Plant – upon hearing about this line-up, observed to manager Peter Grant that band like that; “*would go down like a lead balloon*” Page liked the idiom – changed the lead to a more pronounceable Led by dropping the “a” – and while no one can remember who changed Balloon to Zeppelin they all say they remember thinking the name was a combination of heavy and light, combustibility and grace – perfectly defining the musical style of the band.
- BM:** Led Zeppelin went on to sell 300 million albums – of which 8 in a row made number one in the UK and 7 were in a row number one in the States They were rightly were inducted into the Rock and Roll Hall of Fame in 1995.

John Bonham set the standard for every Metal drummer to follow – John Paul Jones changed the way bass and keyboards fitted into big arrangements for arena bands – Robert Plant is the vocalist every metal and hard rock front men try to emulate – Peter Grant is the epitome of the Svengali music manager- and Jimmy Page – well Jimmy Page is just Jimmy Page – nuff said

BM: In a world-wide poll of rock fans -this track was rated the greatest ever:

MUSIC: **Led Zeppelin:** Stairway to Heaven (*Live version – approx. 10 minutes fade where appropriate*)

Advert: [30 seconds]

BM: Paul, Adam and Dave sat in a kitchen of a suburban house in Dublin. It was 1976 and the thing they had in common was they all went to the same school and were all there because a 14-year-old kid called Larry had posted a note on the school notice board announcing he was putting a band together and anyone interested and able - should attend an audition at his house. The chosen ones and Larry decided to call the band: “*Feedback*” and began to select songs they thought they could play to pad out a set list. The first problem arose when they realised any band that plays covers will be judged by the quality of the originals.

BM: Feedback for Feedback wasn't good but redemption was at hand in the form of the Punk explosion – where it wasn't considered a necessity to be actually proficient on instruments – particularly if you were playing stuff the audience didn't know.

BM: 1977 saw Feedback play their first gig at a school in Sutton, Dublin. The main thing to come from the experience was a name change – Feedback became The Hype. Then in March 1978 Steve Averill - from the punk band Radiators from Space - made several suggestions to the band including some alternative names. From the proffered options the band picked the name they disliked the least. The next thing we knew was the newly named band entered a competition being held as part of Limerick City Civics week- and won!

BM: The prize was five hundred pounds plus a session at Keystone studios to make a demo for CBS Ireland. It was a bit early in the band's career and their inexperience shone through in the resulting recording. However, the influential Irish music mag – Hot-press - got behind the band and one of

their journalists: Bill Graham introduced them to would-be manager Paul McGuinness.

BM: The new manager was connected and before you could say “Boy” the four lads were gigging and recording like there was no tomorrow. By February 1980 they’d signed a four-album contract with Island Records with a big advance for tour support.

BM: Steve Lilywhite was brought in to produce the album “Boy” and the track “I will follow” was the band’s first song to receive airplay in the US. At this stage Adam had dyed his hair peroxide blonde – Dave had adopted the moniker; “The Edge” – Paul was now Bono and Larry was still just Larry.

BM: U2 carried on to be crowned the biggest band in the world for over two decades – during which they have lived up to the billing through selling 200 million albums, (8 number one albums in the States – plus 48 number one singles - breaking records in the UK with 21 number one singles and ten number one albums). They have toured exhaustively – never failing to sell out huge arenas and stadiums all over the globe and grossing over \$2.2 billion from more than 26 million tickets sold

BM: Here they are doing their thing way back in 1988.

MUSIC: **U2 – With or Without You – Live: Rattle & Hum Tour 1988, (5 minutes 11 seconds)**

Advert: **[30 seconds]**

BM: That was Live & Dangerous – thanks for joining me for my ramble through the songs & stories of four truly great stadium bands – on my next episode I’ll be shining the spotlight on: The Stones – Coldplay – The Who and ACSC - maybe you’ll join me then – in the meantime I’m Barry Martin and:

Music: *Overdriven guitar solo* by Barry Martin – plays for 15 seconds at full volume & then fades to play out under credits

VO: Live & Dangerous was written by Derek Kelly and presented by Barry Martin

V.O: Live & Dangerous was produced by IRPP

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