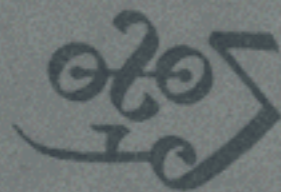


ZEPPELIN





2015

OF

The music in this collection is the last word on Led Zeppelin — really. It is the long-awaited, final episode in Jimmy Page's exhaustive digital restoration of the Zeppelin studio canon and a vital, irrefutable summation of the historical argument for the group's honored place at the high table in rock & roll Valhalla.

This material — thirty-one essential performances culled from Led Zeppelin's nine studio albums, plus one newly discovered outtake — is not merely the best of the rest, the orphan songs that could not be shoehorned into the weighty 1990 boxed set, *Led Zeppelin*. It is the Rest of the Best, everything else you need to know about why Jimmy Page, Robert Plant, John Paul Jones and the late John Bonham still walk tall through rock & roll, over a decade after inscribing the last studio entries in the Zeppelin flight log.

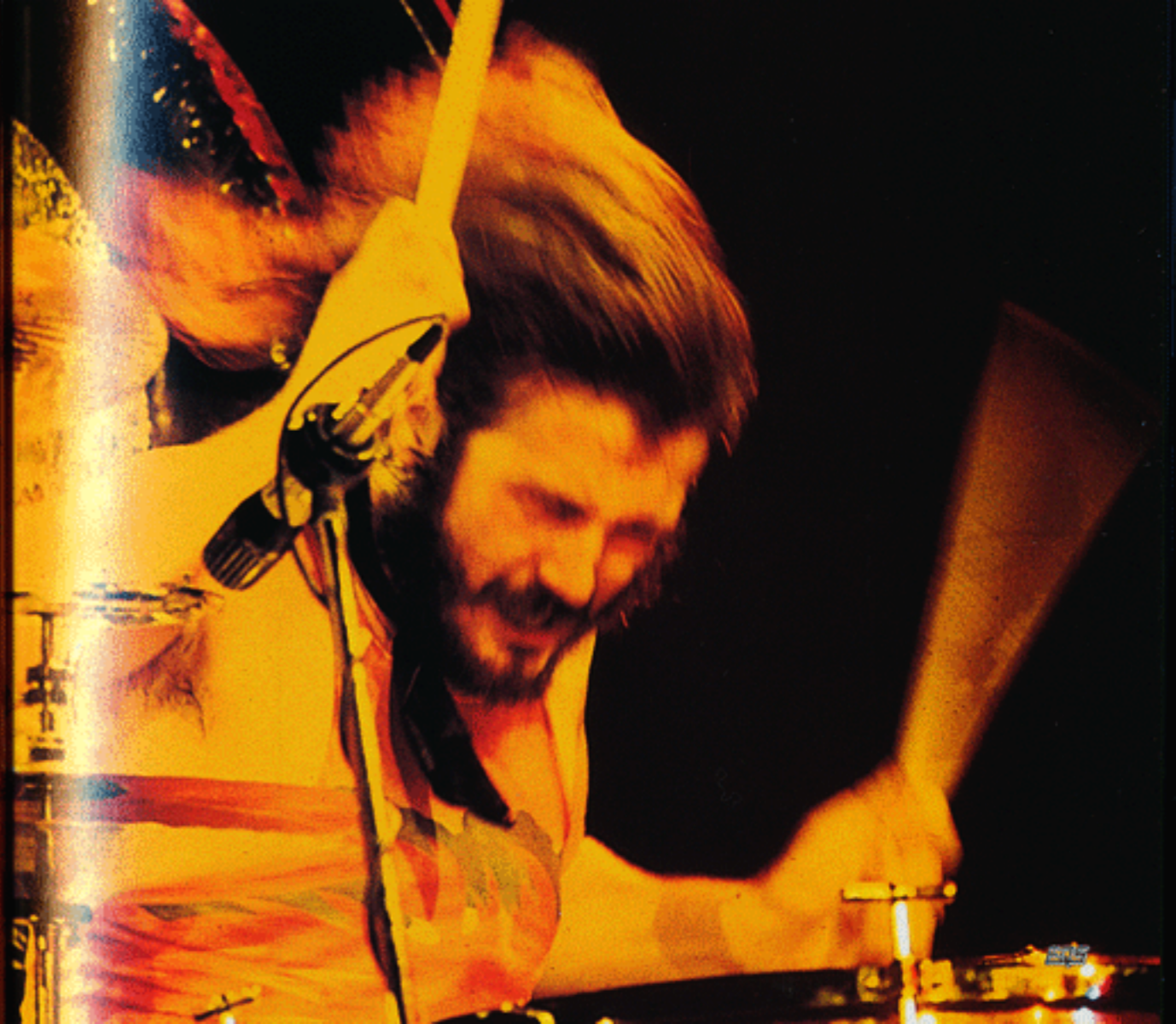
It is also *living* rock theater, music that refuses to be filed away under "Once upon a time...." The way the earth seems to crumble at your feet under the weight of Bonham's thunder telegraph drumming; those deliciously fearsome moments when your neck snaps back in the face of Page's switchblade riffing complemented by his guitar-layering orchestration; the haunted-carousel spectacle of Jones' dramatic keyboard orchestrations; Plant's full-bore vocal celebration of the band's devotion to black roots music and great thirst for transcendent sensual (not just sexual) adventure — it all comes back here with an exhilarating rush, untainted by years of gee-whiz nostalgia and undiminished by the ongoing plague of ham-fisted copycat bands.



The history of Led Zeppelin is pretty much common knowledge now. The hysteria that the band created in its wake is the standard by which all superstar bands are judged. The studio anecdotes, salacious road stories and fiscal tales of album sales and box office wonder have been told and retold in countless books, band interviews and fawning critical retrospectives (most of the latter served with a hefty sidedish of humble pie, given the pasting Led Zeppelin got from the press in the early days). Still, a handful of false myths and snap judgements endure:

That Led Zeppelin is the sum total of what you hear on classic rock radio, the heavy-rotation hits like "Stairway To Heaven," "Whole Lotta Love" and "Kashmir." That Led Zeppelin was, first and last, a heavy metal band, with all of the artificial drama and cock-rock excess that the genre stands for. And that Zeppelin's acclaimed musical sorcery was really expertly disguised sleight-of-hand, the product of liberal (and sometime too literal) influences from the Great Ancients in blues, Fifties and Sixties R&B, Sun Sessions hillbilly bop and olde English folk — and then a vigorous reshuffling of the deck.

The truth is, there is no such thing as virgin birth in rock & roll. Sonny Boy Williamson, the young hepcat Presley and Page's pivotal apprenticeships both as a Yardbird and as a top guitar-for-hire, arranger and producer on the London session scene in the mid-Sixties all begat, to varying degrees, Led Zeppelin. The British blues explosion and the early mind-melting properties of San Francisco psychedelia also figured in the Zeppelin formula. John Paul Jones brought an articulate, rock-solid bass style rooted in jazz and R&B as well as an intuitive mastery of texture from his days as a studio bassman and arranger for Donovan, Dusty Springfield and the Rolling Stones.





In turn, Led Zeppelin begat not only a host of crass imitators (much to the group's eternal chagrin) but also, via some unpredictable youth culture detours, the late Eighties crossover marriage of heavy metal and hip-hop and the recent co-explosions in underground grunge rock and industrial dance music.

What Page, Plant, Jones and Bonham brought to the English blooze'n'decibels party in the late Sixties was a refusal to be bound by convention. They had a keen desire to kick down the walls of genre and explore rock's outer limits, a desire fueled by a ferocious determination to succeed. The Zeppelin immortality we now take for granted belies the fact that this was a band that revelled in risk. On record and on stage, Led Zeppelin's specialty was the roads least taken, a largely uncharted musical turf where everything that passed through the group's sphere of ambition — blues, pumping Fifties boogie-woogie, torrid Memphis soul, Arabic and Indian exotica, Jamaican reggae, folk roots, Harlem funk — became ripe for absorption and mutation.

That is the Zeppelin legacy revisited and revitalized in this collection. Quite a few of these songs Led Zeppelin rarely, if ever, played live. They're the ones that keep slipping through the FM radio playlist cracks. But any true love or knowledge of Led Zeppelin is incomplete without them.

The set begins, appropriately enough, with the opening track from the 1969 debut album, "Good Times Bad Times," the sonic boom that announced Led Zeppelin's arrival to the world. Inside three minutes, the band unleashed its entire arsenal in a Sensurround blueprint of what was to come.

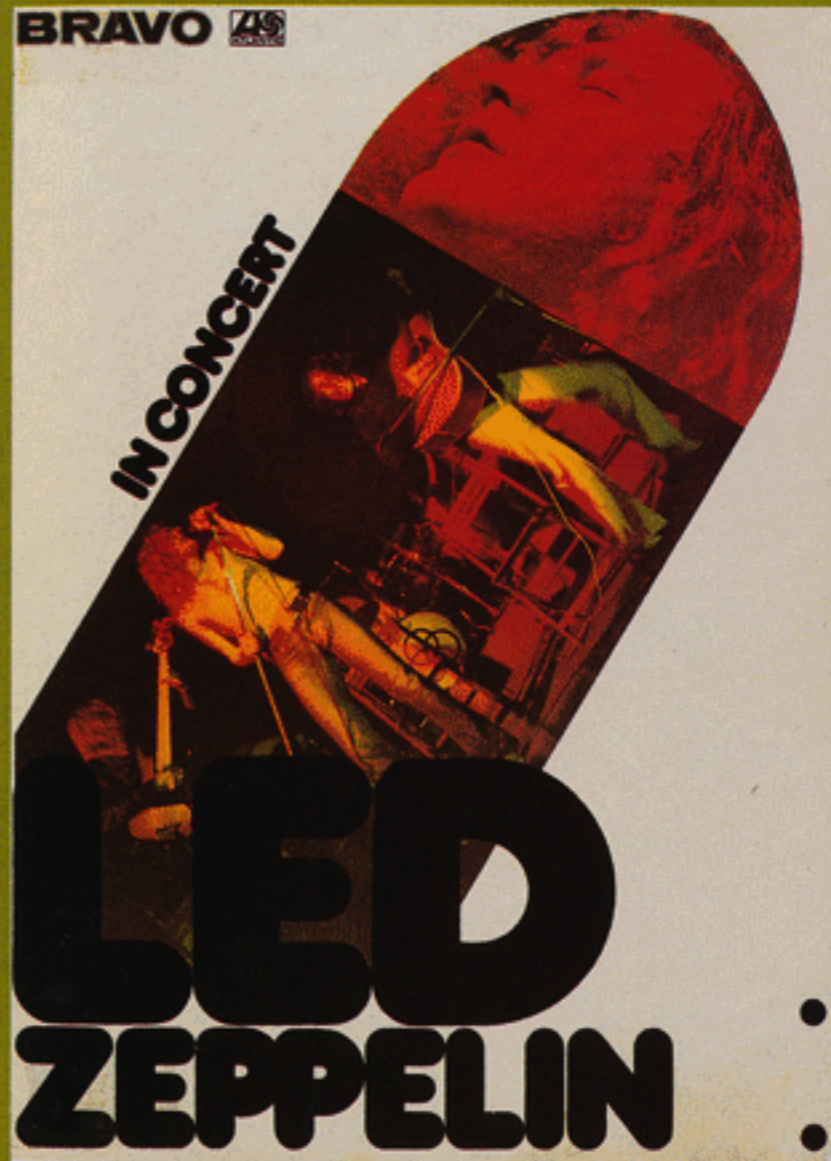
complete with Bonham's signature kick drum hammering Jones's pivotal earthquake bass riff, a tonsil-stripping Plant performance and that unmistakable Page-directed mix of light/heavy, verse/chorus dynamics. But in a way, the selection, a ripsnorting cover of Ben E. King's "We're Gonna Groove" that inexplicably stayed in the can until 1982 when it appeared on *Coda*, says even more about Zeppelin's original goals, even though this rendition was recorded 14 months before "Good Times Bad Times."

Co-written by King, "We're Gonna Groove" made its first appearance in the Zeppelin repertoire in September, 1968, when, to fulfill leftover obligations from his Yardbirds days, Page took the newly formed Zeppelin on a Scandinavian tour as the New Yardbirds. On the tours that followed through the winter of '68-'69 and well into 1970, "We're Gonna Groove" — re-scored by the group with a choppy nuclear impact funk beat and a searing chorus of buzzbomb Page guitars — became part of a favored menagerie of roots-rock covers which the band drew on at will as a bold advertisement of roots and intentions. At the drop of a Page riff or the sound of a Bonham backbeat, "Whole Lotta Love," "How Many More Times" and "Communication Breakdown" would be transformed into elastic, electrifying medleys veering from Buffalo Springfield's "For What It's Worth" to Sam Cooke's "Shake" and Arthur "Big Boy" Crudup's "That's Alright Mama."

Other strange bedfellows in the Zeppelin covers mix included Spirit's "Fresh Garbage," the soul nugget "As Love As I Have You" by Garnet Mimms and, at one memorable



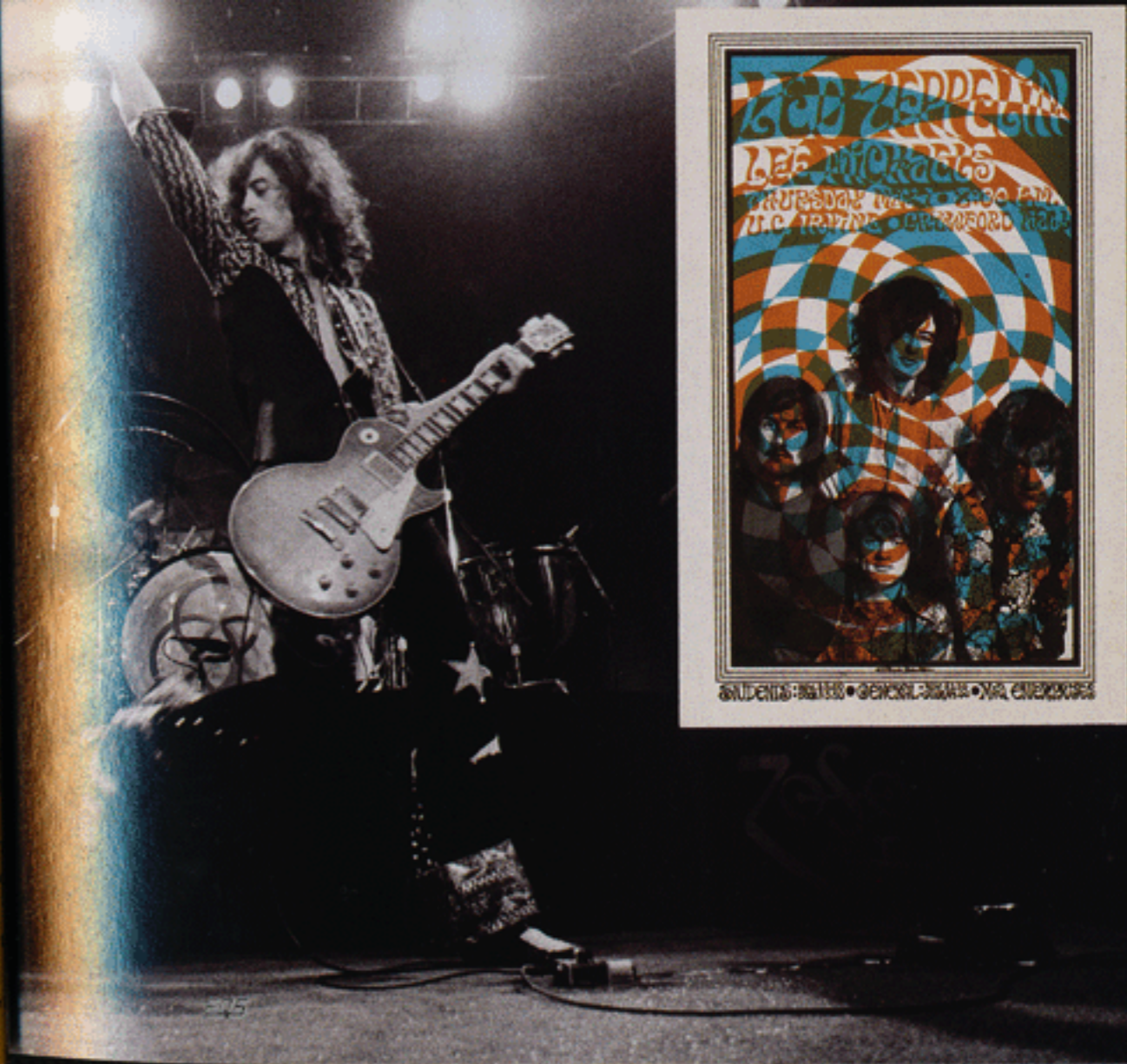
BRAVO 45



three-and-a-half-hour show at the Boston Tea Party in May 1969, "I Saw Her Standing There" and "Please Please Me" the Beatles. But those early spot-the-hook romps proved a perfect mobile laboratory for the individual members to refine the creative telepathy that sparked their studio work the next decade. Already conversant in numerous musical languages, they had no trouble fashioning out of them one their own.

On the first two albums, Led Zeppelin made no attempt to hide either its source material, or respect for it. "How Many More Times," shaved down to eight minutes from its often much longer live incarnation, was a volcanic salute to the Chess and Stax Records motherlodes, incorporating both Howlin' Wolf's "How Many More Years" and Albert King's "The Hunter" along with a sly quote from Ravel's "Bolero" (possibly via "Beck's Bolero," which Page wrote and produced for Jeff Beck). "The Lemon Song," a Plant vocal tour de combining a Delta blues-derived double entendre with se mocking white adolescent dick-ego, was a boisterous ban engineered collision of Howlin' Wolf's immortal, cheating woman complaint "Killing Floor" and Robert Johnson's orgasm metaphor from "Travelling Riverside Blues." No Zeppelin cut this song live in the studio (except for some overdubbed guitar in the bridge) in Los Angeles during the spring '69 U.S. tour, literally as the number had evolved on stage.

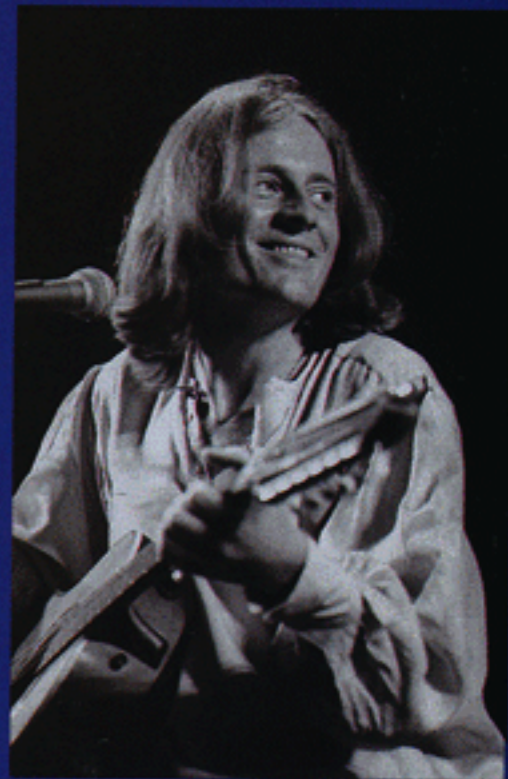
Led Zeppelin's particular genius for transforming influence into original style could be as literal as the unforgettable riff'n'shriek duet by Page and Plant in the middle of "You

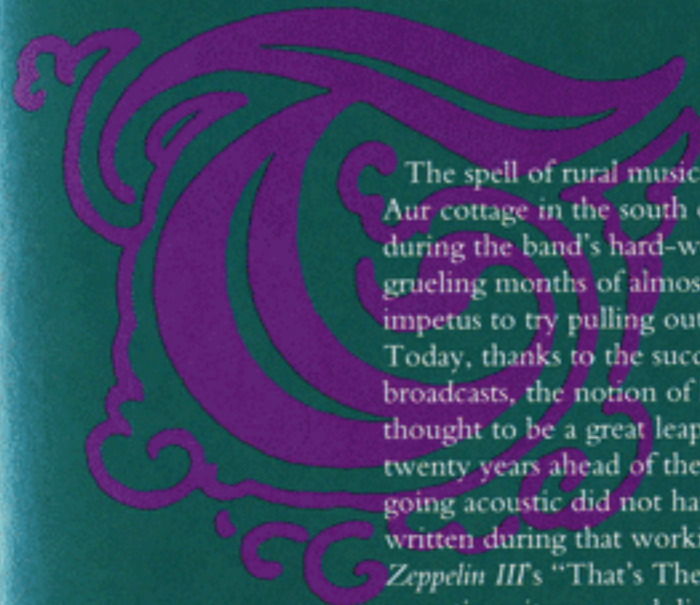




ook Me" — inspired by Robert Johnson's echoing of vocal d guitar lines but which Page and Plant took to heady arena-ck theater extremes — or as figurative as "Hats Off To .oy) Harper" on *Led Zeppelin III*, Page and Plant's salute to e progressive British folk stylist Roy Harper. Powered by ge's agitated, skidding acoustic slide guitar and Plant's hot-oded wailing and harp-blowing, spiked with crackling tortion and tremolo, this frenetic fireside raver recorded at ympic Studios in London paid homage to Harper's no- out ways while conjuring up Deep South daydreams of field y wanderlust and back porch blues recitals.. Roy Harper was e a bluesman per se, but in his maverick singing and writing looked — as did his biggest influence Bob Dylan and, of rse, Led Zeppelin — to American black folk expression for piration. Page in particular demonstrated his affection for rper's work by frequently appearing on the latter's records eck out Page's guitar playing on 1971's *Stormcock* and 1972's *mask*, but in "Hats Off To (Roy) Harper" he and Plant ld not have come up with a more apt tribute.

Oddy, upon its release in October 1970, *Led Zeppelin III* ew both fans and critics for a big loop with its forays into re introspective acoustic music. It should not have been a t surprise. From the first album, the contrast between litative guitar filigree and epic riff explosions was a key part he Zeppelin schematic, one which would reach an apex a the suite-like grandeur of "Stairway To Heaven." One of e's guitar showpieces with the Yardbirds had been the cative modal instrumental "White Summer," which soon lved into the solo acoustic folk-raga interlude "Black untain Side" on *Led Zeppelin*; an electric medley of both es was a nightly highlight of Zeppelin shows through 1970.





The spell of rural music-making that took place at Bron-Yr-Aur cottage in the south of Wales during April and May, 1970 during the band's hard-won vacation there (after fifteen grueling months of almost non-stop touring) was all the more impetus to try pulling out the plugs, instead of all the stops. Today, thanks to the success of MTV's "Unplugged" concert broadcasts, the notion of heavy rockers-as-sensitive balladeers is thought to be a great leap forward. Led Zeppelin was not only twenty years ahead of the pack, but the band showed that going acoustic did not have to mean going soft. Actually written during that working holiday at Bron-Yr-Aur, *Led Zeppelin III*'s "That's The Way" was a lacework caress of acoustic guitars, mandolin and gracefully executed pedal steel work. It also featured one of Robert Plant's finest early lyric moments, a sensitive, emotionally direct expression of pride and determination.

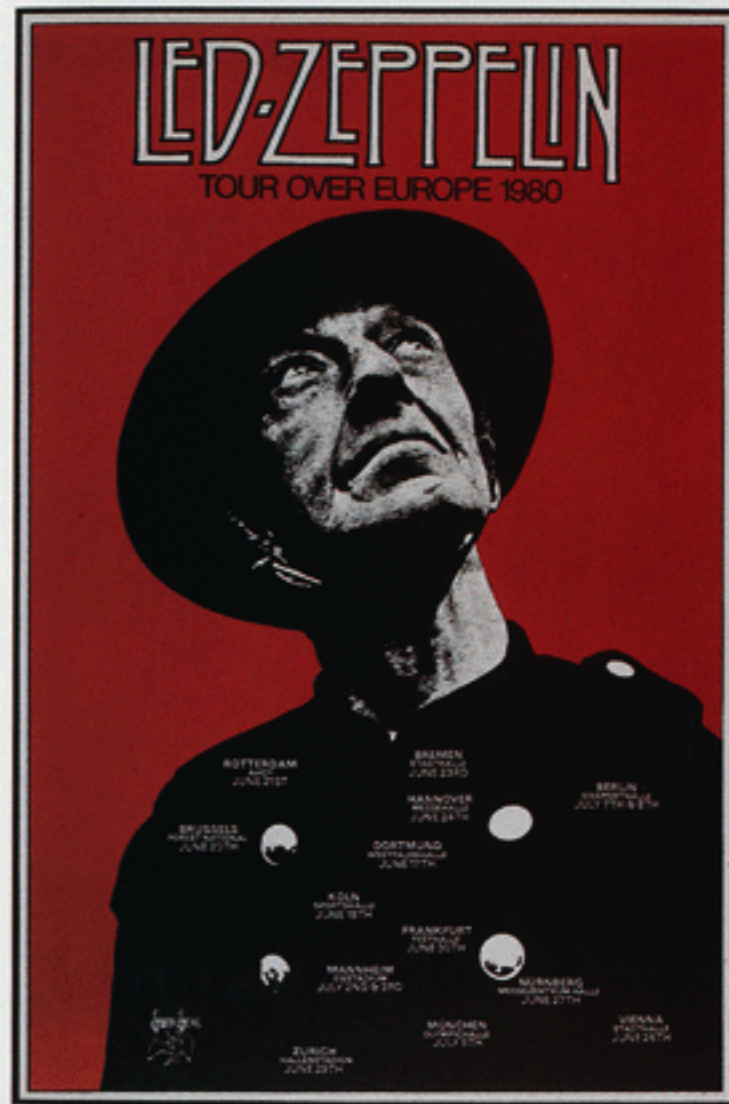


Not bad for a song written by Page and Plant, and in fact first sketched out on a portable tape recorder, during a walk through the Welsh countryside. That working holiday was such an inspiration that Led Zeppelin recorded *two* tributes to the place — "Bron-Yr-Aur Stomp" on *III* (somehow the "r" in Yr went awol) and Page's brief solo piece "Bron-Yr-Aur" (eventually recorded for *Physical Graffiti* and heard again in this collection). Acoustic sets also became a standard part of Led Zeppelin's three-hour stage shows and it was rare for Zeppelin thereafter not to leaven the crunch in the studio with more homespun drama. Actually, "Black Country Woman," recorded in an outdoor garden at Mick Jagger's Stargroves mansion during the *Houses of the Holy* sessions, was a bit more

ribald in tone, thanks to John Bonham's frisky kick-drum part. Still priceless: that *audio vérité* moment when a plane flies overhead just as the tape starts rolling, someone (probably engineer Eddie Kramer) says "Can't keep this airplane on" and Plant replies "Nah, leave it, yeah."

Zeppelin imitators through the years have had no problem approximating the brute heavy metal force that was the band's most popular specialty. But the critical element in the Zeppelin light-heavy equation was *movement*. Few bands since have proven as imaginative or as adept at subdividing and recombining rock's elemental 4/4 beat into new forms of boogie locomotion. While John Paul Jones was the essential anchor man on bass, giving the Page-Plant frontline the freedom to go to pyrotechnic extremes, John Bonham was Zeppelin's secret rhythm weapon, a man who possessed not only the muscle but the agility to accommodate Page's fondness for precision strength.

Well, maybe not-so-secret: Bonham had already proclaimed himself King of Big Drum Mountain on Zeppelin's first tours with "Pat's Delight," a rumbling solo showcase named after his wife and reborn on *Led Zeppelin II* as "Moby Dick." Yet for all of his imposing physicality on and off stage, Bonham was a team player, whose great contributions to the rhythm math were occasionally acknowledged with co-writing credits. "Out On The Tiles" from *Led Zeppelin III* bears his unmistakable imprint; the drum part is a busy, bullish swagger perfectly suited to the song title (British slang for a night on the town) and Page's topside riffing, full of abrupt, punctuative slams and a great, perfectly choreographed opening motif that





sounds like a drunk tumbling down a flight of stairs.

"Four Sticks" on the fourth album was even more imposing. Under a short, ascending guitar phrase that ran *ad infinitum* through the song like a hard rock adaptation of the Minimalist composing techniques of Terry Riley and Steve Reich, Bonham kept up his own accelerated, rhythmic counterpoint, a circular tabla-like effect on the toms that firmly anchored the varying repetition (five times, then three, then eleven) of Page's riff. It's worth noting that Led Zeppelin re-recorded this track in 1972 (along with "Friends" from *III*) with the Bombay Symphony. Unfortunately, that version has never been released. The song was titled "Four Sticks" because Bonham played here with two drumsticks in each hand; it actually sounds more like four *arms*.

The big bombshell in this set is the newly discovered "Baby Come On Home," and not only because it crops up just when we were all secure in the knowledge that with *Coda* Jimmy Page had swept the Zeppelin tape closet clean of all worthy leftovers. Listening to it now, it's hard to believe that "Baby Come On Home" was recorded in October, 1968 during the thirty-hour blur — spread out over two weeks — that yielded *Led Zeppelin*. It's also hard to believe that the track managed to drop out of earshot for twenty-five years. Closer to grinding, confessional Memphis soul than the Chicago blues fire that consumed most of the first album, this Page-Plant original is a robust hymn of undying passion and forgiveness, sung with an earthy force and integrity that Plant was rarely given credit for even at the height of Zeppelin's fame. John Paul Jones takes the track to church with bouts of ringing gospel organ under



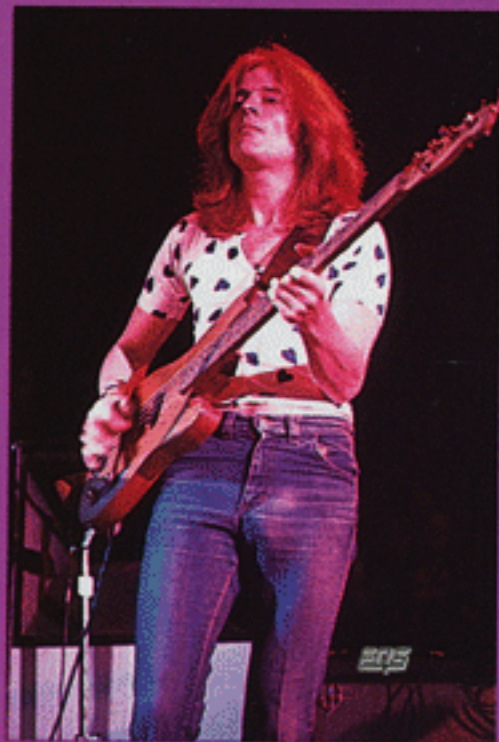


my Page's cohesive, supple licks, themselves given a rippling harmonic effect.

"Baby Come On Home" was not the sound of the young poplin playing to its apparent strengths, although it would have made a hell of a hit single. (Still would, too.) Yet that tilt toward forgotten tangent, an attempt to fuse hard rock vigor with the emotional tensions of rhythm and blues and the lustre of progressive pop, was actually grounded in a significant, too often hidden strength in the Zeppelin vision. Nearly everyone in the band had experience making pop records — Page and Plant as sessionmen, Plant as a would-be teenage idol in the mid-Sixties making producer-driven paisley-kitsch singles. And even though they avoided the assembly-line approach to pop music, they never forgot that the best rock & roll always baits its listener with a succinct, irresistible melodic construct and then carries you in its mood, however loud or loving that mood might be.

Every Zeppelin record was made with that rule in mind, but it was only once in a while that the band let down its guard and made their own kind of pop music. "Night Flight" on *Physical Graffiti* was one of those times. It was originally cut for Led Zeppelin's fourth album, and wisely left for later, since it didn't really suit the style or mood of that record. But the song is one of the forgotten charms in the Zeppelin repertoire, choogling along in an amiable blues groove set up by Page's rather clean guitar twang and John Paul Jones's radiant organ runs. Enlivened by a sly melodic upturn in the chorus, "Night Flight" rocked like a distant, black sheep cousin of Creedence Clearwater Revival's "Proud Mary."

With *In Through The Out Door*, that clarity and glow became the raw material for Led Zeppelin's last great studio experiment. The band had taken the noise-as-exorcism method



as far as it would go on the 1976 album *Presence*, a stunning expression of personal turmoil (Plant had suffered a near-fatal auto accident) and nearly eight years of accumulated battle fatigue. You can hear it practically in 3-D with John Bonham's vehemently stuttering beat in "Hots On For Nowhere" and the gnarly, surreal intensity of Jimmy Page's lead break on the track. When Led Zeppelin returned to recording two years later in the winter of 1978-79, at the height of England's punk-rock uprising, it was in a more relaxed, invigorated frame of mind, with a vibrant, modern sound.

A

Although not regarded with quite the same nostalgic fervor as the "four symbols" album or *Physical Graffiti*, *In Through the Out Door* has given us two of Led Zeppelin's most enduring studio performances, the propulsive enchantment of "In the Evening" and Robert Plant's eloquent vocal portrayal of mourning and emotional rebirth in "All My Love," written with John Paul Jones a year after the tragic death of Plant's young son Karac. The other track that pointed to the post-punk course of the regenerated Zeppelin was "Carouselambra," which Plant's incantations were nearly overwhelmed by the roiling might of John Paul Jones's synthesizers. There was, surprisingly, no core guitar riff; Page alternated between a grey jangle and, in the slow-burn hollows of the song, toby-bent-chord groans colored by guitar synth and gizmo overdubs that suggested a growing weariness with regulation hard-rock showboating. In leaving distortion and impetuous thrash behind the punk-rock youngsters, Led Zeppelin was announcing its likely course for a new decade.





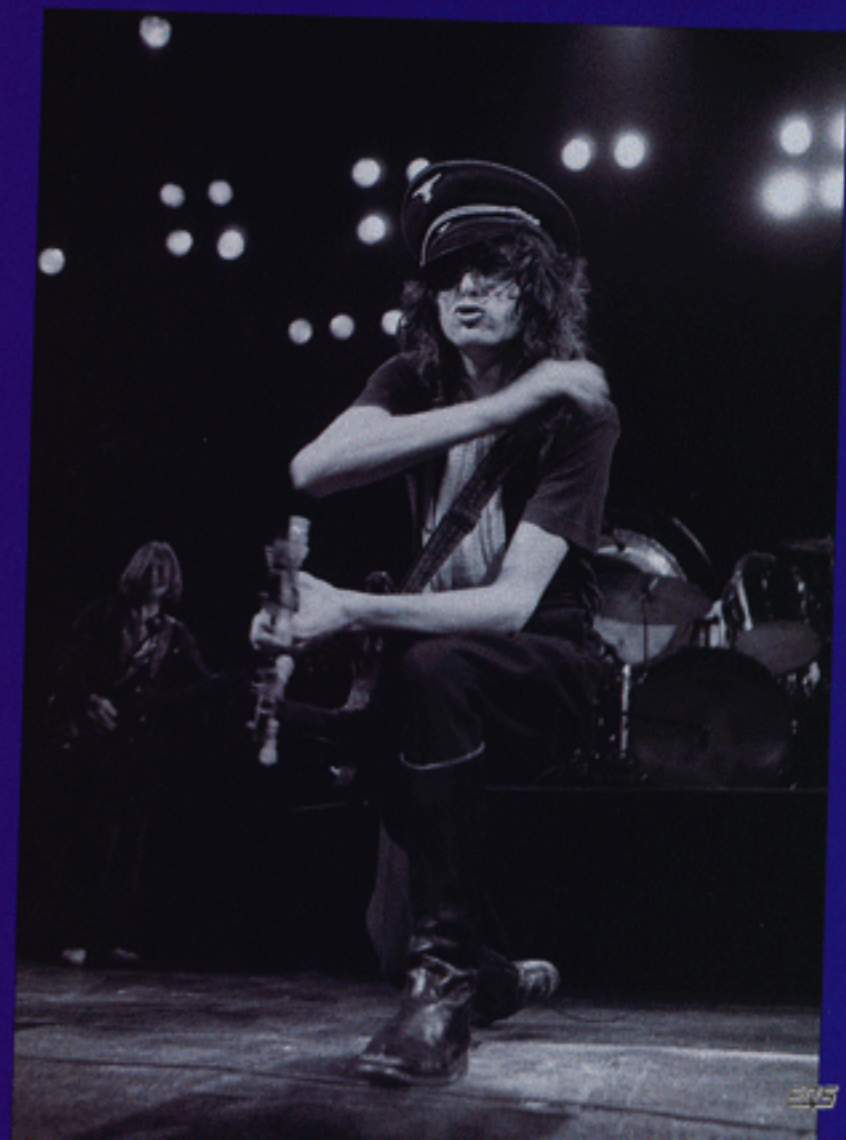
Instead, the band was forced to surrender to cruel fate. On September 25, 1980, John Bonham was found dead — a victim of one of his other favorite activities besides music, drinking — in a bedroom in Jimmy Page's home in Windsor where the band was rehearsing for a fall American tour. On December 4th, Swan Song Records issued a brief statement announcing that Led Zeppelin had called it a day, unable to see any future without Bonham.

Rock & roll went on, but the unfinished business Led Zeppelin left behind reverberates throughout this set. You can hear it in a left-field experiment like Page and Bonham's electronically orchestrated 1976 drum experiment "Bonzo's Montreux."; in the brilliant appropriation of Little Richard's racing-heartbeat piano attack for "South Bound Saurez" on *In Through The Out Door*; in the contagious R&B hilarity of "The Crunge," in which Bonham took some comic liberties with a James Brown-patented funk beat and Jones parodied the metallic slide of the JB Horns with his synthesizer; in "Tea For One," a long, slow, homesick blues from *Presence* that redressed those early lemon-squeezing obsessions with a poignant Page-Plant admission of loneliness and melancholy that even rock gods sometimes have to really suffer to sing the blues.

It's been a long time, as the song goes, since they rock & rolled. Listening to this collection it's also hard to imagine a time when Led Zeppelin will never be with us. Turn it up and let 'em bring it on home, one more time.

by David Fricke









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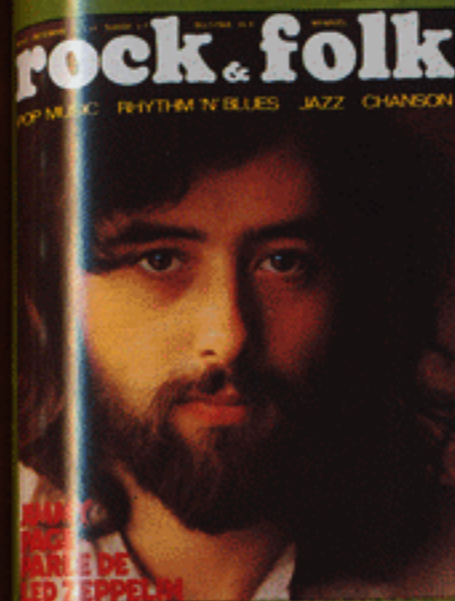
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DISC ONE

- 1 - **Good Times Bad Times** 2:46
(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."
- 2 - **We're Gonna Groove** 2:37
(Ben E. King & James Bethea)
Recorded on January 9, 1970 at The Royal Albert Hall, London, with the Pye Mobile Truck.
Engineered by Vic Maille.
Guitar overdubs recorded at The Sol Studio, Cookham, Berkshire.
Mixed at The Sol Studio, Cookham, Berkshire with Stuart Epps.
Originally released on November 19, 1982 on "CODA."
- 3 - **Night Flight** 3:36
(John Paul Jones, Jimmy Page & Robert Plant)
Recorded in 1974 at Headley Grange, Hampshire, with The Rolling Stones Mobile Studio and at Island Studios, London.
Engineered by Andy Johns.
Mixed at Olympic Studios with Keith Harwood.
Originally released on February 24, 1975 on "PHYSICAL GRAFFITI."
- 4 - **That's The Way** 5:37
(Jimmy Page & Robert Plant)
Recorded in 1970 at Island Studios, London.
Engineered by Andy Johns.
Mixed at Island Studios, London with Andy Johns.
Originally released on October 5, 1970 on "LED ZEPPELIN III."



- 5 - **Baby Come On Home** 4:29
(Bert Berns, Jimmy Page & Robert Plant)
Recorded on October 10, 1968 at Olympic Studios, London.
Engineered by Glyn Johns.
Mixed at Atlantic Studios, November 1992 by Mike Fraser.
Previously unreleased.
- 6 - **The Lemon Song** 6:19
(Jimmy Page, Robert Plant, John Paul Jones & John Bonham)
Recorded in 1969 at Mirror Sound, Los Angeles.
Engineered by Chris Huston.
Mixed at A&R Studios, New York with Eddie Kramer.
Originally released on October 22, 1969 on "LED ZEPPELIN II."
- 7 - **You Shook Me** 6:28
(Willie Dixon & J. B. Lenoir)
Recorded and mixed in October 1968 at Olympic Studios, London.
Engineered by Glyn Johns.
Originally released on January 12, 1969 on "LED ZEPPELIN."
- 8 - **Boogie With Stu** 3:51
(John Bonham, John Paul Jones, Jimmy Page, Robert Plant, Ian Stewart & Mrs. Valens)
Recorded in 1974 at Headley Grange, Hampshire, with The Rolling Stones Mobile Studio.
Engineered by Andy Johns.
Mixed at Olympic Studios with Keith Harwood.
Originally released on February 24, 1975 on "PHYSICAL GRAFFITI."

9 - **Bron-Yr-Aur** 2:06
 (Jimmy Page)
 Recorded in 1974 at Island Studios, London.
 Engineered by Andy Johns.
 Mixed at Olympic Studios with Keith Harwood.
 Originally released on February 24, 1975 on
 "PHYSICAL GRAFFITI."

10 - **Down By The Seaside** 5:14
 (Jimmy Page & Robert Plant)
 Recorded in 1974 at Island Studios, London.
 Engineered by Andy Johns.
 Mixed at Olympic Studios with Keith Harwood.
 Originally released on February 24, 1975 on
 "PHYSICAL GRAFFITI."

11 - **Out On The Tiles** 4:05
 (Jimmy Page, Robert Plant & John Bonham)
 Recorded in 1970 at Olympic Studios, London.
 Engineered by Andy Johns.
 Mixed at Island Studios, London with Andy Johns.
 Originally released on October 5, 1970 on
 "LED ZEPPELIN III."

12 - **Black Mountain Side** 2:05
 (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."

13 - **Moby Dick** 4:21
 (John Bonham, John Paul Jones & Jimmy Page)
 Recorded in 1969 at Mirror Sound, Los Angeles.
 Engineered by Chris Huston.
 Mixed at A&R Studios, New York with Eddie Kramer.
 Originally released on October 22, 1969 on
 "LED ZEPPELIN II."

14 - **Sick Again** 4:43
 (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 (Headley Grange) and
 Keith Harwood (Olympic).
 Mixed at Olympic Studios with Keith Harwood.
 Originally released on February 24, 1975 on
 "PHYSICAL GRAFFITI."

15 - **Hot Dog** 3:17
 (Jimmy Page & Robert Plant)
 Recorded in November/December 1978 at
 Polar Studios, Stockholm.
 Mixed at Plumpton Studio, England.
 Recording & mixing engineer: Leif Mases.
 Originally released on August 15, 1979 on
 "IN THROUGH THE OUT DOOR."

16 - **Carouselambra** 10:32
 (John Paul Jones, Jimmy Page & Robert Plant)
 Recorded in November/December 1978 at
 Polar Studios, Stockholm.
 Mixed at Plumpton Studio, England.
 Recording & mixing engineer: Leif Mases.
 Originally released on August 15, 1979 on
 "IN THROUGH THE OUT DOOR."

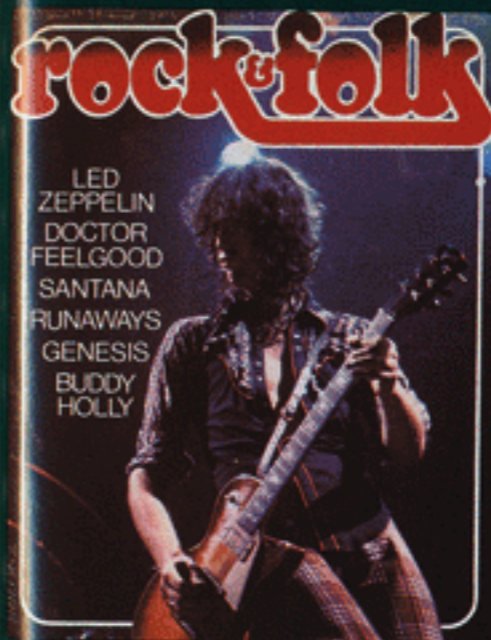






DISC TWO

The Heavy Hits Are On Atlantic-Atco



- 1 - **South Bound Saurez** 4:12
(John Paul Jones & Robert Plant)
Recorded in November/December 1978 at Polar Studios, Stockholm, Sweden.
Mixed at Plumpton Studio, England.
Recording & mixing engineer: Leif Mases.
Originally released on August 15, 1979 on "IN THROUGH THE OUT DOOR."
- 2 - **Walter's Walk** 4:31
(Jimmy Page & Robert Plant)
Recorded on May 15, 1972 at Stargroves, England, with The Rolling Stones Mobile Studio.
Engineered by Eddie Kramer.
Mixed at The Sol Studio, Cookham, Berkshire with Stuart Epps.
Originally released on November 19, 1982 on "CODA."
- 3 - **Darlene** 4:37
(John Bonham, John Paul Jones, Jimmy Page & Robert Plant)
Recorded on November 16, 1978 at Polar Studios, Stockholm, Sweden.
Engineered by Leif Mases.
Mixed at The Sol Studio, Cookham, Berkshire with Stuart Epps.
Originally released on November 19, 1982 on "CODA."
- 4 - **Black Country Woman** 4:24
(Jimmy Page & Robert Plant)
Recorded in 1974 at Stargroves, England, with The Rolling Stones Mobile Studio.
Engineered by Eddie Kramer.
Mixed at Olympic Studios with Keith Harwood.
Originally released on February 24, 1975 on "PHYSICAL GRAFFITI."



- 5 - **How Many More Times** 8:28
(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."
- 6 - **The Rover** 5:36
(Jimmy Page & Robert Plant)
Recorded in 1974 at Stargroves, England, with The Rolling Stones Mobile Studio and at Olympic Studios, London.
Engineered by Eddie Kramer (Stargroves) and by Keith Harwood (Olympic).
Mixed at Olympic Studios with Keith Harwood.
Originally released on February 24, 1975 on "PHYSICAL GRAFFITI."
- 7 - **Four Sticks** 4:44
(Jimmy Page & Robert Plant)
Recorded in 1971 at Island Studio.
Engineered by Andy Johns.
Mixed at Olympic Studios with Andy Johns.
Originally released on November 8, 1971 on    
- 8 - **Hats Off To (Roy) Harper** 3:42
(Trad. Arranged by Charles Obscure)
Recorded in 1970 at Olympic Studios, London.
Engineered by Andy Johns.
Mixed at Island Studios, London with Andy Johns.
Originally released on October 5, 1970 on "LED ZEPPELIN III."

9 - I Can't Quit You Baby 4:42

(Willie Dixon)

Recorded and mixed in October 1968 at Olympic Studios, London.

Engineered by Glyn Johns.

Originally released on January 12, 1969 on "LED ZEPPELIN."

10 - Hots On For Nowhere 4:43

(Jimmy Page & Robert Plant)

Recorded and mixed in November/December 1975 at Musicland Studios, Munich, Germany.

Engineered by Keith Harwood.

Originally released on March 31, 1976 on "PRESENCE."

11 - Living Loving Maid

(She's Just A Woman) 2:39

(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."

12 - Royal Orleans 2:58

(John Bonham, John Paul Jones, Jimmy Page & Robert Plant)

Recorded and mixed in November/December 1975 at Musicland Studios, Munich, Germany.

Engineered by Keith Harwood.

Originally released on March 31, 1976 on "PRESENCE."



13 - Bonzo's Montreux 4:18

(John Bonham)

Recorded on December 9, 1976 at Mountain Studios, Montreux, Switzerland.

Engineered by John Timperley.

Mixed at The Sol Studio, Cookham, Berkshire with Stuart Epps.

Originally released on November 19, 1982 on "CODA."

14 - The Crunge 3:13

(John Bonham, John Paul Jones, Jimmy Page & Robert Plant)

Recorded in 1972 at Headley Grange 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."

15 - Bring It On Home 4:20

(Jimmy Page & Robert Plant)

Recorded in 1969 at Atlantic 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."

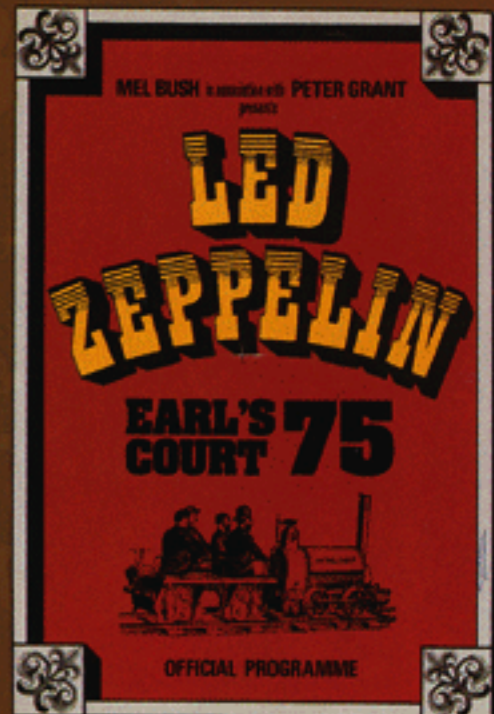
16 - Tea For One 9:27

(Jimmy Page & Robert Plant)

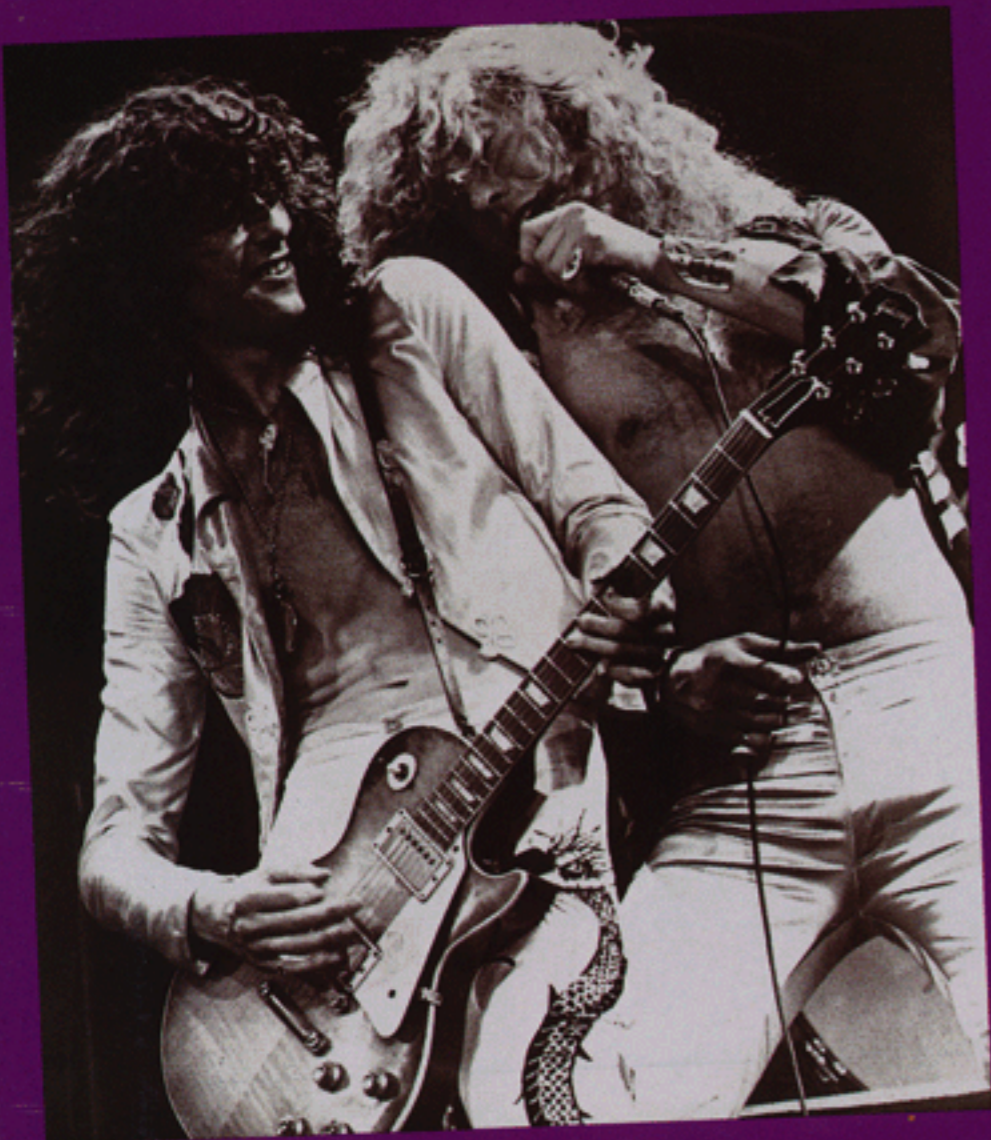
Recorded and mixed in November/December 1975 at Musicland Studios, Munich, Germany.

Engineered by Keith Harwood.

Originally released on March 31, 1976 on "PRESENCE."







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