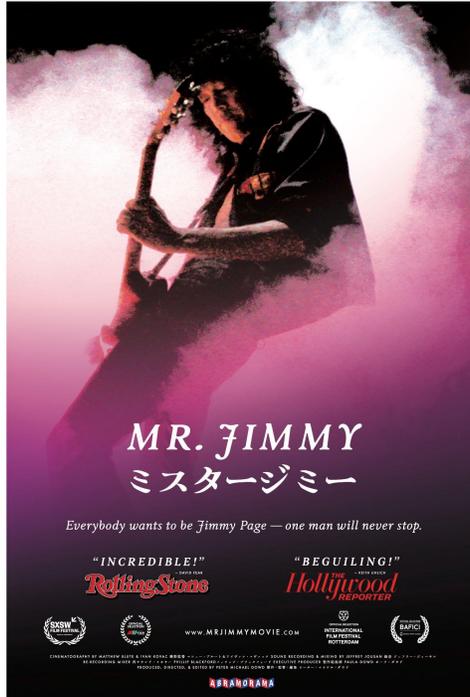


ABRAMORAMA

PRESENTS

MR. JIMMY

ミスタージミー



Directed, Produced & Edited by **Peter Michael Dowd**

****World Premiere - 2019 SXSW Film Festival****

****Official Selection - Nashville Film Festival****

****Official Selection - Buenos Aires International Film Festival****

****Official Selection - São Paulo International Film Festival****

****Official Selection - Rotterdam International Film Festival****

RT: 112 mins

***Led Zeppelin approved the use of all songs featured in the film!**

[Website](#) | [Twitter](#) | [Instagram](#) | [Facebook](#)

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SHORT SYNOPSIS

Akio Sakurai has dedicated his life to honoring Jimmy Page. For 30 years he recreated vintage Zeppelin concerts note-for-note in small Tokyo clubs. Moving to L.A. to pursue his tribute dream, cultures clash and Akio's idyllic vision meets reality.

LONG SYNOPSIS

In snowbound Tokamachi, Japan, teenaged Akio Sakurai took refuge in his room, escaping to another world with a pair of headphones and a pile of Led Zeppelin records. Moving to Tokyo, Akio worked as a kimono salesman by day, but by night became "Mr. Jimmy," adopting the guitar chops and persona of Jimmy Page. For 35 years, Akio recreated vintage Zeppelin concerts note-for-note in small Tokyo clubs, until the "real" Jimmy Page stopped by one night, and Akio's life changed forever. Inspired by Mr. Page's ovation, Akio quits his "salary man" job, leaving behind his family to move to Los Angeles and join "Led Zepagain." Soon cultures clash, and Akio's idyllic vision of America meets with reality.

FILMMAKER Q&A WITH PETER MICHAEL DOWD

1. How did this film come about? How did the idea originate?

I fell in love with Led Zeppelin when I was 14 years old. I was catching a ride to High School with a senior when he popped in a cassette. It was "Led Zeppelin II." The initial riff of "Whole Lotta Love" felt like Beethoven with a Les Paul guitar, it just seared into my brain. I was totally hypnotized by this riff, the groove of the band, and the soaring vocals. But once the bridge came along, I remember thinking, "This band has created the perfect riff, and now they're choosing to throw that away and take this song off a cliff!"

The audacity, the confidence, and the balls to push the song beyond any sort of safety net was totally unlike anything I had heard before. It was beyond genius, and it was beyond what my teenage brain could handle. All day at school I kept thinking about that riff -- over and over again. I was completely haunted by it, and over that wonderful year of discovery I bought every Led Zeppelin album one by one, and an entire universe of sound and artistic exploration was opened to me.

The originality of their work I think has inspired me in a fundamental way as an artist. The way they balanced rawness and technical innovation. It's a sound that is beautiful but still organic and real and has a heart that beats.

From 14 to my current 42 years, I've continued my love affair with Led Zeppelin. When I completed my last documentary, I was searching for a new subject. A friend had randomly texted me that he had just seen a Zeppelin tribute band that "wasn't too shitty." The band was most definitely not Mr. Jimmy, but it got my mind thinking about the world of tribute bands.

I found it fascinating. Essentially artists impersonating other artists, sort of like art forgery but you're not only forging the painting, you're also forging the painter. So, I went down the rabbit hole of YouTube, and looked at hundreds of tribute bands. While so many of them were well-intentioned, after a long search I began to think my idea was not going to pan out. Most of the bands were simply not good enough musically for me to fall in love with them.

I never want to make a film where I'm having a laugh at someone, or poking fun, so I thought that was the end of my tribute band idea. Until...

I clicked on a dark and grainy video from a Tokyo club. There was Mr. Jimmy. He was dressed in a blue button-down shirt, khaki pants, loafers and a yellow guitar strap. I instantly recognized that as Jimmy Page's costume from Led Zeppelin's 1979 Knebworth concerts. I was gobsmacked. Everyone (at least every Zeppelin fan) knows Mr. Page's famous "dragon suits" but this was something only hardcore fans would recognize.

The fact that Mr. Jimmy had tracked down every article of clothing from this less popular period was extraordinary to me. But more important than what I saw was what I heard. The tone of Mr. Jimmy's guitar was sublime, his playing virtuosic, and it perfectly captured Mr. Page's singular sound from that exact moment in time -- August of 1979.

I was completely captivated. I think I stayed up all night, clicking on video after video, each one transporting me to another era in Zeppelin lore -- "Earls Court 1975," "Madison Square Garden 1973," "Royal Albert Hall 1970." Each time Mr. Akio would have the exact costume, guitars, amplifiers, the tone, the moves, the playing style. If Mr. Page had a beard during a particular era Mr. Jimmy would don a fake beard to replicate it. It went on and on.

But ultimately it all came down to the music -- it was a wonderful evocation of Led Zeppelin's live experience. And from watching the footage of Mr. Jimmy with his band of Japanese collaborators, the pure love and respect that drove their tribute was undeniable. It was one of the purest expressions of reverence, respect, and honor that I've ever seen.

In that moment I recognized that Mr. Jimmy was an extraordinary character. He had spent decades honing his tributes to Mr. Page, and he combined the emotional capacity of a method actor, with the chops of a virtuoso musician, with the meticulous detail of a musical curator. Simply put, I thought “Mr. Jimmy is a movie.” And I likewise recognized that I recognized all these details--the guitar straps, the nuances of choreography, the fidelity in every area.

So I wrote a simple letter to Mr. Jimmy’s Japanese website. “I have the feeling you have an amazing story to tell, and I believe I’m the person to tell it.” Akio’s wife wrote back. “You must be a luck guy because my husband just moved to Los Angeles to pursue his dream.”

And the rest is history.

2. How long did it take to make the film?

This film took 3 ½ years to make. I traveled to Japan four times, each time spending longer there. I spent a lot of time with Akio not filming but simply getting to know each other --listening to Led Zeppelin bootlegs, going to Onsen (Japanese hot springs), and accepting Akio’s challenge to eat the strangest food he could come up with.

I was committed to following the story to its end. That was quite scary at times because at many points it was completely unclear which way things were going. Akio’s struggles with his American bandmates are well documented in the film and at several points I wondered if things would simply not work out here, and he might return to Japan. I was saddened to consider such an ending, but prepared to follow the story wherever it led, whatever the outcome.

3. Why did you make this film?

I made this film because I love Led Zeppelin and love Mr. Jimmy’s love for Led Zeppelin. It is the purest form of love I’ve encountered. He wants nothing more than to play the music properly. To pay respect to what Mr. Page and Led Zeppelin created, and to share with audiences the singular power or at least a taste of the singular power of what it would have felt like to witness the greatest rock and roll band of all time live and on stage.

4. Share a story about filming; anything that you found interesting along the way with your filming journey.

So many memories. Well, I think the most striking thing, the thing that set the tone for the whole film was after the first few days in Japan, our tiny crew went to dinner. And we had been so blown away by Akio’s passion, by his respect, by how high a standard he held his band to in honoring Led Zeppelin that we all sort of made the same realization.

We too had to hold ourselves to that same standard. We too had to do things correctly and with respect. We too had to challenge ourselves and each other to make a film that accurately captures Akio’s pure passion and the magic of this music.

Right after that we were heading up to Niigata, Japan to record Akio playing in a tiny club next to a rice paddy. Jeff our brilliant sound recordist and I were talking. How was he going to record the show in such a tiny club? What if the club didn’t have much in the way of microphones or a board? “Well, I’ll bring all of my equipment. All of it.” I think I fell in love with Jeff in that moment. So he packed his car with every microphone and cable and audio interface he had, and he multi-track recorded the entire show, and it is such a beautiful, intimate recording. It perfectly captures the spirit of what Akio and his bandmates do, and the intimacy and purity and respect of it all. Anyhow Jeff’s efforts and our collective commitment just spurred us all to make the best film we possibly could.

5. Did the film change from your original idea for the film as you were filming or in post?

Oh certainly. I originally thought the film would end following the EX Theater show with Led Zepagain and Akio. It just seemed like a nice little story arc. But after the show, which I thought was fantastic, I realized Akio was deeply dissatisfied with it. And when he told me he was quitting the band, I really wasn’t sure what to do. I hate films that end and then have a title card saying that everything had changed since the film wrapped, so I decided to carry on and see what would

happen next. I had no idea that would take another 2 years of my life. But the story that unfolds is so much more complex, challenging, and ultimately you get really get a sense of Akio as he struggles over those two years to protect his vision. I'm glad I stuck with it.

6. What were the challenges in making this film?

I'm a totally independent filmmaker. This movie was made with blood, sweat, and credit card debt. So, keeping it afloat was incredibly challenging. I think the 3rd time I went to Japan I didn't have the money for a plane ticket, so I sold my car -- which is a little tough living in Los Angeles. But it got me there. So, balancing taking gigs to pay for the movie, while keeping the movie going was a lot of juggling and simply a lot of work, and yes a lot of credit card debt. Maybe the movie should be dedicated to Visa, Mastercard, American Express, and Discover.

7. What were the successes that you had in making this film?

Well, I think the biggest success was capturing the music correctly. Capturing how beautiful these compositions and their live incarnations are and how they are the classical music of our time. I also think showing Akio's nature, his commitment, his sincerity, and his singular focus is an achievement. And by the end of the film, I think you get to know him and feel his struggle.

8. What do you want audiences to take away from this film?

Ultimately, I think this is a movie about endurance. It's about if you have the endurance to pursue your goal against all adversaries -- whether those adversaries are people, circumstances, or even rationality. I think there's always something compelling about a character who simply will not quit -- perhaps even if they should. Moreover, I want people to be inspired by the music, to delve deeper into it themselves. And I also want them to feel Akio's heart. His love. His pure love for this music.

9. Was there a something special technically that you utilized in making this film - your cameras or sound or editing etc... and why were these important.

I think our commitment to multi track recording was critical to the quality of the film. Wherever we were we wanted the sound to be uncompromised. That required a lot of labor and planning but it simply was the only way to go. Anything else would have been an insult to the music.

Also, our finale in the gorgeous State Theater of Australia was filmed in 8K. I don't think too many documentaries are doing that, but we wanted to highlight the grandeur of the space and to be able to show every granule of detail for this climactic performance.

10. Where do you find inspiration or who/what has influenced you as a filmmaker?

Before I was a filmmaker, I was a programmer at film museums. So, I was blessed to spend time with some legendary filmmakers and to ask them about the craft. I think though the single moment that has resonated with me more than any other -- in particular right now -- is what Melvin Van Peebles told me. "If you're gonna bet on anybody in this world, bet on yourself."

That has really been my mantra during the making of this film. When I sold my car, or I opened another credit card, when I felt that wave of fear, I asked myself who else I would rather bet on or what else I would rather be doing. And the answer was always the same -- nobody and nothing.

11. Anything else you want to add about the making of the film and its importance?

It's a film from the heart for the ears and the eyes. Enjoy it and play it loud.

ABOUT THE FILMMAKING TEAM

PETER MICHAEL DOWD / Director, Producer & Editor

Peter Michael Dowd's short documentary *The King of Size* has screened at festivals including the Austin Film Festival, the New Orleans Film Festival, and the Little Rock Film Festival, where it won the World Shorts competition. Previously, Dowd was the Curator of Film at the Museum of the Moving Image and Film Programmer at George Eastman House. He has organized film exhibitions and retrospectives for festivals including the Vienna International Film Festival and Mexico City International Contemporary Film Festival. He has written about film for publications including the *New York Sun*, *Spirit & Flesh*, and *Moving Image Quarterly*.

IVAN KOVAC / Cinematography

Ivan is an Australian trained, but Japanese industry-raised DP. Ivan began his career in Australia as a gaffer. On moving to Japan he first started working as a documentarian, then moved onwards towards music videos, feature film and CM work. He has a keen eye to fuse the best elements of both Western and Japanese aesthetics, and the fusion thereof, to create a visually unique image expressive in his colour, contrast, and pattern. A documentary Film, "Alone in the Zone," was honoured with The Webby Award in 2014 in addition to numerous other awards for his commercial and feature work.

MATTHEW BLUTE / Cinematography

Matthew is a Los Angeles based cinematographer with a body of work that includes dramatic television, documentaries, commercials, and features. His recent credits include Director of Photography on Korean megastar Kim Jang Hoon's 3D music video, DP for 3 seasons of CNN's documentary series Declassified, and Stereographer for the last two installations of the Transformers franchise directed by Michael Bay.

JEFFREY JOUSAN / Sound Recording & Mixing

Born in New Jersey but living in Japan for 28 years, Jeffrey Jousan is a audiophile recordist/engineer, producer, cross-cultural communicator and documentary filmmaker. Passionate about high quality sound wherever he goes; in the studio, at live venues or on location, he uses the power of sound move and inspire. His films have been aired on NHK World and his short film, "Do Digital Dogs Dream of Dying" is on permanent display at the The Heinz Nixdorf MuseumsForum in Germany. He is also the founder/director of the Ishinomaki Documentary Film Course and the Ishinomaki International Film Festival. Jeffrey has also presented at TEDx Kyoto and TEDx WasedaU to talk about his experiences making documentary films in the Tsunami disaster area in northeastern Japan.

GABE STEWART / Additional Sound Recording

Gabe Stewart is a location sound mixer based in Los Angeles. In 2018 he worked primarily on documentaries including *Jawline*, a 2019 Sundance selection. He also works for Top Rank covering boxing on ESPN. Gabe attended Oberlin Conservatory of music where he got his start booking bands and recording live musicians. He played guitar in high school and wishes he could still shred.

ABOUT ABRAMORAMA

Abramorama is the preeminent global media distribution and marketing company for nonfiction and music films. An innovator in the focused, personalized form of film distribution, marketing, promotion, and live and event cinema, Abramorama provides customized services to filmmakers, networks, digital services, and IP owners, across all platforms and in all territories. In its over 20 years of operation, Abramorama has been the trusted film partner to many of the most respected global brands in entertainment, including The Beatles, Dolly Parton, Metallica, Pearl Jam, Stevie Nicks, Neil Young, Laurie Anderson, Jimi Hendrix, Green Day, National Geographic, Discovery, AARP, MSNBC, Apple, Amazon, Netflix, HBO, Showtime, Hulu, Universal Music Group, Atlantic Records, Warner Music Group, Sony, Concord Music Group, and many others. Through a powerful global network of cinemas, digital media outlets, and affinity marketing partners, Abramorama strategically implements a unified distribution and audience activation plan for each title. Abramorama is expert at maximizing reach, engagement, marketing spends, and the ROI for content created for target audiences. For more information, visit abramorama.com.

CREDITS

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THIS FILM WAS MIXED IN DOLBY 5.1 AT UGO SOUND IN BURBANK, CALIFORNIA
WE HOPE IT WAS PLAYED LOUDLY

MAIN CAST

AKIO "JIMMY" SAKURAI...桜井 "ジミー" 昭夫

RIE NAKAHARA...中原 理絵

TOSHIO SUZUKI...鈴木 捷生

KIYOMI OSAWA...大澤 紀代美

JUNKO SAKURAI...桜井 純子

SHINJI KISHIMOTO...岸本 信次

ATSUSHI IWASAKI 岩崎 篤

NAOKI WASHIDA...鷺田 直樹

MAKOTO FUKANO...深野 真

KIYOTAKA YOKOSEKI...横関 清高

DAVID "SWAN" MONTGOMERY

JIM WOOTEN

DEREK SMITH\

SUMITO "SAM" OKAMOTO

GEORGE COCKLE

MAYA WATANABE...渡辺 麻耶

HIDEKI "DICK" KITAHATA...北畑"ディック"秀樹

ATSUO KURABAYASHI...倉林 敦夫

TAKASHI SAKAMOTO...阪本 隆司

SHAWN KELLY

NICK MIRANDA

JEFF MAYER

FRANKIE BANALI

SCOTT HATHAWAY

BARBARA D'ANGELO

HIROSHI KOKAI

JASON BONHAM

MUSIC

- *All Night Long (Alternate)*
Written & Performed by Muddy Waters
Chess
- *Sitting Here Alone*
Written & Performed by Theodore "Hound Dog" Taylor
Chess
- *Rollin' And Tumblin' Part 2*
Written & Performed by Muddy Waters
Chess
- *I Feel Like Going Home*
Written & Performed by Muddy Waters
Chess
- *I Can't Be Satisfied*
Written & Performed by Muddy Waters
Chess
- *Spoonful*
Written by Willie Dixon
Performed by Howlin' Wolf
Chess
- *Dirty Work Goin' On*
Written by Ferdinand "Fats" Washington
Performed by Little Joe Blue
Chess
- *Mannish Boy (1955)*
Written by Bo Diddley/Mel London/Muddy Waters
Performed by Muddy Waters
Chess
- *Rumble*
Written by Milt Grant/Link Wray
Performed by Link Wray
Cadence Records
- *The Sun Is Shining (Alternate)*
Written & Performed by Elmore James
Chess
- *Pete's Blue*
Written & Performed by Roy Buchanan
Polydor

- *Bring It On Home* (1966)
Written by Willie Dixon
Performed by Sonny Boy Williamson
Checker Records

- *So Many Roads, So Many Trains*
Written by Marshall Paul
Performed by Otis Rush
Chess

- *Still A Fool*
Written & Performed by Muddy Waters
Chess

- *Dreamy Doll*
Written by Ron Hargrave/Sheb Wooley
Performed by Bob Luman
Warner Bros. Records

- *No Shoes*
Written & Performed by John Lee Hooker
Vee-Jay Records

- *Five String Blues*
Written & Performed by Roy Buchanan
Polydor Records

- *Boom Boom*
Written & Performed by John Lee Hooker
Vee-Jay Records

- *It Serves You Right To Suffer* (1966)
Written & Performed by John Lee Hooker
Impulse! Records

- *A New Leaf* (1962)
Written & Performed by John Lee Hooker
Vee-Jay Records

- *C'mon Everybody*
Written by Eddie Cochran/Jerry Capehart
Performed by Eddie Cochran
Liberty Records

- *Baby, Scratch My Back*
Written by James Moore
Performed by Booker T. & The M.G.'s
Fantasy Records

- *Down The Road Apiece*
Written by Don Raye
Performed by Amos Milburn
Capitol Records
- *Bright Lights, Big City (1961)*
Written & Performed by Jimmy Reed
Vee-Jay Records
- *Mystery Train (1953)*
Written by Junior Parker
Performed by Elvis Presley
Sun Records
- *Willie And The Hand Jive*
Written & Performed by Johnny Otis
Capitol Records
- *White Summer*
Written by Jimmy Page
Performed by Led Zepagain
Epic Records
- *Summer Op.8 No.2, I Allegro non molto*
Composed by Antonio Vivaldi
Performed by Janine Jansen
Decca Records
- *Midnight Moonlight*
Written by Jimmy Page/Paul Rodgers
Performed by The Firm
Atlantic
- *Fleeting Smile*
Written & Performed by Roger Eno
All Saints Records
- *Double Trouble (1958)*
Written & Performed by Otis Rush
Cobra Records
- *Mannish Boy (1977)*
Written by Bo Diddley/Mel London/Muddy Waters
Performed by Muddy Waters
Blue Sky
- *Violin Concerto In E*
Composed by Antonio Vivaldi
Perform by Janine Jansen

Decca Records

- *Going to a Go-Go*
Written by Pete Moore/Smokey Robinson/Bobby Rogers/Marvin Tarplin
Perform by The Miracles
Tamla Records

- *Winter Op.8 No.4 III Allegro*
Composed by Antonio Vivaldi
Perform by New Philharmonia Orchestra/Leopold Stokowski
Decca Records

- *The Train Kept A-Rollin'*
Written by Tiny Bradshaw/Lois Mann
Performed by MR. JIMMY
King Records

- *Fresh Garbage*
Written by Jay Ferguson
Performed by MR. JIMMY
Ode Records

- *Preludes & Fugues, Op.87 No.22 in G minor Prelude*
Composed by Dmitri Shostakovich
Perform by Konstantin Scherbakov
Naxos Records

- *Prelude In A Major Op. 28/7*
Composed by Frédéric Chopin
Perform by Marian Pivka
Regency Music

- *Fantasiestucke, Op.12-1 Des Abends*
Composed by Frédéric Chopin
Perform by Arthur Rubinstein
RCA RED

- *Violin Concerto In F Minor, Op. 8/4, RV 297 "The Four Seasons (Winter)"*
Composed by Antonio Vivaldi
Perform by Janine Jansen
Decca Records

- *Atlantis*
Written by Donovan Leitch
Perform by Donovan
Sundazed Music

- *Dazed and Confused*
Jimmy Page
Warner/Chappell Music

- *The Song Remains the Same*
Jimmy Page/Robert Plant
Warner/Chappell Music

- *Since I've Been Loving You*
John Paul Jones/Jimmy Page/Robert Plant
Warner/Chappell Music

- *Whole Lotta Love*
John Bonham/Willie Dixon/John Paul Jones/Jimmy Page/Robert Plant
Warner/Chappell Music

- *The Rain Song*
Jimmy Page/Robert Plant
Warner/Chappell Music

- *Custard Pie*
Jimmy Page/Robert Plant
Warner/Chappell Music

- *Rock and Roll*
John Bonham/John Paul Jones/Jimmy Page/Robert Plant
Warner/Chappell Music

- *I Can't Quit You Baby*
Willie Dixon
Warner/Chappell Music

- *Bron-Y-Aur Stomp*
John Paul Jones/Jimmy Page/Robert Plant
Warner/Chappell Music

- *Ramble On*
Jimmy Page/Robert Plant
Warner/Chappell Music

- *Stairway to Heaven*
Jimmy Page/Robert Plant
Warner/Chappell Music

- *Celebration Day*
John Paul Jones/Jimmy Page/Robert Plant
Warner/Chappell Music

- Achilles Last Stand

Jimmy Page/Robert Plant
Warner/Chappell Music

- *Black Dog*
John Paul Jones/Jimmy Page/Robert Plant
Warner/Chappell Music
- *Moby Dick*
John Bonham/John Paul Jones/Jimmy Page
Warner/Chappell Music
- *Bron-Yr-Aur*
Jimmy Page
Warner/Chappell Music
- *The Lemon Song*
John Bonham/Chester Burnett/John Paul Jones/Jimmy Page/Robert Plant
Warner/Chappell Music
- *Communication Breakdown*
John Bonham/John Paul Jones/Jimmy Page/Robert Plant
Warner/Chappell Music
- *Good Times Bad Times*
John Bonham/John Paul Jones/Jimmy Page/Robert Plant
Warner/Chappell Music
- *Going to California*
Jimmy Page/Robert Plant
Warner/Chappell Music
- *The Ocean*
John Bonham/John Paul Jones/Jimmy Page/Robert Plant
Warner/Chappell Music
- *Heartbreaker*
John Bonham/John Paul Jones/Jimmy Page/Robert Plant
Warner/Chappell Music
- *Kashmir*
John Bonham/Jimmy Page/Robert Plant
Warner/Chappell Music
- *Babe I'm Gonna Leave You*
Anne Bredon/Jimmy Page/Robert Plant
Warner/Chappell Music
- *Over the Hills and Far Away*
Jimmy Page/Robert Plant

Warner/Chappell Music

- *Misty Mountain Hop*
John Paul Jones/Jimmy Page/Robert Plant
Warner/Chappell Music
- *No Quarter*
John Paul Jones/Jimmy Page/Robert Plant
Warner/Chappell Music
- *Thank You*
Jimmy Page/Robert Plant
Warner/Chappell Music
- *Immigrant Song*
Jimmy Page/Robert Plant
Warner/Chappell Music
- *How Many More Times*
John Bonham/John Paul Jones/Jimmy Page/Robert Plant
Warner/Chappell Music

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