

## Robert Plant

1967 A1.OUR SONG B1.Laughin' Cryin' Laughin'  
7": UK CBS 202656

1967 A1.LONG TIME COMING B1.I've Got a Secret  
7": UK CBS 2858

† Plant (vocals), Robbie Blunt (guitar), Paul Martinez (bass), Jez Woodroffe (keyboards)  
plus Phil Collins, Cozy Powell, Raphael Ravenscroft.

1982.06 **PICTURES AT ELEVEN** UK.2 US.5 ①  
Produced by Robert Plant  
A1.Burning Down One Side A2.Moonlight in Samosa A3.Pledge Pin A4.Slow Dancer  
B1.Worse Than Detroit B2.Fat Lip B3.Like I've Never Been Gone B4.Mystery Title

(orig lp) UK/GER Swan Song SSK-59418 [ps], US Swan Song SS-8512 [ps], ARG Swan Song 3144,  
BRA Swan Song 20080, CAN Swan Song XSS-8512, JPN Swan Song P-11225, MEX Atlantic  
LWA-6135, YUG Suzy ATL-59418

(orig cs) US Swan Song CS-8512

(reiss cd) US Swan Song 8512, UK Swan Song 90340

**3 stars.** After the long, hot journey in the Zeppelin, an oasis. Robert Plant's first solo album is rooted in the music of Zeppelin, of course, but that's not to say he's tied to the past. Rather, he branches out, embracing a lighter, crisper studio sound that indulged in familiar exotica while shedding the heavy intensity of Led's epic arrangements. You've seen the swagger of "Burning Down One Side" and "Worse Than Detroit" before, but unchained from his former band Plant could pass for Steven Tyler in a serious mood. Drummer Phil Collins keeps the beat on its toes, Cozy Powell is more a student of the Bonham school, and the core of Robbie Blunt, Paul Martinez and Jez Woodroffe are as tight as any band Ozzy brought along for the ride. If you're looking for a lost Zeppelin album, better to bark up Coda's tree. If you're looking for Plant's genius in full flower, you really want Principles. Pictures At Eleven is simply a stake in the ground; a declaration that there would be life after Zeppelin, and it would look something like this (cue the moody "Like I've Never Been Gone"). What's most impressive about Pictures is that Plant and Blunt come up with some awfully good material. Clearly, I hadn't given Plant a large enough share of Zeppelin's glory, and Pictures makes plain that much of what was best about that band (that indefinable groove, the heavy caravans of emotion driven through dark endless night) emanated from the singer. I'd always seen him as something of a slightly more substantive Roger Daltrey, and I didn't count on Pictures At Eleven being so close to the genuine article. (Meanwhile, Jimmy Page, the grand architect, was noodling out inconsequential soundtracks.) It's not the first time I've put my money on the wrong horse. It was, however, the first time that anyone from the legendary Led dared to get back in the saddle. To his eternal credit, Plant came in riding tall like we remembered.

1982.09 A1.BURNING DOWN ONE SIDE US.64 [9.11.82-6w]  
B1.Moonlight in Samosa  
7": UK/ITA Swan Song W-19429 [ps], US Swan Song 99979, GER Swan Song SS-19429, JPN  
Swan Song P-1679 [ps], MEX Atlantic SWA-068  
3.Far Post  
12: UK Swan Song SSK-19329T

1982.11 A1.PLEDGE PIN B1.Fat Lip US.74 [11.13.82-5w]  
7": US/CAN Swan Song SS 7-99952  
B1.Pledge Pin (Mono)  
7PRO: US Swan Song SS 7-99952  
B1.Burning Down One Side  
7PRO: FRA Swan Song PRO-233 [ps]

-> Okay so here's the thing about Robert Plant. When he twists a word with that sort of Middle Eastern chanty thing he does, there's an implication in his banshee wail that the word must be the source of some deeper anguish. He does it a couple of times on Pledge Pin, so let's compare. "Tonight's the loss / Tomorrow's gain / And in the end it's soooo." Plant trails off into the banshee bit on "soooo" and the effect is that what is NOT being said after "so" is the source of deep sadness or some heavy, intractable universal truth. And I start thinking to myself: "Right on, man, it is soooo like that sometimes." (I don't actually think the words "right on," but you get the point.) Then he does it again at the end of the second stanza. "The merry dance / She executes her role." He just about bursts an appendix wailing over "role," as if to say that her acting in a role is the most tragic set of circumstances. At least that's what I first thought. But then it occurred to me: Maybe he just likes making that sound. Instead of underlining key passages with his voice, maybe he's just doodling in the margins. I'm not saying he doesn't have

his deep thoughts, but "Pledge Pin" and "Fat Lip" aren't holding any great mysteries. Pledge Pin, so far as I can pin it down, uses a high school (or college, I don't care) football game or some other sporting event (I still don't care) and compares a woman playing hard to get with a player moving downfield to score. Only in the end, by not being tackled she's only avoiding love. Or something like that. Maybe if he had lingered longer on the word "game" I would have more for you. "Fat Lip" is about people waiting to be somewhere and the importance of "being" where you are. Anyway, I've opened up a whole chapter on The Unspoken, Inarticulate and Implied, which might someday house animals as diverse as Daltrey's stutter to Ferry's cracking voice.

† Former Tull drummer Barriemore Barlow guests.

1983.06      **THE PRINCIPLE OF MOMENTS**      UK.7      US.8 ①  
Produced by Benji Lefevre, Pat Moran and Robert Plant  
A1.Other Arms   A2.In the Mood   A3.Messin' with the Mekon   A4.Wreckless Love  
B1.Thru with the Two Step   B2.Horizontal Departure   B3.Stranger Here... Than Over  
There   B4.Big Log

(orig lp)      UK/CAN/GER/SPA Atlantic/WEA 79 0101 [ps], US Atlantic 90101 [ps], BRA Atlantic  
20.080 [ps], JPN Swan Song P-11381, MEX WEA LWA-6193  
(cd reiss?)      UK/US Es Paranza 90101

**4 stars.** Once again, Robert Plant doesn't stray too far from the sound of Led Zeppelin's In Through The Out Door. And why should he? The Principle of Moments is an excellent album, no apology necessary. If "Thru With The Two Step" sounds like "All of My Love," or "Wreckless Love" like "In The Evening" and "Carouselambra," more power to Plant. While Principle didn't chart as high as Pictures At Eleven, its singles fared better. The beautiful "Big Log" and "In The Mood" both landed in the US Top 40 and will surely be present when Plant's best songs are assembled for some faraway compilation. What's always impressed me about Robert Plant's solo career is his willingness to keep pushing himself as an artist. He could get by simply by singing, as Bryan Ferry and Roger Daltrey have done, but Plant instead continues to grow on his own, fertilized (if you will) by the creative chemistry cultivated in an actual band. Whether or not the band actively sought to hone a single aspect of In Through The Out Door (its wistfulness) down to an art form, that's what happens here. Principle of Moments might well have been calibrated to "All Of My Love," but I can think of few better templates for a post-Zeppelin Plant. Understated arrangements are important for a singer of this calibre; we need to be able to hear every nuance, the sad and the seductive, the wise and the weary. I've never given the idea of a "best" Plant album much thought, since they're all good for their own reasons, but I might well give Principle of Moments the honor. It may have plenty of sleepy moments, but never a dull one.

1983.07      A1.BIG LOG      UK.11      US.20 [8.6.83-16w]  
B1.Messin' with the Mekon  
7": UK WEA B-9848 [ps], GER/ITA WEA 79 98487, JPN Atlantic P-1786 [ps]  
3.Stranger Here... Than Over There  
12: UK WEA B-9848T  
12PRO: US Atlantic PR-518  
B1.Far Post  
7": US Atlantic 7-99844 [ps], CAN Atlantic 79 99844  
B1.Big Log (3:45)  
7PRO: US Atlantic 99844

-> Big Log was a big hit and remains Plant's highest-charting single. It's great stuff, moody and melting in your mind like a dream, Robert's breathy delivery suggesting Bryan Ferry's mystical, motorcycle-ridin' twin. The flip side is the nonalbum "Far Post," not nearly as polished as "Big Log" but fun in an unfinished sort of way. It appears to date from the Pictures At Eleven sessions.

1983.11      A1.IN THE MOOD (Edit)      US.39 [11.19.83-12w]  
B1.Horizontal Departure  
7": US Es Paranza 7-99820 [ps], CAN Es Paranza 79 98207, GER Es Paranza 79-9820-7  
[ps]  
B1.Pledge Pin (Live)  
7": UK B-6970 [ps]  
3.Horizontal Departure (Live)  
12: UK Es Paranza B-6970T  
B1.In the Mood (Long Version)  
7PRO: US Es Paranza 7-99820

-> The second single from The Principle of Moments, "In The Mood" ensured that Plant's latest moment in the spotlight extended into 1984. The single edit version shaves off the beginning and ending, including those distracting, metallic seagull shrieks (or whatever that noise is in the

background). Live versions of "Pledge Pin" and "Horizontal Departure" showed up on UK versions of the single.

† Now with Richard Hayward (drums) and Toni Halliday (vocals).

1985.05 A1.PINK AND BLACK B1.Trouble Your Money  
7": UK Es Paranza B-9640 [ps]

1985.05 A1.LITTLE BY LITTLE US.36 [5.18.85-11w]  
B1.Trouble Your Money  
7": US Es Paranza 7-99644 [ps]  
B1.Little By Little (Long Version)  
12PRO: US Es Paranza PR-720  
A1.Little By Little (Remix) B1.Doo Doo A Do Do  
7": UK Es Paranza B-9621 [ps], GER ES Paranza 79 9621 [ps]  
3.Easily Lead (Live)  
12: UK Es Paranza B-9621T, GER Es Paranza 796865  
4.Rockin' at Midnight  
D7": UK ES Paranza B-9621F [ps/doublepack]  
A1.Little By Little (Remix Long Version) A2.Easily Lead B1.Rockin' at Midnight  
(Live with the Honeydrippers) B2.Sixes and Sevens  
12: US Es Paranza 90485

-> From Robert Plant's pleasant dome this stately track sprung forth, a moody and atmospheric marvel that turned out to be the exception in Shaken's troubled domain. The restless "Trouble Your Money" is more indicative of the album. It occurs to me sometimes when I listen to this single how much the arrangements recall The Police. Not a suggestion of plagiarism, mind you, just an observation. UK audiences were apparently treated to a remix of "Little By Little" that went unnoticed.

1985.05 **SHAKEN 'N STIRRED** UK.19 US.20 ①  
Produced by Benji Lefevre, Tim Palmer, Robert Plant  
A1.Hip to Hoo A2.Kallalou Kallalou A3.Too Loud A4.Trouble Your Money A5.Pink and Black B1.Little by Little B2.Doo Doo A Do Do B3.Easily Lead B4.Sixes and Sevens

(orig lp) UK/GER Es Paranza 790265 [ps], US Es Paranza 90265 [ps], CAN Es Paranza 79 02651  
(orig cs) CAN Es Paranza 79 02654  
(orig cd) CAN Es Paranza CD-90265

**3 stars.** If you'd told me in 1980 that Robert Plant would make a record like this, I'd have said you were nuts. Maybe it's Plant who's come unhinged; exorcising old demons with new sounds, indulging the hip groove in ecstatic fits... whatever's driving Plant on these sessions, Shaken 'N Stirred is fascinating, even if it's like watching a staged train wreck some of the time. Plant has always placed sound over substance, but here he descends into nonsensical words that serve the rhythm, as titles like "Hip To Loo," "Kallalou Kallalou" and "Doo Doo A Do Do" testify. The decoupage of effects and vocals is radical not just by Plant's standards; in embracing new music (something Plant wasn't expected to do), the singer overshoots the edge and finds himself in uncharted territory here. Ex-Little Feat drummer Ritchie Hayward plays a key part in Plant's experiment, adding unusual rhythms to the mix that keep listeners on their toes, stopping and starting according to some invisible whim. Shaken 'N Stirred doesn't completely abandon Plant's trademark moody atmosphere, best exemplified in the single "Little By Little" (arguably the album's most conventional track). But the album didn't have a second strong single in it, as both "Pink and Black" and the delightful "Too Loud" failed to chart in the Top 100. This was Plant's most modern album to date, but it's questionable whether fans will appreciate the effort; surely there were some who were confused that "Little By Little" was the exception rather than the rule. Along with the subsequent single "Tall Cool One," Shaken 'N Stirred marks the height of Robert's flirtation with rap's rhythm-driven sensibilities and reliance on studio effects. As arty and adventurous an album as it is, it may take some time to get acclimated to this music, but the effort is worth it.

1985.07 A1.TOO LOUD  
12PRO: US Es Paranza PR-762  
B1.Kallalou Kallalou  
7": US Es Paranza 99622 [ps], CAN 79 96227 [ps]

-> The second single from the disturbing Shaken 'N Stirred, this one didn't chart. Probably freaked people out, but it's far more indicative of the album than "Little By Little." Personally, I admire Plant for shaking things up; he could have just as easily continued to crank out product. Instead, he recognized that music was changing and sought to change with it. The music is informed by rap, I suppose, though not as blatant as "Tall Cool One" (which I thought

was terrible). While the B side is your typical "baby don't go" bit, the A side has deeper implications, combining (in the subconscious gears of my unworkable mind) music's omnipresence with Arthurian Legend. Is he making a statement about his own mythology? It would be pretty deep for a guy who writes songs about getting laid, but anything's possible with Robert Plant.

† New band: Chris Blackwell, Doug Boyle (bass), Phil Johnstone (keyboards), Phil Scragg plus guests Toni Halliday, Jimmy Page, etc.

1988.01 A1.HEAVEN KNOWS (Edit) UK.33  
12: US Es Paranza PR-2175  
B1.Walking Towards Paradise  
7": UK Es Paranza A-9373, US Es Paranza 99373, AUSL Atlantic 7-99373 [ps], CAN Es Paranza 79 93737  
1.Heaven Knows (Extended) 2.Walking Towards Paradise 3.Big Log  
12: UK ES Paranza A-9373T  
CDS: UK ES Paranza A-9373CD  
B1.Heaven Knows (LP Version)  
CDSPRO: US ES Paranza PR-2221

1988.02 **NOW AND ZEN** UK.10 US.6 0000  
Produced by Phil Johnstone, Tim palmer, Robert Plant  
A1.Heaven Knows A2.Dance on My Own A3.Tall Cool One A4.The Way I Feel B1.Helen of Troy B2.Billy's Revenge B3.Ship of Fools B4.Why B5.White, Clean and Neat

(orig lp) UK/CAN/GER Es Paranza 790863 [lyrics], US Es Paranza 90863 [lyrics], MEX Atlantic LWA-6717, VEN Atlantic 3228

(orig cdx) w. bonus track: 10.Walking Towards Paradise  
UK Es Paranza 790863, US Es Paranza 90863

**3 stars.** Fame is a fire that needs to be stoked. If interest in Robert Plant was doused by a few years off, "Tall Cool One" built the pyre back up again. Now and Zen found Plant with a completely new band of (presumably younger) relative unknowns, including keyboardist Phil Johnstone, whom Plant had "discovered" while listening to demo tapes for his new band. The songs return to the epic, atmospheric sound of The Principle of Moments, notably on the singles "Ship of Fools" and "Heaven Knows," with only "Tall Cool One" inviting comparison to the experimental Shaken 'N Stirred. The sacrilege of that single is the resurrection of Zeppelin's ghost, used here to do Plant's banal bidding on what is ostensibly a dance track (even Jimmy Page's guitar work is used). Sampling Zep's hits at the end with irreverence, using symbols that resemble the hallowed ZOSO on the front cover... is Plant trashing the Zeppelin legacy? His answer: Lighten up, baby. Plant never accepted the Zeppelin mantle after the band's demise; he's become the de facto spokesperson based on his solo success, but it's a legacy he hasn't embraced on his own. Now and Zen seems to make a reconciliation with that past, while at the same time representing a different chapter than Zeppelin. Plant and his band are interested in contemporary music: state-of-the-art studio tricks and tight musicianship combined in songs that somehow transcend their mundane subject matter to sound as if great mysteries are being revealed. Sound like anyone you know? The fact is, Plant has stayed true to the spirit of Led Zeppelin without living in the past.

1988.04 A1.TALL COOL ONE US.25 [4.16.88-18w]  
12PRO: US Es Paranza PR-2245  
B1.White, Clean and Neat  
7": UK Es Paranza A-9348, US ES Paranza 99348, CAN Es Paranza 79 93487  
3.Tall Cool One (Remix)  
12: UK Es Paranza A-9348T  
4.Little By Little  
CDS: GER Es Paranza A-9348CD  
A1.Tall Cool One (Remix) B1.Heaven Knows (Remix)  
12: US ES Paranza 96644  
12PRO: US ES Paranza 1200

1988.08 A1.SHIP OF FOOLS US.84 [8.27.88-4w]  
B1.Helen of Troy  
7": UK Es Paranza A-9281  
3.Heaven Knows (Live)  
12: UK Es Paranza A-9281T  
3.Dimples (Live)  
CDS: UK/GER ES Paranza A-9281CDB  
B1.Billy's Revenge  
7": US Es Paranza 99333, CAN ES Paranza 79 93337

1988 1.DANCE ON MY OWN 2.Ship of Fools (Live) 3.Tall Cool One (Live)

12PRO: US Es Paranza 2426

1988 **NON-STOP, GO!**

(promo 2-lp) US ES Paranza PR-2244 [gf]

† Charlie Jones replaces Phil Scragg.

1990.03 **MANIC NIRVANA** **UK.15** **US.13** ①

Produced by Phil Johnstone, Robert Plant, Mark Strent

1.Hurting Kind (I've Got My Eyes on You) 2.Big Love 3.S S S & Q 4.I Cried  
5.She Said 6.Nirvana 7.Tie Dye on the Highway 8.Your Ma Said You Cried In Your  
Sleep Last Night 9.Anniversary 10.Liars Dance 11.Watching You

(orig lp) UK Es Paranza WX-339X [gf/lyrics], US Es Paranza 91336 [lyrics], ARG WEA 80254,  
CAN/GER Es Paranza 79 1336 [lyrics], COL Atlantic 23(7031)00108, MEX Es Paranza  
LPNA-6948

(orig cs) UK Es Paranza WX-339XC

◆◆ Manic Nirvana is the closest Robert Plant has come to releasing product. If "Tall Cool One" left you feeling cold, then get ready for another chilly reception. Plant cheerleads his way through most of the record, supported by the same band from Now And Zen, pausing to reflect at welcome intervals and indulge his moodier muse. Other icons from the '70s were making similarly soulless music at this point (Aerosmith, Rolling Stones), but Plant had heretofore differentiated himself from that pack by pushing boundaries. The only thing being pushed here is the suggestion that Robert could be trans-Planted into the '90s by straddling modern studio rock, rap, and the moody spiritualism of Led Zeppelin. He's no stranger to rhythmically driven music, but where Shaken 'N Stirred seemed strange, Manic Nirvana feels mundane. Where earlier albums built off the Zeppelin foundation that Plant helped build, these songs seem to lean on old victories like a crutch. "Hurting Kind" is essentially a rewrite of "Tall Cool One," "Big Love" borrows from "D'yer Mak'er," and so Manic Nirvana adds little new to the discussion. The better moments come when Plant puts down the mystical pom-poms and engages his darker side, felt to best effect on the pained "I Cried" and "Anniversary." On a different note, the playful "Your Ma Said You Cried In Your Sleep Last Night" serves as a neat bookend to "I Cried." Ultimately the heartless arrangements and lazy lyrical content win the day, drowning out the few good cuts on here. Among the breathtaking specimens and interesting hybrids in Plant's garden, here is a relatively weak and flavorless yield, best left on the vine until you've had your fill of finer fruits like Fate of Nations and The Principle of Moments.

1990.03 **A1.HURTING KIND** **UK.45** **US.46**

12PRO: US Es Paranza PR-3276

CDSPRO: US Atlantic PRCD-3186

B1.I Cried

7": UK Es Paranza A-8985 [ps], US Es Paranza 98985

CSS: US Es Paranza 98985

3.Oompah (Watery Bint)

CDS: US Es Paranza 96483

2.Oompah (Watery Bint) 3.One Love

12: UK Es Paranza A-8985T

4.Don't Look Back

CDS: UK ES Paranza A-8985

1990.06 **A1.YOUR MA SAID YOU CRIED IN YOUR SLEEP LAST NIGHT**

B1.Your Ma Said You Cried In Your Sleep Last Night (New Mix)

7": UK Es Paranza A-8945

3.One Love

12: UK Es Paranza A-8945T

CDS: UK Es Paranza A-8945CD

A1.Your Ma Said You Cried In Your Sleep Last Night (Clean)

B1.Your Ma Said You Cried In Your Sleep Last Night (Scratchy)

CDSPRO: US Es Paranza PRCD-3349

1990 **1.S.S.S. & Q.**

CDSPRO: US Es Paranza PRCD-3449

1990 **1.NIRVANA**

CDSPRO: US Es Paranza PRCD-3636

1993.04 **A1.29 PALMS**

**UK.21**

CDSPRO: FRA Phonogram 1651

B1.Whole Lotta Love (Acoustic)

CSS: US Es Paranza 98388  
Bl.21 Years  
7": UK Fontana FATE-1  
3.Dark Moon  
CDS: UK Fontana FATEX-1, US Es Paranza 862235  
4.Whole Lotta Love  
CDS: UK Fontana FATED-1

1993.05.21 **FATE OF NATIONS** UK.6 US.34 0

Produced by Robert Plant and Chris Hughes  
1.Calling to You 2.Down to the Sea 3.Come Into My Life 4.I Believe 5.29 Palms  
6.Memory Song (Hello Hello) 7.If I Were a Carpenter 8.Promised Land 9.The  
Greatest Gift 10.Great Spirit 11.Network News

(orig lp) BRA/COL Fontana 514867  
(orig cd) US/CAN Es Paranza 92264

**4 stars.** Another masterfully conceived and executed album from the charismatic spiritualist. Drawing the old bones of Physical Graffiti from the deep sands of time, Robert Plant dances with the ghost of "Kashmir" on the opening "Calling To You" and proves he hasn't lost a step since his youth. Old shadows appear throughout, from "Great Spirit" to "29 Palms," delivered in the rich and saturated sleepy exoticism that has become a Plant hallmark. Though new players are involved (drummer Chris Hughes, guitarist Kevin Scott MacMichael), many of the songs seem to date from the last lineup; thus, Chris Blackwell is credited with cowriting five tracks but only appears on one ("Promised Land," which he didn't cowrite). It's a testament to the template that Plant has laid out since his days in Zeppelin, departing little from his original vision and audibly improving on the product with age (similar to Phil Collins, whose ...But Seriously... was equally masterful). Fate of Nations contained several shoulda-been hits (only "29 Palms" charted well), including "Calling To You" and "I Believe." A cover of Tim Hardin's moldy oldie "If I Were A Carpenter" is less effective; Plant nails it, but who cares? Every time I listen to Fate of Nations, I'm impressed all over again that Plant has managed to carve out such a fine solo career. Every album he makes is made to be the best, driving himself onward where a weaker man might have retreated to the comfort of the past. My only knock on this effort is the heavy-handed packaging, spewing out environmental factoids that bandy about some pretty big numbers: 40 tons of radioactive waste left on Gulf War battlefields, 67 million tons of oil burned during the same war, etc. Maybe environmental consciousness powers Plant, but he should stick to the one renewable energy source he knows best: himself.

1993.06 A1.I BELIEVE  
CDSPRO: US Es Paranza PRCD-5273  
Bl.Great Spirit  
7": UK Fontana FATE-2  
3.Hey Jayne  
CDS: UK Fontana FATEX-2, US ES Paranza 862427  
Bl.Dark Moon  
CSS: US ES Paranza 98365

1993.08 A1.CALLING TO YOU (Edit)  
CDSPRO: FRA Fontana 1734  
2.Calling to You (LP Version)  
CDSPRO: US Atlantic PRCD-5082  
Bl.Naked If I Want To  
7": UK Fontana FATE-3  
3.8:05  
12: UK Fontana FATEX-3, US Es Paranza 862731  
CDS: UK Fontana FATED-3  
1.Calling to You (Song to Kalsoum Mix) 2.Calling to You (Shookran Sah-Abi Mix)  
3.Calling to You (Always My Heart Mix) 4.Calling to You (Artist's Valley)  
5.Calling to You (Per La Gente Mix)  
CDS: UK Fontana FATEX-3  
A1.Calling to You (Shookran Sah-Abi Mix)  
12PRO: UK Fontana FATDJ-312

1993.12 A1.IF I WERE A CARPENTER  
CDSPRO: US Atlantic PRCD-5393, UK Fontana FATDJ-4, GER Fontana 858091-2  
Bl.I Believe (Live)  
7": UK Fontana FATE-4  
3.Going to California (Live)  
CDS: UK Fontana FATED-4  
4.If I Were a Carpenter 5.Ship of Fools (Live) 6.Tall Cool One (Live)  
2-CDS: UK Fontana FATED/X-4

1993           **FATE OF NATIONS - INTERVIEW DISC 1993**

(promo cd)     UK Fontana FATEI-1

2002.06.18     1.MORNING DEW (Radio Edit)  
 CDSPRO: EUR Mercury MORNCJ-1  
 2.Darkness, Darkness  
 CDSPRO: US Universal 20814  
 2.A House Is Not a Motel (Live) 3.Robert Plant Interview (Video) 4.Morning Dew  
 (Video)  
 CDS: UK Mercury 582958

2002.07.16     **DREAMLAND** US.40  
 1.Funny in My Mind (I Believe I'm Fixin' to Die) 2.Morning Dew 3.One More Cup of  
 Coffee 4.Last Time I Saw Her 5.Song to the Siren 6.Win My Train Fare Home (If I  
 Ever Get Lucky) 7.Darkness, Darkness 8.Red Dress 9.Hey Joe 10.Skip's Song

(orig cd)       US Universal 58696  
 (orig cdx)     w. bonus track: 11.Dirt in a Hole  
 UK Mercury 063025, JPN Mercury UICR-1024

2002           **DREAMLAND ADVANCE SAMPLER (EP)**  
 1.Funny in My Mind (I Believe I'm Fixin' to Die) 2.Morning Dew 3.One More Cup of  
 Coffee 4.Darkness, Darkness

(promo cdep)   US Universal UNIR-20769

2002           1.DARKNESS, DARKNESS (Radio Edit) 2.Darkness, Darkness (Long Radio Edit)  
 3.Darkness, Darkness (Album Version) 4.Funny in My Mind (I Believe I'm Fixin' to  
 Die)  
 CDSPRO: US Universal UNIR-20770

2002           1.LAST TIME I SAW HER (Remix)  
 CDSPRO: UK Mercury LASTCJ-1  
 2.Last Time I Saw Her (Album Version)  
 CDSPRO: US Universal UNIR-20883

2002.12.10     1.SONG TO THE SIREN (Radio Edit)  
 CDSPRO: UK Mercury SIRENCJ-1

2004.11.03     **SIXTY SIX TO TIMBUKTU**  
 A1.Tie Die on the Highway A2.Upside Down A3.Promised Land A4.Tall Cool One  
 A5.Dirt in a Hole A6.Calling to You A7.29 Palms A8.If I Were a Carpenter  
 A9.Sea of Love A10.Darkness, Darkness (Radio Edit Long) A11.Big Log A12.Ship of  
 Fools A13.I Believe A14.Little By Little A15.Heaven Knows A16.Song to the  
 Siren A17.Darkness, Darkness (Enhanced Video) B1.You'd Better Run B2.Our Song  
 B3.Hey Joe B4.For What It's Worth B5.Operator B6.Road to the Sun  
 B7.Philadelphia Baby B8.Red for Danger B9.Hey Jane B10.Louie Louie B11.Naked  
 If I Want To B12.21 Years B13.If It's Really Got to Be This Way B14.Rude World  
 B15.Little Hands B16.Life Begin Again B17.Let the Boogie Woogie Roll B18.Win My  
 Train Fare Home (If I Ever Get Lucky) (Live in Timbuktu) B19.Calling to You  
 (Enhanced Video)

(orig 2-cd)     UK Mercury 9813199, US Atlantic 83626, KOR Universal DU-8722

2005.05       **MIGHTY REARRANGER**  
 1.Another Drive 2.Shine It All Around 3.Freedom Fries 4.Tin Pan Valley 5.All  
 The Kings Horses 6.The Enchanter 7.Takamba 8.Dancing in Heaven 9.Somebody  
 Knocking 10.Let the Four Winds Blow 11.Mighty Rearranger 12.Brother Ray

(orig cd)       UK Sanctuary SANCD-356, TAI Magnum SANCD-356  
 (orig cdx)     w. bonus track: 10b.Led White and Blue  
 JPN Sanctuary BVCM-41034  
 (reiss cdx)    w. bonus tracks: 9b.Led White and Blue 14.All the Money in the World  
 2004: FRA BMG 81310

2005           A1.SHINE IT ALL AROUND  
 CDSPRO: US Sanctuary SANDJ-85700  
 B1.All the Money in the World  
 7": UK Sanctuary SANSE-369 [ps]

3.Shine It All Around 4.Shine It All Around (The Girls Remix) 5.Shine It All  
Around (U-MYX Format)  
2-CDS: UK Sanctuary SANXS/SANXD-369

2005 1.ALL THE KINGS HORSES (Radio Edit)  
CDSPRO: US Sanctuary SANDJ-85735

2005 1.TIN PAN VALLEY (The Humor and the Couch Edit) 2.Tin Pan Valley (Album Version)  
CDSPRO: US Sanctuary SANDJ-85736

2005 A1.THE ENCHANTER (UNKLE Reconstruction) B1.The Enchanter (UNKLE Reconstruction  
Dub)  
12: UK Sanctuary SANTW-405

?? **PAST AND PRESENT**

(orig lp) UK Baktabak BAK-2097 [picture disc]