

at Madison Square Garden—was all audiences had when it came to Zep-film. And though it was a great gig, occasionally *Song* showed Led at its most leaden; sludgy and weary with weighty drum solos, lazy vocals and go-nowhere guitar solos framed by fantasy sequences that would make David Lynch look like a documentarian. That said, the 2003 release of the exemplary Led Zep live video collection has taken the weight off *Song's* performances, allowing its best moments—a scintillating “No Quarter,” a snaky “Since I’ve Been Loving You,” a breathtakingly crunching “Heartbreaker”/“Whole Lotta Love”—to shine without shame. Plus, there’s the addition of songs from the tour, like the ferociously feline “Over the Hills and Far Away,” as well as an amazing 5.1 sound boost that allow you to forgive the dopest of dream sequences—even Page’s schlocky warlock scene.

**Special features:**

Unreleased performances, 1976 BBC interview with Plant and manager Peter Grant, footage from the Drake Hotel robbery during the NYC stand. A.D. AMOROSI

**STAX/VOLT REVUE LIVE IN NORWAY 1967**

(REELIN’ IN THE YEARS, 75 MINUTES)

**RESPECT YOURSELF: THE STAX RECORDS STORY**

(STAX, 114 MINUTES)

[www.concordmusicgroup.com](http://www.concordmusicgroup.com)

Respect!



To help celebrate 50 years of “Soulsville USA,” two Stax collections now arrive on DVD, one an epic evening featuring six soul legends performing live in Norway, and the other a must-have historical documentary (narrated by Samuel L. Jackson) of an American institution. This is the story of Stax, but this is also the story of race in America. While segregation was destroying the country it didn’t exist inside Stax’s hallowed halls. Fueled with freedom, *Respect Yourself* gives a firsthand look at the significance of interracial house band Booker T. & the MGs, the power of Otis Redding and the magic of Isaac Hayes. Told

through interviews, rare performances and never-before-seen home movies is the detailed story of how this little Memphis studio turned into a Top 100 hit factory that expanded into film, Broadway and politics. We also trace the impact of Otis Redding and Dr. King’s deaths, the Wattstax festival, bankruptcy and the general demise that led to Stax’s blessed 2006 rebirth.

**Special Features:** All-star reunion rehearsal. AARON KAYCE

**BERT JANSCH FRESH AS A SWEET SUNDAY MORNING**

(MVD/SECRET, 101 MINUTES)

[www.mvdb2b.com](http://www.mvdb2b.com)

The not-so-rudimentary rudiments



A man, a stool, an acoustic guitar. That’s about the sum of this back-to-basics document of the legendary folk player’s 2006 performance in Sheffield, England. But what a man and what a guitar! Jansch sits modestly against a



Bob Dylan, 1963

black stage, hardly moving as he plays. Between songs, he speaks briefly about friendships with a who’s who of folk personalities—Davy Graham, Anne Briggs, Clive Palmer and John Renbourn. There is a charming story about getting so drunk with Renbourn in Paris that they hallucinated a woman with a hat made of bread—the same day Jansch wrote “Fresh as a Sweet Sunday Morning.” Close-ups of the hands reveal a man split down the spine between folk and blues. Jansch’s pick-ringed, plucking fingers move in precise folk cycles, while his fretting hand adds wicked slides and thumping hammer-ons. Vocally, Jansch has lost little of his old booming baritone, and his gentle, backward-looking rendition

of “Courting Blues” has the poignancy of first love—and first songs—remembered.

**Special features:** None.

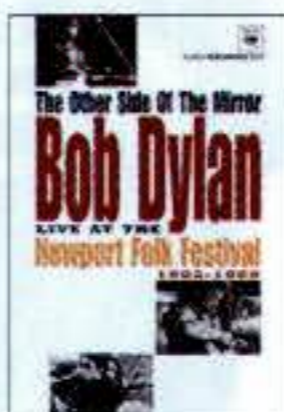
JENNIFER KELLY

**BOB DYLAN THE OTHER SIDE OF THE MIRROR: BOB DYLAN LIVE AT THE NEWPORT FOLK FESTIVAL, 1963-1965**

(COLUMBIA LEGACY, 83 MINUTES)

[www.legacyrecordings.com](http://www.legacyrecordings.com)

No more Maggie’s Farm



Although *The Other Side of the Mirror* includes footage (some previously unseen) from

Dylan’s Newport Folk Festival appearances of 1963-65, anyone would be forgiving if you skipped directly ahead to the latter year’s “Maggie’s Farm” and “Like a Rolling Stone.” That was when history was made, when Dylan first plugged in, eliciting boos from the shocked and dismayed folk purists in the audience. As director Murray



**CANON THE TWO DISC ESSENTIAL COLLECTION**

**In Stores Now!**  
Experience the evolution of a true original.  
Featuring five new versions of Ani classics.



[WWW.RIGHTEOUSBABE.COM](http://WWW.RIGHTEOUSBABE.COM)

Lerner says in the bonus interview, that single, tense event heralded a “new world” that was “almost frightening.” That the acoustic, topical songs of ‘63-‘64 (“Mr. Tambourine Man,” “With God on Our Side,” “Blowing in the Wind”) are gripping is also true. But knowing what we know now, the pre-rock footage mostly serves to set the scene for the cultural crescendo to come. Dylan (aided by a sizzling Mike Bloomfield on guitar) is about to shed his skin for the first of many times, and though it’s been said thousands of times, it’s no less true: Music would never be the same.

**Special features:** Interview with director Murray Lerner. JEFF TAMARKIN