



Arthur Lee & Love Complete Forever Changes Live

The fingerpicked intro to Bryan MacLean's breathtaking "Alone Again Or" starts the heady, cinematic, night-through-day-through-night journey of *Forever Changes*. The 1967 album was the magnum opus of Love's troubled visionary, Arthur Lee.

MacLean, co-founder Lee, and Johnny Echols were Love's trio of guitar players and their work continues to influence later generations of players. In the second song, "A House Is Not A Motel," you can hear all the elements of the band that inspired everyone from the Doors to Led Zeppelin to the MC5's Wayne Kramer and more. The song begins with aggressive acoustic guitar and climaxes with a searing electric solo.

Before his death in 2006, Lee featured a complete performance of *Forever Changes* as the centerpiece of his live shows.

The recording here on vinyl and CD with bonus material captures a 2003 Glastonbury Festival show with latter-day Love bassist Frank Fayer and drummer George Suranovich behind Lee and guitarist Gary Rowles. They channel the original album in form as well as spirit, undeterred by a couple of irrelevant technical glitches.

It's an arresting, powerful performance from start to finish; a worthy companion piece to the original. — *Rick Allen*



Mississippi John Hurt Live At Oberlin College 4-15-65

Trying to categorize John Hurt is almost impossible, as he worked in so many traditions: country blues, gospel, and within the larger fabric of American folk music. He was a Southern "songster" who recorded some sides in 1928 and then disappeared for over three decades, reemerging in the early '60s as young white audiences rediscovered our nation's roots music. And unlike the category of true Delta blues, Hurt's peripatetic bass lines have far more to do with Piedmont blues, ragtime, and stride-piano approaches.

This live set was cut during Hurt's career renaissance and features the guitarist singing and fingerpicking, likely on a Guild



Warren Haynes (left)
and Derek Trucks.

ROCKING THE FOX

What an embarrassment of riches this boxed set offers. Recorded on three nights in September 2004 at the Fox Theatre in Atlanta, it showcases a band that surely will be remembered as one of the best rock outfits ever. This was part of their 35th-anniversary tour and the entire band is engaged and played amazingly well all three nights of their stand at the Fox.

Along with the great musicianship is the astounding fact that each night featured a different setlist, with only one song repeated — "Dreams," which features a different guitarist playing lead every night; the first is former Allman Brother Jack Pearson, night two features Derek Trucks, then Warren Haynes takes a turn on night three. All are more than up to the task of pushing and pulling the rhythm section to places that are dream territory for most other bands. And the late, great Gregg

Allman's pleading vocals bring the tune home.

It would have been a pleasure to be in the crowd for any of the shows. Each night there's a stellar mix of Allman classics and some well-chosen covers. Night one kicks off with a perfect rendition of "Moun-



The Allman Brothers Band

The Fox Box

tain Jam" that Trucks and Haynes manage to turn into Weather Report's "Byrdland" before coming back home to the familiar melody. Several hours later they wrap that night up with a funky version of "Southbound" that captures the band working at full tilt. In between you get

sizzling versions of Allman classics like "Midnight Rider," "Ain't Wastin' Time No More," and "You Don't Love Me," all with stunning guitar work from Trucks and Haynes. They cover Eric Clapton and the Grateful Dead in between.

The other two nights follow a similar strategy. Songs every fan knows well — like a 40-minute version of "In Memory of Elizabeth Reed" or a funky "Leave My Blues At Home" — mix with covers of blues classics. On night two they surprise the crowd with "Blue Sky." It's the first time the band played the song since songwriter Dickey Betts had been booted from the band four years earlier. Fittingly, night three ends with a blistering 15-minute version of "Whipping Post."

The recent deaths of Gregg Allman and Butch Trucks ensure we won't hear the Allman Brothers again. While it's certainly not the same as seeing them live, this set is a perfect document of the band. — *John Heidt*