



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.

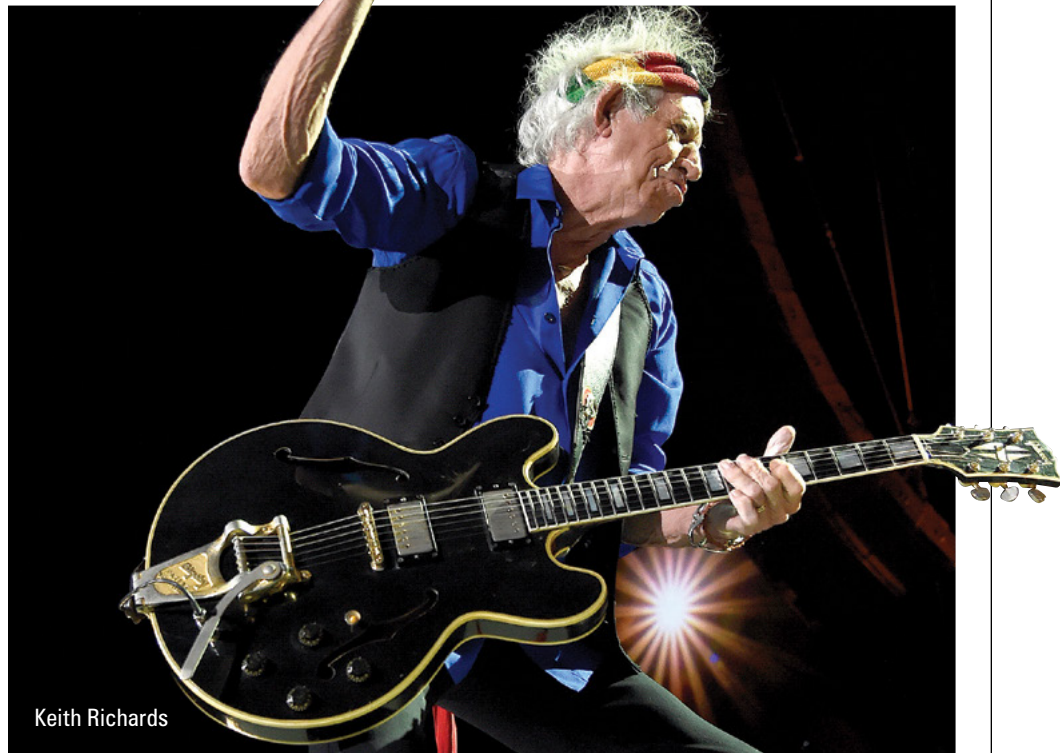
The other two nights follow a similar strategy. Songs every fan knows well — like a 40-minute version of "In Memory of Elizabeth Reed" or a funky "Leave My Blues At Home" — mix with covers of blues classics. On night two they surprise the crowd with "Blue Sky." It's the first time the band played the 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*

flat-top. The audio is terrific – more than a half-century later, it sounds like he’s in the room with the listener, John’s soft-spoken vocals on “Candy Man” drawing you into the music.

“My Creole Belle” lopes along at a friendly pace, but never doubt the virtuosity behind it: Hurt was a one-man tour de force, playing all bass and harmony parts on guitar and singing alternately tender, spiritual, or witty lyrics on top. The lyrics and intricate picking in his murder-ballad “Frankie And Albert” are another highpoint.

All told, this is a telling document, not only of the ’60s blues revival, but of a legendary guitarist who lived, played, and survived in the hardscrabble South of a century ago. It’s powerful stuff. – *PP*



Keith Richards



The Rolling Stones
Ladies & Gentlemen... The Rolling Stones Some Girls Live In Texas '78
Olé Olé Olé! A Trip Across Latin America



Muddy Waters and The Rolling Stones
Checkerboard Lounge Live Chicago 1981



The cup runneth over with Rolling Stones live discs, a heady mix of reissues and new arrivals.



Ladies & Gentlemen... is the soundtrack to the concert film shot over four nights in the great state of Texas during the *Exile On Main St.*

tour of 1972. The band is in peak form with a setlist rambling from “Brown Sugar” to “Dead Flowers” to “Sweet Virginia.” Throughout, the interplay between Keith Richards and Mick Taylor is stellar.

Some Girls is also live from Texas with Ronnie Wood front and center, as well as Faces man Ian McLagan on piano. No

surprise: the songlist is heavy on tunes from the album that reinstated the Stones as the world’s best rock and roll outfit.

Checkerboard Lounge captures the band sitting in with Muddy Waters at one of Chicago’s most famous Southside blues bars. While the Stones add their celebrity charm, Muddy is without doubt the king bee here.

Olé is a DVD film celebrating the 2016 tour through South America, from backstage behind-the-scenes footage to live shots in Brazil, Argentina, and Peru. Beautifully made.

Good stuff, all. But the ’72 show predictably steals it. – *Michael Dregni*



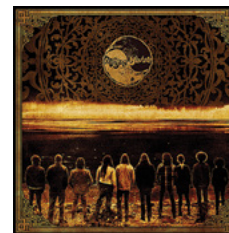
Lindsey Buckingham and Christine McVie
Lindsey Buckingham/Christine McVie

When Lindsey Buckingham and Stevie Nicks joined Fleetwood Mac, the group not only had three lead singers in its arsenal (with Christine McVie already onboard), it had three distinctive songwriters. But there was never a Lennon-McCartney or Jagger-Richards; each wrote individually, except for “World Turning” from the ’75 eponymous album that reached #1 a year later. That

Buckingham-McVie collaboration is also noteworthy because their vocal ranges are so similar it’s almost indistinguishable who’s singing where.

A duo album, especially utilizing the band’s rhythm section of Mick Fleetwood and John McVie, might seem unnecessary, especially since Ms. McVie rejoined the band after a 16-year hiatus, leaving only Nicks out of *this* picture.

Does it sound like Fleetwood Mac? How could it not? But if McVie has, solo or in the band she joined in ’71, been steady, the edgier Buckingham has continually pushed the envelope. And as always, he brings a multitude of guitar textures, with Strats, Turners, gut-string, mini acoustic, baritone, and who knows what else – from gnarly fuzz on “Too Far Gone” to delicate fingerpicking on “Love Is Here To Stay.” – *Dan Forte*



The Magpie Salute
The Magpie Salute

This debut album from a 10-piece band is woven together from the smoldering embers of the Black Crowes. Vocalist Rich Robinson, guitarist Marc Ford, bassist Sven Pipien, and the late keyboardist Eddie Harsch lead a tight ensemble for a live studio