

# Classic 25 greatest live albums of the 1970s Vinyl



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# Classic Vinyl: 25 greatest live albums of the 1970s

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For us vinyl lovers, no decade in the history of popular music has produced as many great live albums as the 1970s. We had masterful single, double and triple LPs, with ones by Peter Frampton and others ranking as some of the biggest sellers of the era. This premium edition contains essays on timeless releases representing some of the best in pop, rock, blues, folk, funk, country, reggae and jazz. I’ve also included recommendations for later and retrospective live albums issued by the same artist.

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# “Band of Gypsies”

## Jimi Hendrix

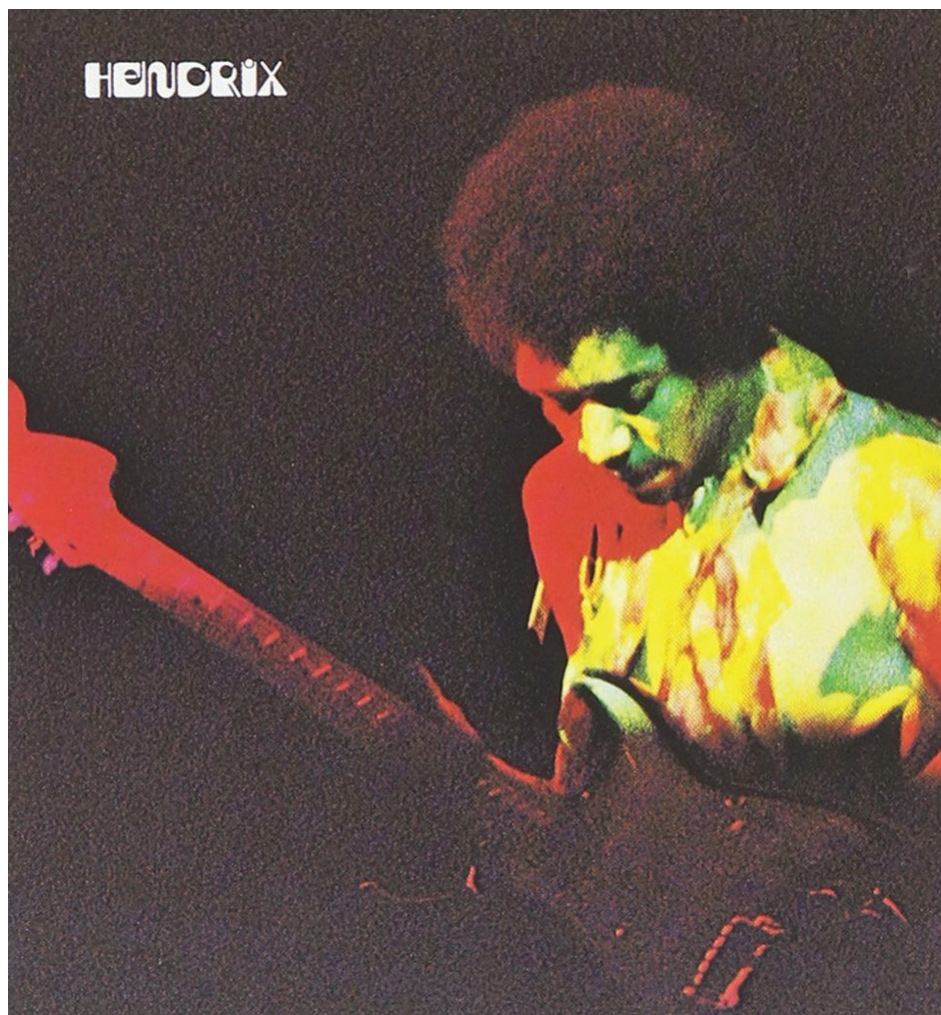
RELEASED: **1970**

LABEL: **Capitol**

The only live album Jimi Hendrix released during his lifetime, “Band of Gypsies” represents a significant shift in the guitar god’s musical direction. Unlike most concert LPs, Hendrix eschewed issuing renditions of popular studio recordings and put out a collection of previously unreleased material. The resulting “Band of Gypsies” features Hendrix incorporating blues, rock, funk and psychedelic jamming in a manner not heard before.

Hendrix had been working with bassist Billy Cox (the guitarist’s old Army pal) and drummer-vocalist Buddy Miles (formerly of Electric Flag and Buddy Miles Express) on new songs since September before recording the four Fillmore East shows — over Dec. 31 and Jan. 1, 1970 — that would be cherry-picked for the “Band of Gypsies” LP. The album opens with the decidedly funky Hendrix composition “Who Knows,” with the guitarist using for the first time a new combination of effects to broaden his famed distortion and wah-wah sonics. Hendrix shares lead vocals with Miles, who also does some scat singing, reinforcing the jamming element of a song that runs over 9 minutes.

Perhaps Hendrix’s greatest performance, “Machine Gun” runs longer than 12 minutes and



opens with the guitarist-composer dedicating the song “to all the soldiers that are fighting in Chicago and Milwaukee and New York, oh yes, and all the soldiers fighting in Vietnam.” Hendrix starts the epic with the haunting refrain of “machine gun, tearing my body all apart” and builds to solos echoing the grisly sounds of the battlefield:

the bullets and bombs, the screams and cries of the wounded.

The album’s second side opens with Miles’ singing his upbeat original “Changes” that he would re-record later that year as “Them Changes” for a solo album of the same name that cracked the Top 40 on the Billboard 200. “Band of Gypsies,” though, is the place to hear the song with those

lead guitar licks by rock’s greatest guitarist. Hendrix then delivers a pair of punchy originals — “Power to Love” and “Message to Love” — before the album closes with the Miles-penned singalong “We Gotta Live Together.”

Over the years, the four Fillmore shows used to make “Band of Gypsies” have been mined for several releases, including the highly recommended “Live at the Fillmore East” and “Machine Gun: The Fillmore East First Show.”

### “Live at Monterey”

This is Hendrix in 1967 at his crowd-pleasing finest, performing catchy originals (“Foxey Lady,” “The Wind Cries Mary,” “Purple Haze”), brilliantly updated blues standards (“Killing Floor,” “Rock Me Baby”) and spirited covers of contemporary songs (Bob Dylan’s “Like a Rolling Stone,” the Chip Taylor-penned Troggs hit “Wild Thing.”)

### “Winterland”

An essential box set for any serious fan of Hendrix, here he is again with his Experience power trio (bassist Noel Redding, and drummer Mitch Mitchell) performing six shows at Winterland Ballroom in San Francisco from October 10 and 12, 1968, resulting in this live box set.



# “Live at Leeds”

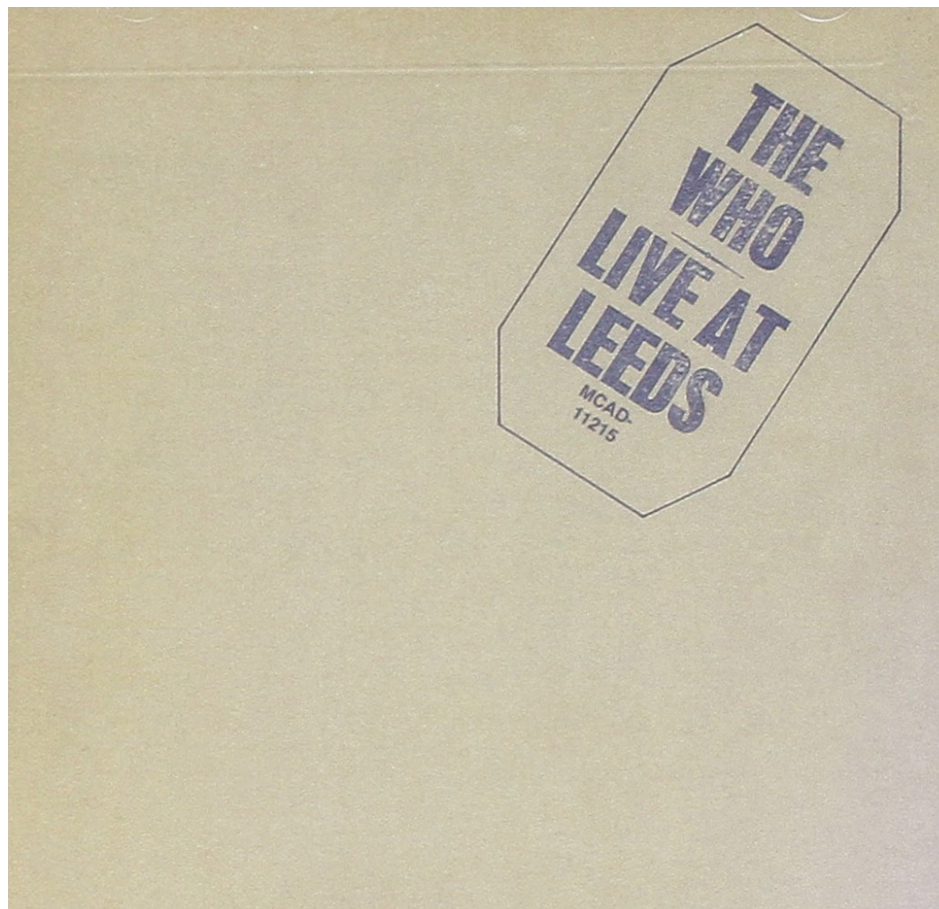
## The Who

RELEASED: **1970**

LABEL: **Decca, MCA**

A collection of hard rock with ample wit and heart, the original vinyl album of “Live at Leeds” culled from a Feb. 14, 1970, show launches with a seething guitar riff by Pete Townshend followed by the powerhouse rhythm section of bassist John Entwistle and drummer Keith Moon. Roger Daltrey’s vocals are rich, full-bodied and teeming with verve as he belts out such lines as, “I said a young man ain’t got nothin’ in the world these days.” Despite having already scored a bunch of hits with Townshend originals, “Young Man Blues” is a song by jazz artist Mose Allison given a complete makeover to convey the anguish of the lyrics.

That song sets the tone of the album and the frenetic pace never relents. Townshend’s “Substitute” crushes and then the band is back with a couple of innovative covers: Eddie Cochran’s “Summertime Blues” and “Shakin’ All Over,” originally performed by Johnny Kidd & the Pirates. The band returns to originals with their Townshend-penned anthem “My Generation.” The 1965 single clocked in at 3:18. At the legendary University of Leeds concert, The Who take the song on a 14-minute journey, galloping along while incorporating bits of “See Me, Feel Me” and “Sparks” from “Tommy,” plus part of “Naked Eye,” which wouldn’t officially appear in whole until the 1974 release of the



compilation album “Odds and Sods.” “Live at Leeds” concludes with the Townshend original “Magic Bus” featuring a fine harmonica solo by Daltrey that brings the original 3 minute single to more than twice that length while, again, never meandering.

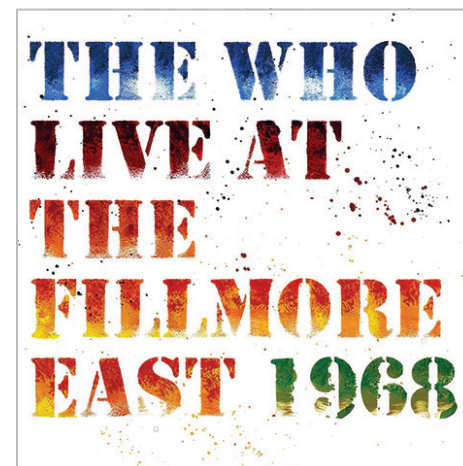
The original “Live at Leeds” LP clocks in at 37 minutes. In 2001, The Who released the complete concert recording from Feb. 14, 1970, that runs 2 hours and 7 minutes and

includes a performance of the band’s rock opera “Tommy.” In 2010, The Who released a box set containing the two CD edition of “Live At Leeds” plus a double CD of a previously unreleased live set from Hull along with the vinyl version of “Live At Leeds” and the 7-inch repressing of the “Summertime Blues” single.

### “BBC Sessions”

A fine collection of 24 songs and a couple jingles recorded live at the

BBC studios in London between 1965 and ‘73. Standouts include ‘Anyway, Anyhow, Anywhere,’ “Substitute,” “A Quick One, While He’s Away” as well as covers of James Brown’s “Just You and Me, Darling,” Martha and the Vandellas’ hit “Dancing in the Street” and the Young Rascals’ chart-topper “Good Lovin.’”



### “Live at The Fillmore East 1968”

For fans of the original “Live at Leeds” LP, this is must-hear music. Released in 2018 as 2-CD and 3-LP sets, it captures the band at The Fillmore East on April 6, 1968, rocking their pre-“Tommy” material including three Eddie Cochran songs, a rare cover of the Allen Toussaint-penned “Fortune Teller” and a 30-minute “My Generation” opus climaxing with the band’s famed guitar-smashing and drum destruction.



# “Mad Dogs & Englishmen”

## Joe Cocker

RELEASED: **1970** LABEL: **A&M**

A day after the “Woodstock” documentary featuring his soulful rendition of “With a Little Help from My Friends” hit theaters in 1970, Joe Cocker found himself at The Fillmore East doing shows that would result in the “Mad Dogs & Englishmen” album and subsequent film. The Woodstock soundtrack would be released in May of the same year with the “Mad Dogs” album out in August. The similar “Concert for Bangladesh” by George Harrison and friends followed in 1971. Of the three, Cocker’s remains the standout, with Bruce Eder at AllMusic.com noting that “unlike a lot of other ‘coffee table’-type rock releases of the era, such as ‘Woodstock’ and ‘The Concert for Bangladesh,’ people actually listened to “Mad Dogs & Englishmen.”

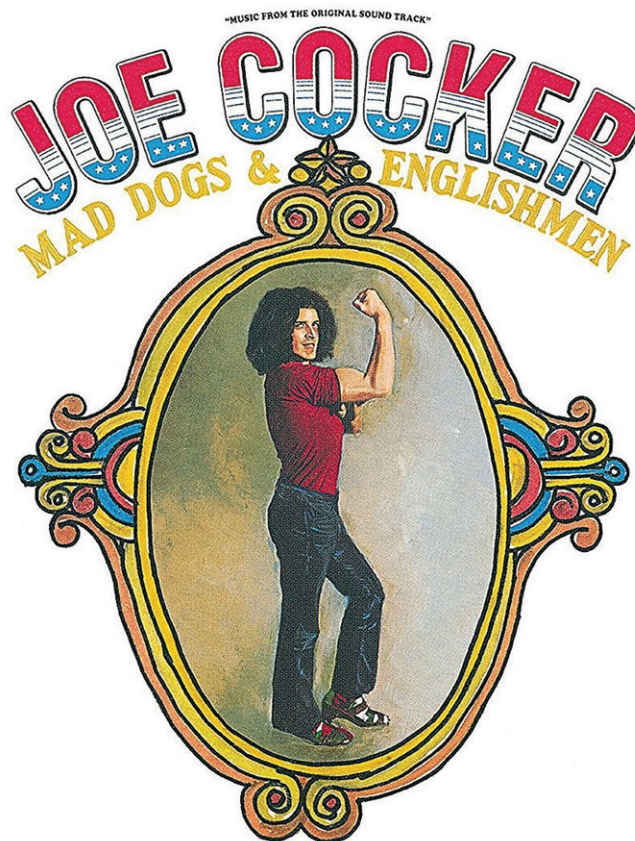
Cocker started his career with The Grease Band seen backing him at Woodstock in 1969 but had a much larger group for his 1970 U.S. tour, led by Leon Russell. Dubbed Mad Dogs & Englishmen, after the Noël Coward song of the same name, the band of more than 20 musicians featured a horn section, three drummers and backing vocalists, including future star Rita Coolidge. The first-rate musicians allow Cocker to lend his distinctive, soulful voice to rock, R&B, blues, folk and soul songs.

The original double album runs

nearly 80s minutes without ever losing its urgency thanks to the inspired performances and pacing. For instance, the album opens with a roaring cover of The Rolling Stones’ “Honky Tonk Women” followed by the upbeat Ray Charles hit “Sticks and Stones” and the similar “Cry Me a River” before slowing things down for a tender interpretation of Leonard Cohen’s “Bird on the Wire.” There’s not a dud in the bunch, with highlights including Traffic’s “Feelin’ Alright” and the “Blue Medley”

of “I’ll Drown in My Own Tears,” “When Something Is Wrong with My Baby” and “I’ve Been Loving You Too Long.” Coolidge sings lead on a number, as well, delivering a touching reading of “Superstar,” Russell and Bonnie Bramlett’s poignant groupie tale of unrequited love.

In 2005, a two disc “deluxe” version of “Mad Dogs & Englishmen” came out featuring about an extra hour of material. The following year the album was issued as the six-disc box



set “The Complete Fillmore East Concerts” containing both early and late shows from March 27 and 28, 1970.

### “Live at Woodstock”

Cocker, backed by his lean and mean Grease Band, deliver a 77-minute set featuring three Bob Dylan covers and a 12-minute makeover of Ray Charles’ hit “I Don’t Need No Doctor,” before closing with the 8-minute, perhaps definitive, rendition of The Beatles’ “With a Little Help from My Friends.”

Joe Cocker Live At Woodstock



### “Joe Cocker Live”

Recorded in 1989, Cocker’s vocals might not be as incendiary as they were during the previous decade but he’s still wonderfully soulful on songs such as back-to-back Randy Newman originals “Guilty” (sad ballad sung from the perspective of a drunk) and “You Can Leave Your Hat On” (stripper anthem Cocker made a hit in 1986.)



# “Get Yer Ya-Ya’s Out!”: The Rolling Stones in Concert

## The Rolling Stones

RELEASED: **1970**

LABEL: **London/Decca**

The Rolling Stones’ month-long series of shows across the United States in late 1969 might just be the most legendary tour in rock ’n’ roll history. It generated famous bootleg recordings, books such as Stanley Booth’s “Dance with the Devil,” the documentary “Gimme Shelter” that chronicles the Altamont Speedway tragedy, and the hit album “Get Yer Ya-Ya’s Out!” recorded about two weeks before a wild-eyed Hells Angel stabbed a young man to death while the band performed “Under My Thumb.”

The Stones changed after Altamont. They would continue touring with great success for the better part of the next 50 years but never with the thrilling menace of that ’69 tour. Captured mostly over two nights at Madison Square Garden, “Get Yer Ya-Ya’s Out!” is The Stones’ first full album to feature hotshot guitarist Mick Taylor alongside the classic core lineup of singer Mick Jagger, guitarist Keith Richards, bassist Bill Wyman and drummer Charlie Watts, with co-founding member Ian Stewart playing piano on a few numbers. All future Stones tours would find the band joined by additional musicians. The 10 songs are mostly from the recent “Beggars Banquet” and “Let It Bleed” albums, along with raunchy renditions of a pair Chuck Berry odes to young lust (“Carol,” “Little Queenie.”)



Highlights include the dark “Stray Cat Blues” with a killer solo by Taylor, the extended “Midnight Rambler” jam with Jagger on harmonica and the “Sympathy for Devil” that opens with a fan yelling “Paint it Black, you devil!” and features one of Richards’ finest solos

The Stones refused to play “Paint it Black” and many more of their early hits on that ’69 tour. A few made the setlists, though, including “Under

My Thumb,” “I’m Free,” and “(I Can’t Get No) Satisfaction,” which are included along with performances of “Prodigal Son” and “You Gotta Move” on the 40th anniversary deluxe box set edition of “Get Yer Ya-Ya’s Out!” along with outstanding performances by opening acts Ike and Tina Turner, and B.B. King.

### “Brussels Affair (Live 1973)”

Mick Taylor was the 20-year-old new

kid in the band when The Stones recorded “Get Yer Ya-Ya’s Out!” During the 1973 tour to promote the “Goats Head Soup” album, he had reached the peak of his playing and confidence, his guitar dominating much of this concert recording that had been a beloved bootleg for decades before The Stones finally gave it a proper release in 2011.



### “Hampton Coliseum (Live 1981)”

During their blockbuster U.S. stadium tour in support of “Tattoo You,” the band is brimming with energy here on Keith Richards’ 38th birthday. Guitarist Ronnie Wood shares the spotlight on a delightful setlist with the core lineup joined by keyboardist Ian McLagan as well as saxophonists Ernie Watts and Bobby Keys. Check out the DVD, too, if only to watch Richards use his guitar as a weapon when a fan charges the stage during the “Satisfaction” finale.



# “Sex Machine”

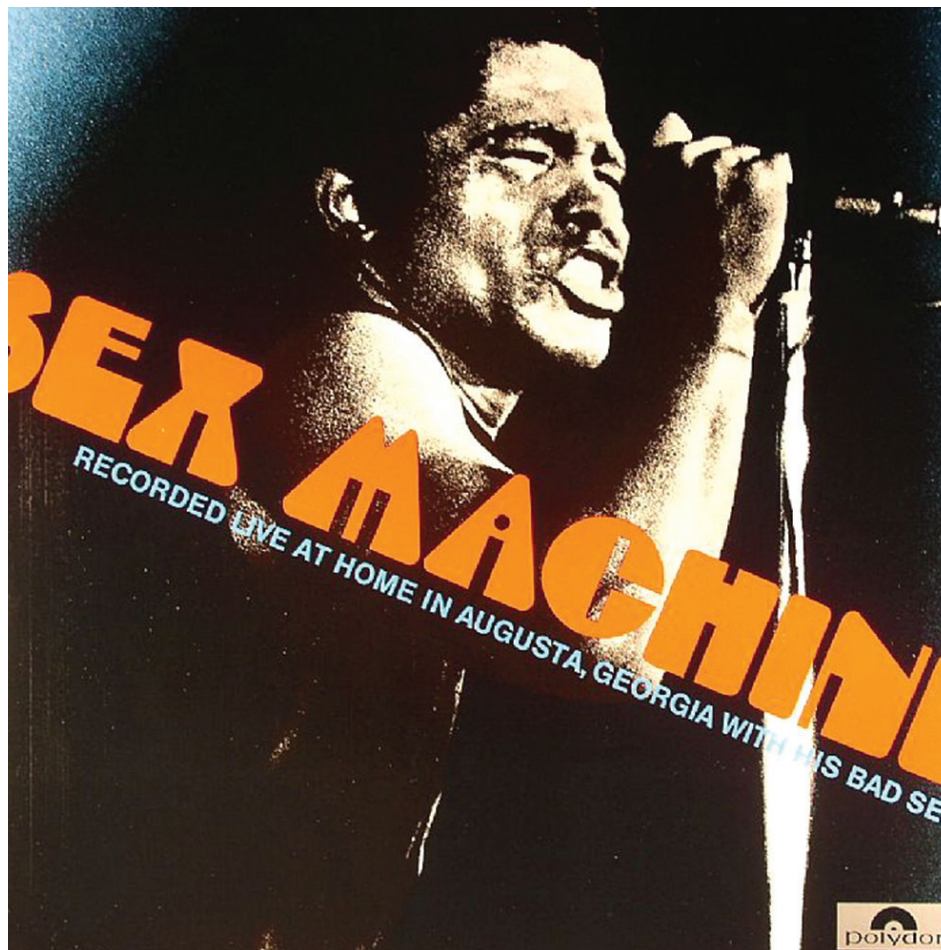
## James Brown

RELEASED: **1970** LABEL: **King**

Originally subtitled “Recorded Live At Home In Augusta, Georgia, With His Bad Self,” James Brown’s double album “Sex Machine” might just be the greatest release of Mr. Dynamite’s seminal career. It’s trailblazing funk and classic soul that remains timelessly entertaining while also serving as a clear influence on subsequent disco and hip-hop recordings. There are political undertones, too.

“Sex Machine” followed the Augusta riots of May 1970 that resulted in six black men shot dead by police and a million dollars in damages to downtown buildings. Governor Lester Maddox sent in 2,000 Georgia National Guard troops. He also called Soul Brother No. 1 to help make peace in the city where the singer grew up poor and, as a teen, was incarcerated.

“That’s why, when I released the ‘Sex Machine’ album the September after the riots, the album cover said ‘recorded live at home in Augusta, Georgia, with his bad self,’” Brown recalled in his autobiography. “Bell Auditorium, where I recorded it, kind of makes my point about me and the city. I started out there doing battle royals as a kid. Later on I played segregated shows there. Then I integrated the place. Then I recorded live there — and called the record ‘Sex Machine.’ Any way you look at it, for better or for worse, Bell Auditorium in Augusta, Georgia, is mine.”



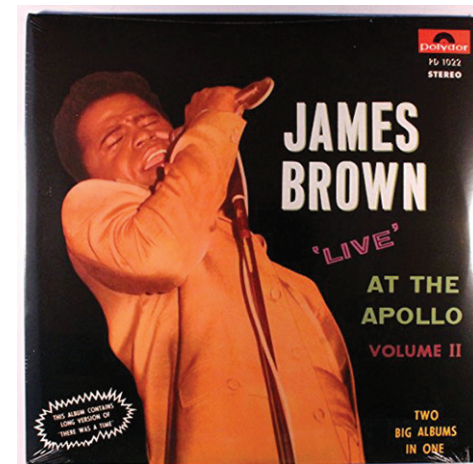
Brown sure made a statement just by issuing an album titled “Sex Machine,” one that surely made old man Maddox’s racist blood curdle. Funny thing, though, the epic opening track “Get Up I Feel Like Being a Sex Machine” — over 10 minutes of funk magic — and the rest of the first LP was later revealed to be likely recorded in the studio with overdubbed applause. It’s Brown backed by his new J.B.’s band

featuring siblings Bootsy (bass) and Catfish Collins (lead guitar). The second LP, with a lineup featuring horn players Fred Wesley and Maceo Parker, is the actual live recording from Bell Auditorium. It includes such highlights as the self-reliance statement “I Don’t Want Nobody to Give Me Nothing (Open Up the Door I’ll Get It Myself)” and the irrepressible set closer “Mother Popcorn.”

Regardless of “Sex Machine” being authentically “live” on both LPs, it’s an essential collection of music. And anyone wanting to hear a full concert album with the original J.B.’s lineup featuring Bootsy and Catfish Collins should check out “Love, Power, Peace: Live at the Olympia, Paris, 1971,” released in 1992.

### “Live at the Apollo”

Brown holds the Harlem audience rapt with a fiery blend of R&B and soul released in 1963. Easy pick for the most important live album of all time.



### “Live at the Apollo, Volume II”

Double album from 1968 is much more famous but Brown’s “Say It Live and Loud: Live in Dallas 08.26.68” released in 1998 and in expanded form in 2018 might actually be the better performance.



# “Aretha Live at Fillmore West”

## Aretha Franklin

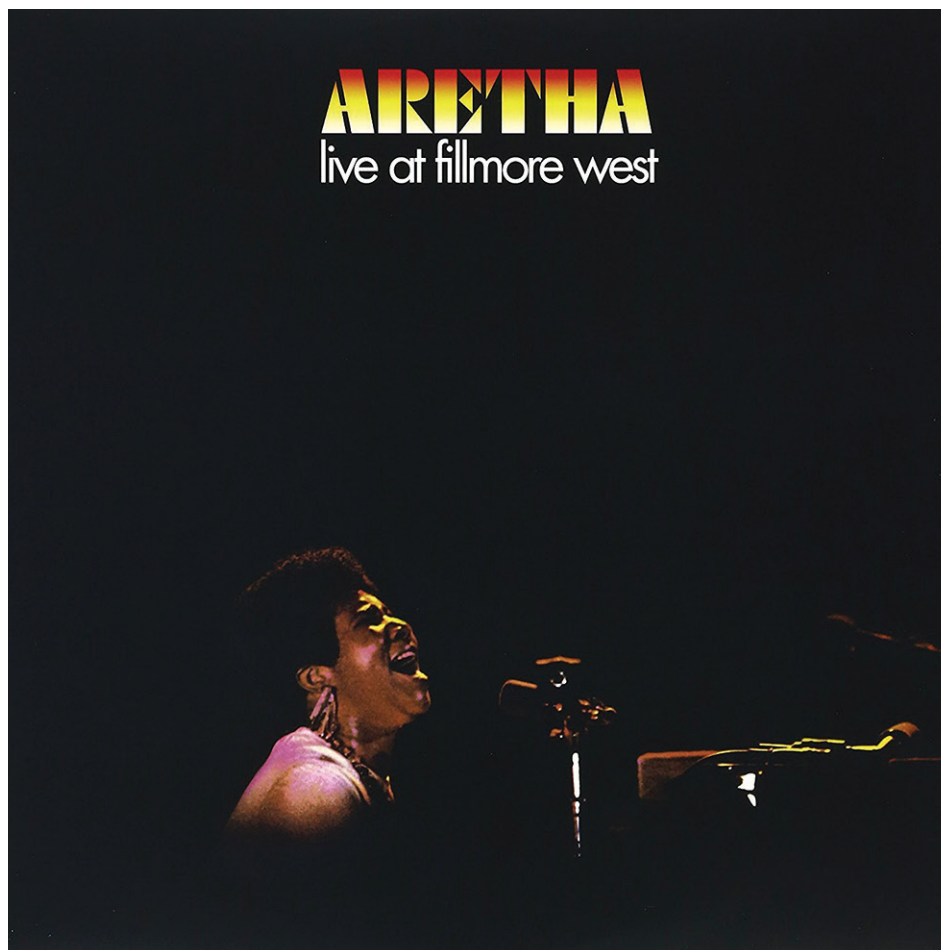
RELEASED: **1971**

LABEL: **Atlantic**

The Queen of Soul opens the set with her biggest hit and never lets the momentum dip for the next 45 or so minutes. Recorded over three nights at concert promoter Bill Graham’s famed San Francisco venue, “Aretha Live at Fillmore West” is a collection of the singer’s self-penned originals as well as pop, rock and R&B covers, plus a duet with none other than Ray Charles.

Franklin’s voice soars and purrs, a force of nature captured in the moment with accompaniment by her backing vocalists the Sweethearts of Soul (Brenda Bryant, Margaret Branch, and Pat Smith) and fellow Atlantic recording artist saxophonist King Curtis, along with his band the Kingpins featuring organist Billy Preston, who was fresh off his own hit solo album “Encouraging Words.” Franklin and the Kingpins are joined by the Memphis Horns, heard on numerous Stax hits. Producer Jerry Wexler had surrounded Franklin with first-rate player and she delivered, big time, during those March dates in 1971.

After launching with her inspired makeover of Otis Reddings’ “Respect,” Franklin offers a soulful rendition of Stephen Stills’ recently minted hit record “Love the One You’re With” before giving Paul Simon’s “Bridge Over Troubled Water” a gospel makeover followed



by a propulsive rendition of The Beatles’ “Eleanor Rigby.” Side one closes with a sexy remake of Bread’s soft rock hit “Make It With You” and a cathartic cover of the breakup song “Don’t Play That Song (You Lied)” Ben E. King successfully recorded in the early 1960s.

Side two opens with the Franklin originals “Dr. Feelgood” (even more sultry than the studio original) and then “Spirit in the Dark” is

performed twice, the 8-minute reprise with Ray Charles sounding charmingly flirtatious. The album ends with Franklin taking over Nickolas Ashford and Valerie Simpson’s “Reach Out and Touch.”

Franklin’s dates at the Fillmore West not only produced her classic hit album they also resulted in the King Curtis Top 40 instrumental hit LP “Live at Fillmore West.” The four disc box set “Don’t Fight The Feeling: The

Complete Aretha Franklin & King Curtis Live At Fillmore West” was released by Rhino in 2005.



### “Aretha in Paris”

Franklin’s first live album, recorded in front of a capacity crowd at the Olympia Theatre, Paris, May 7, 1968, and released later the same year, features the singer and her road band on songs such as The Stones’ “(I Can’t Get No) Satisfaction,” her hit recording of “(You Make Me Feel Like) A Natural Woman” and a set-closing “Respect.”

### “Amazing Grace”

Franklin returns to the church, the New Temple Missionary Baptist Church in Los Angeles, for this double album that won the 1973 Grammy Award for Best Soul Gospel Performance and has sold more than two million copies, the biggest-selling album of Franklin’s career and best-selling live gospel album of all time. In 1999, “Amazing Grace: The Complete Recordings” came out with an hour of additional material.



# “At Fillmore East”

## The Allman Brothers Band

RELEASED: **1971** LABEL: **Capricorn**

Duane Allman’s slide-guitar showcases “Statesboro Blues” and “Done Somebody Wrong,” the latter also featuring hot harmonica riffs by Thom Doucette, kick things off like a perfect pre-dinner bourbon cocktail. Side one closes with golden-voiced singer/organist Gregg Allman delivering a smoldering rendition of “Stormy Monday.” Then, “You Don’t Love Me” clocks in at 19 minutes, occupies all of side two, and displays the pioneering dual guitar genius of Duane Allman and Dickey Betts.

The Allman Brothers Band’s best in a career of tremendous live releases, the double album “At Fillmore East” opens with those four cleverly updated blues covers, none of which had appeared on the group’s two studio albums that preceded it. The fiery 5-minute instrumental “Hot Lanta” — credited to the entire band — opens the second LP and then comes the definitive, 13-minute version of Betts’ masterful, Western swing-influenced instrumental “In Memory of Elizabeth Reed.”

The Allman Brothers’ self-titled debut album closes with a 5-minute version of Gregg’s “Whipping Post.” “At Fillmore East” closes with the same song, but transformed into a 23-minute opus. Launched by Berry Oakley’s thundering bass and driven by drummers Jai “Jaimoe” Johanny



Johanson and Butch Trucks, the entire band sounds possessed as the song about unrequited love morphs into a musical statement about overcoming the hardships of life itself.

“At Fillmore East” is a masterful album thanks, in no small part, to producer Tom Dowd, but for far too long fans were fed bits and pieces of the New York concerts that were used to make it. Released in 2014,

the “1971 Fillmore East Recordings” box set contains all five shows recorded at the historic venue in March and July of ‘71.

### “Wipe the Windows, Check the Oil, Dollar Gas”

After the tragic deaths of Duane Allman and then Berry Oakley, both lost to motorcycle accidents, The Allman Brothers soldiered on with new keyboardist Chuck Leavell and Jaimoe’s buddy Lamar

Williams on bass. It was this lineup that became stadium-filling rock stars following the Betts-penned Top 10 single “Ramblin’ Man.” These live recordings, released as a double album, are from ‘72, ‘73 at Winterland and ‘75. The Winterland show, a real treat, can be heard in its entirety on the 4-disc “Brothers And Sisters” super deluxe edition.

### “An Evening with the Allman Brothers Band: 2nd Set”

The rare rock band to emerge in the 1960s that sounded better in ‘94 than ‘74, “2nd Set” features the core four (Allman, Betts, Jaimoe, Trucks) with slide guitarist/vocalist Warren Haynes, bassist Allen Woody and percussionist Marc Quinones on live renditions of great new originals like “Soulshine,” “Back Where It All Begins” and “No One to Run With” along with older material such as “Jessica,” which runs over 16 minutes and won for Best Rock Instrumental Performance at the Grammys in 1996. Fans of this lineup will also want to hear “An Evening with the Allman Brothers Band: First Set” and “Play All Night: Live at the Beacon Theatre 1992.”



# “Live in Cook County Jail”

## B.B. King

RELEASED: **1971**LABEL: **ABC**

Put on the “Live in Cook County Jail” record and you quickly wonder if our beloved B.B. King will make it out of the penitentiary in one piece. The first track is nearly two minutes of announcements with the inmates aggressively booing the presence of the local sheriff and judge. King gets introduced and there is no audible applause.

The band jumps right in with the guitar god wailing away before delivering a highly emotive rendition of “Every Day I Have the Blues.” Fortunately, it hits home with the crowd of men doing hard time. Yes, King has won over the rowdy audience and it is 35 minutes of blues bliss moving forward.

“That made me a little uneasy,” King would later recall of the booing at the start of his historic Cook County Jail performance. “But once I warmed up and got my groove going, the men were warm and gracious. Looking out in the yard, seemed like 70 percent of the dudes were black. That made me sad and glad — sad that so many brothers were behind bars, glad that I was reaching out to my own people.”

“How Blue Can you Get” has never sounded more explosive. Listen to the delivery and response to the line “I gave you seven children, and now you want to give them back!” The equally famous “Thrill is Gone” also brims with verve here, King’s underrated



vocals every bit as gripping as his legendary guitar playing. The set closes with King singing his beautiful ballad “Please Accept My Love,” his voice round and rich over his band’s tight, three-piece horn section.

“Prisons became a regular part of my routine,” King said in the same autobiography published in 1996. “For the past 25 years, I’ve played 47 different jails, never for money but only the satisfaction of touching souls

needing to be touched.”

### “Live at the Regal”

Released in 1965, “Live at the Regal” would remain King’s most acclaimed record in many circles for the rest of his career and probably his top seller, not including the 2000 album “Riding with the King” he did with Eric Clapton. Located on the southside of Chicago, The Regal was one of the “most prestigious black theaters” at the time, King recalled. Interestingly,

the blues hero didn’t consider the performance recorded November 21, 1964, to be one of his best. “Even though the ‘Live’ album was cool, I probably played hundreds of better concerts than the one taped at the Regal,” King said in the ‘90s. “But who am I to argue with critics?”



### “Live in Japan”

Featuring the same lineup heard on the much better known “Live in Cook County Jail,” the “Live in Japan” release serves as an ideal companion piece. A double album featuring 86 minutes of music including the closing jam titled “Hikari #88,” it was released in 1971 only in Japan and not given U.S. distribution until decades later.



# “Made in Japan”

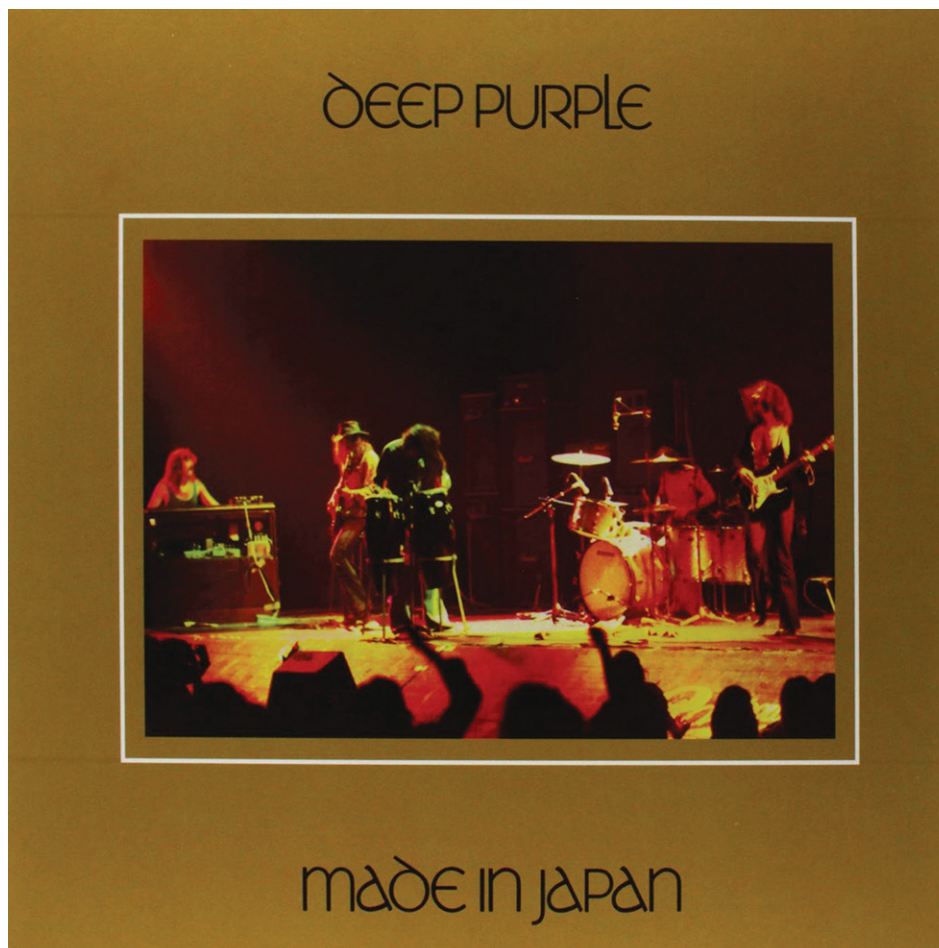
## Deep Purple

**RELEASED: 1972**

**LABEL: Purple/Warner Bros.**

The first live heavy metal album to reach the masses, “Made in Japan” captures Deep Purple’s classic lineup, commonly labelled Mark II, in top form. Consisting of Ritchie Blackmore (guitar), Ian Gillan (vocals, harmonica), Roger Glover (bass), Jon Lord (piano, organ) and Ian Paice (drums), this Deep Purple lineup released three studio albums including the 1972 commercial breakthrough “Machine Head” before playing the shows at Festival Hall, Osaka, and Nippon Budokan, Tokyo, in August of 1972, which resulted in the double album “Made in Japan.”

It opens with the speedy “Highway Star” from “Machine Head” and then returns to the “In Rock” album for the tempo-shifting anti-war song “Child in Time,” with Gillan’s falsetto in full force and the first of many exceptional solos by Blackmore, who’s playing often displays a distinctive blend of blues and classical influences. “Smoke on the Water,” which kicks off side two and would not become a ubiquitous hit single for Deep Purple until nearly a year after this live recording, features Blackmore’s famed guitar riff and great interplay with Lord on organ. Next, comes “The Mule,” from “Fireball,” with a



lengthy drum solo by Paice.

A hit single clocking in at under four minutes in early 1971, “Strange Kind of Woman” runs more than twice that length to start side three. It’s followed by Lord’s awesomely creepy Hammond organ solo that opens “Lazy,” from “Machine Head,” amounting to another 10-minute serving of stellar hard rock to close side three.

and “Fools.” The band takes the listener on an intergalactic journey lasting nearly 20 minutes before Blackmore comes crashing down with a blast of feedback.

While “Made in Japan” has been re-issued several times over the years with additional tracks, the 2014 box set contains complete recordings of both the 1972 Osaka shows and the one from the following night in Tokyo.

### “In Concert, 1970-1972”

The classic Deep Purple lineup performing for the BBC’s In Concert series in 1970 (disc 1) and 1972 (disc 2) sounds every bit as radiant as they do on “Made in Japan,” with many of those songs included plus extended versions of “Wring that Neck” and “Mandrake Root,” as well as a cool cover of the Little Richard hit “Lucille.”

### “Copenhagen 72”

Deep Purple performing in Denmark on March 1, 1972, a few weeks before the release of “Machine Head” and a few months before the recording of “Made in Japan.” It’s a similar setlist but hardcore fans won’t be disappointed, especially with another 22 minutes of “Space Truckin’” and the inclusion of the songs “Fireball” and “Black Night.”

“Made in Japan” would be a great live album if it merely contained the above mentioned tracks but what makes it essential listening for hard rock, heavy metal and even jam band enthusiasts is the side-four-spanning “Space Truckin’.” It’s Blackmore and Lord at their best, expanding the four-minute song from “Machine Head” and peppering it with instrumental pieces of their older songs “Mandrake Root”



# “Europe 72”

## Grateful Dead

RELEASED: **1972** LABEL: **Warner Bros.**

The Grateful Dead’s third live release in as many years, “Europe ‘72” did a better job than the band’s previous albums to capture the joy and eclecticism of the group’s concert experiences, which by this point were averaging about three hours. The triple album includes folk-rock originals dosed with psychedelia plus interesting covers, including a blues and country chestnut. Fans wouldn’t be issued a finer, official live album by the Dead until the archives were opened up in 1991.

By the spring of 1972, the core lineup of Jerry Garcia (lead guitar, vocals), Bob Weir (rhythm guitar, vocals), Phil Lesh (bass, vocals), Ron “Pigpen” McKernan (organ, harmonica, vocals) and Bill Kreutzmann (drums) had been augmented by pianist Keith Godchaux and backing vocalist Donna Godchaux. Doctors advised founding member McKernan to stop touring because of liver damage but he refused, turning in memorable performances before dying at age 27, shortly after the album’s release.

“Europe ‘72” features a batch of previously unreleased originals that would become concert favorites including “He’s Gone,” “Jack Straw,” “Brown-Eyed Woman,” “Ramble on Rose” and “Tennessee Jed.” Weir sings “One More Saturday Night,”



plucked from his newly recorded solo album “Ace”; there’s Garcia giving a heartfelt reading of Hank Williams’ “You Win Again” and the band jams out their self-penned hippie anthem “Truckin’” before closing with a chilling rendition of Bonnie Dobson’s apocalyptic folk-rock standard “Morning Dew.”

In 2011, The Dead issued “Europe ‘72 Volume 2,” a two-disc set featuring 20 tracks from the band’s

spring 1972 tour that doesn’t repeat any of the songs on the original triple album. It was released in conjunction with the massive box set “Europe ‘72: The Complete Recordings,” which covers the entire 22-date tour.

### “Cornell 5/8/77”

The most acclaimed bootleg in rock history — in 2012 it was selected for inclusion in the National Recording Registry of the Library of Congress — this show recorded from the

soundboard on May 8, 1977, at Cornell University in Ithaca, New York, finally had an official release as a three-disc CD set and five-disc vinyl collection in 2017. It’s The Dead grooving on country covers, Motown done as hippie disco and a lengthy, high-energy performance of the beloved pairing of the originals “Scarlet Begonias” and “Fire on the Mountain.”

### “The Closing of Winterland”

The Grateful Dead performed for over four hours on December 31, 1978, to mark the closing of their hometown concert venue, Winterland Ballroom in San Francisco. The exceptional show is contained on four CDs and might just be the single best live overview of the Dead’s mighty catalog of originals. The marathon concert opens with “Sugar Magnolia” followed by “Scarlet Begonias” followed by “Fire on the Mountain” with “Friend of the Devil” also in the first set. Fan favorites such as “Playing in the Band,” “Dark Star” and “St. Stephen” are followed by an encore including “Casey Jones” and a fresh arrangement of the traditional “And We Bid You Goodnight.”



# “Rock n Roll Animal”

## Lou Reed

RELEASED: **1972** LABEL: **RCA**

For the tour to promote “Berlin,” his album about a couple of doomed drug addicts that critics lambasted and record buyers ignored, Lou Reed eschewed playing guitar and transformed himself into the glam rocker heard on “Rock n Roll Animal.” Culled from a Dec. 21, 1973, concert at the Academy of Music in Reed’s hometown of New York City, the album opens with a majestic four-minute instrumental composed by guitarist Steve Hunter that features him trading licks with co-lead guitarist Dick Wagner over the rhythm section of bassist Prakash John and drummer Pentti “Whitey” Glan, with flourishes by keyboardist Ray Colcord.

Around the 3:20 mark come the crunchy chords of “Sweet Jane,” the crowd applauds and Reed delivers the lyrics to the song he wrote and recorded years earlier with the Velvet Underground. Now, the angular, proto-punk sound of the original has been recast as straightforward hard rock, the Brooklyn bite of Reed’s signature speak-singing colored with a stylized lisp.

Reed continues revisiting his Velvet Underground days with arguably his finest piece of songwriting, “Heroin,” which also holds the dark distinction of being perhaps the greatest drug song. Wagner’s arrangement featured on “Rock n Roll Animal” stretches



out to 13 minutes with stirring swells and dips, the rhythm section galloping at one point and at others leaving swaths of space for Colcord’s haunting keyboard playing. Reed remains the central figure, though, as he details the highs and lows of hard drug use, the perils of addiction addressed along with Hunter and Wagner’s howling guitars.

Side two opens with the swaggering

rocker “White Light/White Heat,” again originally written and recorded by Reed with the Velvet Underground, before the band delivers the lone “Berlin” track, the dramatic “Lady Day.” Totalling only five songs but running a solid 40 minutes, “Rock n Roll Animal” closes with the most life-affirming tune Reed ever wrote. Originally appearing on the Velvet Underground’s 1970 album

“Loaded,” right after “Sweet Jane,” “Rock ‘N’ Roll” celebrates the power of the artform. Highly melodic in its original incarnation, this live version is positively catchy, 10 minutes of music that makes you completely believe that Jenny’s “life was saved by rock and roll” and yours could be, too.

### “Lou Reed Live”

Released a year after “Rock n Roll Animal,” this album contains more material recorded at the same Dec. 21, 1973, show with songs from Reed’s breakthrough solo album “Transformer,” two from “Berlin” and one from 1967’s “The Velvet Underground & Nico.” Purchase the remastered “Rock n Roll Animal” CD featuring two bonus tracks and along with “Lou Reed Live” you have the whole glorious show, but in a different order than the original concert.

### “Live in Italy”

Here’s Lou Reed sober and back to showing off his guitar talents, along with those of Robert Quine, on a double album recorded over two dates in 1983 with strong performances of songs from his solo career and years with Velvet Underground.



# “Miles of Aisles”

## Joni Mitchell

RELEASED: **1974** LABEL: **Asylum**

Joni Mitchell’s first live album captures her transitioning from folk singer-songwriter to jazz chanteuse while touring in support of the biggest release of her career, “Court and Spark.” Backed by the jazz fusion group The L.A. Express, Mitchell performs hit songs she wrote for herself and others, with some of the material dating back nearly a decade. These versions, though, solo and with the full band, often are superior to the originals or at least different enough to make this album essential for fans of Mitchell, one of the true musical geniuses to emerge during the past century.

“Miles of Aisles” opens with Mitchell’s recent hit “You Turn Me On, I’m a Radio” followed by the equally pop-friendly environmental anthem “Big Yellow Taxi,” with its joyous melody a direct contrast to the lyrics about paving paradise, putting up a parking lot and putting the trees in a museum and charging people money to see them. Side one closes with “Woodstock,” one of the era’s biggest hits thanks to the cover by Crosby, Stills, Nash & Young. Mitchell’s live version benefits greatly from the backing band, especially the lead guitar work of virtuoso Robben Ford.

Side two features Mitchell, also a gifted guitarist, accompanying herself on “A Case of You” from her 1971 masterpiece “Blue.” Every bit as poignant as the studio original, it features a tender reading of that



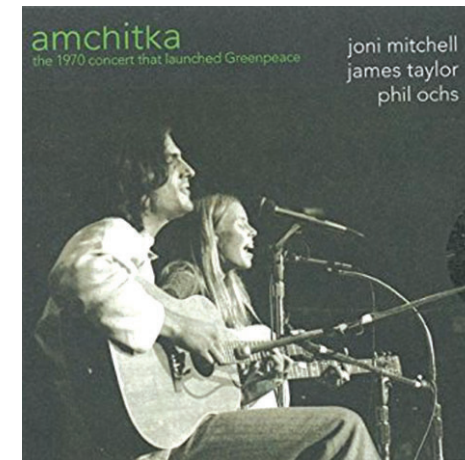
evocative metaphor about blood and wine. The confessional mood is continued with Mitchell returning to the title track of “Blue” to close side two, accompanying herself on piano.

Mitchell gives “Circle Game,” recorded successfully by Buffy Sainte-Marie and Tom Rush, a somber treatment and listening it’s hard not to join in the sing along taking place during the chorus. Side three close with a heartfelt rendition of “Both Side Now,” the folk

song Mitchell penned that became a huge hit for Judy Collins.

Side four opens with “Carey,” the upbeat song from “Blue” given a fun full-band makeover, but closes with two new tracks, “Jericho” and “Love or Money” that signal Mitchell’s jazz explorations of future albums. Alas, these songs really should have been replaced by live versions of “Help Me” and “Free Man in Paris” from “Court and Spark,” songs she did perform on

the 1974 tour and can be heard on a widely circulating bootleg album/video documenting a London show.



### “Amchitka”

The only official live release as of 2018 to capture Mitchell in her folk heyday, “Amchitka” is a two-CD release of a 1970 Greenpeace benefit concert she did with James Taylor and Phil Ochs. Among the highlights is the version of “Carey” that segues into Bob Dylan’s “Mr. Tambourine Man.”

### “Shadows and Light”

Mitchell’s only other live album finds her in full jazz mode in 1979 backed by such luminaries as guitarist Pat Metheny and bassist Jaco Pastorius. Standout tracks include “In France They Kiss on Main Street,” “Coyote” and “Furry Sings the Blues.”



# “Alive”

## Kiss

**RELEASED: 1975**

**LABEL: Casablanca**

“You wanted the best and you got it! The hottest band in the land, Kiss!” So goes the introduction delivered by a member of the band’s crew followed by crunchy guitar riffs, cannon fire, explosive applause from the crowd and — boom! — the landmark live album that propelled Kiss to stardom.

It’s not hard to imagine teenage boys across America holding the double LP and staring at that cover photo — dudes in makeup and spaceman costumes wielding their guitars like phallic symbols, the drummer behind them with both his sticks pointed to the sky — idolizing Kiss the same way they might their favorite comic book hero. Except these guys are real, they play rock ‘n’ roll and nearly every song is about having a good time.

The melodies are propulsive, the everyman vocals supported by muscular guitar solos. The lyrics, often laughably juvenile, have catchy choruses that beg for singalongs and are largely about the sexual conquests those teenage boys fantasize about nearly every minute of each day. It’s a deftly simple formula for success and Kiss nailed it, never better than on their breakthrough album “Alive!” that came out following three studio albums that failed to capture the band’s onstage energy.

Four sides of rock ‘n’ roll fun, “Alive!” contains perhaps the most perfect rock ‘n’ roll party anthem of all time. Even if you struggle to stomach the



adolescent machismo of Kiss’ Paul Stanley (vocals, rhythm guitar), Ace Frehley (lead guitar, backing vocals), Gene Simmons (bass guitar, vocals) and Peter Criss (drums, vocals), there is no denying the allure of “Rock and Roll All Nite.” Composed by Stanley, and Simmons — who sings the song — it’s this “Alive!” version of “Rock and Roll All Nite,” with the sinewy solo by Frehley, that raced up the pop charts and made Kiss, yes, “the hottest band in the land.”

### “Alive II”

Following “Alive!” Kiss issued three of their best studio albums — “Destroyer,” “Rock and Roll Over” and “Love Gun” — in a mere two years and had “Alive II” in stores by October of 1977 with not a single song on it duplicated from “Alive!” While the majority of the double LP was recorded at various concert venues, side four is all studio recordings. Highlights include the album opener “Detroit Rock City,” the singles “Shout

It Out Loud” and “Rocket Ride,” as well as the ballad “Beth,” co-written and sung by Criss.



### “Alive III”

Released in 1993 during Kiss’ no-makeup era, “Alive III” features the lineup of Stanley and Simmons with Bruce Kulick on lead guitar and backing vocals, Eric Singer on drums and backing vocals, and Derek Sherinian on keyboards and backing vocals. Pretty much all the hits from the past two “Alives” are here, sans “Beth,” with Kulick getting to show off his chops on his album closing rendition of the “Star Spangled Banner.”



# “Live!”

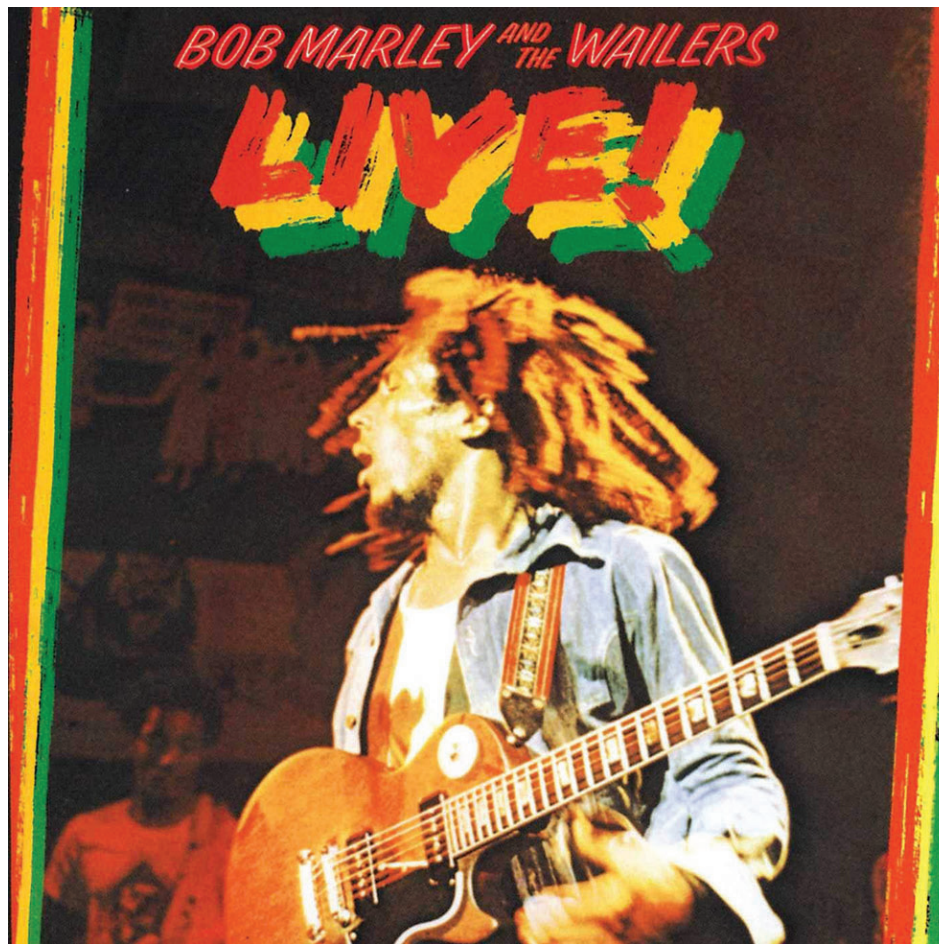
## Bob Marley

RELEASED: **1975** LABEL: **Island**

For the decade prior to the 1984 release of “Legend,” the best-of compilation that has sold over 30 million copies, one of the most popular gateway albums into Bob Marley music and reggae in general remained his “Live!” LP. Recorded over two nights in July of ‘75 at the Lyceum Theatre in London using the Rolling Stones’ mobile studio, it came out later that year with Eric Clapton’s version of Marley’s song “I Shot the Sheriff” having inundated the airwaves for the past 18 months.

At the time of the London shows, Marley was touring in support of “Natty Dread,” his debut album as “Bob Marley and the Wailers” and first without Peter Tosh and Bunny Wailer. It was also his initial release featuring the I Threes, the vocal trio of Marcia Griffiths, Judy Mowatt, and Marley’s wife, Rita Marley. It’s this lineup heard on “Live!” with the women offering honeyed harmonies throughout.

The original LP features just seven tracks but they’re all tremendous, opening with the new song “Trenchtown Rock,” about how the power of music helped Marley get through his rough upbringing in the poor Trenchtown area of Kingston, Jamaica. The first side of “Live!” continues with the clever protests songs “Burnin’ and Lootin’” and “Them Belly Full (But We Hungry)” before concluding with the celebratory “Lively Up Yourself.”



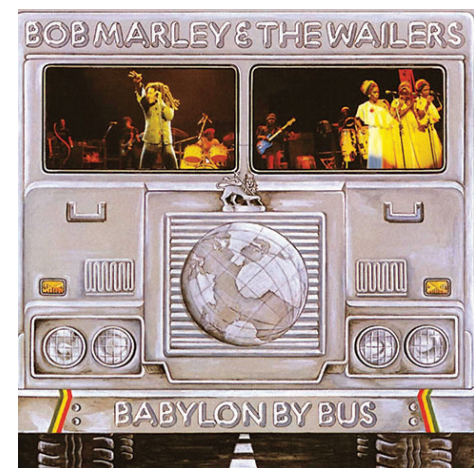
Side two opens with the most famous version of “No Woman, No Cry” (this recording would appear on “Legend”), the churchy ballad transformed into a beautiful singalong led by Marley and the I Threes. The album sustains the momentum with a powerful “I Shot the Sheriff” that speaks to the violence surrounding Marley in his youth and closes with “Get Up, Stand Up.” Written by Marley and Tosh, it originally appeared on The Wailers’

1973 album “Burnin’.” The song is a true anthem for the oppressed and an ideal choice to close this flawless album.

“Live!” became Marley’s first record to crack the Top 40 in the U.K. and reached No. 90 in the U.S., a career high at the time, on its way to being certified gold. In 2016, the Marley estate greenlit a 3 LP/digital version of “Live!” containing complete sets from both the London shows.

### “Live at The Roxy”

Two-disc live album contains Marley and the Wailers’ complete concert from May 26, 1976, at The Roxy in West Hollywood, California, during the “Rastaman Vibration” tour. Broadcast live on a Los Angeles radio station, the show was heavily bootlegged before finally being officially released in the early 2000s. The show finishes with a 23-minute medley of “Get Up, Stand Up,” “No More Trouble” and “War”



### “Babylon by Bus”

The second and final live album released during Marley’s lifetime, the double LP “Babylon by Bus” came out in 1978 with most of the tracks culled from Paris concerts earlier that year during the “Kaya” tour. Strong setlist and fiery performances make this release just as important to Marley’s discography as “Live!”



# “The Köln Concert”

## Keith Jarrett

RELEASED: **1975** LABEL: **ECM**

An infamously temperamental artist, genius pianist Keith Jarrett once cursed out an audience for taking photos before the concert even started and has halted numerous performances mid-note because an attendee had the audacity to cough. Jarrett has also stopped at least one concert and demanded another piano.

“Will he be remembered more for his arrogance than his art?” reads a 2013 article in *JazzTimes* titled “The Madness of Keith Jarrett.”

I mention all this because when you consider the context of the double vinyl release “The Köln Concert,” often cited as the best selling jazz solo album of all time as well as the top selling piano album — with sales of more than three million — it’s rather amazing it even exists.

On December 12, 1975, Jarrett arrived at the Opera House in Cologne (spelled Köln in German) following a long drive from Zurich to give a solo recital. Sleep deprived and dealing with back pain, he reportedly had to wear a brace, Jarrett found a third-rate piano had been supplied by the teenage promoter and nearly left without playing a single note.

“I think about the bad Italian food I had, and was served last, as I was supposed to start playing,” Jarrett told an NPR journalist in 2015 when asked what happened that evening



ECM

KEITH JARRETT  
THE KÖLN CONCERT

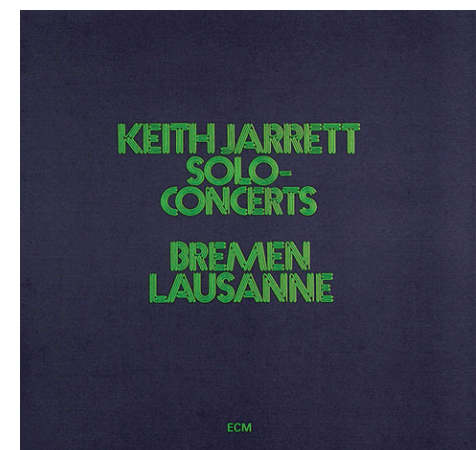
in Cologne. “I think of the fact that they rented the wrong piano, and then had gotten rid of the rented truck, so they couldn’t get the right piano. Not only was it the wrong piano, it was the wrong brand of piano...”

“As I walked on stage, I remember putting my fist up, with the engineers watching and my producer Manfred [Eicher]. We almost sent the engineers home — it might never

have been recorded, because of everything being wrong. The piano sounded terrible. Manfred had to work on the sound like a crazy person afterwards.”

“The Köln Concert” contains over an hour of Jarrett alone at the piano improvising on deceptively simple gospel figures, grunting on occasion as he develops one dazzling idea after another. Unlike most of the jazz being made at the time, Jarrett’s work here

is highly melodic, it is gorgeous and, yes, soothing. Four decades later, it remains an essential jazz recording and a perfect launching point for those unfamiliar with the genre.



### “Solo Concerts: Bremen and Lausanne”

After playing in groups led by Art Blakey, Charles Lloyd and then Miles Davis, Jarrett became famous with the 1973 triple album “Solo Concerts: Bremen and Lausanne,” a collection of unpremeditated solo works similar to those found on “The Köln Concert.”

### “Sun Bear Concerts”

OK, so if you’re a really serious fan of Jarrett’s solo improvisations here’s the 10-LP set he recorded Nov. 5-18, 1976, in Japan that ECM released in ‘78. “If there’s anything I wish would sell for the right reason it’s that set,” Jarrett told *Rolling Stone* shortly after its release.



# “Frampton Comes Alive!”

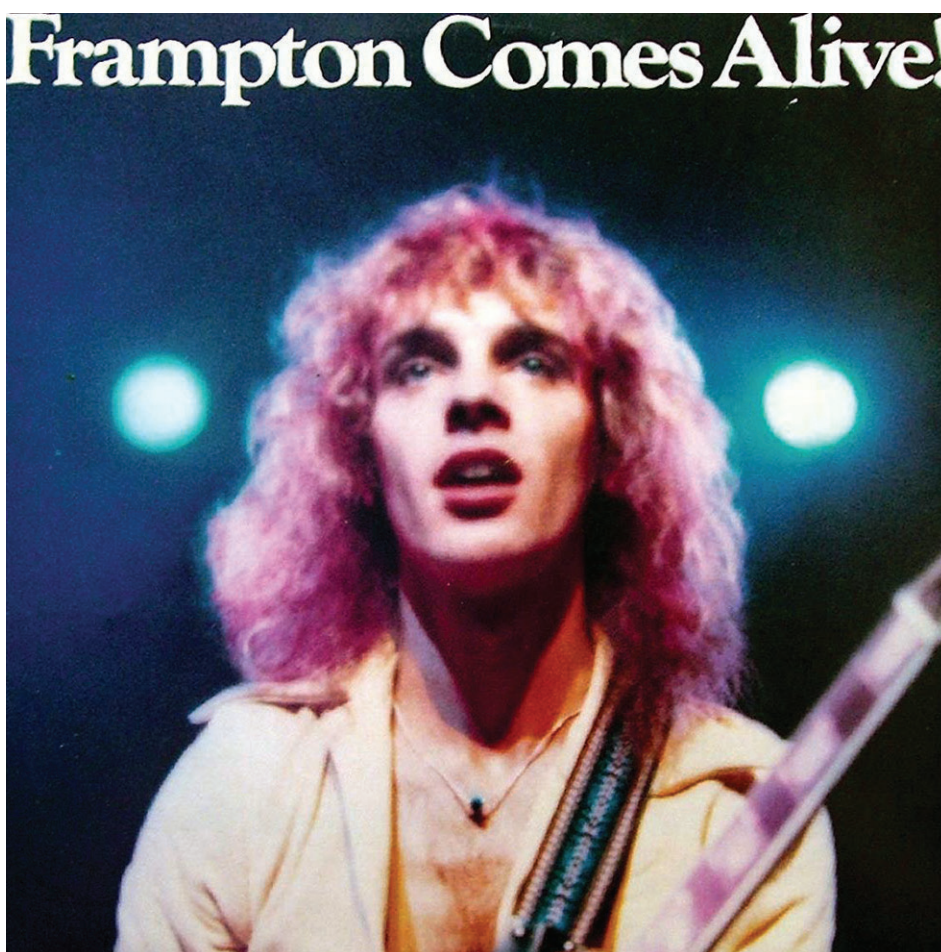
## Peter Frampton

RELEASED: **1976** LABEL: **A&M**

For most Americans, his career started with “Frampton Comes Alive!” Truth is, though, before the 25-year-old singer, songwriter and guitar hero played the shows resulting in one of the best selling live albums of all time he had been in the spotlight for a nearly a decade in his native England. Rolling Stones bassist Bill Wyman produced and managed Frampton’s first band The Preachers before Frampton became a teen idol with his next band The Herd.

At age 18, he joined singer Steve Marriott of The Small Faces to form the hard rock supergroup Humble Pie. During this time Frampton established himself as one of the greatest guitarists of his generation, most notably on the 1971 live double-album “Performance Rockin’ the Fillmore,” which became a hit around the same time Frampton went solo. His first four solo albums weren’t huge sellers but they helped Frampton build a loyal following and set the scene for the ‘75 concerts in California and New York that provided the material for the double LP “Frampton Comes Alive!”

The album features the guitarist’s famed “talk box” and includes the hits “Show Me the Way,” “Baby, I Love Your Way” and “Do You Feel Like We Do,” as well as a tamer version of the Frampton-penned Humble Pie song “Shine On.” My favorite track on “Frampton Comes Alive!” has always been “Do You Feel Like We Do.” You probably recall the opening lines: “Well, woke up this morning with a wine glass in my hand.



Whose wine? What wine? Where the hell did I dine?” I asked Frampton what inspired those lines during a 2014 interview.

“We came up with the riff and everything at a rehearsal in London, I had the chorus and we sort of stuck with this jam,” Frampton said, and then he laughed. “I believe I was working on a hangover that day. You know? It’s that awful feeling when your nose is about nine inches from a glass of wine and a full ashtray. There’s nothing worse.

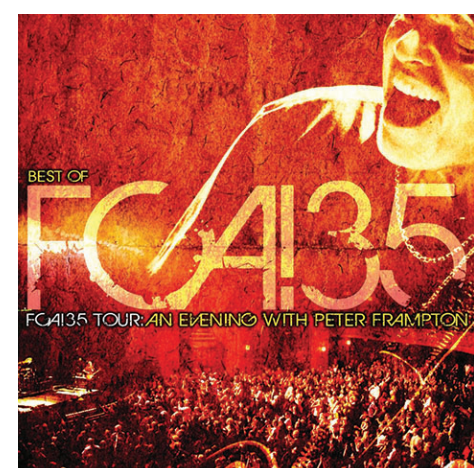
I don’t drink these days, but, it’s the hangover song.”

The “hangover song” clocks in at 14 glorious minutes and closes the album that “everybody in the world has,” according to rock authority Wayne Campbell in the 1993 film “Wayne’s World 2.” “If you lived in the suburbs you were issued it. It came in the mail with samples of ‘Tide.’” Great joke and the actual sales of “Frampton Comes Alive!” are staggering. Best-selling album of 1976 with 6 million sales, it

has since been credited with 11 million sales worldwide.

### “Live in Detroit”

Recorded in 1999, Frampton rocks his solo hits and a cool cover of “I Don’t Need No Doctor,” which the guitarist first recorded with Humble Pie.



### “The Best of FCA! 35 Tour: An Evening with Peter Frampton”

Triple disc set from 2012 is worth price of admission just to hear Frampton rework his old pal George Harrison’s “While My Guitar Gently Weeps” into a 12-minute epic.



# “Live’ Bullet”

## Bob Seger and the Silver Bullet Band

RELEASED: **May 1976** LABEL: **Capitol**

Bob Seger achieved national success straight out of the gate with his 1969 debut album “Ramblin’ Gamblin’ Man.” It features the self-penned title track that cracked the Top 20 and the powerful anti-Vietnam War song “2 + 2 = ?” that became a hit in the singer’s native Detroit area. For the next seven years, though, Seger would struggle to build a substantial fanbase outside greater Detroit, with one telling report noting that in June of 1976, Seger played the Pontiac Silverdome in Detroit with Point Blank, Elvin Bishop and Todd Rundgren in front of 78,000 people. The next evening, Seger played Chicago to an audience of less than 1,000.

All that changed, though, when Seger’s album “Night Moves” cracked the Top 10 on Billboard’s album chart in 1977 thanks to the hit title track and the subsequent singles “Mainstreet” and “Rock and Roll Never Forgets.” The ubiquitous radio play of these songs led many listeners back into the Seger and Silver Bullet catalog to discover the “Live’ Bullet” double album recorded over two nights in front of a wildly enthusiastic Detroit crowd at the famed Cobo Hall venue in 1975 and released that same year.

During the opening number, a rousing cover of the Tina Turner rocker “Nuttbush City Limits,” Seger tells the audience “I was reading in Rolling Stone where they said, ‘Detroit audiences are the greatest rock & roll audiences in the world.’ I thought to myself, ‘Shit! I’ve known that for 10 years!’” It’s a love fest between artist and audience from start



to finish, the kind rarely captured on a live album.

Seger smartly balances his best originals, heartland rock and soulful ballads, with eclectic covers. In the originals department, listeners are treated to definitive versions of “Beautiful Loser,” “Turn the Page,” “Katmandu” and “Get Out of Denver.” In addition to the Turner’s song, Seger roars through material written by Van Morrison (“I’ve Been Working”) and Bo Diddley (“Bo Diddley” and “Who Do You

Love?”), with an album-closing blast of Chuck Berry’s “Let it Rock” and “Little Queenie.”

The nation had finally embraced Seger and he shot to stardom, with “Live’ Bullet” being certified platinum in late 1977 and by 2003 had certified sales of five million. In 2012, Rolling Stone conducted a readers poll about the best live albums of all time. “Live’ Bullet” placed No. 10.



### “Nine Tonight”

Recorded at Cobo Hall and the Boston Garden in 1980 and released the following year, “Nine” tonight only repeats “Let It Rock” from “Live’ Bullet” while including the Top 5 pop hit “Tryin’ to Live My Life Without You.”



### “Cobo Arena, March 17, 2007”

Seger has not released a live album since “Nine Tonight.” A strong contender for potential physical release should be the two-hour show he played March 17, 2007, that can be heard streaming (legally) at wolfgang.com.



# “The Song Remains the Same”

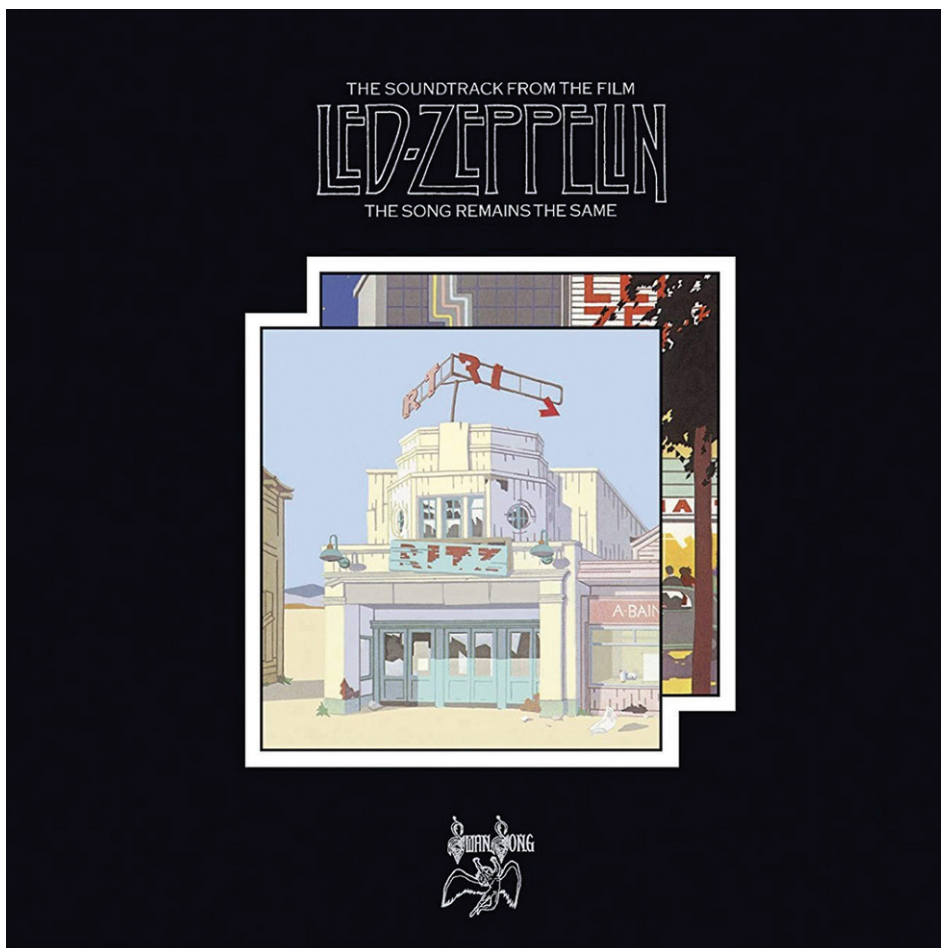
## Led Zeppelin

RELEASED: **1976**

LABEL: **Swan Song**

Led Zeppelin stomped the earth like few bands before or since with a string of top-selling studio albums and extensive tours that found the English band filling 20,000 capacity U.S. arenas as early as 1971, a mere three years after forming. Guitarist Jimmy Page, singer Robert Plant, bassist and keyboardist John Paul Jones and drummer John Bonham couldn't tour in '76 following Plant's near fatal car crash so in October of that year the band's millions of fans were given the theatrical release “The Song Remains the Same” and an accompanying soundtrack album of the same name.

Recorded over three nights of sold-out shows at Madison Square Garden in the summer of 1973, a few months following the “Houses of the Holy” release, the original vinyl version of “The Song Remains the Same” presents nine tracks across two LPs. All the performances are strong but the “Dazed and Confused” that runs 26 minutes and covers side two marks the first time the Led Zeppelin concert experience in all of its endearing extravagance could be enjoyed at home. Plant darkly quotes “San Francisco (Be Sure to Wear Flowers in Your Hair),” Page unleashes his bowed guitar fireworks and the golden god singer moans and groans in the purest interpretation of the term “rock and roll.”



The album closes with an equally exciting and adventurous “Whole Lotta Love” that runs over 14 minutes. The song starts with the classic guitar riff and lyrics but soon becomes a space exploration before reconnecting to the original melody and then coming to a near stop about halfway through, the music resuming with Plant quoting John Lee Hooker’s “Boogie Chillen” before again returning to the main riff.

In 2007, Led Zeppelin reissued “The Song Remains the Same” as a double CD with a new track listing including six songs that were not on the original album release: “Black Dog,” “Over the Hills and Far Away,” “Misty Mountain Hop,” “Since I’ve Been Loving You,” “The Ocean” and “Heartbreaker.” The following year the new version came out as a four-LP 180 gram audiophile vinyl release, which served as the

definitive version of the title until Sept. 7, 2018, when a variety of remastered editions including a more elaborate vinyl version came out to coincide with the 50th anniversary of Led Zeppelin’s first-ever concert, performed under the name New Yardbirds.

### “BBC Sessions”

The 1997 release contains a CD of performances from the 1969 BBC sessions and then a second disc filled with most of a 1971 concert. In 2016, Zeppelin issued the essential “Complete BBC Sessions” on various formats including vinyl with additional BBC recordings including the previously unreleased “Sunshine Woman.”

### “How the West Was Won”

Perhaps the greatest live rock record ever issued, Page finally gave Zeppelin fans the concert album they deserved in 2003 with this double CD culled from two Los Angeles shows from June of 1972. The album was remastered and reissued in 2018 in many formats including the fantastic sounding four-LP version.



# “Waylon Live”

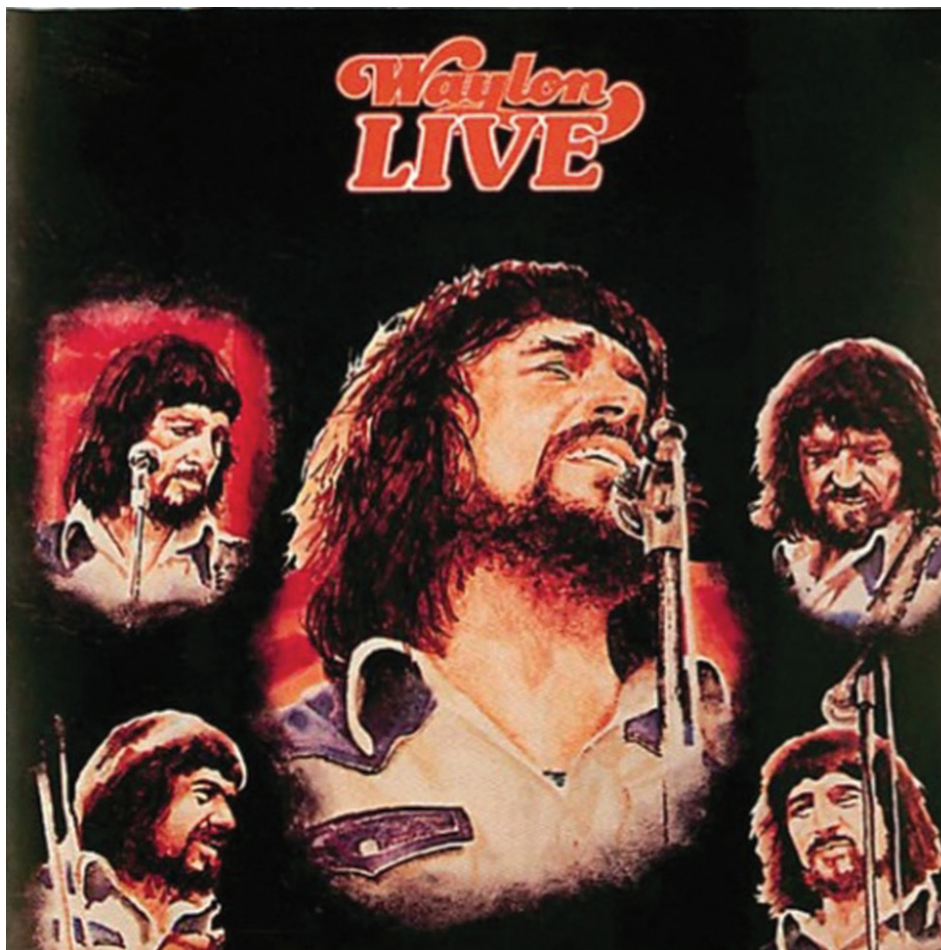
## Waylon Jennings

RELEASED: **1976** LABEL: **RCA**

**W**aylon Jennings, along with pal Willie Nelson, had emerged as the face of the outlaw movement that would shake the foundation of Music City. Eschewing country norms, they each were gaining widespread fame and reaching rock 'n' roll audiences like no other Nashville artist. And of all the '70s country music albums that would find their way into the collections of rock fans, few, if any, have more verve, soul and guts than “Waylon Live.”

Recorded over three consecutive nights in September of '74, one in Dallas and the next two in Austin, “Waylon Live” captures Jennings' in his rich baritone, swaggering prime, backed by a first-rate band featuring steel guitar ace Ralph Mooney. The album opens with a boot-stomping “T for Texas.” In addition to that clever remake of Jimmie Rodgers' 1927 blue yodel, “Waylon Live” includes two other songs Jennings had never recorded before: a cover of Nelson's “Me and Paul,” sung as “me and Tompall” in honor of his pal and fellow outlaw Tompall Glaser; as well as Rex Griffin's heartbreaking 1930s ballad “The Last Letter.”

As for the rest of the tracks, Jennings delivers renditions of his new single “I'm a Ramblin' Man” (by Ray Pennington), “Pick Up the Tempo” (Nelson), the ancient cautionary tale “House of the Rising Sun” and friend Kris Kristofferson's “Me and Bobby McGee.” Jennings' self-penned originals on “Live” are “Rainy Day Woman,” “This Time” and “Good



Hearted Woman,” written with Nelson, as well as perhaps the album's most famous song, “Bob Wills Is Still the King.”

“Wanted! The Outlaws,” with previously released songs by Jennings, Nelson, Jennings' wife Jessi Colter and Glaser, came out in January of 1976 and became the first country album to go platinum, making Jennings and company unlikely pop stars. “Waylon Live” came out at the end of the year

and reached No. 1 on the Billboard country albums chart and No. 46 pop.

“Waylon Live,” though, could have been even more lucrative if released as the two-record set Jennings intended (he lost that battle with RCA). Fortunately, an expanded deluxe version containing 42 tracks culled from the three '74 shows came out in the early 2000s, making the two-disc set one of the most essential titles in Jennings' discography.

### “Live from Austin, TX”

An “Austin City Limits” broadcast recorded in 1989 and later issued on CD and DVD, this set finds the now sober Jennings in strong voice during performances of such songs as “Are You Sure Hank Done It This Way,” “I've Always Been Crazy” and “I Ain't Living Long Like This.”



### “Never Say Die: Live”

The last album released during Jennings' lifetime, the outlaw rides out on top with a 2000 Ryman Auditorium performance that belies the fact he was suffering from emphysema and the severe diabetes that cost him his life at age 64, just two years later. Of the many highlights, Jennings' digs deep for a chilling performance of “Going Down Rockin’.”



# “Live: P-Funk Earth Tour”

## Parliament

RELEASED: **1977**

LABEL: **Casablanca**

The P-Funk Earth Tour dates of 1976-77 would amount to some of the greatest parties on the planet, with awesomely outlandish costumes, spectacular staging and special effects featuring the Afrofuturist landing of the P-Funk Mothership, aka The Holy Mothership, the spaceship belonging to Dr. Funkenstein, an alter ego of George Clinton. Rolling Stone described the tour as embracing Clinton’s “semi-serious funk mythology” with a “mixture of tribal funk, elaborate stage props and the relentless assault on personal inhibition [that] resembled nothing so much as a space age Mardi Gras.” Unlike other lavish stadium tours of the ‘70s, though, this one featured music every bit as mind blowing as the trippy visuals.

When Clinton launched The P-Funk Earth Tour he had the funkier band in the land with his Parliament-Funkadelic collective. Since ‘70, Clinton had been issuing groundbreaking albums under the Parliament banner and equally exciting, more rock-oriented releases as Funkadelic. The P-Funk Earth Tour featured songs from both catalogs with a small army of world-class musicians including former James Brown horn players Fred Wesley and Maceo Parker as well as Brown’s one-time bassist Bootsy Collins. Vocalist, songwriter, bandleader and producer Clinton’s P-Funk group also included keyboardist and arranger Bernie Worrell, who would later work



with Talking Heads, and guitarist Eddie Hazel, the genius behind the 10-minute guitar solo on the “Maggot Brain” title track released by Parliament in ‘71.

The “Live: P-Funk Earth Tour” double album, which came with a poster of Clinton dressed as Dr. Funkenstein as well as an iron-on t-shirt transfer that read “Take Funk To Heaven in ‘77!,” contains selections from a January 19, 1977, performance at

the Los Angeles Forum as well as songs from two nights later at the Oakland Coliseum. Highlights include “P-Funk (Wants To Get Funked Up),” “Mothership Connection (Star Child),” the 15-minute “Dr. Funkenstein” jam and the singalong hit “Tear The Roof Off The Sucker” that paved the way for P-Funk to embark on a stadium tour. The only in-concert Parliament-Funkadelic album to capture these Rock and Roll Hall of Fame inductees at their peak, “Live: P-Funk Earth

Tour” is 80-minutes of pure, funky joy.

P-Funk fans will also want to purchase the DVD “The Mothership Connection Live 1976.” Taped on Halloween night, it finds the group just five dates into the tour and already in fine form. While not the greatest film, it’s fun to see the theatrics, along with the musicians’ excellent interplay, that made the tour one of the most legendary of the ‘70s.

### “Live: Meadowbrook, Rochester, Michigan 12th September 1971” by Funkadelic

Funkadelic’s only official live album, it’s essential for P-Funk fans if only to hear the 14-minute version of “Maggot Brain,” which is perhaps even more gripping than the studio original.

### “Live at the Beverly Theatre in Hollywood” by P-Funk All Stars

Recorded in 1983 and featuring Clinton backed by a first-rate band including Hazel, Collins, Worrell and Parker; two-CD set closes with another epic “Maggot Brain” and then cool versions of the collective’s biggest hits: “One Nation Under a Groove,” “Atomic Dog” and “Flash Light.”



# “Waiting for Columbus”

## Little Feat

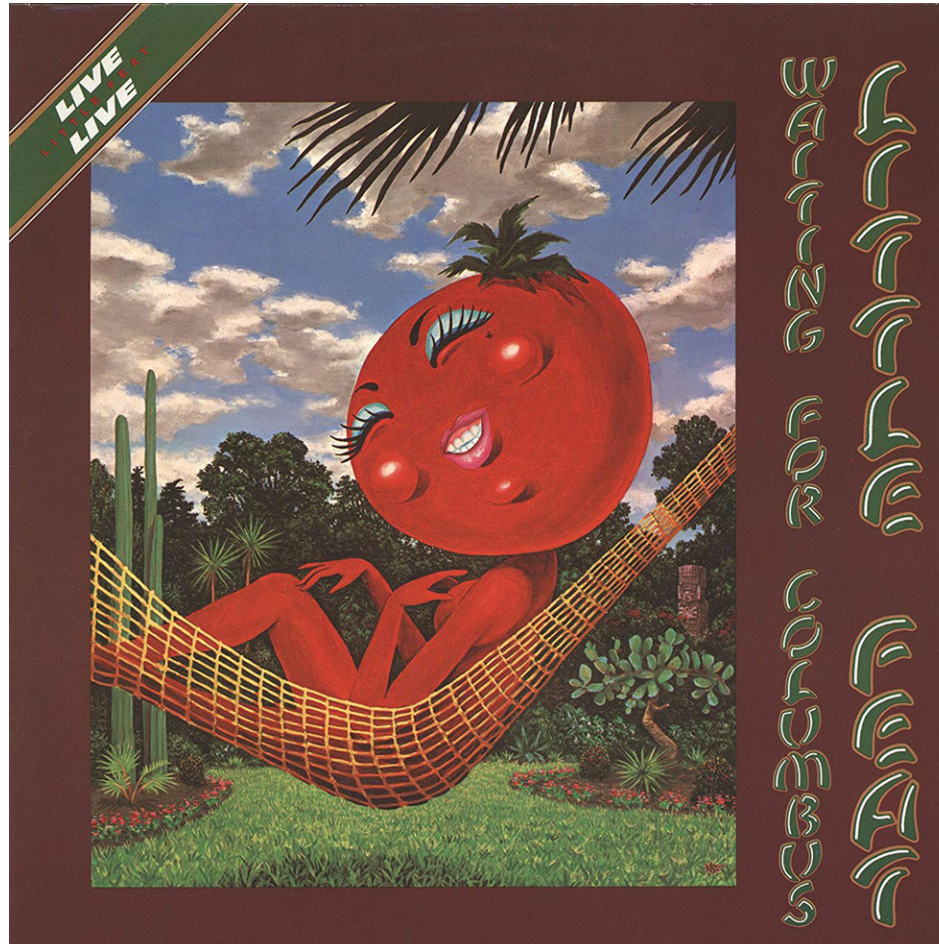
RELEASED: **1978**

LABEL: **Warner Bros.**

In the middle of a Little Feat concert in 1975 at the Auditorium Theatre in Rochester, New York, Lowell George addresses the audience. “I was in a group called The Mothers of Invention and I got fired because I wrote a song about dope,” he says. “How about that shit?” And then comes the sweet, acoustic “Willin’.”

Now, regardless if there’s any truth to George’s anecdote about being dismissed by Frank Zappa for writing the stoner country song praising “weed, whites, and wine,” it’s a helluva story. George’s whole life is a helluva story, really, one that peaks with the release of “Waiting for Columbus” and then comes to a tragic end the following year. A singer-songwriter, lead vocalist and lead/slide guitarist, George played in Zappa’s band in 1968-’69 before forming Little Feat. One of the most critically acclaimed bands of the decade, releasing six studio albums from 1971-77, Little Feat’s singular brand of blues, R&B, country, funk and rock ‘n’ roll failed to produce a hit single or album. That changed, finally, with the release of the double live LP “Waiting for Columbus.”

Featuring Little Feat’s finest lineup — George shares the spotlight with Bill Payne (keyboards, vocals), Paul Barrere (guitar, vocals), Kenny Gradney (bass), Sam Clayton (congas, vocals) and Richard Hayward (drums, vocals) — “Waiting for Columbus” finds the band extra funky with help from the Tower of Power horn section. It’s Little Feat’s best material, often extended



with Payne’s synthesizer work as much as George’s slide guitar soloing, which played a more prominent role in pre-1977 concerts. It’s a rich, round, relatively smooth sound perhaps more palatable to the mainstream. “Waiting for Columbus” proved to be a smart offering for all those record buyers first hearing such a distinctive, genre-hopping collection of songs including the gems “Willin’,” “Dixie Chicken,” “Fat Man in the Bathtub” and “Spanish Moon.”

“Waiting for Columbus” became Little Feat’s first album to crack the Top 20 on Billboard’s pop chart but by then George had shifted focus on recording his solo album “Thanks, I’ll Eat It Here,” which came out in ‘79. On June 29 of that year, after a show at Washington, D.C.’s Lisner Auditorium where the majority of “Waiting for Columbus” was recorded; George, overweight and using cocaine, died of a heart attack.

### “American Cutie” aka “Alive in America”

George’s slide guitar playing has never sounded more fierce than on this outstanding 1973 recording from Ebbet’s Field in Denver. Rawer, sure, yet every bit as good to these ears as “Waiting for Columbus.” From the same era, the Oct. 18, 1975, show previously mentioned also circulates online in near perfect quality.



### “Live In Holland 1976”

Again, just as good as “Waiting for Columbus,” this hour-long recording features my favorite version of George’s “Rock and Roll Doctor.” Another great show from ‘76 is Valentine’s Day at Winterland Ballroom in San Francisco. Again, a fine soundboard recording circulates online.



# “Live and Dangerous”

## Thin Lizzy

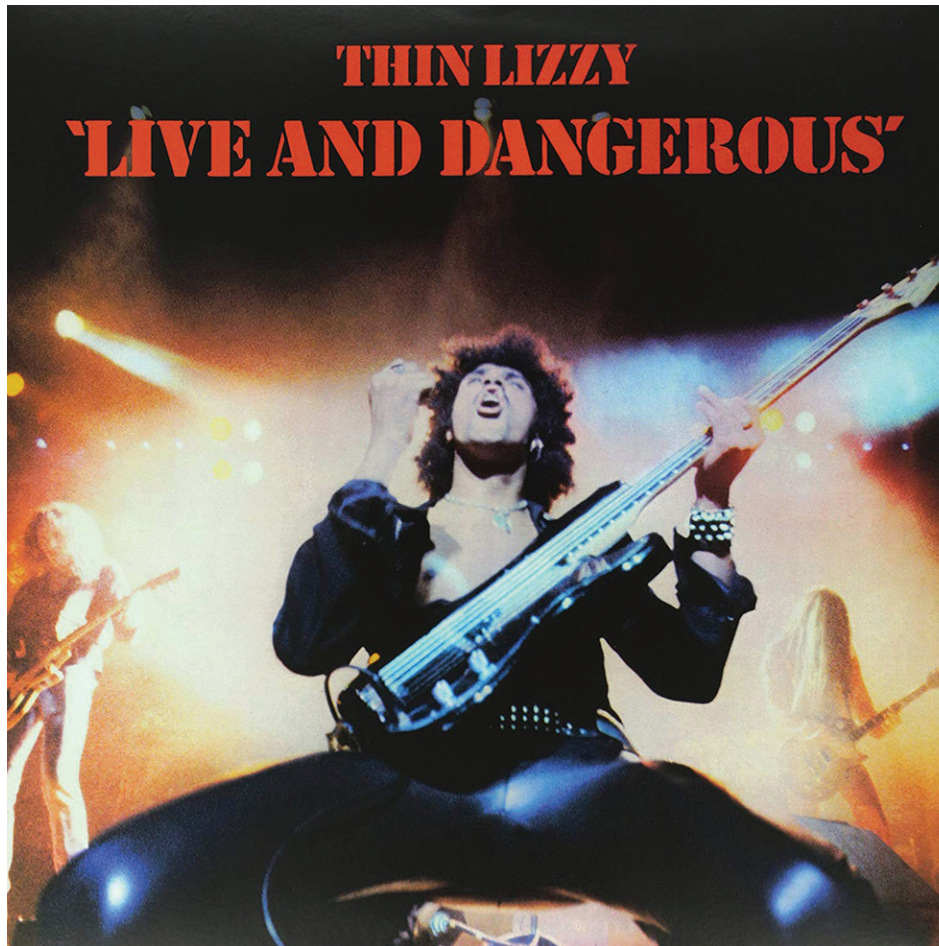
RELEASED: **1978**

LABEL: **Warner Bros.**

Fronted by songwriter-bassist Phil Lynott, Thin Lizzy finally scored a gold album with their sixth studio release, 1976’s “Jailbreak.” The LP made them international stars thanks, in large part, to the hit single “The Boys Are Back in Town.” Lynott’s working-class lyrics and masculine vocals accompanied by the twin lead guitar assault of Scott Gorham and Brian Robertson, with Brian Downey on drums, resulted in some of the best hard rock of the decade. Thin Lizzy followed “Jailbreak” with the nearly equally successful albums “Johnny the Fox” (released six months later in ’76) and “Bad Reputation” (1977).

The double album “Live and Dangerous” features songs recorded during both the ’76 and ’77 tours, offering a highly entertaining snapshot of prime Thin Lizzy. Side one opens with the stadium-shaking “Jailbreaker” and closes with a cool cover of Bob Seger’s “Rosalie.” The second side starts off with Lynott’s R&B-influenced ode to young romance “Dancing in the Moonlight (It’s Caught Me in Its Spotlight)” featuring a tasty solo by Graham Parker saxophonist John Earle. Side two also features Lynott’s emotive breakup ballad “Still in Love with You” before closing out with the gritty, funky street tale “Johnny the Fox Meets Jimmy the Weed.”

“Cowboy Song,” another single from “Jailbreak,” kicks off side three with some of the catchiest guitar riffs in Thin Lizzy’s catalogue. The crowd erupts at the first notes of “The Boys



Are Back in Town,” which sounds even more exuberant here than on the single heard on radios around the world. How do you top that? With a side four featuring choice material from the band’s albums dating back to 1973 as well as a 7-minute heavy boogie workout titled “Baby Drives Me Crazy” featuring impressive harmonica playing from future star Huey Lewis. “Live and Dangerous” closes with Thin Lizzy resurrecting their old hit The Rocker.” With macho lyrics and blazing

guitar to fit the title, it’s an ideal crowd pleaser the band had been perfecting in concert for years.

While “Live and Dangerous” only reached No. 84 in the U.S. on the Billboard 200 pop chart it shot to No. 2 in the U.K. and produced a Top 20 hit single with “Rosalie.” In Rolling Stone’s 2015 list of the “50 Greatest Live Albums of All Time,” “Live and Dangerous” came in at No. 46, with the publication noting the long-

running controversy over how much of the double LP was actually “live.” Producer Tony Visconti claimed 75 percent was overdubbed in the studio while guitarist Robertson vehemently disagreed.



### “Live at the BBC”

Thin Lizzy diehards will want to purchase the box set containing seven CDs and a DVD while the two disc best-of edition should suffice for more casual fans.

### “Still Dangerous”

Anyone doubting Thin Lizzy’s ability to deliver on stage needs to check out this album culled from a couple ’77 shows. To my ears at least, it sounds recorded straight from the boards.



# “The Last Waltz”

## The Band

RELEASED: **1978**

LABEL: **Warner Bros.**

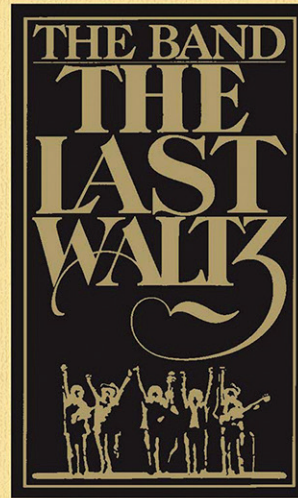
After eight years playing dance halls and dive bars followed by another eight years of arena and stadium shows, The Band decided to play a final concert on Thanksgiving Day 1976 at San Francisco’s Winterland Ballroom, the same venue they debuted as The Band in 1969. One of the most influential roots rock acts, The Band threw an epic farewell party featuring many of the best blues, folk, funk, country, rock ‘n’ roll and pop musicians. The historic event resulted in Martin Scorsese’s film, probably the greatest concert movie of all time, and the triple album, both titled “The Last Waltz” and released in 1978.

Featuring three gifted lead vocalists in bassist Rick Danko, keyboardist Richard Manuel and drummer Levon Helm, with songwriter Robbie Robertson on lead guitar and Garth Hudson playing keyboards and saxophone, The Band easily ranks as one of the most talented acts to emerge in the 1960s and while not in their prime by ‘76, these guys were still quite formidable. “The Last Waltz” features The Band delivering solid performances of such classics as “Up on Cripple Creek,” “It Makes No Difference” and “The Night They Drove Old Dixie Down.”

Then there are all the great guest performances starting with

their former employer Ronnie Hawkins joining them to sing Bo Diddley’s “Who Do You Love?” and concluding with The Band backing their other former employer, Bob Dylan. In between we get memorable performances by Neil Young, Joni Mitchell, Neil Diamond, Dr. John, Paul Butterfield, Muddy Waters, Eric Clapton, Bobby Charles and Van Morrison.

The Dylan set is one of his finest with the rocking arrangement of “Baby,



Let Me Follow You Down” joined by a biting “I Don’t Believe You” and a beautiful “Forever Young.” The live portion of “The Last Waltz” album closes with even more luminaries as Ringo Starr and Ronnie Wood join Dylan and The Band for a tender “I Shall Be Released,” with Dylan and Manuel sharing lead vocals.

Side six is all studio recordings by The Band consisting of “The Last Waltz Suite” with the new Robertson song “Evangeline” featuring

Emmylou Harris and a gospel remake of “The Weight” with Pops and Mavis Staples.

### **“Live 1966, The ‘Royal Albert Hall’ Concert” by Bob Dylan**

Dylan plays a captivating 45-minute solo acoustic set followed by an electric performance of equal length featuring future Band members Robertson, Danko, Hudson and Manuel; with drummer Mickey Jones. As great as his trilogy of mid-1960s studio albums are, this live double disc might be the single best representation of Dylan’s genius during this period.

### **“Live at the Academy Of Music 1971” by The Band**

While The Band remains most famous for “The Last Waltz” the group’s best live release had always been the 1972 double album “Rock of Ages” – until 2013 and the release of “Live at the Academy Of Music 1971.” The box set covers the four concerts that closed ‘71 at New York City’s Academy Of Music and features The Band in top form plus a guest spot by Dylan.



# “At Budokan”

## Cheap Trick

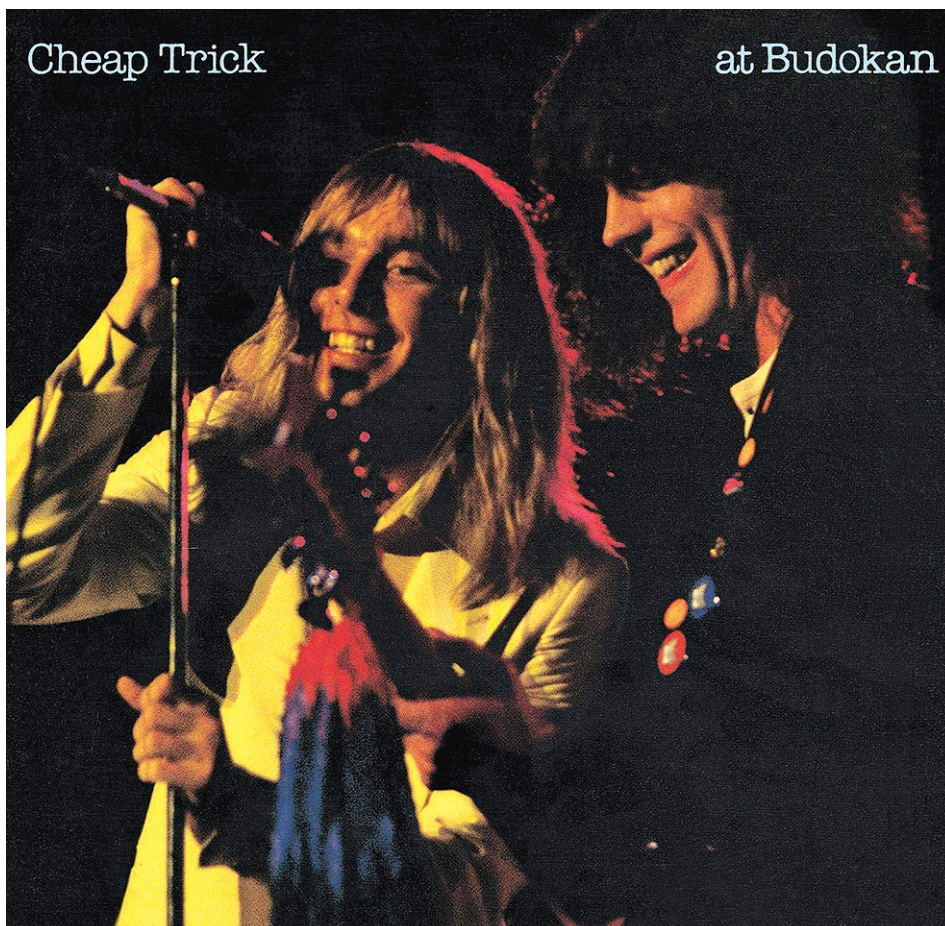
RELEASED: **1978 (Japan), 1979 (U.S.)**

LABEL: **Epic**

Formed in Rockford, Illinois, Cheap Trick's pioneering brand of power pop laced with subversive lyrics first came to light on a self-titled 1977 debut album that failed to even crack the Billboard 200. The band's second record, “In Color,” released the same year, and then their “Heaven” LP from '78 reached the Top 40 but were far more successful in Japan where all three albums went gold. In fact, Rolling Stone reports that when teen idol-looking frontman Robin Zander, lead guitarist/songwriter Rick Nielsen, bassist Tom Petersson and drummer Bun E. Carlos first toured Japan in '78 they were met with “hysteria reminiscent of Beatlemania.”

Recorded over two nights at the 14,000 capacity Nippon Budokan arena in Tokyo, “At Budokan” features Cheap Trick performing choice tracks from those first three studio releases plus a cover of Fats Domino's 1955 hit “Ain't That a Shame.” The 10 tracks are teeming with a verve not heard on the studio versions and goosed by the sounds of screaming girls.

While the power-pop songcraft shines through there's also hard rock on display, most notably on the nine-minute “Need Your Love” that closes side one. Side two opens with an impressive drum solo by Carlos that segues into that remake of “Ain't That a Shame,” perhaps the only Fats Domino cover as interesting as the



innovative original. The song ends, the audience cheers and Zander says those six famous words: “I want you, to want me.” There are few rock songs as catchy and this performance couldn't be better.

“This next one is the first song on our new album, it just came out this week and the song is called ‘Surrender,’” Zander tells the crowd before delivering a tune somehow just as memorable as the one before. With

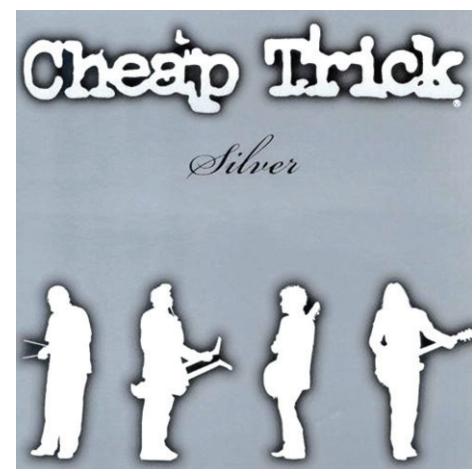
a more interesting lyric than “I Want You to Want Me,” “Surrender” might just be Nielsen's best composition. Then again, the next two tracks, “Goodnight” and the album closer “Clock Strikes Ten” are also top-shelf servings of power pop.

“At Budokan” went Top 5 on the U.S. album chart and transformed Cheap Trick from a cult favorite and opening act to an arena and stadium headliner. It produced the Top 10 hit

“I Want You to Want Me” and “Ain't That a Shame” became a Top 40 hit.

### “At Budokan II”

Released in 1993, “At Budokan II” features outstanding performances that were left off the original live album. In 1998, both Budokan albums were combined for “The Complete Concert.” Then, in 2008, came “Budokan! 30th Anniversary” with the complete shows from April 28 and April 30, '78 (identical setlists) plus a DVD of the April 28 show.



### “Silver”

Cheap Trick celebrated their 25th anniversary in '99 with a hometown concert featuring the Rockford Symphony Orchestra String Quartet on several tracks and special guests Slash, Billy Corgan and Art Alexakis. The resulting two-disc release is fun listen covering pretty much all the high points of the band's career.



# “Live Rust”

## Neil Young & Crazy Horse

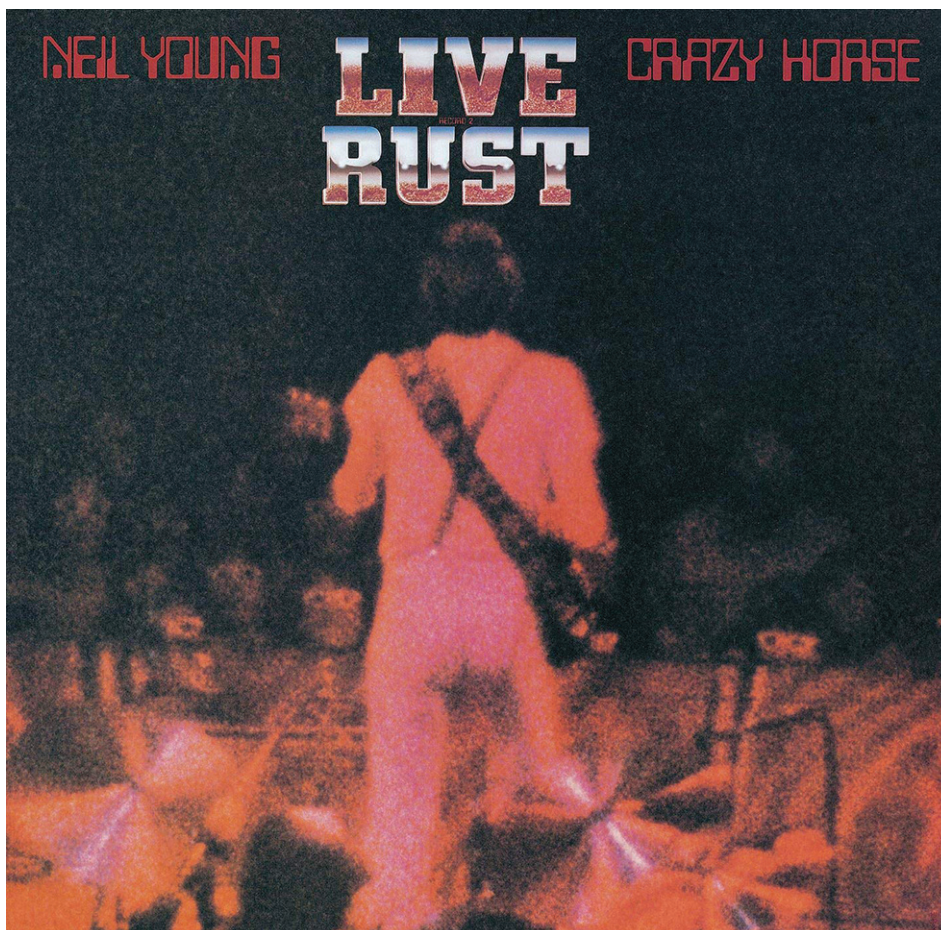
RELEASED: **1979**

LABEL: **Reprise**

Released Nov. 14, 1979, it's fitting that the last great live album of the '70s, “Live Rust,” came from Neil Young, an artist who perhaps more than any other made the most consistently intriguing music during the previous 10 years. Young issued folk, country, and, backed by his band Crazy Horse, proto-grunge, all with equal aplomb from '69 to '79. He took chances, and usually succeeded artistically and commercially.

Young's back-to-back early '70s albums “After the Gold Rush” and “Harvest” are two of the decade's greatest and best selling. Sure, the Canadian singer-songwriter and guitar hero with the singularly shaky voice alienated many casual fans with what has become known as his “ditch” trilogy albums of “Time Fades Away,” “On the Beach” and “Tonight's the Night.” But these same releases from '73 to '75 also endeared him to his growing army of loyalist and hold up well as engrossing, albeit dark, listens today.

In '77, Young issued the triple album best-of “Decade” (the blueprint for the box set boom of the 1980s) and then the country-leaning album “Comes a Time” in '78. His half acoustic, half electric masterpiece “Rust Never Sleeps,” which contains new material mostly recorded live and overdubbed in the studio, came out in June of '79. All three albums



were critically acclaimed big sellers. Young had one more crowd-pleaser to issue, though, before spending most of the 1980s in a creative wasteland.

“Live Rust,” issued as a double album, contains material recorded during the Neil Young & Crazy Horse fall 1978 Rust Never Sleeps tour. Young gave fans pretty much the same, career-spanning greatest hits setlist each night with songs ranging from his Buffalo Springfield

days (a solo acoustic rendering of “I Am a Child”) to his recent rock anthem “Hey Hey, My My (Into the Black).” While none of the songs are radically reworked, all the performances on “Live Rust” are as good if not better than the originals, and come together to offer a fascinating portrait of an artist at the top of his game.

Alas, Young would stumble in the 1980s, not regaining his footing until the '89 release of “Freedom,” its

studio follow-up “Ragged Glory” and subsequent live album “Weld” (see below).

### “Live at the Fillmore East”

Recorded in March of 1970 but not released until 2006, “Live at the Fillmore East” captures Neil Young & Crazy Horse crushing it in support of their first album together, “Everybody Knows This Is Nowhere.” It's basically that album, but better, with a 12-minute “Down by the River” and 16 minutes of “Cowgirl in the Sand.”

### “Weld”

Young and Crazy Horse had never rocked quite so hard and awesomely reckless on record than on this live release from 1991 featuring versions of old (“Cortez the Killer,” “Like a Hurricane”) and new hits (“Rockin' in the Free World,” “F---in' Up”). There's also a Jimi Hendrix-esque cover of Bob Dylan's “Blowin' in the Wind” replete with battlefield horror sound effects.



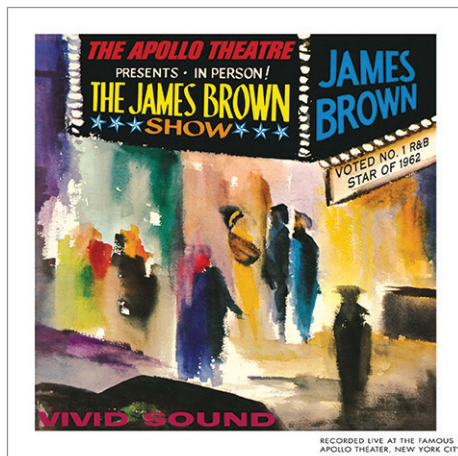




# Classic albums: 1955 to 1980

## A celebration of vinyl's golden era

Here's a list of 50 albums spread over the golden era of vinyl, with just one album per artist, at least one album per year, and no multi-artist soundtrack or compilation albums. You'll find seminal works representing the best in pop, rock, blues, folk, funk, disco, punk, country, reggae, jazz, and electronic.



**1** **"In the Wee Small Hours,"** Frank Sinatra,

**2** **"Elvis Presley,"** Elvis Presley

**3** **"Here's Little Richard,"** Little Richard

**4** **"After School Session,"** Chuck Berry

**5** **"Lady in Satin,"** Billie Holiday

**6** **"Kind of Blue,"** Miles Davis

**7** **"Joan Baez,"** Joan Baez

**8** **"King of the Delta Blues Singers,"**  
Robert Johnson

**9** **"Modern Sounds in Country and  
Western Music Album,"** Ray Charles

**10** **"James Brown Live at the Apollo,"**  
James Brown & His Famous Flames



**11** “Live at The Star Club, Hamburg,” Jerry Lee Lewis

**12** “Otis Blue,” Otis Redding

**13** “Pet Sounds,” The Beach Boys

**14** “Blonde on Blonde,” Bob Dylan

**15** “I Never Loved a Man the Way I Love You,”  
Aretha Franklin

**16** “The Velvet Underground & Nico,”  
The Velvet Underground

**17** “Are You Experienced?” The Jimi Hendrix Experience

**18** “Sgt. Pepper’s Lonely Hearts Club Band,” The Beatles



**19** “Songs of Leonard Cohen,” Leonard Cohen

**20** “At Folsom Prison,” Johnny Cash

**21** “Music From Big Pink,” The Band

**22** “Sweetheart of the Rodeo,” The Byrds



**23** “Dusty in Memphis,” Dusty Springfield

**24** “Stand!” Sly and the Family Stone

**25** “Everybody Knows This is Nowhere,” Neil Young

**26** “Live/Dead,” Grateful Dead

**27** “Abraxas,” Santana

**28** “Paranoid,” Black Sabbath

**29** “Layla and Other Assorted Love Songs,”  
Derek and the Dominoes

**30** “Tapestry,” Carole King



**31** **“What’s Going On,”** Marvin Gaye

**32** **“Blue,”** Joni Mitchell

**33** **“At Fillmore East,”**  
The Allman Brothers Band

**34** **“Who’s Next,”** The Who

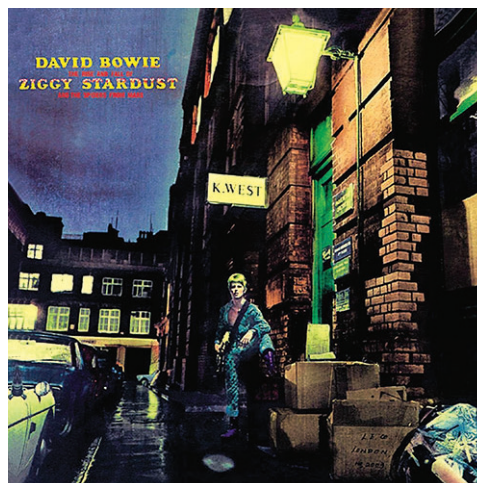
**35** **“Untitled/IV,”** Led Zeppelin

**36** **“Exile on Main St.,”**  
The Rolling Stones

**37** **“The Rise and Fall of Ziggy Stardust  
and the Spiders from Mars,”**  
David Bowie

**38** **“The Dark Side of the Moon,”**  
Pink Floyd

**39** **“Innervisions,”** Stevie Wonder



**40** **“Good Old Boys,”** Randy Newman

**41** **“Born to Run,”** Bruce Springsteen

**42** **“The Ramones,”** The Ramones

**43** **“Trans-Europe Express,”** Kraftwerk

**44** **“Exodus,”** Bob Marley

**45** **“My Aim Is True,”** Elvis Costello

**46** **“Van Halen”** Van Halen

**47** **“Parallel Lines,”** Blondie

**48** **“Off the Wall,”** Michael Jackson

**49** **“London Calling,”** The Clash

**50** **“Back in Black,”** AC/DC

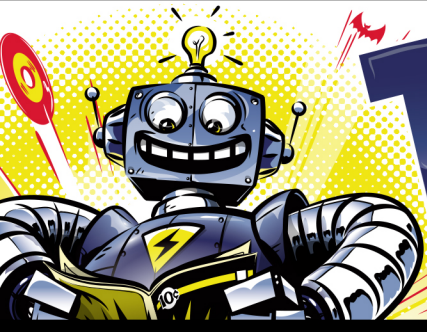


Wade Tatangelo is an entertainment editor for GateHouse Media whose previous positions include music critic at Creative Loafing Tampa Bay in Florida and music editor at OC Weekly, covering Orange and Los Angeles counties in California. As a freelance music writer, his work has appeared in daily and alt-weekly publications nationwide as well as the roots music magazine No Depression.

Tatangelo’s own extensive vinyl collection played a key role in the writing of “Classic Vinyl: 25 greatest live albums of the 1970s” and its predecessor “50 classic albums: 1955 to 1980.” Numerous autobiographies, biographies and interviews appearing in periodicals also were important to this project.

In addition, these collections of essays were informed by interviews and a few candid conversation Tatangelo has had during the past two decades with Gregg Allman, Dickey Betts, Jason Bonham, Donald “Duck” Dunn, Peter Frampton, Levon Helm, Tony Iommi, Shooter Jennings, Brian Johnson, B.B. King, Little Richard, Rick Nielsen, Roger McGuinn, Gene Simmons, Frank Sinatra, Jr., Jerry Wexler and Brian Wilson. Tatangelo can be reached by email at [wade.tatangelo@heraldtribune.com](mailto:wade.tatangelo@heraldtribune.com)





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