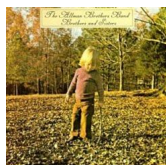


Allman Brothers – Brothers & Sisters (1973)

Written by bluesever

Saturday, 10 October 2009 11:12 - Last Updated Sunday, 28 May 2017 13:23

Allman Brothers – Brothers & Sisters (1973)



1. "Wasted Words" (Gregg Allman) - 4:20
2. "Ramblin' Man" (Richard Betts) - 4:48
3. "Come and Go Blues" (Gregg Allman) - 4:54
4. "Jelly Jelly" (Trade Martin) - 5:46
5. "Southbound" (Richard Betts) - 5:11
6. "Jessica" (Richard Betts) - 7:31
7. "Pony Boy" (Richard Betts) - 5:51

Personnel Gregg Allman – lead and background vocals, organ, rhythm guitar Richard Betts – lead vocals, lead and slide guitar, dobro Berry Oakley – bass (first two tracks) Lamar Williams – bass (remaining tracks) Chuck Leavell - piano, electric piano, background vocals Jaimoe – drums, congas Butch Trucks – drums, percussion, tympani, congas + Les Dudek – co-lead guitar on "Ramblin' Man", acoustic guitar on "Jessica" Tommy Talton - acoustic guitar on "Pony Boy"

Brothers and Sisters, the Allman Brothers Band's first new studio album in two years, shows off a leaner brand of musicianship, which, coupled with a pair of serious crowd-pleasers, "Ramblin' Man" and "Jessica," helped drive it to the top of the charts for a month and a half and to platinum record sales. This was the first album to feature the group's new lineup, with Chuck Leavell on keyboards and Lamar Williams on bass, as well as Dickey Betts' emergence as a singer alongside Gregg Allman. The tracks appear on the album in the order in which they were recorded, and the first three, up through "Ramblin' Man," feature Berry Oakley -- their sound is rock-hard and crisp. The subsequent songs with Williams have the bass buried in the mix, and an overall muddier sound. The interplay between Leavell and Betts is beautiful on some songs, and Betts' slide on "Pony Boy" is a dazzling showcase that surprised everybody. Despite its sales, Brothers and Sisters is not quite a classic album (although it was their best for the next 17 years), especially in the wake of the four that had appeared previously, but it served as a template for some killer stage performances, and it proved that the band could survive the deaths of two key members. ---Bruce Eder, allmusic.com

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