





In *memory* of  
DUANE ALLMAN  
BERRY OAKLEY  
LAMAR WILLIAMS  
&  
TWIGGS LYNDON



*"My songs are wide-awake dreams and wide-awake nightmares."*

—Gregg Allman

The Allman Brothers story is inescapably about the cultural forces at work in the American South in the post-World War II era. The changing emotional climate responded to the "New South" that emerged in the early '70s and culminated in Jimmy Carter's presidency.

This is the band that redefined rock 'n' roll from the British invasion of the 1960s. Rock 'n' roll was rooted in the American South, in delta blues, urban rhythm and blues and country music, but after its first flowering in the mid-to-late '50s, the Beatles spearheaded a reworking of the very nature of the music, recycling the basic forms as they drew ideas from a variety of sources, including the European folk and classical traditions.

By the time the British rock of the '60s reached its apogee with the wild adoring fans of Cream, the differences between British and American rock were starkly obvious. The British version was insularly theatrical, acerbated to a near-operatic level. The American rock mainstream was epitomized by the softer, more introspective and country-oriented conception of folk rock and the West Coast bands.

At the point where fans of American and British rock were squared off in an apparently irreconcilable battle, the Allman Brothers arrived to synthesize both traditions in a groundbreaking style that paved the way for the future development of the music.

Musically the Allman Brothers were one of the most exciting live rock bands to ever take the stage. Lead guitarist Duane "Skipper" Allman played with the power, grace and originality few rockers have ever achieved, while Dickie Betts complemented Allman with a rising, country-influenced style that created a distinctive two-guitar harmonic structure.

The rhythm section, powered by bassist Berry Oakley and the propulsive double-drum pulse of Butch Trucks and lat Johnny Johnson, was capable of providing an unheard-of rock drive as well as the trippy swerve of a jazz section.

Add to this one of the greatest white blues singers of his generation, Gregg Allman, and you have a band that literally redefined the direction and possibilities open to rock 'n' roll.

The Allman Brothers not only created Southern rock, but also, by virtue of the harmonic inventiveness of Allman's licks and the creativity of the rhythm section, anticipated the direction American jazz was moving toward at the same time. In their own way, the Allman Brothers were the rock equivalent of the legendary Miles Davis band that featured the interplay of saxophonists John Coltrane and Julian "Cannonball" Adderley.

Appropriately enough, the Davis quartet of Kind of Blue (and was a key influence on the Brothers), but what made the group truly visionary was its ability to meld that influence with the seemingly disparate approach of the revolutionary British guitar band, the Yardbirds to group that took its name from another legendary saxophonist, Charlie Parker.







ing, a clear indication of the rock-oriented West rock that provided the foundation for what was to be the Allman Brothers sound. But when they returned to L.A., Liberty's producers rejected the self-produced Hour Glass tapes.

Duane and Gregg headed up again with Back Tracks again in Jacksonville, Brock's home, the 31st of February, was recording down for an album. Guitarist Scott Bennett, who would later play in Crowley, and bassist David Brown, who went on to play with Santana and Ben Sneezy, were also in the band.

Duane and Gregg set up a rehearsal studio on the property, which didn't cover

out all the time but was later enhanced as **Duane Allman and Gregg Allman.**

The version of "Morning Dew" here comes from that session. "The Time Factor later was a classic statement against nuclear war that a lot of bands were covering in the late '60s. Jeff Beck recorded an exciting version with Rod Stewart singing on Brock's first solo album, *Track*. The Counting Down used the song for an extended jam that was three one of the high points of the band's live shows.

The session later covers down somewhere in between, with Gregg giving a dramatically wrong reading to the vocal and Duane hitting lines with the bell like clarity and crisp



attack of Brock but with the bright, improvisational spontaneity of Counting Down lead guitarist Jerry Garcia.

The Hour Glass leader up that still owed Liberty money, so Duane and Gregg were legally prevented from recording on their own. Gregg was sent to return to L.A. to honor the contract by recording a solo album. "That was the most unhappy time of my life," he said. "It was the longest time I had ever been away from my brother, and I couldn't find anybody to play with."

While Gregg was in L.A., Duane hung out with bassist Benny Chaffin and jammed with the band for what was playing in the Second Coming, which also included Dickey Betts. Duane was living in Chaffin's house in November of '68 when he got a telephone from Rick Hall asking him to cover up to Muscle Shoals, Alabama for a Willie Pickett session.

Hall had been impressed with Allman's Horn playing on the Hour Glass tapes and thought he might add something to the session. It was more than a lucky guess. Duane suggested that Pickett call the Brothers' "Hey Jack," taught the band to play it, and laid an acoustic solo over the top. The record was an obvious hit (it eventually sold a million copies) and Hall signed Duane to a contract.

Allman's playing was so impressive that he ended up making the rest of the album with Pickett and moving to Muscle Shoals, where he became a session star at the legendary studio.

"Most people like to work their way in," said guitarist Jimmy Johnson. "While Duane did that deal with Pickett, he was in. That's more happened before or since, and I

don't think it will happen again. The players that had been playing lead, we just didn't see them."

The story goes that Hall played a tape of Pickett's "Hey Jack" in Atlantic Records'



you reminded Jerry Winder over the phone and Winder wanted to sign Allman immediately," Jerry Winder was completely hooked not by his "and" influence. "Jerry was the potential immediately, and we arranged him to play at Muscle Shoals and do a cover by himself."

Duane blossomed as a player in his rich musical setting. When he wasn't working alongside some of the greatest rock session players in history he was collaborating with his partner in a unadorned behind-curtain. "I just sat and played to myself," he said, "and just would be living without a bunch of that Joe

Hollywood crap in my head." Allman worked on a variety of Horn, rock and soul sessions. He befriended the great saxophonist King Curtis, and made a series of recordings with him, including an instrumental of his South's "Grown People Play" that was a Grammy reward.

In early 1969 Duane began work on a solo album in Muscle Shoals in between his other sessions. With Southern, Hornsby and Chaffin, Duane recorded several songs for the project before abandoning it. The best of the results was a brooding rendition of "Cater Down Slow," a waltzy blues

by John Lee Hooker about a dying man sampling his lip of alcohol.

It's a strange song for a session man with as bright a future as Duane Allman to sing with such artistic conviction. But Allman brought everything he had to the vocal and played a writhing, emotion-charged solo.

After recording his session work back songs on Chuck Berry's "No Memory Duane" and "Happily Married Man," which appear on **Duane Allman Anthology Vol. II**, as well as "Dimples," "Bad News" and "Drive Along Be Cool." The walls tremble for their songs were later used for Johnny Briner's **Two Ten Minutes** LP, which bears no production credit by Duane Allman.

Duane went up to New York for some Atlantic sessions, including Aretha Franklin's **Soul 69** album. While he was there Duane went to the Fillmore East with Jimmy Johnson to see the much-hyped New York debut of Brian Auger and Trinity Winters. Before leaving the theater Duane seemed to believe that in another year he'd be on that stage himself.

Duane was tired of being just a session player and decided to put a band together. Meanwhile Duane's contract was sold by Winder to Phil Walden, who had managed the late Otis Redding and was just starting to put together his own custom label, Capricorn Records. Walden knew he had a potential star on his hands and convinced Allman to do a session. He had Duane to put together a trio and bring them back to Muscle, where Capricorn planned to open its own studio.

Duane had already met (at Johnny Johnson's, an rock session drummer who'd played with Redding at Fame studios, Duane provided Johnson he'd put him in his band, or all he needed was a band. He and Johnson went down to Jacksonville with the late line of jammy blues with Chaffin on bass.

Duane had already played with the Second Coming, the hot local outfit that featured Chaffin and guitarist Dickey Betts, but now that he came back to Jacksonville looking to put a band together the jamming band was another level of intensity.

Betts, one of the Second Coming's two guitarists (the other was Larry Brinkfield, later of Blue Butterfly and Captain Beyond), noticed the difference. "It came as kind of gradually," he said of the period in early '69 when he and Duane started discussing their distinction here during the Second Coming jam sessions. "But there was a certain point where everybody knew it was gonna be real interesting, and it was gonna be real different."

"Phil Walden had asked Duane to put together a trio and do some recording. Duane had asked Johnson to play with him and he'd asked Benny Chaffin to play with him, a trio, and that's what Phil Walden expected Duane to bring to Muscle.

"They did a live recording, Arnes and Shaggy, in the process of Duane coming in to do and kinda getting used to playing with Benny Chaffin. Shaggy started knowing that Duane didn't expect. He and I started to jump whenever we saw that he didn't expect Arnes and Shaggy. That's what we saw as the scene."

The month the Second Coming was playing was a briefest version of the idea that Duane and Gregg had been working out in previous bands. Betts, like Duane, was impressed with Eric Clapton's first record tone and unique, unassuming, flowing phrasing, but was well-versed in blues, country and even other pop styles.

Audience tapes from their early 1970's gigs show the real lesson lived with the Allman Brothers band. The shows opened with a jammy, bubbling "Don't Want You No More" (which later turned up on the first Allman Brothers album), and was a cast of guest of blues and rock influences, from the traditional West of "Rock Me Baby" and Albert King's "Born Under a Bad Sign" to a wild Hendrix-style version of "Hey Joe" with Duane singing lead, a Clapton-led version of "Cannonball," a take on the Stevie Nicks band arrangement of Nick Crocker's "Born in Chicago" and a psychedelic romp through the Jefferson Airplane classic "She Has Funny Car."



But it was on the extended jams where you could really hear the Allman Brothers sound being born. There were the singing lines Allman of the drums, crawling like and against the electric, with Chaffin singing

been busy through the arrangement like some inspired student of Charles Mingus and Jack Casady, while Duane Allman and Dickey Betts were a harmonic interplay across it all, leading a spirited (but through a study of the music of Oscar Brown Jr.) Duane, Duane switching to slide, Dickey playing what sounds like a cello but ends up being the root of a whole new improvisational section.

By the end of March it was obvious something special was happening, and Duane called Gregg back from L.A. to join the lineup.

Gregg Allman's return from his exile in California was the last piece of the Allman Brothers puzzle to be put in place. Gregg's nightmarish stay in L.A. had led to his resignation to write several songs which would become mainstays on Allman Brothers albums. It is the his older brother, Gregg had the feeling, and on my first visitability of a serious musician at an early age.

"I had this girl friend in L.A.," he said. "She was using this pseudo love as we like an M.D. she kept putting me through all kinds of tests."

Gregg's torment came out in songs, among them "Whipping Post," "It's Not My Cross To Bear," "Black Hearted Woman," and the seductiveness of all his dreams, "Dreams."

When Gregg joined the others he wasn't sure at first that the band wanted his brother's younger brother to be the main writer and lead singer. "I was hard getting that across," said Gregg. "I remember showing my songs to the rest of the Allman Brothers Band. I was the last one to join, and of the 22 songs I had written only two passed at first—"Dreams" and "It's Not My Cross To Bear."

"I thought it wasn't I wonder what their reaction's gonna be, who's the lead and who's the other guy writing a blues song?" I was one of those guys who said, "Well, that's just such and such by Blind Willie and so on and so different words, but that again they accepted me and it all worked out."

Though Gregg may have had initial doubts, the band quickly embraced him as its main voice and writer. "We used to jam every Sunday," said Betts. "at one place or another, an outdoor jazz concert kind of thing and at one point I became very obvious that there were really six of us instead of three, so we went to Macon, Georgia with a six piece band, which was a big surprise for the second company. But they liked it when they heard it." The band moved into a converted house on College in Macon. They all lived together in two towns, sleeping on a



Atmosphere (there was the Ben Carter situation and the show job of being in a band they all knew was killer kept them going. At the bottom of their street was an old cemetery called Rose Hill, where the band members would go for some smoky inspiration and where a lot of smog-like wind was playing was literally everything to them. They played every day, often backed by other wind, wind and sometimes, the best of the best, music windstorms. There was because the Maconites for the band's sound.

"A lot of them for the arrangements for the songs would come together through jamming," said Betts.

Meanwhile Duane took a five-day trip up to Macon's Shiloh, recording with Bert Scoggins, Clarence Carter and Arthur Conley. Since the Allman Brothers were looking to make \$100 a night, Duane's session job, like any outside money, were essential to survival.

Before the Second Coming broke up they released a single, "I Feel Free" backed with "She Has Funny Corn." The cover of "I Feel Free" included on *Downhome* is modeled after the version on *Frank Brown* except for Betts' solo, which is only barely based on Clapton's. The big, rounded line of his solo showed that Betts understood how Clapton had appropriated dynamics from Albert King and Freddie King.

"She Has Funny Corn," a song jointly by the Allman version, shows Betts' affection both as a vocalist and guitarist, as he gives James (Kashner's) psychedelic guitar solo a firm, very controlled edge.

"We recorded that song just to have a tape to send to promoters," said Betts. "to say this is what the band sounds like. The radio station in Jacksonville started playing our version of it and the damn thing got to be a regional hit — it was even written up in *Billboard* magazine. This is after the band

of to go around and collect bottles to buy some chickens. We called them the Allman Brothers Band dead birds in line at the Coliseum. Lenny told me they were concerned with the price of a brand day."

The Pinkerton Park concerts, like the Second Coming's Jacksonville Sunday jams, inspired other bands like Lynyrd Skynyrd to write and play their own material.

In September of '71, the Brothers went to New York to make a debut album. In two weeks they made a statement that changed the face of rock 'n' roll.

The band's musical premise was that the hardest rock intensity could work in a setting based on rhythmic stability and complex harmonic/melodic structures.

Others had played the Spencer Davis cover "Don't Want You No More" before but no band made it sound so dynamic. The second verse with its track, as Duane and Dickey Betts blast a clarion call of dual lead guitar lines.

The band began their "It's Not My Cross To Bear," and so later Gregg's voice for the first time in all its power, another glory.

"Black Hearted Woman" jumps from its tricky line signature into the falling error structure with its call-and-response vocals and guitar parts, the intricate work that would become the band's live trademark. The Yardbirds-style sweep at the end gave listeners a taste of what to expect live.

Muddy Waters has always been a favorite source for Gregg, and "Humble No More," Muddy's ironic commentary on hard times and bad times, is the first of many Gregg Allman renditions of Waters classics. Duane's slide work on this track often scoring controversy to Gregg's singing.

Duane's slide combines with Betts for a slinky three into "Easy Henry Blues." Gregg and Duane, which builds through a dramatic guitar tradeoff between the two.

"If one song could represent everything the Allman Brothers stand for at this point — a song of vision that brought out a mind-bending series of adventures, the Army left conviction that what they were doing was right, against all odds — that song would be "Dreams."

Gregg Allman, the visionary exponent in southern California, playing for the entire band of his home in the Midwest when he wrote this emotional vision, was outgiving a new Southern myth. The sense of awareness that permeates the lyric, matched by the harmonic language of the music, makes the



same feeling that lives in the words of William Faulkner, the short stories of Flannery O'Connor, the plays of Tennessee Williams — over the eye like "Come With the Wind."

The South Group was mythologizing what's the clichéd anti-bellum vision of romanticism intent on keeping alive their consciousness through Jim Crow policies. It was the "New South" Gregg wrote for the South that would eventually shed James Carter, that prided itself on progressive values imbued with an appreciation of its rich musical heritage and of the eternal mythic concluded in nature's ability to renew itself.

The voice was anti-industrial, anti-mechanical, it was magical, just not of

rock, a private revolution. It was the myth of the South, read for a new generation.

The rolling, steady rhythmic pulse offers a stark vision in Gregg's unquenchable nature as the string begins. "Just one more moment" had to happen with the blues:

"The mood is indeed dramatic as 'Truth, Love and Cuddly' have a rhythm that stands like the midnight visions on Miles Davis' classic *Kind of Blue* album. "Ward up on the mountain" is what I said so."

The whole world was falling right over us." There Duane plays an arched beautiful solo that starts out as a slinky single note lead and evolves into a magical slide state-



ment, simple, composed, with a limited register that's more than breathtaking — it's nothing short of sublime, and seems to have the pretensions, who's able to return to life after this musical spell is cast for him. "Full myself together" on a new bar club back of the hilltop back in the rear."

"Dreams" was one of the best performances on the record," said Betts. "He was really proud of that slide thing he did on the recorded version of that."

The album ends with the iconic attack of "Whipping Post," a song whose performance is well suited to its name.



How the first paths of Dudley's first two runs in the jangling guitar harmonies and Gray's screaming, frenetic vocal.

The record leaves the listener exhausted and nearly 20 years later it power re-enters.

The Allman Brothers knew they had made a great album. Phil Nobile, who was making every penny he had into the record to keep the band going, knew it too. The record sold in the South, but elsewhere the band was a well-kept secret.

Even the parent company, Atlantic Records, seemed less than enthusiastic. "Atlantic Records was not behind what we were doing at all," said Beth. "They came to see us and said all the songs sounded alike, and there was nothing standing out from enough. They later decided maybe all the songs didn't sound alike. Then they said, 'maybe it'll work if you were the group in New York, we'll build them out of New York.' Or Los Angeles. No kind of stick to what we thought or should do."

What they wanted to do was play, and Nobile gave them more than they bargained for. In a two-year period from late '69 to the fall of '71 the Allman Brothers played 500 dates across the country.

The ABBs weren't all in receptive crowds, either. The band's first gig at the Fillmore East, for example, was liked on a hill with headbangers Blind, Sun and Iron, the half-hour set of the Brothers were given to open up the show was hardly enough time to get warmed up, and the crowd of pop kids who'd come to hear David Clayton Thomas sing "Savannah Blues" actually booed the Allman Brothers.

"We really had trouble with that sort of thing," Beth recalled. "Especially when it's only a half hour you don't have time to build any momentum, to give our song with the rest. It's very difficult." "Whenever the band got to clubs in search of, though, the audience left the theater divided lines. The granddaddy standard with the Allman Brothers were generally acknowledged as the best the American rock band.

Ample proof of just how good the band was is a fantastically available box set for the top of 1970 performances. The first quality of these recordings was made at a Cleveland venue called Lullaw Garage in April, 1970.

The Lullaw Garage tape shows how far the band had come in the few months



since the Brothers reunited in New York. The playing was looser and, being live, naturally a bit more exciting, but you can hear Duane's slide playing expanding considerably as he goes along.

The other thing the Lullaw Garage tape demonstrated is Beth's increasingly larger role in the group. In any band without Duane Allman Beth would have been a major star (she knows). His masterpiece instrumental, "In Memory of Elizabeth Reed," was becoming a crucial element in the group's live performance, giving "Duane" an atmospheric centerpiece.

Later in 1970 the Allman Brothers played the Second Annual Atlanta International Pop Festival, a triumphant appearance by someone known in front of an ecstatic audience. The energy level of that gig is captured on two tracks, "Whipping Post" and "Savannah Blues," which were included on the late '70s/Atlantic Pop Festival for collectors' album released by Columbia Records.

Work on a second studio album had already begun in February and continued into July. The band was doing so much traveling that they decided to name the album *Milewide South* after their Macon (southeast Georgia) sessions.

Master producer Tom Dowd, who'd engineered sessions for Jethro Tull, Aerosmith, Frank Zappa, Ray Charles, the Beatles and Cream among others, was in charge of the recording, which took place

in Atlantic's New York studios, Capricorn's Macon recording facilities and Criteria studios in Miami, Florida, which was nicknamed "Atlantic South."

Dowd had already worked with Duane and was looking forward to producing the Allman Brothers.

"A friend of mine played me their first album, and I liked what I heard," said Dowd. "Duane was always well prepared. If something wasn't right he'd say 'we're not ready to record.' They didn't sit in the studio for a month or two months at a time trying to get it right. If they recorded something in the studio that wasn't ready the way they wanted it then they'd go back out on the road and play it for the next 15 gigs until they had it right."

Dowd liked to sit live in the studio with the band set up as if they were on stage. The Allman Brothers were right at home in this format and expanded with a remarkable performance.

"It's a great way to work with," said Gray of Dowd. "He's like a teacher like a father, like a brother, like a grandfather, like a teacher, like a student. It's after the ring. I learned more stuff from Tommy Dowd probably than I learned from my brother. He taught me about arranging and recording, not getting in there too hard, staying in there, catching ideas, how not to blow a take."

Gray contributed four songs to the *Milewide South* — "Don't Keep Me Wonderin'" — which featured some really

outbreak from Duane, the classic "Whipping Post" with its soaring chorus and Beth's inspired steel guitar effects, the plaintive "Pine Call Home" and the raucous all-out-clear "Leave My Blues at Home."

Quilley sang lead on Willie Dixon's "Healer Cowboy Wagon" which featured an explosive guitar battle between Duane and Dickey Beth.

Beth's growing influence on the band was the real story on *Milewide South*. The album opens with his brilliant conception, "Unreal," a song coming up the positive attitude of the late '60s "peace and love" cultural evolution set in a musical framework that combined the ecstatic call-and-response vocal chants of gospel music with the tight, airy feel of country music.

Beth's attitude toward the dual guitar harmonies he developed with Duane was inspired by a combination of his band and writers being.

"In a class once at rock 'n' roll, I think the Allman Brothers Band pretty much passed the two-guitar sound and brought it to a certain level," said Beth. "But as far as instruments of one kind playing melodies that have unexplored and work together at the same time, Barry Goldberg was doing that back in the '40s."

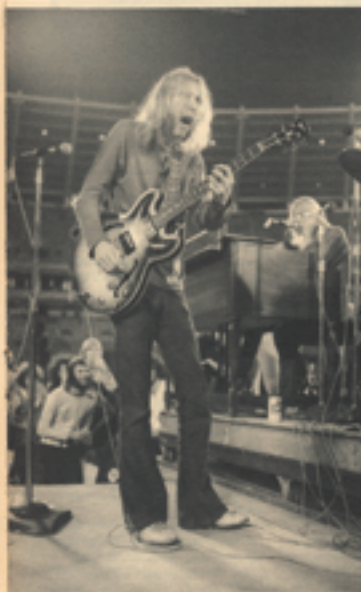
The songs on *Dreams* were recorded during *Milewide South* but have never been released on the tough-edged studio version of "Savannah Blues" and "One More Night." "Ride" is a sprightly instrumental that borrows on a simple, happy-like slide guitar riff from Duane.

The Allman Brothers finished recording parts of *Milewide South* at Criteria in July of '71, just before their historic meeting with Eric Clapton.

Dowd was scheduled to work with Clapton on a new album and told Duane about it. Duane asked Dowd if he could work with Clapton now, so when Eric arrived for the session Dowd mentioned Allman's request.

Clapton knew Duane's work from various records and told Dowd that he wanted to see Allman's band as well. A few days later the Allman Brothers were playing in Miami and Dowd brought Clapton down to the gig.

Clapton was flummoxed by Allman's playing and invited him to play on what turned out to be the *Legs* session. "I was









"Like 'Blue Sky,' which is one of the last things Duane played on, he's playing that kind of wistful song."

The beautiful acoustic instrumental, "Little Man," featured on *East A Peck* has Duane and Dickey Betts playing as a duet, but Berry Oakley also plays bass on the track during the original session, and his part is omitted here.

Though the banjo version has a clarity that evokes a certain emotion, this version is more in line with the collectively improvisational nature of the band. Before the Vietnam service ended Duane put a stab part on "Stand Back."

It was just a break between sessions for the album. The band was taking a much deserved vacation back home, enjoying a ripe Georgia October filled with the sweet perfume of honeysuckle and a sun that warmed and kindly after the sultry days of summer.

Duane showed up at the Allman's "Big House" in Macon on Friday afternoon, October 27th, with birthday greetings for Berry Oakley's wife Linda. Shortly after driving off on his motorcycle, around 5:15 p.m., Allman arrived to into a truck and

was killed in the fall.

It was a tragic, and untimely, but somehow fitting end for a musician who had lived his life with the abandon of a character out of "Kung Fu."

The funeral service was held the following Monday in Macon. Three hundred family members and friends were in attendance, including Mama A. Duane's devoted wife Donna and one year old daughter Gabriel.

Duane's guitar case was put in front of the casket, with the band's stage equipment in place behind it. The five remaining Brothers, joined by Thom Doucette on harmonica, played their hearts out for Duane — "The Sky Is Crying," "Key to the Highway," "Stormy Monday," "In Memory of Elizabeth Reed." A jam session with Dr. John on guitar and Betty Cabell on drums ensued. Before Duane's headful of everyone in singing "Will the Circle Be Unbroken."

Duane went on to sing a solo tribute to Duane, ending with "Cover Me in My Kilties" which Duane recorded with Benji on the Duane and Beebe *Mad* *Sled* album.

Gregg then did a short impromptu ac-

companied himself on Duane's favorite acoustic guitar before the band returned for one last time to play "Stand Back Blues."

It took several months before the Allman Brothers band could get back together. Finally they reformed in early '72 to finish *Eat a Peach*. The new lineup included Gregg's replacement "Airt" Austin "Tom No Man." Once again, Gregg's answer to tragedy was a defiant affirmation of life: "You don't need no pump to tell you who you can't let our precious day slip by."

Hard times and tragedy do make you a stronger person," said Gregg, "as long as you don't have to wait 'em alone." Like generations of musicians before him, Gregg's grief made him an even greater blues singer by giving him a long hard look at life's human balance between joy and misery.

"If anything, playing the blues is an outlet for the soul when life's" said Gregg. "Playing in general is an outlet, an escape, to deal your problems. It's a chance everyone doesn't have on our lives or something you can live to when all else fails."

Betts offered his own tribute to Duane back in the studio, playing a beautifully scathed ballad-like part inspired by Duane.

"Duane Allman is immortal for his slide playing," Betts fully stated. "He's in the line of the great slide players, Robert



Johnson to Elmore James to Duane Allman."

The ballad instrumental "Let Burn in A Minor" is an idea that developed during the Fillmore East jams. It's driven here by Oakley's fat bass solo and a sprightly guitar solo from Betts. Duane's absence on the inevitable two-guitar duet-y action is sadly noticeable.

Gregg's "Melroe," another world weary ballad, stands out the album. Gregg said that "Melroe" was the first song he tried to write, but it took five years to finish. "That was about somebody that I wished I had at the time on the road."

The band returned to the road and slowly gathered strength. Duane's death reinvigorated the extended family ties that bound the Macon band together and the next month, Brothers and Sisters, was to be a truly loveless project. The first Brothers album recorded exclusively at Capricorn's Macon studio.

As work began on the record the band



was in constant flux. Rather than try to replace Duane on guitar, keyboardist Chuck Levell was added. Levell was an accomplished blues and jazz player who shared some of the best lessons of the band and was happy to play. His flowing melodic lines, both solo and harmonic, sophisticated as much of musical improvisation for the band.

Gregg's "Mixed Words" was a fitting ode, a spirited put-down of a former lover featuring Betts' trademark slide guitar.

Betts' "Kamellier Mae" had grown from that "wonderful country man" voice that drives Duane on acoustic guitar a year before in a fully realized pop song that would become the biggest hit the band ever had.

It's just Betts, country-based and making the best out of his seat. High voice Betts had been working with guitarist Len Doucette and paid the session man the ultimate compliment, calling him in on the lead and harmony guitar parts that



were absolutely crucial to the song's sound.

Before the session could continue tragedy struck the band again. On November 11, 1972, Berry Oakley died of a concussion after striking a bus while riding on his motorcycle.

Oakley had taken Duane's death very badly, and had been in several accidents in the year since his friend and bandmate died. But the impact of losing a charter member and majority of the group is seen after being its absolute leader was devastating.

Yet the band continued on bravely, adding bassist Lamar Williams and completing Brothers and Sisters. Betts dominated the rest of the session, which featured another of his songs that would become an Allman Brothers classic, "Southbound," the instrumental "Incor," and the country blue-style "Pony Boy."

In the summer of '73 The Allman Brothers played to over half a million peo-

ple on a bill with the Grateful Dead and the Band at Watkins Glen in upstate New York. But the dream was dissipating.





"I knew it was very tough to continue that group with the loss of Duane," Betts said, "but there were no real Berry who it was pretty hard to recover from that one. It kind of seemed like the end of an era."

Craig's Allman had, in fact, already been working on a solo album even before the recording of *Brothers and Sisters*. The record was a series of sessions with a variety of players in a wide-ranging instrumental setting from acoustic blues to a 40-year melodean.

Though Craig wasn't planning a solo band to make the album, Capricorn's solo instrumental Chuck Leavell's work on Craig's solo album was part of the reason he was invited to join the Allman Brothers band.

Craig's *Laid Back* was finally released in the fall of '73. Produced by Craig and Jeffrey Tambor, it struck a much more understated and contemplative mood than Craig's work with the Allmans might have suggested. One of the most revealing cuts in the entire stripped-down recording of "Midnight Rider" which stands more like a ghost story in the starkly drawn version Craig gives it here.

Allman found with an excellent band highlighted by multi-instrumental Randall Flinn that in the spring of '74. A recording from that tour. *The Gregg Allman Tour* was released toward the end of the year.

Meanwhile Betts had put together his first solo project, *Highway Call*, in between Allman Brothers gigs.

Betts left his love of country music late each stage on his solo record, from which "Long Time Gone" is included on *Discovers*.

Betts took the country music route one step further on a '74 solo tour that he hoped would trace the evolution of country music from its Memphis roots to his own progressive style.

Craig also toured in '74, but Betts remembers as well as manager Phil Walden spent most of their time during the tour driving reports that the Allman Brothers had broken up.

Though the band was indeed on its last legs, they were still very much alive in the studio. *Wipe, Laze or Daze* was a solo record that has been unduly overlooked in the band's history.

The waltz of Madly Madly "Curt Loe" What the "New Hall" opens the album as a powerful solo. Madly's song tells in the last of follow in the lyric re-

overs a series of tragedies, which are finally broken away in a time of beautiful self-mocking with the refrain: "You can't spend what you ain't got/You can't live what you never had."

Sentiment like that could make such a song like Waters national anthem, and Gregg takes it to all he's worth, howling and sobbing throughout the verses as the band claps behind him with evil purpose, then soaring the chorus lines.

"At moments like this you'd swear that Gregg could laugh at the devil."

Yes, *Law or Deceit* turned out to be this band's last gasp. Gregg had become involved in a heavily publicized

band was recruited at Allman, and Bell said he would join his own group. Johnson, Laurel and Williams had already joined together as Sea Level. The Allman Brothers Band no longer existed.

Allman fled to Los Angeles and his impetuous marriage to Cher, saying never to return to Macon again.

Gregg recalls that period of his life like a haunted man talking about a recurrent nightmare. "I was in L.A. for three years," he said. "I went into a sleep there. I could not end there but I couldn't live."

Despite his troubles, Gregg continued to work, making a record with Cher, *The Hard Way*, as well as another solo album, *Playing Up a Storm*.

Meanwhile, Bell's pal together Great Southern, a new band with the same instrumentation as the Allman Brothers. The two guitar harmonies were back, with Don Toler supporting Bell's admirably.

Toler had known Bell since Capricorn's early days, when Toler's band, Melling Pot, opened for the Brothers.

One of Toler's bandmates in Melling Pot, bassist Ken Tibbels and drummer Jerry Thompson, were also labled for

Great Southern. The band's debut album was a lyricalist exercise of what Bell had done doing with the Allman Brothers.

"Impassioned," one of the high points of the record, was co-written by Bell and a struggling composer friend of his, Don Johnson, who was still going away from the celebrity status he would achieve as the star of "Miami Vice."

Through the album with moderate, the band's live performances drew crowds of converted fans and earned critical raves. After an April show at New York's Bottom Line, Robert Palmer of the *New York Times* said that Bell "proved beyond a shadow of a doubt that he is one of the great rock guitarists."

By the time Bell recorded a second Great Southern album, Atlanta's *Burning Down*, he had replaced everyone in the group except Toler and drummer Don Starbuck.

Toler had a lot of input into the new lineup, recommending bassist David Giddlin to Bell and bringing in his brother, Don Toler, as the second drummer. The opinion this tightly-knit group must have had at the outset is captured on the aptly-named "Good Times Fresh

ing." Another high point of the album is the vocal duet between Bell and Don Starbuck, "Mr. Elian Man."

Bell had softened his attitude toward Gregg Allman after the final dissolving of the Allman Brothers breakup, which included a series of angry interviews with band members in *Rolling Stone*.

"Now I realize that Gregg was in a bad situation," Bell told Robert Downes last June a year after Allman's grand jury indictment brushed off the indictment. "But I think he could have handled it a lot better. I think he should have had a little more insight into what was going to happen to everybody around him."

Allman and Bell met face-to-face for the first time since the breakup at Jimmy Carter's inauguration in January '77. Whatever animosity existed between the two was mitigated by the shared experience that would eventually pull them back into each other's orbit.

While Bell was in the middle of recording Atlanta's *Burning Down*, Gregg called Phil Wadley and told him he wanted to try and get the band back together.

HEAT WATERS, LARRY JOHNSON & DON LAUR  
 PRESENTS  
**THE ALLMAN BROTHERS BAND**  
 IN A SPECIAL CONCERT FOR  
**Jimmy Carter**  
 THURSDAY, NOVEMBER 25 at 8 P.M.  
 PROVIDENCE CIVIC CENTER  
 PROVIDENCE, RHODE ISLAND

relationship with Cher during the recording of the album (they were married in June of '75) and the delays caused by his absence irritated the other band members.

But there were larger issues at work to drive the band apart. The Allman Brothers and local Macon pharmacists had been targeted for investigation by a federal drug probe. Allman was offered immunity from prosecution in exchange for his testimony, which was used in part to indict Macon pharmacist Dr. Fuchs and Allman Brothers tour director John "Scooter" Horning on charges of conspiracy to distribute narcotics.

Fuchs pleaded guilty, but Horning's case went to trial, and in late June Allman testified against his former indulger, saying he had purchased drugs from Horning on at least 15 occasions.

Horning also pled guilty and was a couple of years in jail. The rest of





The two flew to Miami, where Betts was recording with Great Southern, and talked tentatively about reuniting. A few months later the Allman Brothers band reentered at Lalande Park, which is not far from Miami.

Gregg had come back to Gregg and all, and had buried the hatchet with Betts, but there were still major obstacles to an Allman Brothers reunion. The band that had broken up in '76 had gone in a lot of different directions and they were not all willing to retrace their musical steps.

Chuck Leavell and Lamar Williams tentatively decided that the music they were playing with Sea Level was closer to what they wanted to do than Allman Brothers material.

But all the charter members recognized the potential reunion at a kind of destiny.

In July of '78, during a Great Southern concert at Central Park in New York, Leavell, Trucks and Allman began the reunion in front of a stunned and delighted crowd. They jammed together again at the Capricorn picnic in August.

The reunited band, with Toler as voice lead guitar and Callahan on bass, went in to the studio with Tom Dowd producing that November, and emerged with an album, *Enlightened Rogues*, that was animated by the spirit of Duane Allman. (*Enlightened Rogues* was the nickname Duane had given the Brothers back in the glory days.)

Betts and Toler played as if present,

and Gregg sang with blood-curdling emotion. The two drummers sounded better than ever. Dowd knew just how to capture such magic on vinyl.

"We're in love all over again," said Dowd after it was completed.

The band was back in full stride, with Betts assuming the mantle of leadership. Betts proved with his solo projects that he carried forward the spirit of the Brothers after he left, and his willingness to set aside his own band to rejoin the brotherhood was the deciding factor that brought Trucks and Leavell to the point.

Toler and Callahan, both members of Betts' band, were welcomed enthusiastically into the fold. Betts wrote or co-wrote six of the album's eight songs, including two

more collaborations with Don Johnson, "Blind Love" and "Can't Toler It With You."

Gregg's singing on these two tracks, and elsewhere on the album, was some of the best of his career. His blood-curdling screams at the end of "Blind Love" provide one of the album's most exciting moments.

Gregg's ever surprising contribution to the record, "Just Ain't Easy," is an eerie, indie comment on his living nightmare of the previous five years.

"Craig Love" is a jaw-breaking romp that epitomizes the good feelings surrounding the reunion, with Bonnie Bramlett adding her distinctive harmony vocals to the arrangement.

They came the really exciting part — touring. Through some of the splinter bands could sustain a fire following beyond the club and small theater level, the public was wildly enthusiastic about an Allman Brothers reunion and went dates on the band's tour were sold out.

"When I got into the Allman Brothers it was quite thrilling being onstage and playing with these guys," said Don Toler. "It was five people, 20,000 voters and up. We were so loud. At that time it was the high point of my life."

Just Ain't Easy and "In Memory of Elizabeth Ray," taken from the '79 reunion tour, demonstrate just how hot the band was, as well as the maturity that had developed in Betts' playing.

The next album, recorded for Arista Records, was *Reach for the Sky*. "Another" the track selected for this collection, was every bit a prod as the *Enlightened Rogues* material, and the record featured several other solid tracks, but the band was inexorably headed in the wrong direction.

The initial public interest in the reunited Allman Brothers on the concert circuit tapered off as the band's record sales declined. Southern rock had fallen from Jackson with radio programmers and the Allman Brothers suffered accordingly.

Whether by coincidence or design, after Ronald Reagan's victory over Jimmy Carter in 1980 Southern rock was as good as dead. The truck boys, the stars of the surf bands Allman and Betts had competed against in their high school days, were back to haunt them.

The Allman Brothers finally broke up in January 1982.

In retrospect, the band felt the move was inevitable. "I think *Enlightened Rogues* is a good album," said Betts. "But the way I feel is, from that point on it gradually was less fire and less inspiration. As far as that goes *Reach for the Sky* had some nice moments on it too, but by the time we got around to *Brothers of the Road* you could tell that whatever it was we had was over."

Gregg had grown close to Don Toler during their years together in the Allman Brothers and the two had already started to write together, so it was natural for them to form a band.

"When the Allman Brothers band broke up in January of 1982 we started this band the very same day," said Don



Tolin: "It was Gregg, my brother and myself. Bruce our bass player, who was playing guitar then."

"The night the Allman Brothers broke up Gregg and Frankie and I were at my house and we thought, well, Jerry's three of us, let's start a band. Gregg and I had already written songs together, so we'd 'Lead Me On' together in '81. We didn't get any recognition from the others in the band for it. But we knew we had something going there so we went ahead and pursued it."

"This band was formed primarily to play live, though a number of demos were cut, recording was not the most pressing priority. "We realized that we are a band and we are going to play whether we have a recording contract or not," said Don Tolin. "Our whole feeling about our existence is being able to play live. Our reward is when we walk out on that stage."

After taking some time to consider his next move, Beths also assembled another band, Dickey Beths and Friends, and went on a summer tour with Charlie Daniels. Three Beths got together with Tolin, Lowell and Fort Willie singer Jimmy Hall in December of '82 as the BHLF band, which also included Goffin on bass and Danny Parks on fiddle. They kept going until '84, when Tolin left to devote time to a studio and sound company.

Beths moved to Nashville and formed a country band complete with a steel guitarist and fiddle player. He toured with that group through '85 and wrote a handful of country songs, including "You're Money Ain't What It Used to Be," which was a hit for Mickey Gilley.

Beths and Allman recorded during the first part of the '80s, but neither of them were able to get the kind of deal they wanted. "I could have made records for smaller labels," Beths said. "I was approached by some of the good smaller labels labels, but didn't want to do a traditional carbon blues album, so I kind of serviced through the low period there."

"This style of music that we play had to sort of take a back seat and was overshadowed," said Beths. "Rock and roll is a lively music and the best kind of went away from the blues based sound, especially Southern rock. There was a lot of disco type rock and roll coming out and I just didn't fit into it very well. I made sure always to compromise and it didn't work. I just whenever it is I had in the process."

Beths recorded an album in 1981 with producer Clips Malone in Nashville. The project was never released, but the beautiful country-rock tune "Nancy" is available for the first time on *Demos*. Meanwhile, Gregg Allman recorded a series of demos. His remarkable version of the Beatles' "Rude" (a song with the accompaniment of a full choir) "Gregg had been writing on that vocal arrangement for a while," said longtime tour manager Willie Perkins.

During their bleak period, playing live was the only thing that kept Beths and Allman going. "We have to be really grateful for the hard core fans that come out to see my shows when I didn't have a record out," said Beths. "To have people supporting you more through you haven't had an album out in five years is very encouraging."

"We can't totally disappear from this music scene for five or six years and then expect to come back and do an album, or being able to be out on the road and stay in touch with things and keep playing and experimenting with different musicians and sounds has really helped out."

In March of 1986 the Allman and Beths bands began a series of joint performances that led to the resurrection of both musicians' careers. "We went through ahead a year with that tour," said Beths. "My band would play for an hour and a half and Gregg would play for an hour and a half, then both bands would play together for an hour. It was real nice."

The joint tour led to two full scale Allman Brothers reviews that year, one in July of the Charlie Daniels Memorial Jam, the other on the Halloween night "Cracklins On Crack" at Madison Square Garden.

In late '86 Gregg Allman went into Criteria Studios in Miami, the scene of some of his greatest work, to begin recording *I'm No Angel*.

"I had to learn how to do it all over again when I went into the studio to cut *Angel*, Allman said. "Nowadays with digital recording everything is done with lights, with lasers. When I got there to make the record and there were no machines in the room I thought we must be in the wrong studio!"

Gregg's performance on *I'm No Angel* was one of the comeback stories of 1987. The climactic solo had changed dramatically as classic rock stations found that new audiences were eager



to hear not only the old Allman Brothers tracks but new material as well. "With all that airplay and a career album in the charts, the Gregg Allman Band started playing to larger and more enthusiastic crowds."

"I'm a very fortunate person," Allman said. "Music is the most important thing for me. I couldn't survive without it, and it's been kind of good lately."

Allman seemed overwhelmed by the depth of fan support that still exists for him. "The people are wonderful, and the

thing about it is they're not their children, with them. It just flows, you know. When you see old hippies hold on top with their hair down in their wigs and their kids on their shoulders, it just fills you."

The second Gregg Allman Band album, *Just Before the Bullets Fly*, was released in 1988. It was more relaxed and tolerant performance from the band.

"My first guitar playing on record and Allman singing in the ballad version of his hit, "Dance," one of the *Bullets* tracks, is



an eerie song that Allman said is his favorite to crack. "That's a day in the life of a stranger," he said. "It's about crack, not that I've ever been into crack but it's a ghastly thing, a ghastly person. I don't see what he and damn thrill is, man. When I wrote the lyrics to that song I had a picture of a street in New York in my mind and this guy that I used to know, he'd buy anything that would get him high."

"It was the best year for Beths and Allman since the Enlightened Rapists reunion. While Allman's band was touring up the coast circuit with its following for performers, Beths was putting the finishing touches on *Patterns Disruptive*, an album that featured a horn-pedal sound to rival the heights of invention he'd scaled with Duane Allman.

The Beths band had been gradually coming together since his wife '80s Nashville vocalist, Grammy Matt Ains, denied Marty Priester and keyboardist Jeffrey Nord were in the country lineup before Beths switched back to a straight-ahead rock lineup.

The most dramatic addition to the Beths band, though, was guitarist Warren Haynes, a preferred player with enough momentum in his style to make the inevitable comparisons to Duane Allman inside the point.

"We went exceptionally well together and it's really hard to find a guitar player, especially in the style I play, that fits in just right," Beths said. "You can get into these guitar duels and it starts sounding like a couple of cats fighting if you're not careful."

Haynes is part of a generation of musicians who grew up emulating Duane Allman. "As a kid the Allman Brothers were a huge influence on me," Haynes said. "In the first time that Dickey and I ever played together was a real big thrill!"

"Obviously Duane is a huge influence on my solo playing," said Haynes, "or any solo player for that matter. On the old songs I try to play his licks because that's what brings them. But I keep away from copying the solos. I know how they go in my head because I've heard the stuff so many times, but it's real hard not to play like him if we're doing any 'Saturday Blues'."

The final point of *Patterns Disruptive* is "Dance," a classic Beths instrumental reminiscent of the ones he wrote for the Allman Brothers.

"We'd be in the rehearsal studio playing and not knowing how it would go across live," said Haynes. "So we went to this little blues club called Berlin on Avenue Moore Island in Florida and had a little late night jam session."

"We did 'Dance's' Tune' and several of the new things, but that was really the highlight. You could tell because people had not heard the song and they were just really in touch with it. They loved it. It made us feel really good because we had been rehearsing our brains out and wondering what was gonna happen."

Haynes and Beths put on a series of spectacular shows at '86 shows in a close, spinning magical collective improvisations that had audiences standing on their chairs and cheering themselves hoarse.

During one live broadcast from the Lower Side Radiohouse in New York they jammed with an all-star cast that included bassist Jack Bruce and guitarist Mick Taylor.

"1989 is the 20th anniversary of the Allman Brothers' debut, and as of this writing the band is planning to get back together for a reunion tour. Beths put the reunion idea into perspective. "I always look forward to jamming with Gregg," said Beths. "But we're not traditionally looking to recreate the Allman Brothers Band. It's something that happened that was beautiful in its time and something we shouldn't forget about. But let's not try to copy it. A lot of the key players who were involved aren't even with us today."

But the music still lives on in demos. —John Szwarc





ALLMAN BOYS  
EARLY ALLMAN  
DIAL



HOOR GLASS  
HOOR GLASS  
LIBERTY



HOOR GLASS  
POWER OF LOVE  
LIBERTY



THE ALLMAN BROTHERS BAND  
THE ALLMAN BROTHERS BAND  
POLYDOR



THE ALLMAN BROTHERS BAND  
IDLEWILD SOUTH  
POLYDOR



THE ALLMAN BROTHERS BAND  
AT FILLMORE EAST  
POLYDOR



THE ALLMAN BROTHERS BAND  
EAT A PEACH  
POLYDOR



DUANE ALLMAN  
AN ANTHOLOGY  
POLYDOR



DUANE ALLMAN  
AN ANTHOLOGY VOLUME II  
POLYDOR



THE ALLMAN BROTHERS BAND  
BROTHERS AND SISTERS  
POLYDOR



RICHARD BETTS  
LAID BACK  
POLYDOR



RICHARD BETTS  
HIGHWAY CALL  
POLYDOR



GREGG ALLMAN  
THE GREGG ALLMAN TOUR  
POLYDOR



THE ALLMAN BROTHERS BAND  
WIN, LOSE OR DRAW  
POLYDOR



THE ALLMAN BROTHERS BAND  
WIPE THE WINDOWS, CHECK THE OIL,  
DOLLAR GAS  
POLYDOR



THE GREGG ALLMAN BAND  
PLAYIN' UP A STORM  
POLYDOR



DIKEY BETTS & GREAT SOUTHERN  
DIKEY BETTS & GREAT SOUTHERN  
ARISTA



DIKEY BETTS & GREAT SOUTHERN  
ATLANTA'S BURNING DOWN  
ARISTA



THE ALLMAN BROTHERS BAND  
ENLIGHTENED ROGUES  
POLYDOR



THE ALLMAN BROTHERS BAND  
REACH FOR THE SKY  
ARISTA



THE ALLMAN BROTHERS BAND  
BROTHERS OF THE ROAD  
ARISTA



THE GREGG ALLMAN BAND  
I'M NO ANGEL  
EPIC



THE GREGG ALLMAN BAND  
JUST BEFORE THE BULLETS FLY  
EPIC



THE DICKY BETTS BAND  
PATTERN DISRUPTIVE  
EPIC

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1. **SHIPS OF TREASON (196)**

Written by Earl Stone/Red House/Black Bellamies/Wed Carty  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - lead guitar  
 GREGG ALLMAN - lead guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

2. **SPONGE (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - lead guitar  
 GREGG ALLMAN - lead guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

3. **CRASHBURN (196)**

Written by Robert Johnson  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - lead guitar  
 GREGG ALLMAN - lead guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

4. **LEFT OFF ALL MY YEARS (196)**

Written by Jackson Browne  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

5. **DOWN IN TEXAS (196)**

Written by Luther Johnson/Walter Cope  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

6. **ANY 'N GOOD TO GO (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

7. **BEARING WITNESS (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

8. **DON'T WALK NO MORE (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

9. **THE ALLMAN BROTHERS BAND (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

10. **WINDING NEW (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

11. **GOOD BEST HIS SOUL (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

12. **IF YOU FEEL LIKE IT (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

13. **ONE WAS FINE (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

14. **THE ALLMAN BROTHERS BAND (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

15. **THE ALLMAN BROTHERS BAND (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

16. **THE ALLMAN BROTHERS BAND (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

17. **THE ALLMAN BROTHERS BAND (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

18. **THE ALLMAN BROTHERS BAND (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

19. **IT'S NOT MY CROSS TO BEAR (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

20. **IT'S NOT MY CROSS TO BEAR (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

21. **IT'S NOT MY CROSS TO BEAR (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

22. **IT'S NOT MY CROSS TO BEAR (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

23. **IT'S NOT MY CROSS TO BEAR (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

24. **IT'S NOT MY CROSS TO BEAR (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

25. **IT'S NOT MY CROSS TO BEAR (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

26. **IT'S NOT MY CROSS TO BEAR (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.

27. **IT'S NOT MY CROSS TO BEAR (196)**

Written by Willie Dixon  
 1968 (Capitol Records Inc.)  
 DUANE ALLMAN - guitar  
 GREGG ALLMAN - guitar  
 CAROL MCGRAW - guitar  
 BOB BAKER - bass  
 MARTIN PORTWOOD - drums  
 Recorded at Van Nuys Studios, Van Nuys, November, August 1968  
 Produced by Frank Zappa  
 © 1968 Capitol Records Inc.





# THE ALLMAN BROTHERS BAND ~ DREAMS

Compilation Produced by Bill Levinson  
Associate Producer Kirk West  
Executive Producers Alex Houlgis, Steve Mannanky & William Perkins

Project Engineer Dennis Drake  
Booklet essay by John Swenson  
Editorial assistance by Harry Weinger  
Art direction by Michael Rays  
Design by Michael Klotz

Typography and Art Production by Service Art Studio, New York

Mastered by Greg Calbi at Sterling Sound, New York  
Digitally compiled by Dennis Drake at PolyGram Studios.  
DREAMS was prepared from first generation master tapes, or newly mixed material, with the exception of the two SECOND COMING titles, which were transferred from existing acetates and digitally restored by Sonic Solutions, San Francisco, CA.  
I'M GONNA MOVE TO THE OUTSHERTS OF TOWN and DIMPLES were recorded direct to two track - the occasional guitar buzz and vocal distortion are inherent to the recording.

DREAMS is the culmination of over a year's worth of work, much of which could not have been possible without the participation of many friends, both old and new.

I'd like to thank the following for their contributions to this package:

Mama A, Steve Alamo, Gregg Allman, Andy Allman, Harry Angus, Dick Asher, Michael Bann, Dudley Batts, Jeff Birdman, Devin Bishop, John Bolosky, Diana Brondino, Dan Britt, Holly Browde, Karlene Brown, Tony Buzzo, Greg Call, Jim Caparno, Michael Caplan, Tom Cartwright, Annette Cello, Tom Coyne, Ron Curerra, Diana Davis, Lynda De Lott, Paul Del Campo, Tom Dowd, Dennis Drake, Patti Dravins, Oliver Dalgard, John Ellis, Allen Facemire, Jim Fisher, David Gale, Gregg Geller, Danny Goldberg, Ted Green, Julie Gruber, Julia Gu, Pam Hudson, Lisa Hernandez, Alan Houlgis, Paul Hornsby, Ed Leverson, Steve Jackson, James, Bob Levinson, Ron Kaplan, Brian Kellner, Steve Kleinberg, Kay Kline, Michael Klotz, John Kubick, Michael Kushner, Alan Kydd, Larry Lachman, Larry Leah, Mike Lawler, Rick Lemler, Boney Leverson, Mark Lewton, Virginia Lohle, Hallden Man, Steve Mannanky, Gene Marston, Cloud Morgan II, Andy Nicholas, Cliff O'Sullivan, Linda Oskary, Ed Olan, Harry Palmer, William Perkins, Elena Petros, Joe Quirk, Red Dog, Dean Reynolds, Jack Reynolds, Joe Rigg, Lisa Robinson, Tom Ruff, Pat Ryan, Johnny Sandlin, Mary Sauer, Charles Sheddell, Bud Snyder, Charles Stern, Henry Stone, Dan Sullivan, John Swenson, Jeff Tachay, Peter Sakell, Don Tomson, Terri Torrey, Bulch Trucks, Jim Urie, Dave Venable, Errol Wander, Harry Weinger, Richard West, Kirk West, Leana Will, Oscar Wong, Chip Young, James Zangrilli.

Bill Levinson April 1989

~ For Special ~

