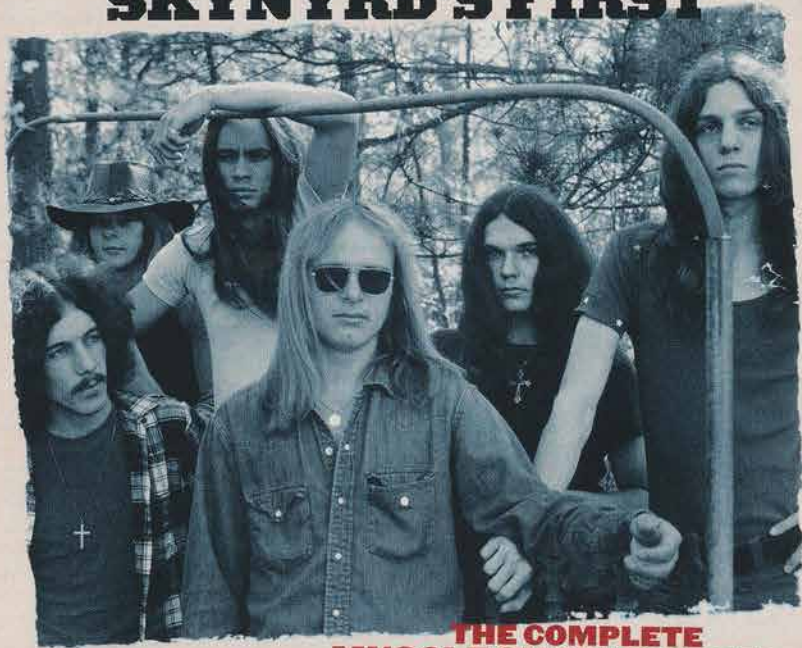




Overdub session, 1976

# LYNYRD SKYNYRD

## SKYNYRD'S FIRST



**THE COMPLETE  
MUSCLE SHOALS ALBUM**



IN OCTOBER 1970, a young, unknown Florida rock band named Lynyrd Skynyrd arrived at Muscle Shoals Sound Studios in Sheffield, Alabama, to record a demo tape for a possible album. "Leonard who?" was the puzzled response from Barry Beckett, one of the co-owners of the studio, when he first heard the group's unusual name. But when Beckett heard the slashing guitars on Skynyrd's finished demo a few days later, he turned to his one of his studio partners and said, "This sounds like you, Johnson!"

Producer-engineer Jimmy Johnson was one of the founders of Muscle Shoals Sound Studios. Long before joining the famed Muscle Shoals Rhythm Section of drummer Roger Hawkins, bassist David Hood, and keyboardist Beckett as the rhythm guitarist, it had been Johnson's dream to own his own recording studio. After working on some of the biggest R&B hits of the 60's, including Percy Sledge's "When A Man Loves A Woman," Arthur Conley's "Sweet Soul Music" (produced by Otis Redding), Aretha Franklin's first hit "I Never Loved A Man" and Wilson Pickett's "Hey Jude" (featuring lead guitarist Duane Allman), Johnson was finally in a position to realize his life's ambition. In 1969, Johnson and Hawkins pooled

their entire life savings of \$3,500 each as a down payment on a local studio, and with the guarantee of a year's salary and an interest in the operation to Beckett and Hood, plus a \$17,000 loan from Atlantic prexy Jerry Wexler for a new master control board, Muscle Shoals Sound was in business.

By 1970, Muscle Shoals Sound was one of the hottest studios in the world, recording



"The Swampers" stand proudly in front of the studio they founded. L-R: Barry Beckett, Roger Hawkins, David Hood, Jimmy Johnson

everyone from the Rolling Stones to Cher to Leon Russell. As their thriving operation grew, the partners expanded their interests to publishing and began to look for acts to produce. When their old friend Alan Walden,

former co-manager of the late Otis Redding, parted ways with his brother Phil Walden's Paragon Organization, he approached the partners at Muscle Shoals about producing some of the young bands he had under contract.

"Alan managed Lynyrd Skynyrd," Johnson remembers today, "and he brought them to us to record for the first time. We were so booked, we couldn't get Skynyrd in to even make just a

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little demo. They had no tape, and we had never seen 'em live, but Alan was just screamin' about 'em. We all felt we needed to hear something, and we didn't have time to go listen, so we made a deal with Quinvy Studios down the street. We rented about two or three days studio time, and they went in and put down six or eight tunes concert style—live, with no overdubbing."

Walden brought the finished Quinvy demo to Beckett, who in turn gave it to Johnson. "Barry says 'Jimmy, I think you need to listen to this.' I immediately fell in love, the first song. I had never heard a band that were that well rehearsed and had their songs together. I was sold, and I couldn't wait to start working with them. I had been in a rock 'n' roll band in college, and I loved twin guitars. And Ronnie Van Zant's voice mesmerized me. When he'd go 'Yeaaaaaow,' it just wiped me out. I couldn't wait to work with him because I'd never worked with an artist that distinctive. He had that fingerprint sound man, and nobody sounded like him, nobody!"

In late 1970, Johnson and Muscle Shoals Sound made a deal with Walden to become a partner in their production company and produce a Skynyrd album. Their studio costs would be recouped if and when the resulting recording was sold. Tim Smith, a young singer-songwriter managed by Walden and also under contract to the Muscle Shoals production company, was assigned to co-produce the album, assisting Johnson.

With Skynyrd's first Muscle Shoals recording session scheduled for early 1971, the band was suddenly faced with finding a new drummer when Bob Burns unexpectedly left the group. "I let a girlfriend talk me into leaving the band", Burns recalls today. "She told me, 'All your friends are driving nice cars and have a place to stay, and you're camping out in the woods with no shoes and catching fish to eat!' So I left and



went back to my family and was gonna go to school."

At the same time, Rickey Medlocke, a singer-guitarist for Blackfoot, a local Jacksonville band who had relocated to New Jersey, called guitarist Allen Collins looking for a job after his band's gigs dried up. "Allen gave me Ronnie's number and I called him," Medlocke remembers. "I told him that I'd basically do just about anything, like schlep equipment or whatever. He goes 'You still play drums?' I was needin' a gig, so I automatically said, 'Well yeah!' and I hadn't sat on a set of drums in a while. So I started brushin' up a little bit on some licks for about two or three days in New Jersey. I went home to Florida, to my parents' house, unloaded my stuff and immediately went to rehearsal with them. Two weeks later, I was sitting in Muscle Shoals cuttin' the record."

**I**N JANUARY 1971, Skynyrd arrived in Muscle Shoals with their new line-up, ready to record. With the studio booked up during the day, the band had to record late at night, after the paying sessions were done. "Back then we only had one studio," Johnson remembers. "I would start with them on the night shift trackin' and also overdubbin'. It took us a lot longer doin' it that way, and they had to come back a lot of times. We were paying all the engineering, tape and studio bills. They paid for their travel up, and they rented a motel, Blues' Truck Stop, the cheapest motel in

town. They'd eat peanut butter sandwiches. It was amazing!"

"We didn't have any per diem," Skynyrd guitarist Gary Rossington remembers. "We'd just collect Coke bottles to eat and split a little money we'd get for playin' a club, like 25 bucks to play one night. We'd all get five dollars a piece and feed us for a day or two, then we'd go record at night. I remember goin' in there at three or four in the afternoon and stayin' till three or four daylight, about 16 or 17 hours, all night long. We'd come out at sunrise. If you didn't stay in there all night, it was like you were punkin' out."

Under the guidance of veteran session man Johnson, the green Florida club band learned the ropes of professional recording. "What I tried to do was discipline them," Johnson says, "keep 'em from rushing and dragging and getting them playing bass lines [in tandem] with the kick [drum], which they had no concept of in the beginning, and also maintaining the tempo as much as possible. It was just the normal things that a band falls into when you first play. I just tried to push 'em, like on tuning everything or finding the right key. If I ever heard 'em do a song where Ronnie was singin' too high, I would change the key. But most of the time that didn't happen. Most times they were pretty close. They were real fast learners. They were quick."

Skynyrd's original line-up, 1970. Clockwise from top: Bob Burns, Allen Collins, Gary Rossington, Ronnie Van Zant, & Larry Junstrom



**Gary Rossington remembers, "We'd just collect Coke bottles to eat and split a little money we'd get for playin' a club, like 25 bucks to play one night. We'd all get five dollars a piece and feed us for a day or two, then we'd go record at night..."**

"Jimmy Johnson showed us how to record," Rossington says. "He taught us how to put songs together better and how to do a solo. We would just jam on solos and play whatever, and he'd say 'Listen to what you're playin' to...play to it'. He'd kinda direct us. He liked that we would rehearse a whole lot, so everybody knew how

many bars, and we could start the song in the middle, or just do the chorus. He was real impressed with that, 'cause the Muscle Shoals rhythm section, they could do that."

What most impressed co-producer Smith about Skynyrd was their intensity. "They had more killer instinct than anybody I ever saw in the business," he says today. "They had a determination to become good, respected musicians and they would work, and work, and work, and work and WORK to get something right."

The young rock band was awed by the Muscle Shoals Rhythm Section's many gold records on the wall, especially one in particular. "There was a gold album, two actually, that were made for Leon Russell," says Johnson. "They said 'Presented to the The Swampers.' He was tryin' to get a new name started for us. We hung those up right around the period Skynyrd started comin', and they started callin' us The Swampers! 'Hey, HEY! You're the Swampers, man!' They had a lot of fun with that."

During 1971, Skynyrd would return to record with The Swampers every few months between bar gigs around the Southeast and rehearsals in Jacksonville. "We worked for months, literally months, on the first 11 songs," Johnson says. These initial Muscle Shoals recordings include the original studio versions of many Skynyrd classics, providing an early glimpse of the band's still-evolving sound.

The previously unreleased "I Ain't The One," which features Van Zant's "Johnny Winter on acid" vocals, is the blueprint for the

version re-recorded two years later for the band's first official MCA album, "Pronounced Lehnerd Skinnerd." "One More Time" is the original version of a Van Zant-Rossington composition which would later be polished and added to their final studio LP, "Street Survivors," in 1977.

The fiery "Lend A Helpin' Hand" is one of the many early tracks from these Muscle Shoals sessions which the band didn't recut later. These include a batch of Medlocke songs which he brought with him from Blackfoot,

Bonnie Van Zant



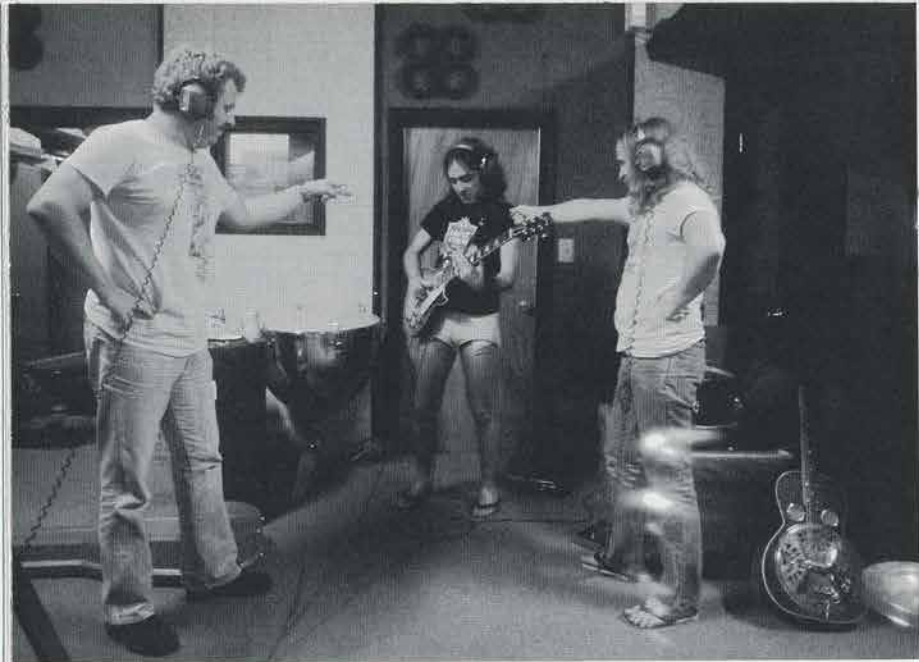
which Skynyrd re-worked and recorded for their album. "White Dove" and "The Seasons" are two acoustic numbers sung by Medlocke, which reflect Blackfoot's Native American heritage, and the previously unreleased "Ain't Too Proud To Pray," which adds some of Medlocke's Southern Bible Belt roots to the mix. Scorching rocker "Preacher's Daughter," for which Skynyrd worked up a new arrangement, is based on a Blackfoot song called "Keep On Runnin'," to which Van Zant refers in the first line of the new lyrics he wrote.

"Wino" is another blistering track straight off the streets of Jacksonville, which features Collins' raw, Claptonesque guitar work and Rossington's imitation of a police siren during the final verse. This alternative version includes Van Zant's trademark ad-libs over the final guitar break. The previously unreleased "You Run Around," with Medlocke on vocals, is a vintage slice of 70's Southern boogie with young Collins and Rossington strutting their stuff in a preview of guitar pyrotechnics to come.

But of all the tracks recorded during Skynyrd's first Muscle Shoals session, without question, the most stunning is their original version of "Free Bird." Classically trained pianist Billy Powell's melodic keyboard part is what immediately stands out about this previously unreleased recording. Powell's impromptu performance of his version of the song, recaptured on this recording, is what actually got him the Skynyrd gig.

"I was going to college, majoring in music





training to be a concert pianist," Powell remembers. "My friend Kevin Elson was Skynyrd's sound man. He introduced me to them, and I became a roadie. After a solid year of settin' up amplifiers, they never even knew I played piano. I didn't even think they were interested. But they played this prom one night, and there was this old beat-up piano on the

Jimmy Johnson (L) and Ronnie Van Zant (R) direct guitarist Wayne Perkins during overdub session, 1976

stage. After it was all over, we were tearin' the equipment down and Kevin said 'Hey Ronnie, Gary and Allen, why don't you listen to this guy's version of "Free Bird." And all three of 'em went, 'I didn't know you played piano!' I sat

down at this old upright, that was way outa tune, and played my version of 'Free Bird.' Ronnie's jaw dropped to the ground. He said, 'Man! You mean you play piano like that and you didn't even tell us!' They just couldn't believe it. Ronnie hired me that night, and my jaw dropped to the ground!"

In addition to Powell's lovely piano part, the Muscle Shoals version of "Free Bird" features the most beautiful vocal interpretation of the song Van Zant ever recorded, accentuated by the wonderful falsetto vocal harmony parts of Medlocke and Smith. But what really stands out is the three-minute-long dueling guitar finale. According to Smith, as soon as he and Johnson cut the track, they knew they had something special. "That was one of those great moments you have in the studio when we played that back the first time," he recalls. "The band didn't know we were using two guitar tracks at first, so they came in and Allen Collins heard these two guitar lines just searing, and going back and forth, and everybody was really amazed. From that time on, I felt these guys were stars!"

"Comin' Home" was the last song recorded during the 1971 sessions. This version features Van Zant's original lead vocal, full of passionate, plaintive emotion. Powell's piano again adds a fresh dimension to the track, which Skynyrd would continue to refine later with overdubs. In retrospect the track stands as a benchmark in the band's year-long development process with the Swampers.

**B**Y THE END OF 1971, Skynyrd had finished 11 tracks at Muscle Shoals. Excited by the results, Johnson mixed a demo tape, which Walden began shopping around to all the major record labels. Six months later they had gotten nowhere. "Alan went around to the record companies and nobody was takin'," Johnson remembers. "It just got negative response. Most of the companies couldn't deal with the length of the tunes. They would just shake their heads because back then, a 3-plus-minute record was considered long. Four minutes, boy, you were really pushin' the envelope. Most of the things we did were four, five, six and even seven and eight minutes. Skynyrd was on the cuttin' edge of the whole time thing because nobody was making records that long. This was new music. This wasn't the normal Wilson Pickett."

Undaunted, Johnson and Walden arranged for Skynyrd to record six new tracks at Muscle Shoals in the Fall of 1972. By this time, Smith was in Europe touring, so Johnson produced the second session alone. Since they last recorded, there had been a series of changes in the band's revolving door rhythm section. After the first session, bassist Larry Junstrom left and was replaced by Blackfoot's Greg T. Walker, who Van Zant had overdub all of Junstrom's bass parts. In early '72, both Walker and Medlocke left to re-form Blackfoot (Medlocke returned briefly a few months later and for a short time Skynyrd duplicated the Allmans' dual drummer format). Rossington tracked

down Burns, who by now was ready to return, and bassist Leon Wilkeson, another young Jacksonville musician, who was tagged to fill out the new rhythm section.

Muscle Shoals was Wilkeson's first professional recording experience and the Swampers helped him make the transition. "Working with Jimmy Johnson just really made it easy," Wilkeson recalls. "He'd worked with the band a lot, and he was experienced and familiar with the style the group was seeking. I had composed new bass parts, and he kind of had me make a few changes to make 'em acceptable."

**A**FTER MORE than six months of daily rehearsals and intermittent club gigs, Skynyrd's songwriting was really beginning to mature. Their second Muscle Shoals session boasts some of the band's finest material. "Gimme Three Steps" is the funky original version of Van Zant's classic barroom satire, based on his own true-life experience at a local Jacksonville hangout. This session also includes the already fully evolved original version of "Simple Man," Van Zant and Rossington's tribute to the spiritual influence of their mothers and grandmothers. "Trust," which later appeared on "Gimme Back My Bullets" in a modified, toned-down version, is presented here in its original, rough-hewn glory. This track clearly demonstrates the huge influence of the great British blues-rock band Free on Skynyrd, with Rossing-

ton's bleeding tremolo reminiscent of the mournful wail of the great "Koss," Paul Kossoff.

The haunting "Was I Right Or Wrong," Van Zant's reply to his father, who had mixed feelings about his pursuit of music as a career, and "Down South Jukin'" another barroom celebration, are prime examples of Skynyrd's patented honky-tonk sound. These tracks were later polished with guitar overdubs and female backing vocals. Johnson also used a little studio wizardry on "Things Goin' On" to achieve Van Zant's "hi-lo" vocal duet effect. Using a Cooper time cube, an early analog delay device, which funneled the singer's voice through a hose pipe and then fed it back to a sped up multi-track tape, Johnson achieved a Johnny Cash-like vocal effect. The producer's guitar layering is also used to great advantage on this track, creating a great funky sounding groove.

Johnson mixed this new batch of tapes and sent them off to Walden, who was still getting nowhere placing Skynyrd's first recordings. Unbeknownst to Walden, Johnson or the band, while playing the demo reels, somehow the recorded emulsion side of the tape was turned around backwards during rewinding. As a result, when the tape was played, it sounded dull and flat. When the band, already disheartened by the failure to get a deal, asked to hear the recordings, they were shocked at the poor sound. Thinking the problem was Johnson's mix, Van Zant called the producer.

"Ronnie thought I'd sabotaged them," Johnson remembers. "He really didn't think it

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through, he just reacted. He didn't cuss me or anything, he just wanted to know why. I told him 'If you don't like those mixes, you don't like Lynyrd Skynyrd!' I was the one that hung up on him, I was the one that was pissed. I mean, it insulted me so bad because I had put my total heart in that, everything!"

Johnson and Skynyrd didn't speak again until over six months later, after the band had finally signed a deal and were making "Pronounced" with Producer Al Kooper's Atlanta-based Sounds of the South label, a subsidiary of MCA Records. During the recording sessions with Kooper they discovered

the truth about the miswound demo. "We were playing 'Simple Man'," Rossington remembers, "and we got the original Muscle Shoals tapes to play for him. We were listenin' to two or three songs and finally the engineer said, 'You know what? That sounds like s---! So he turned the tape around, and all of the tones came out, the reverb, the echo, the treble!"

Skynyrd was stunned. On the spot, Van Zant got Johnson on the phone to apologize. "Ronnie was near tears when he called me," Johnson remembers. "He was begging forgiveness, just like the prodigal son returning." A few months later, after the band had finished "Pronounced," Johnson got another phone call, this time from Rossington, Collins, and Van Zant. "Hey, Uncle Jimmy, we wrote a song about you'all," Johnson remembers. "And I said, 'Really?' I was tryin' to be nice, you know, but I didn't know what they had just done. I had no idea. I thought it was just another song. You know, 'Aaww, that's nice.' And I mean, here they wrote an anthem! If I'd of known, I would have come through the phone and hugged 'em!"

"Sweet Home Alabama" would turn out to be the Top 10 hit which broke Skynyrd wide open. While the verses poking fun at rock icon Neil Young, Alabama governor George Wallace, and the unfolding Watergate scandal received most of the attention, when Van Zant sang the last verse, "Now Muscle Shoals has got The Swampers, and they've been known to pick a song or two...Lord they get me off so much, they pick me up when I'm feelin' blue!," their friends





in Alabama knew exactly who they were talking about. "I heard it on the radio after it became a single, Johnson remembers "and I said 'Wow!'"

As "**Sweet Home Alabama**" testifies, Skynyrd never forgot The Swampers and the album they did together. In 1975, the band made arrangements for MCA to buy Johnson's Muscle Shoals recordings. During the next two years, they returned to Alabama several times, polishing the album with overdubs for eventual release. After being scheduled twice, the record was planned to come out following the band's ill-fated "**Street Survivors**" tour in 1977. Finally, a year later in September 1978, a truncated nine-song version of the album, titled "**Skynyrd's First and...Last**" came out and immediately went platinum. Now, 26 years after it was first recorded, Skynyrd's complete Muscle Shoals album will at last reach the public for which it was always intended.

"We love Jimmy Johnson, Barry Beckett, David Hood and Roger Hawkins for all the help they gave us," Rossington says today. "Even though we were from Jacksonville, Florida, the Muscle Shoals Swampers helped us so much that I think Lynyrd Skynyrd's whole career and music are really from Muscle Shoals, Alabama.

"There's magic there for sure."

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1976 session. L-R, standing: Cassie Gaines, Jimmy Johnson, Ronnie Van Zant (partially hidden), Gary Rossington, Allen Collins, unidentified. Seated: Tim Smith, engineer Greg Hamm (at console), Jo Billingsley, Leslie Hawkins



## FREE BIRD (Original Version)

(Ronnie Van Zant—Allen Collins)

Recorded June 28—July 2, 1971

Vocals: Ronnie Van Zant

Guitars: Allen Collins, Gary Rossington

Bass: Ed King (1975)

Drums and Back-up Vocals: Rickey Medlocke

Piano: Billy Powell

Back-up Vocals: Tim Smith

Previously Unreleased

## ONE MORE TIME (Original Version)

(Ronnie Van Zant—Gary Rossington)

Recorded June 28—July 2, 1971

Vocals: Ronnie Van Zant

Guitars: Allen Collins, Gary Rossington

Bass: Greg T. Walker or Larry Junstrom

Drums and Back-up Vocals: Rickey Medlocke

Back-up Vocals: Tim Smith or Greg T. Walker

Originally released on "Lynyrd Skynyrd" boxed set, MCAD3-10390, November 12, 1991

## GIMME THREE STEPS (Original Version)

(Ronnie Van Zant—Allen Collins)

Recorded 1972

Vocals: Ronnie Van Zant

Guitars: Allen Collins, Gary Rossington

Bass and Back-up Vocals: Leon Wilkeson

Drums: Bob Burns

Originally released on "Lynyrd Skynyrd" boxed set, MCAD3-10390, November 12, 1991

## WAS I RIGHT OR WRONG

(Ronnie Van Zant—Gary Rossington)

Recorded 1972

Vocals: Ronnie Van Zant

Guitars: Allen Collins, Gary Rossington

Bass: Leon Wilkeson

Drums: Bob Burns

Guitar: Ed King (1975)

Back-up Vocals: Leslie Hawkins, Cassie Gaines, Jo Billingsley (1976)

Originally released on "Skynyrd's First And...Last," MCA-3047, September 5, 1978

## PREACHER'S DAUGHTER

(Ronnie Van Zant—Rickey Medlocke)

Recorded June 28—July 2, 1971

Vocals: Ronnie Van Zant

Guitars: Allen Collins, Gary Rossington

Drums: Rickey Medlocke

Bass: Greg T. Walker

Guitar: Wayne Perkins (1976)

Originally released on "Skynyrd's First And...Last," MCA-3047, September 5, 1978

## WHITE DOVE

(Rickey Medlocke)

Recorded June 28—July 26, 1971

Vocals: Rickey Medlocke

Guitar: Gary Rossington

Acoustic Guitar: Gimmer Nichols

Bass: Ed King (1975)

Melotron: Randy McCormick (1976)

Back-up Vocals: Greg T. Walker

Originally released on "Skynyrd's First And...Last," MCA-3047, September 5, 1978

## DOWN SOUTH JUKIN'

(Ronnie Van Zant—Gary Rossington)

Recorded 1972

Vocals: Ronnie Van Zant

Guitars: Allen Collins, Gary Rossington

Bass: Leon Wilkeson

Drums: Bob Burns

Guitar: Ed King (1975), Jimmy Johnson (1976), Wayne Perkins (1976)

Saxophone: Ronnie Eades (1976)

Back-up Vocals: Leslie Hawkins, Cassie Gaines, Jo Billingsley (1976)

Originally released on "Skynyrd's First And...Last," MCA-3047, September 5, 1978

## WINO (Original Version)

(Ronnie Van Zant—Rickey Medlocke—Allen Collins)

Recorded July 26, 1971

Vocals: Ronnie Van Zant

Guitars: Allen Collins, Gary Rossington

Bass: Greg T. Walker

Drums: Rickey Medlocke

Previously Unreleased

## SIMPLE MAN (Original Version)

(Ronnie Van Zant—Gary Rossington)

Recorded 1972

Vocals: Ronnie Van Zant

Guitars: Allen Collins, Gary Rossington

Bass: Leon Wilkeson

Drums: Bob Burns

Previously Unreleased

## TRUST (Original Version)

(Ronnie Van Zant—Allen Collins)

Recorded 1972

Vocals: Ronnie Van Zant

Guitars: Allen Collins, Gary Rossington

Bass: Leon Wilkeson

Drums: Bob Burns

Originally released on "Lynyrd Skynyrd" box set, MCAD3-10390, November 12, 1991

## COMIN' HOME (Original Version)

(Ronnie Van Zant—Allen Collins)

Recorded July 26, 1971

Vocals: Ronnie Van Zant

Guitars: Allen Collins, Gary Rossington

Bass: Greg T. Walker

Drums and Back-up Vocals: Rickey Medlocke

Piano: Billy Powell

Back-up Vocals: Tim Smith or Greg T. Walker

Guitar: Ed King (1975)

Originally released on "The Essential Lynyrd Skynyrd," MCAD2-11807, August 25, 1991

## THE SEASONS

(Rickey Medlocke)

Recorded 1971

Vocals, Drums and Mandolin: Rickey Medlocke

Guitars: Allen Collins, Gary Rossington

Bass and Back-up Vocals: Greg T. Walker

Guitar: Ed King (1975)

Originally released on "Skynyrd's First And...Last," MCA-3047, September 5, 1978

## LEND A HELPIN' HAND

(Ronnie Van Zant—Allen Collins—Gary Rossington)

Recorded June 28—July 2, 1971

Vocals: Ronnie Van Zant

Guitars: Allen Collins, Gary Rossington

Bass: Greg T. Walker

Drums: Rickey Medlocke

Originally released on "Skynyrd's First And...Last," MCA-3047, September 5, 1978

## THINGS GOIN' ON (Original Version)

(Ronnie Van Zant—Gary Rossington)

Recorded 1972

Vocals: Ronnie Van Zant

Guitars: Allen Collins, Gary Rossington

Bass: Leon Wilkeson

Drums: Bob Burns

Guitar: Ed King (1975)

Originally released on "Skynyrd's First And...Last," MCA-3047, September 5, 1978

## I AIN'T THE ONE (Original Version)

(Ronnie Van Zant—Gary Rossington)

Recorded 1971

Vocals: Ronnie Van Zant

Guitars: Allen Collins, Gary Rossington

Bass: Greg T. Walker

Drums: Rickey Medlocke

Previously Unreleased

## YOU RUN AROUND

(Rickey Medlocke)

Recorded June 28—July 2, 1971

Vocals and Drums: Rickey Medlocke

Guitars: Allen Collins, Gary Rossington

Bass: Greg T. Walker

Previously Unreleased

## AIN'T TOO PROUD TO PRAY

(Rickey Medlocke)

Recorded July 26, 1971

Vocals and Drums: Rickey Medlocke

Acoustic Guitars: Allen Collins, Gary Rossington

Bass: Greg T. Walker

Previously Unreleased

All songs recorded at Muscle Shoals Sound Studios, Sheffield, Alabama

Produced by Jimmy R. Johnson and Tim Smith for Muscle Shoals Sound Productions, Lynyrd Skynyrd, Inc., and Six Productions

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