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LYNYRD SKYNYRD 30 YEARS



VICIOUS CYCLE

The New Studio Album

15 tracks including

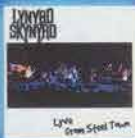
RED WHITE AND BLUE

and the remake of

GIMME BACK MY BULLETS



TWENTY



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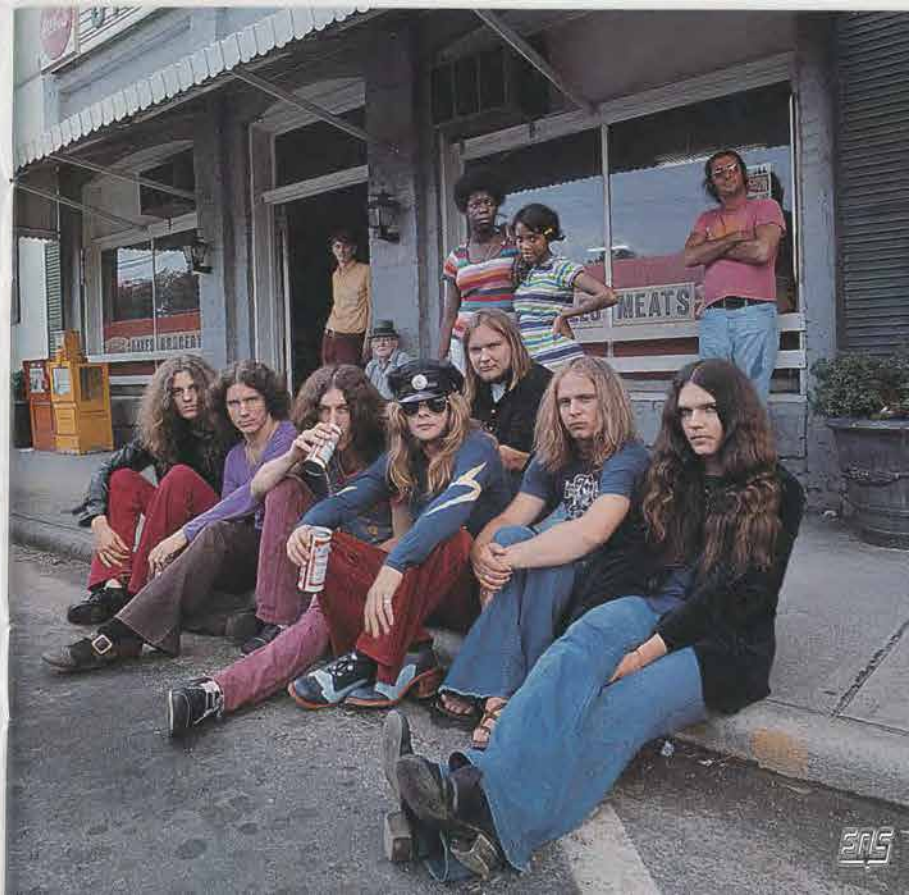
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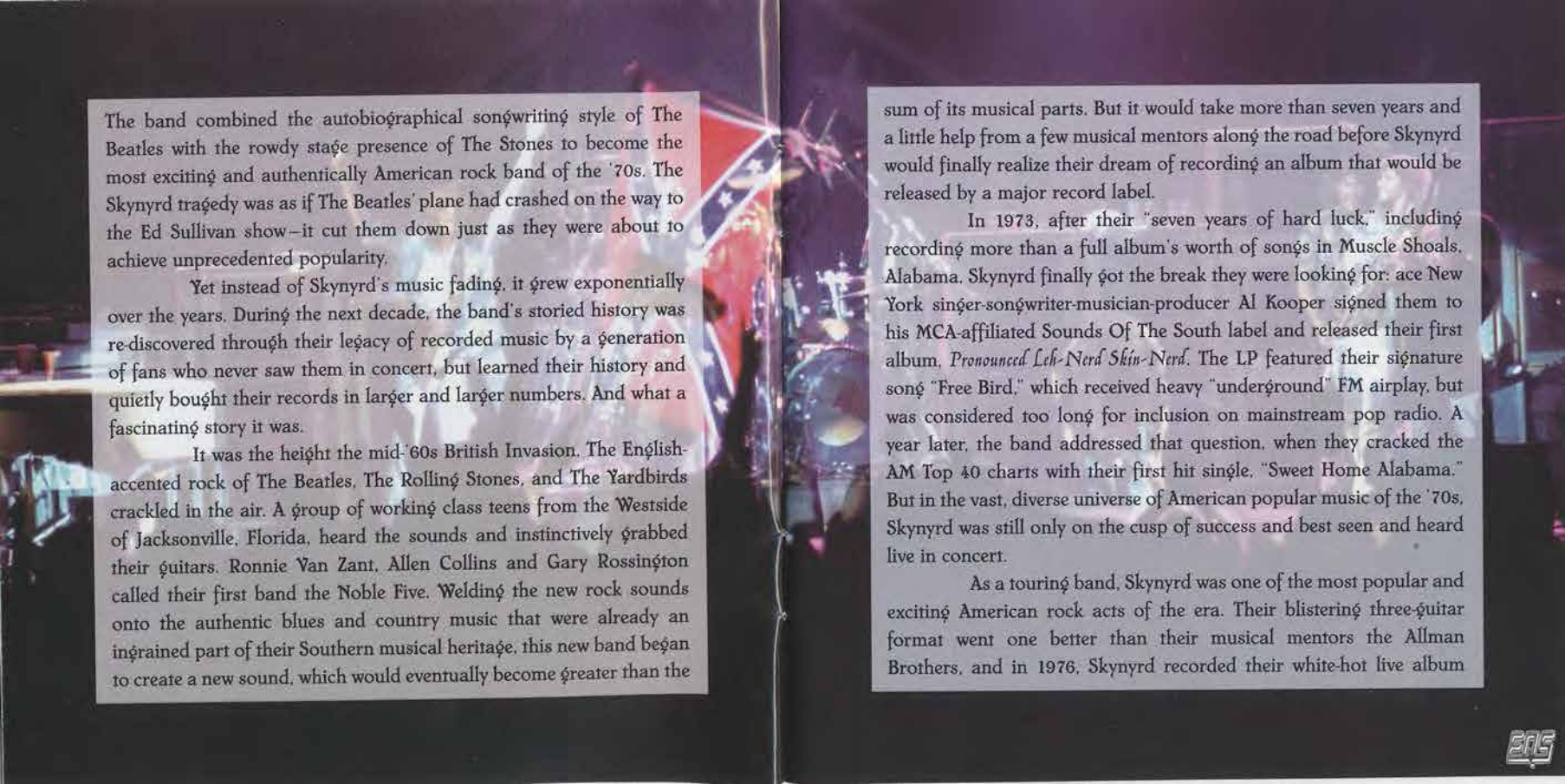
When an unknown rock band from the Deep South took the stage at San Francisco's Cow Palace on a cold November night in 1973, they were shaking. Their trembling was not from the bay fog rolling over the arena. They were scared. The seven-piece rock group was the sole opening act for the British behemoth The Who on the first date of their North American tour supporting *Quadrophenia*. The long-haired Southern musicians had never faced an audience much larger than the rowdy crowds in the local juke joints. Now they were being pelted from

all directions with quarters by 18,000 Who fans, screaming impatiently for their heroes. "We were so nervous, we must have played all our five songs in about ten minutes," lead singer Ronnie Van Zant later recalled. In spite of these long odds, by the end of their set even The Who's fans were grudging converts to Skynyrd's distinctly Southern brand of rock 'n' roll. When the band played their finale, a climactic nine-minute guitar opus called "Free Bird," The Who's guitarist Pete Townshend was heard to remark, "They're really quite good, aren't they?"

It's been 30 years since that legendary night, and the Lynyrd Skynyrd band is still rockin' against all odds. Their story is a turbulent tale of adversity, triumph, heartbreak and redemption, which embodies the rock 'n' roll mythos. This is a band which has picked itself up again and again from tragedies which have finished lesser groups, and returned to the center stage spotlight to deliver knock-out performances for new generations of fans, old and young. They are genuinely a legend in their own time.

The 1977 plane crash, which killed Skynyrd's musical visionary Ronnie Van Zant, will always be at the core of the band's history. It divides their story into two parts: before and after. At the time of the accident, Skynyrd was on the verge of breaking out of the Southern rock genre to reach a whole new level of mainstream success.





The band combined the autobiographical songwriting style of The Beatles with the rowdy stage presence of The Stones to become the most exciting and authentically American rock band of the '70s. The Skynyrd tragedy was as if The Beatles' plane had crashed on the way to the Ed Sullivan show—it cut them down just as they were about to achieve unprecedented popularity.

Yet instead of Skynyrd's music fading, it grew exponentially over the years. During the next decade, the band's storied history was re-discovered through their legacy of recorded music by a generation of fans who never saw them in concert, but learned their history and quietly bought their records in larger and larger numbers. And what a fascinating story it was.

It was the height the mid-'60s British Invasion. The English-accented rock of The Beatles, The Rolling Stones, and The Yardbirds crackled in the air. A group of working class teens from the Westside of Jacksonville, Florida, heard the sounds and instinctively grabbed their guitars. Ronnie Van Zant, Allen Collins and Gary Rossington called their first band the Noble Five. Welding the new rock sounds onto the authentic blues and country music that were already an ingrained part of their Southern musical heritage, this new band began to create a new sound, which would eventually become greater than the

sum of its musical parts. But it would take more than seven years and a little help from a few musical mentors along the road before Skynyrd would finally realize their dream of recording an album that would be released by a major record label.

In 1973, after their "seven years of hard luck," including recording more than a full album's worth of songs in Muscle Shoals, Alabama, Skynyrd finally got the break they were looking for: ace New York singer-songwriter-musician-producer Al Kooper signed them to his MCA-affiliated Sounds Of The South label and released their first album, *Pronounced Leh-Nerd Skin-Nerd*. The LP featured their signature song "Free Bird," which received heavy "underground" FM airplay, but was considered too long for inclusion on mainstream pop radio. A year later, the band addressed that question, when they cracked the AM Top 40 charts with their first hit single, "Sweet Home Alabama." But in the vast, diverse universe of American popular music of the '70s, Skynyrd was still only on the cusp of success and best seen and heard live in concert.

As a touring band, Skynyrd was one of the most popular and exciting American rock acts of the era. Their blistering three-guitar format went one better than their musical mentors the Allman Brothers, and in 1976, Skynyrd recorded their white-hot live album

One More From The Road, which finally captured the group in their basic essence. The platinum double-live LP rivaled the Allmans' landmark *Live At The Fillmore East* in popularity and critical acclaim. By 1977, with promising new third guitarist Steve Gaines adding a fresh dimension and exciting new musical energy to Skynyrd's sound, their next studio album, *Street Survivors*, was an eagerly anticipated effort which was expected to put the band into the musical stratosphere. The ensuing plane crash, which occurred just three days after the album's release in October 1977, killed Van Zant and Gaines, and terribly injured the remaining band members and their entourage. The first part of the Skynyrd story had come to an abrupt conclusion...but there was much more to come.

In the wake of the plane crash, it would be a long road to recovery for the surviving Skynyrd band members. It took years for them to convalesce from their physical and emotional wounds, and years as well for their fans to recover from the shock. Amazingly, by 1980, Collins, Rossington, bassist Leon Wilkerson, and pianist Billy Powell returned with a new band, The Rossington Collins Band, and a new album, which even boasted a hit single, "Don't Misunderstand Me." But their return was again truncated by the unexpected death of Collins' wife Kathy from pregnancy



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complications. The tragedy sent Collins spiraling downward, and took the new band with it. It would be another five years before they would play together again.

It was on the occasion of the 10th anniversary of the plane crash in 1987 that it did all come back together, as the various surviving members of Lynyrd Skynyrd finally decided to re-form for a one-shot tribute tour. With Van Zant's brother Johnny sounding eerily like his older brother Ronnie on vocals, Ed King back as original third guitarist and Artimus Pyle still a powerhouse on drums, the only thing missing was the lightning-fingered Collins, who was paralyzed in a 1986 car crash and able to contribute only as musical arrangement consultant. In 1990, Collins would finally succumb to his accumulated physical and emotional injuries at age 37.

What was announced as a single show on the anniversary of the crash quickly snowballed into a sold-out nationwide 35-city tour, which was met with the outpouring of ten years of pent-up emotions by fans who thought they might never see these boys together again on the same stage. The Tribute Tour was so overwhelmingly successful that Skynyrd felt they had no choice but to re-form for good and resume their career.

1991 marked Skynyrd's first new studio album in fourteen years. It was the beginning of an explosive renaissance of the group's music, which would extend the group's growing legacy and popularity throughout the '90s. The group soon followed that success with *The Last Rebel* in 1993 and a year later with *Endangered Species*, their first all-acoustic album.

1997 was the breakthrough year of Skynyrd's '90s resurgence. *Free Bird: The Movie*, a concert film featuring vintage performances of the original band, was a surprise hit on VH-1, receiving repeated showings by the popular demand of fans who had never seen the original group perform. The film sparked renewed interest in Skynyrd's history, which was vividly recounted in a wildly popular episode of VH-1's biography series *Behind The Music*, which premiered on the 20th anniversary of the plane crash.

This watershed year also saw the return of a couple of old friends to the Skynyrd fold. Guitarist Rickey Medlocke, a Jacksonville native who once played drums with the group during its formative years, and guitarist Hughie Thomasson, a founding member of The Outlaws, who toured extensively as an opening act for the original group, now joined Rossington to form the finest Skynyrd guitar trio since the '70s.

Propelled by this new energy, Skynyrd saw an unprecedented surge in concert attendance and record sales. The band continued to add to their recorded legacy with albums in 1997, '98 and '99, and marked the millennium with a surprisingly popular holiday offering, *Christmas Time Again*. Unfortunately, 2001 saw the passing of yet another original member, bassist Leon Wilkeson, whom the band memorializes in the song "Mad Hatter" on their new 2003 album, *Vicious Cycle*.

2003 also marks the fifth consecutive year that Skynyrd was nominated for the *Rock and Roll Hall of Fame*. This band has always battled against difficult odds and eventually prevailed, so there's no reason to think their election to the Hall of Fame will come sooner rather than later. In the meantime, Skynyrd will be found on the road that has become their second home, touring the four directions, playing their music for any audience who wants to hear them and forget their troubles for a day—for Lynyrd Skynyrd was long ago inducted into the Rock Fans' Hall of Fame.

Ron O'Brien



1 SWEET HOME ALABAMA

(Ed King – Gary Rossington – Ronnie Van Zant)

Recorded July 1973, Studio One, Doraville, Georgia

Ronnie Van Zant (vocals); Allen Collins, Gary Rossington (guitars); Billy Powell (keyboards);

Leon Wilkeson (bass); Bob Burns (drums)

Produced by Al Kooper for Sounds Of The South Productions

Originally on *Second Helping*, Sounds Of The South / MCA-413, April 15, 1974

2 NEED ALL MY FRIENDS

(Allen Collins – Ronnie Van Zant)

Recorded October 1970, Quinvy Studios, Sheffield, Alabama

Ronnie Van Zant (vocals); Allen Collins, Gary Rossington (guitar); Larry Junstrom (bass); Bob Burns (drums)

Produced by David Johnson & Quin Ivy

Originally on *Slynyrd' Collectybles*, MCA 088112429, November 21, 2000

3 BLUES MEDLEY

Sweet Little Angel (B.B. King – Jules Taub)

How Blue Can You Get (Jane Feather)

I Got A Mind To Give Up Living (Traditional)

Recorded October 1970, Quinvy Studios, Sheffield, Alabama

Ronnie Van Zant (vocals); Allen Collins, Gary Rossington (guitars); Larry Junstrom (bass); Bob Burns (drums)

Produced by David Johnson & Quin Ivy

Previously unreleased

4 DOWN SOUTH JUKIN'

(Gary Rossington – Ronnie Van Zant)

Recorded 1972, Muscle Shoals Sound Studios, Sheffield, Alabama

Ronnie Van Zant (vocals); Allen Collins, Gary Rossington (guitars); Leon Wilkeson (bass); Bob Burns (drums);

Ed King (guitar, added 1975); Jimmy Johnson (guitar, added 1976); Wayne Perkins (guitar, added 1976);

Ronnie Eades (saxophone, added 1976); Leslie Hawkins, Cassie Gaines, Jo Billingsley (background vocals, added 1976)

Produced by Jimmy R. Johnson & Tim Smith for Muscle Shoals Sound Productions

Originally on *Slynyrd's First And...Last*, MCA-3047, September 5, 1978

5 WAS I RIGHT OR WRONG?

(Gary Rossington – Ronnie Van Zant)

Recorded 1972, Muscle Shoals Sound Studios, Sheffield, Alabama

Ronnie Van Zant (vocals); Allen Collins, Gary Rossington (guitars); Leon Wilkeson (bass); Bob Burns (drums);

Ed King (guitar, added 1975); Leslie Hawkins, Cassie Gaines,

Jo Billingsley (background vocals, added 1976)

Produced by Jimmy R. Johnson & Tim Smith for Muscle Shoals Sound Productions

Originally on *Slynyrd's First And...Last*, MCA-3047, September 5, 1978

6 I AIN'T THE ONE

(Gary Rossington – Ronnie Van Zant)

Recorded May 1, 1973, Studio One, Doraville, Georgia

Ronnie Van Zant (vocals); Allen Collins, Gary Rossington (guitars); Ed King (bass); Billy Powell (piano);

Bob Burns (drums)

Produced by Al Kooper for Sounds Of The South Productions

Originally on *Pronounced Lib-Nerd Skin-Nerd*, Sounds Of The South / MCA-373, August 13, 1973

7 TUESDAY'S GONE

(Allen Collins – Ronnie Van Zant)

Recorded April 3, 1973, Studio One, Doraville, Georgia

Ronnie Van Zant (vocals); Allen Collins, Gary Rossington (guitars); Billy Powell (piano);

Roosevelt Gook a/k/a Al Kooper (bass, mellotron, back-up harmony); Robert Nix (drums)

Produced by Al Kooper for Sounds Of The South Productions

Originally on *Pronounced Lib-Nerd Skin-Nerd*, Sounds Of The South / MCA-373, August 13, 1973

8 GIMME THREE STEPS

(Allen Collins – Ronnie Van Zant)

Recorded March 1973, Studio One, Doraville, Georgia

Ronnie Van Zant (vocals); Allen Collins, Gary Rossington (guitars); Billy Powell (keyboards); Ed King (bass);

Bob Burns (drums); Bobbi Hall (percussion)

Produced by Al Kooper

Originally released on *Pronounced Lib-Nerd Skin-Nerd*, Sounds Of The South / MCA-363, August 13, 1973

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9 WORKIN' FOR MCA

(Edward King - Ronnie Van Zant)

Recorded January 1974, Record Plant, Los Angeles, California

Ronnie Van Zant (vocals); Allen Collins, Gary Rossington, Ed King (guitars); Billy Powell (keyboards); Leon Wilkeson (bass); Bob Burns (drums)

Produced by Al Kooper for Sounds Of The South Productions

Originally on *Second Helping*, Sounds Of The South / MCA-413, April 15, 1974

10 THE BALLAD OF CURTIS LOEW

(Allen Collins - Ronnie Van Zant)

Recorded January 1974, Record Plant, Los Angeles, California

Ronnie Van Zant (vocals); Allen Collins, Gary Rossington, Ed King (guitars); Billy Powell (keyboards); Leon Wilkeson (bass); Bob Burns (drums); Al Kooper (piano, acoustic guitar, background vocals)

Produced by Al Kooper for Sounds Of The South Productions

Originally on *Second Helping*, Sounds Of The South / MCA-413, April 15, 1974

11 CALL ME THE BREEZE

(J. J. Cale)

Recorded January 1974, Record Plant, Los Angeles, California

Ronnie Van Zant (vocals); Allen Collins, Gary Rossington, Ed King (guitars); Billy Powell (keyboards); Leon Wilkeson (bass); Bob Burns (drums); Bobby Keys, Trevor Lawrence, Steve Madiano (horns);

Leon (background vocals); Handclapping by Wicker, Toby, Cockroad, Moochie, Punnel, Wolfman, Kooder, Mr. Feedback, and Gooshie; Horn Arrangement by Al Kooper

Produced by Al Kooper for Sounds Of The South Productions

Originally on *Second Helping*, Sounds Of The South / MCA-413, April 15, 1974

12 SATURDAY NIGHT SPECIAL

(Edward King - Ronnie Van Zant)

Recorded August 1974, Studio One, Doraville, Georgia

Ronnie Van Zant (vocals); Allen Collins, Gary Rossington, Ed King (guitars); Billy Powell (keyboards); Leon Wilkeson (bass); Bob Burns (drums); Al Kooper (Mooz synthesizers)

Produced by Al Kooper

Originally on *Nuthin' Fancy*, MCA-2137, March 24, 1975

13 ALL I CAN DO IS WRITE ABOUT IT (Acoustic)

(Allen Collins - Ronnie Van Zant)

Recorded November 28, 1975, Capricorn Studios, for *Give Me Back My Bullets*

Ronnie Van Zant (vocals); Allen Collins, Gary Rossington (guitars); Billy Powell (keyboards); Leon Wilkeson (bass); Artimus Pyle (drums, percussion)

Mixed in June 1991, Kingsound Studios, North Hollywood, California

Original Session Produced by Tom Dowd / Final Production by Ron O'Brien and Andy McKaie

Engineer: Rob Ruscoe

Originally on *Lynyrd Skynyrd* [Box Set], MCAD3-10390, November 12, 1991

14 FREE BIRD

(Allen Collins - Ronnie Van Zant)

Recorded April 3, 1973, Studio One, Doraville, Georgia

Ronnie Van Zant (vocals); Allen Collins, Gary Rossington (guitars); Billy Powell (piano);

Roosevelt Gook a/k/a Al Kooper (organ); Ed King (bass); Bob Burns (drums);

Produced by Al Kooper for Sounds Of The South Productions

Originally on *Pronounced Leb-Nerd Skin-Nerd*, Sounds Of The South / MCA-375, August 13, 1973



1 WHISKEY ROCK-A-ROLLER

(Billy Powell – Ed King – Ronnie Van Zant)

Recorded July 7, 1976, Fox Theater, Atlanta, Georgia

Ronnie Van Zant (vocals); Allen Collins, Gary Rossington, Steve Gaines (guitars); Billy Powell (keyboards);

Leon Wilkeson (bass); Artimus Pyle (drums, percussion);

Leslie Hawkins, Cassie Gaines, Jo Billingsley (background vocals)

Produced by Tom Dowd

Originally on *One More From The Road*, MCA2-6001, September 13, 1976

2 SIMPLE MAN

(Gary Rossington – Ronnie Van Zant)

Recorded July 7, 1976, Fox Theater, Atlanta, Georgia

Ronnie Van Zant (vocals); Allen Collins, Gary Rossington, Steve Gaines (guitars); Billy Powell (keyboards);

Leon Wilkeson (bass); Artimus Pyle (drums, percussion)

Produced by Tom Dowd

Originally on *Legend*, MCAD-42084, October 5, 1987

3 WHAT'S YOUR NAME

(Gary Rossington – Ronnie Van Zant)

Recorded April 1977, Criteria Studios, Miami Florida;

Horn overdubs recorded August 1977

Ronnie Van Zant (vocals); Allen Collins, Gary Rossington, Steve Gaines (guitars); Billy Powell (keyboards);

Leon Wilkeson (bass); Artimus Pyle (drums, percussion)

Produced by Lynyrd Skynyrd

Originally on *Street Survivors*, MCA-3029, October 17, 1977.

4 THAT SMELL

(Allen Collins – Ronnie Van Zant)

Recorded August 1977, Studio One, Doraville, Georgia

Ronnie Van Zant (vocals); Allen Collins, Gary Rossington, Steve Gaines (guitars); Billy Powell (keyboards);

Leon Wilkeson (bass); Artimus Pyle (drums, percussion)

Produced by Lynyrd Skynyrd

Originally on *Street Survivors*, MCA-3029, October 17, 1977

5 I KNOW A LITTLE

(Steve Gaines)

Recorded August 1977, Studio One, Doraville, Georgia

Ronnie Van Zant (vocals); Allen Collins, Gary Rossington (guitars); Steve Gaines (guitar, vocals);

Billy Powell (keyboards); Leon Wilkeson (bass); Artimus Pyle (drums)

Produced by Lynyrd Skynyrd

Originally on *Street Survivors*, MCA-3029, October 17, 1977.

6 YOU GOT THAT RIGHT

(Steve Gaines – Ronnie Van Zant)

Recorded August 1977, Studio One, Doraville, Georgia

Ronnie Van Zant (vocals); Allen Collins, Gary Rossington (guitars); Steve Gaines (guitar, vocals);

Billy Powell (keyboards); Leon Wilkeson (bass); Artimus Pyle (drums)

Produced by Lynyrd Skynyrd

Originally on *Street Survivors*, MCA-3029, October 17, 1977

7 COMIN' HOME

(Allen Collins – Ronnie Van Zant)

Recorded November 1, 1987, Lynyrd Skynyrd Tribute Tour, Reunion Arena, Dallas, Texas

Johnny Van Zant (vocals); Gary Rossington (guitar); Randall Hall (guitar, vocals);

Ed King (guitar, Yamaha DX7); Billy Powell (piano, organ, Yamaha DX7); Leon Wilkeson (bass, vocals);

Artimus Pyle (drums); Dale Krantz-Rossington, Carol Bristow (background vocals);

Allen Collins, Arrangement Consultant

Produced by Jimmy Johnson

Originally on *Southern By The Grace Of God*, MCA-8027, March 21, 1988

8 SWAMP MUSIC

(Edward King - Ronnie Van Zant)

Recorded October 23, 1987. Lynyrd Skynyrd Tribute Tour, Starwood Amphitheater, Nashville, Tennessee

Johnny Van Zant (vocals); Gary Rossington (guitar); Randall Hall (guitar, vocals); Ed King (guitar, Yamaha DX7);

Billy Powell (piano, organ, Yamaha DX7); Leon Wilkeson (bass, vocals); Artimus Pyle (drums);

Ronnie Eades, Harvey Thompson: Muscle Shoals Horn Section; Allen Collins: Arrangement Consultant

Produced by Jimmy Johnson

Originally on *Southern By The Grace Of God*, MCA-8927, March 21, 1988

9 GIMME BACK MY BULLETS

(Gary Rossington - Ronnie Van Zant)

Recorded October 15, 1997. Lynyrd Skynyrd Tribute Tour, The Omni, Atlanta, Georgia

Johnny Van Zant (vocals); Gary Rossington (guitar); Randall Hall (guitar, vocals); Ed King (guitar, Yamaha DX7);

Billy Powell (piano, organ, Yamaha DX7); Leon Wilkeson (bass, vocals); Artimus Pyle (drums);

Special Appearance by Steve Morse (guitar); Allen Collins: Arrangement Consultant

Produced by Jimmy Johnson

Originally on *Southern By The Grace Of God*, MCA-8027, March 21, 1988

10 SMOKESTACK LIGHTNIN'

(Ed King - Gary Rossington - Johnny Van Zant - Todd Cerney)

Recorded Ardent Studios, Nashville, Tennessee

Johnny Van Zant (vocals); Gary Rossington, Ed King, Randall Hall (guitars); Billy Powell (keyboards);

Leon Wilkeson (bass); Artimus Pyle, Custer (drums)

Produced by Tom Dowd

Originally on *Lynyrd Skynyrd 1991*, Atlantic 82258, 1991

11 THE LAST REBEL

(Gary Rossington - Johnny Van Zant - Robert White Johnson - Michael Lunn)

Recorded Emerald Studios, Nashville, Tennessee

Johnny Van Zant (vocals); Dale Krantz-Rossington (vocals);

Gary Rossington, Ed King, Jerry Jones, Randall Hall (guitars); Billy Powell (piano); Leon Wilkeson (bass);

Custer (drums)

Produced by Barry Beckett for Beckett Productions

Originally on *The Last Rebel*, Atlantic 82447, 1993

12 THINGS GOIN' ON (Acoustic)

(Gary Rossington - Ronnie Van Zant)

Recorded 1994, Masterfonics Studio, Nashville, Tennessee

Johnny Van Zant (vocals); Gary Rossington (guitar); Ed King (guitar, mandolin); Mike Estes (acoustic guitar);

Billy Powell (piano); Leon Wilkeson (acoustic bass);

Owen Hale (drums, percussion); Dale Krantz-Rossington, Debbie Davis (background vocals);

Produced by Barry Beckett for Beckett Productions

Originally on *Endangered Species*, Capricorn 42028, 1994

13 TALKED MYSELF RIGHT INTO IT

(Johnny Van Zant - Donnie Van Zant - Robert White Johnson - Pat Buchanan)

Recorded January 1997, Muscle Shoals Sound, Sheffield, Alabama /

Overdubs Quad Studios, Nashville, Tennessee

Cumulative Album Credits: Johnny Van Zant (vocals); Gary Rossington (vocals, guitar);

Rickey Medlocke (guitar, background vocals); Hughie Thomasson (guitar, background vocals);

Billy Powell (piano, organ); Leon Wilkeson (bass); Owen Hale (drums, percussion)

Produced by Josh Leo

Originally on *Twenty*, CMC International 06076-86211, April 29, 1997

14 WE AIN'T MUCH DIFFERENT

(Gary Rossington - Johnny Van Zant - Hughie Thomasson - Rickey Medlocke - Mike Estes)

Recorded July 15, 1997, The Coca Cola Star Lake Amphitheatre, Burgettstown, Pennsylvania

Johnny Van Zant (vocals); Gary Rossington (guitar); Rickey Medlocke (guitar, dobro, vocals);

Hughie Thomasson (guitar, background vocals); Billy Powell (piano, organ);

Leon Wilkeson (bass, background vocals); Owen Hale (drums, percussion);

Dale Krantz-Rossington, Carol Chase (background vocals)

Produced by Lynyrd Skynyrd & Ben Fowler

Originally on *Lynyrd From Steel Town*, CMC International 06076-86247, April 28, 1998

15 **WORKIN'**

(Gary Rossington - Johnny Van Zant - Rickey Medlocke - Hughie Thomasson)
 Recorded January - February 1999, Ocean Way Studio, Nashville, Tennessee and The Castle, Franklin, Tennessee
 Cumulative Album Credits: Johnny Van Zant (vocals); Gary Rossington (guitar);
 Rickey Medlocke (guitar, background vocals); Hughie Thomasson (guitar, background vocals);
 Billy Powell (keyboards); Leon Wilkeson (bass); Kenny Aronoff (drums);
 Dale Krantz-Rossington, Carol Chase (background vocals)
 Produced by Ron Nevison
 Originally on *Edge Of Forever*, CMC International 06076-86272, August 10, 1999

16 **MAD HATTER**

(Gary Rossington - Johnny Van Zant - Rickey Medlocke - Hughie Thomasson - Tom Hambridge)
 Recorded November 2002 - January 2003, Cartee-Day Studios,
 Emerald Studios & The Rec Room, Nashville, Tennessee
 Johnny Van Zant (vocals); Gary Rossington, Rickey Medlocke, Hughie Thomasson (guitars); Billy Powell (keyboards);
 Ean Evans (bass); Michael Cartellone (drums);
 Dale Krantz-Rossington, Carol Chase (background vocals)
 Produced by Ben Fowler & Lynyrd Skynyrd
 Originally on *Vicious Cycle*, Sanctuary 06076-84607, May 20, 2003



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