



LYNYRD \* SKYNYRD



COLLECTIBLES



**W**

hen Lynyrd Skynyrd's lead singer Ronnie Van Zant wrote new words to his hero Merle Haggard's "Honky Tonk Night Time Man," during the August 1977 sessions for "Street Survivors," somewhere in his heart he may have known that this would be the last song he would ever record: "Jacksonville Kid." Van Zant's autobiographical lyric about his hometown, his outlaw image, and his place in musical history, was written just two months before the singer's untimely death in a plane crash in October 1977. Ironically, Van Zant chose not to release his intensely personal alternative version of the Haggard tune. But now, nearly a quarter of a century after Van Zant's passing, this newly rediscovered performance will finally be heard.

"Jacksonville Kid" is one of the treasures found on "Collectibles," this 26-song collection of rare and never-before-released recordings which encompasses Skynyrd's entire musical career. This 2-CD set includes early Shade Tree and Quinvy recordings made during their formative years as a hungry young southern rock band from the wrong side of Jacksonville, Florida; an explosive live radio performance on WMC-FM in Memphis, Tennessee, in 1973; outtakes from "Second Helping," and "Street Survivors," and climaxes with never-before-heard performances from their incendiary live shows at the Fox Theater in Atlanta in 1976 recorded for "One More From The Road," including a killer version of their legendary guitar anthem, "Free Bird."

The Westside of Jacksonville was an unlikely place for one of America's greatest bands to emerge. But in the late sixties, the North Florida crossroads was a steamy musical breeding ground which would spawn many of the primordial bands of what would soon become known as "Southern Rock." All of the original members of Lynyrd Skynyrd grew up within a few miles of each other on

Jacksonville's Westside. The fire and drive of this band of self-described "street people" was fueled by their almost desperate desire to escape what Van Zant called "Shantytown," where he felt like he was branded an outlaw for being born in a poor neighborhood. This tension between these Westside boys' drive to overcome their working-class roots and their simultaneous loyalty to them is a theme of their music from their earliest to their very last recordings.

Inspired to make music their life in the wake of the mid-sixties British Invasion, The One Percent, as they were known by the end of that decade, was comprised of Van Zant, guitarists Allen Collins and Gary Rossington, bassist Larry Junstrom, and drummer Bob Burns. They spent their nights haunting local hangouts like the Comic Book Club. "We were a psychedelic hippie rock band from the Westside," Rossington remembers. "That was during the time of Soul music. There were a couple of bars downtown that sailors hung out at and they'd have dance bands and Top 40 bands play. We'd go in there playin' the Yardbirds and the Cream and the Stones and all these West Coast bands like the Airplane. They didn't like us."

One fateful night, The One Percent chanced to open for The Allman Joys, led by Daytona Beach, Florida natives Duane and Greg Allman. The Allman Joys would later reform as The Allman Brothers Band. "We came out there and played at least 2 or 3 cuts off their album," Burns

remembers. "We looked up and Duane and Greg were lookin' out the door of the office like, 'What in HELL?'" They set us down after the show and said, 'Look, you guys got a good band. Y'all do your own shit. Quit doin' copy. Get you a house, where you can get in there anytime, and start writin' a bunch of songs and tighten 'em up.'"

The One Percent eventually changed their name to Lynyrd Skynyrd, (the extra "y's" would come later) as a mock tribute to high school gym coach Leonard Skinner, who repeatedly sent them to the principal for having their hair touching their collars. By 1968, the band had written their first two original songs, "Need All My Friends" and "Michelle," which they recorded for Jacksonville's Shade Tree label, founded by producers Tom Markham and Jim Sutton in 1967. "Tommy and I went to high school together," Sutton remembers. "I wound up working as an engineer at a local recording studio and Tom came to see me and said, 'We need a project.' About that time, Lynyrd Skynyrd just walked in the door. They wanted to see what a studio looked like. They'd never been in one before. They were rehearsing in downtown Jacksonville at the Comic Book Club, upstairs in a back room. I went down to listen to them, and they blew me away! So we signed 'em up right away to a five year contract and started workin' with 'em.' "Need All My Friends" and "Michelle" were released as the A/B sides of a monaural 45 r.p.m. Shade Tree single in



**THE ONE PERCENT, 1969: (CLOCKWISE L-R)  
RONNIE VAN ZANT, BOB BURNS, GARY ROSSINGTON, ALLEN COLLINS, LARRY JUNSTROM**

late 1968. "These songs were originally 9 minutes long," Markham remembers. "We were tryin' to make pop tunes for radio airplay, so we edited 'em down. The craziest thing is, we put violins in 'Need All My Friends.' We pressed 300 promotional copies and sent 'em out all over the country to radio stations, called everybody, did everything that we knew to do." "Nothing happened," Sutton says, "so we were all disappointed and dejected."

It was more than a year before Markham and Sutton did another recording with Skynyrd. "If I'm Wrong," and "No One Can Take Your Place," were our first 8-track sessions," Sutton says. "Then we did a live 'Jamathon,' for Jacksonville's Art Museum. We volunteered them to play, and they did 'Free Bird' that night and just blew everybody out of their socks. The 'Jamathon' was right across the street from where the studio was. We just walked all the



equipment over there and in the next few days we recorded 'Free Bird.'"

"That was the last thing we did with Skynyrd," says Sutton. "In the next few days, they came in and said they wanted to investigate what was going on in Georgia. We both decided that the best thing would be to let 'em go, so we released them two years early from their contract. Boy, that was a big mistake! But who knew? The thing that frosts me is that I knew 'Free Bird' was a hit the night I recorded it."

Skynyrd's decision to try their luck in Georgia quickly resulted in a break. Brothers Phil and Alan Walden, former managers of soul great Otis Redding, had gone their separate ways after the singer's death in an airplane crash. Phil formed Capricorn Records and signed The Allman Brothers Band. Alan went in search of his own Southern Rock band. When he heard Skynyrd perform "Free Bird" for the first time, he knew he had found what he was looking for.

In October 1970, Walden took Skynyrd to the soul music Mecca of Muscle Shoals, Alabama to make an album. They cut some of the same songs they had for Shade Tree, including longer arrangements of "Need All My Friends" and "Michelle," as well as a couple of new originals: "Hide Your Face," a never-before-released Van Zant-Rossington tune; and "Bad Boy Blues," an 8-minute long blues-jam featuring Collins and Rossington trading licks and Van Zant's Johnny Winter-style growls. "I knew in my heart that Skynyrd was something special," says Quinvy Producer David Johnson. "Of course, at that time we couldn't give 'em away. We peddled that stuff everywhere for a year and couldn't get arrested with it."

Finally, Jimmy Johnson and his partners in the famed Muscle Shoals Rhythm Section, Barry Beckett, Roger

Hawkins, and David Hood, heard the tracks and offered to produce an album with Skynyrd on spec at their Muscle Shoals Sound Studios. Between 1971 and '72, Skynyrd cut 17 tracks with Johnson and Tim Smith, a singer-songwriter under contract to Muscle Shoals Sound, including the original studio versions of "Free Bird," "Gimme Three Steps," and "I Ain't The One," but to no avail. Major record labels were simply not interested in signing a young southern band whose compositions were up to 10 minutes long. (Nevertheless, Skynyrd would later write "Sweet Home Alabama" in tribute to "The Swampers" of Muscle Shoals.)

That all changed when The Allman Brothers Band became one of the biggest rock groups in America. Their chart-topping double-LP's "Live At The Fillmore East" in late 1971 and "Eat A Peach" in early 1972 featured songs like "Whipping Post" and "Mountain Jam," which took up entire sides of an album. Suddenly, northern record company carpetbaggers were scurrying to the South to sign any rock band with two guitarists, a southern twang, and a blues jam in their set.

Atlanta, Georgia, was the crossroads of this new Southern Rock scene, with clubs such as Richard's, The Mad Hatter, and Funochio's, showcasing truckloads of unsigned bands. In late '72, Walden arranged for Skynyrd to play a weeklong dare at Funochio's, a dangerous club on Peachtree Street where drugs and alcohol flowed freely and knives and guns were not always checked at the door. One night, New York producer-musician Al Kooper, who had recently formed an MCA-sponsored label called Sounds of the South Records, showed up for Skynyrd's set. After hearing "I Ain't The One" and "Free Bird," Kooper offered the band what no one before ever had: the chance to record an album that would be distributed by a major label.

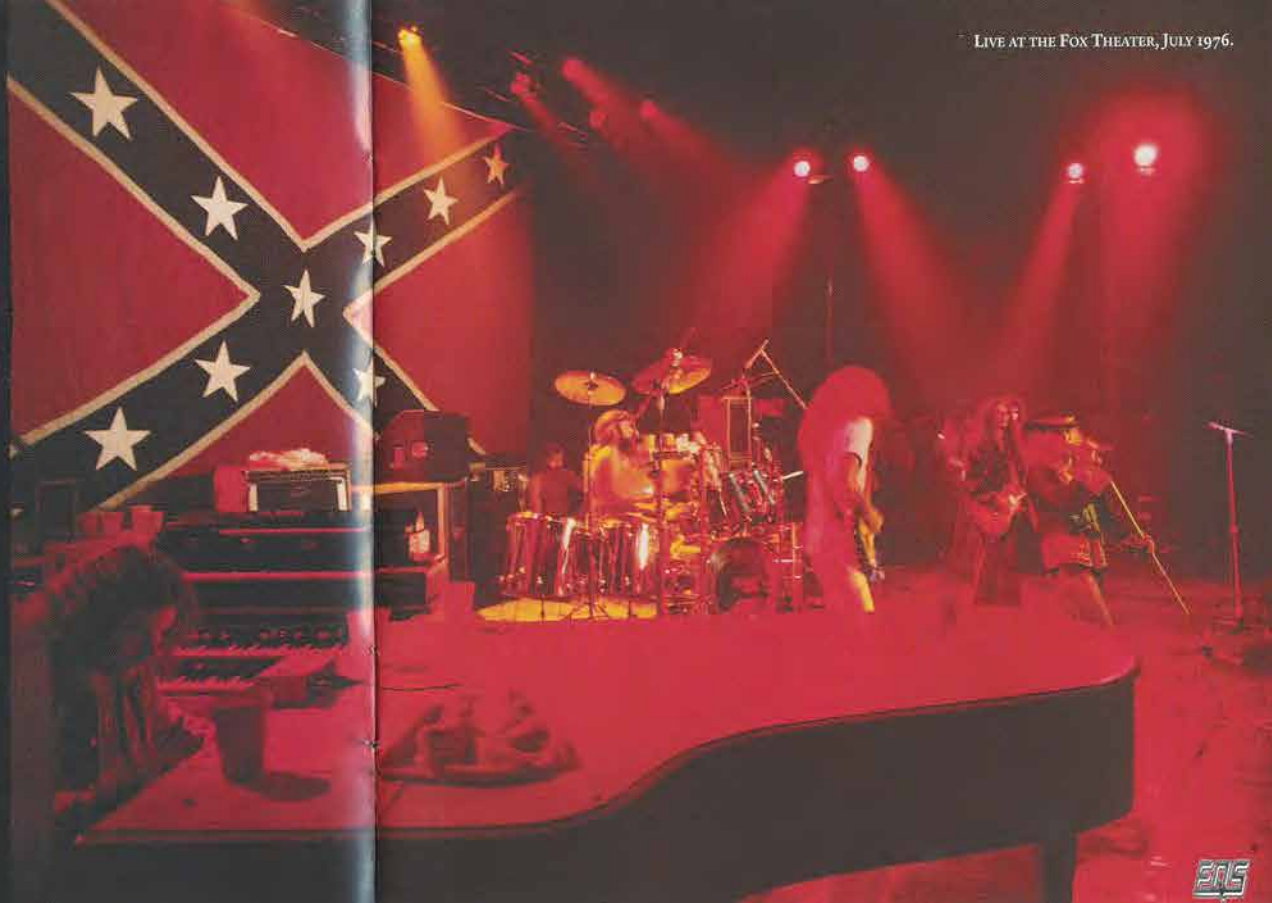
SKYNYRD, 1973: (CLOCKWISE I-R)

ED KING, ALLEN COLLINS, BOB BURNS, LEON WILKESON, GARY ROSSINGTON, BILLY POWELL, RONNIE VAN ZANT

"LYNYRD SKYNYRD (pronounced 'leh-'nérd 'skin-nérd')," the band's debut album was ready for release in August 1973. The group was showcased at a special Sounds of the South party at Richard's, Atlanta's premiere rock club. Their set that night was the stuff of legend. Sucker-punching the indifferent record industry crowd with "Workin' For MCA," a mock tribute to their new label that was half-joke, half-threat, the band took their audience by the throat. By the time Allen Collins tore into his "Free Bird" solo at the end of their set, the entire room was standing on their chairs cheering. "I was at Richard's and I saw that band and I just completely lost it," says Jon Scott, then a regional radio promo man. "I was on another planet...and they just...phoooph! You're back in your chair going 'My God, I don't believe this!'"

Scott and Dick Williams, MCA director of Special Projects, arranged for the band to make a live promotional radio broadcast showcase on WMC-FM in Memphis, Tennessee, whose powerful 400,000 watt signal reached all over the southern states. An original studio recording of the October 30, 1973 show, made that night, somehow survived, preserving the earliest known live recording of the band, just weeks before they joined the Who's "Quadrophenia" tour as the opening act.

Skynyrd's sensational performance on the Memphis radio show is a good indication of what the Richard's and Who audiences must have heard. Their Memphis set includes live versions of "I Ain't The One," and "Free Bird," both from their recently released "Pronounced" LP, as well as pre-album live versions of songs from 1974's "Second Helping," including "Call Me The Breeze," "Workin' For MCA," and their southern anthem "Sweet Home Alabama," recorded nearly a year before the song became a national Top 10 hit. The show also includes a never-before-released song, "Woman Of Mine," written by Van Zant and new bassist Leon Wilkeson, which the band never recorded commercially. This long lost Skynyrd composition features third guitarist Ed King's psychedelic slide work and classically-trained pianist Billy Powell's intricate solo break.





Skynyrd's visit to Memphis inspired them to write a song about the city, which was recorded as a basic instrumental track during the "Second Helping" sessions but never finished. "We just loved Memphis and Nashville," Rossington remembers. "We'd never been out of the South or Jacksonville and we were travelin', so Ronnie started writin' about places and towns. Memphis was where Elvis was from. We went out to Graceland the first time we went there."

"Second Helping," with its hit single "Sweet Home Alabama," became Skynyrd's breakthrough record, putting them at the top of the national charts and making them second to the Allmans as the most popular Southern Rock group. The band's newfound success increased the pressure to follow it up with more hit records. The titles of the group's 1975 album "Nuthin' Fancy," and their 1976 follow-up "Gimme Back My Bullets" reflect the increasing commercial forces closing in on them. Meanwhile, the breakneck pace of their headlining tour schedule cost the band the services of original drummer Bob Burns and guitarist Ed King.

With their backs against the wall, Skynyrd came out swinging. The group strengthened their sound, adding powerful North Carolinian drummer Artimus Pyle as well as a female backing trio, "The Honkettes," which included Leslie Hawkins from Jacksonville, Jo Billingsley from Memphis, and Cassie Gaines from Miami, Oklahoma. When Cassie heard the band was looking for another third guitarist, she arranged for her brother back home to jam on stage with the group during their May 1976 show in Kansas City. Steve Gaines' impromptu performance won him the gig, restoring the group's powerful three-guitar format. Now it was time for the group to throw their knockout punch: a live album.

Skynyrd's double LP "One More From The Road"

was recorded live at the Fox Theater, an ancient, 4,600-seat movie palace on Peachtree street in the heart of old downtown Atlanta, in July 1976. Playing in their adopted hometown, before a rabid crowd of Confederate-flag-waving faithful, the band roared through the Fox shows like a hurricane. With legendary Atlantic Records Producer Tom Dowd supervising, the resulting album was the definitive recording of the band's career. "The Allman Brothers' 'Live At The Fillmore East' and 'Wheels of Fire' with the Cream were our two favorite live albums," says Rossington. "Tom Dowd did those two and we thought, 'God! he's gonna do our live album. Unreal! He was our idol. We'd do anything he said. We called him Father Dowd.'"

With three nights of live recording, there were many great performances that were not chosen for the original 2-LP set. Alternate takes of Skynyrd concert standards such as "Saturday Night Special," "Whiskey Rock-A-Roller," "Gimme Three Steps," "Call Me The Breeze," "T For Texas," "Crossroads," and "Free Bird" are all featured on "Collectibles." These performances are a little rougher and tougher than the issued takes but also more authentic and perhaps more representative of what the band was actually like live in concert. These tracks also include many extra Van Zant monologues and never-before-heard stories.

There are significant differences in these performances. "Saturday Night Special" from the first night is even more powerful than the released version. Van Zant's does a fun introduction of The Honkettes before "Whiskey Rock-A-Roller." The only reason this track wasn't used originally is because he adlibs the first two lines of the first verse. "Gimme Three Steps" is a little rowdier than the released version, as is "Call Me The Breeze," which also includes smoking improvised guitar fills by Gaines, who was playing just his fourth gig with the group. Van Zant introduces the Okie guitarist on "T For Texas" and





describes the Jimmie Rodgers country tune in a little more detail than on the LP. He also adds a tribute to some of the Atlanta landmarks where the band cut its teeth, before launching into a version of the song which is even hotter than the issued take. Van Zant prefaces their cover of the Cream version of "Crossroads" with a classic story of how the band collected a hoard of pop bottles which they cashed in for tickets to see their heroes at a Miami concert. This alternative performance from the second night is their first of two attempts to cover the Robert Johnson blues standard, with Collins paying tribute to his hero Eric Clapton, and Van Zant exclaiming "E.C. was Here," in a ref-

erence to Clapton's recent 1975 album.

The alternate live version of "Free Bird" from the third night is the last thing Skynyrd recorded during the Fox concerts. The group pulled out all the stops on this final performance, which is even more emotional and exciting than the issued take. They often dedicated the song to Duane Allman, who died in a 1971 motorcycle accident, though it was written long before his death. The band never forgot his influence and here Van Zant exhorts Rossington to "Play it for Duane." The song's final guitar rave-up locks into an even tighter groove than the issued version, with Collins and Gaines dovetailing seamlessly

together like long lost brothers, lifting the group to their most fully realized recorded performance ever of the legendary guitar opus.

"One More From The Road" put Skynyrd into the musical stratosphere. The original double-LP became their fastest selling record, cracking the Top 10 and reaching platinum status within a few months of release. The success of the album took the pressure off the band creatively, allowing them to spend more time off the road to write and record their next studio album.

Between tour dates for "One More From The Road," in December 1976 and again in April 1977, Skynyrd convened at Miami's Criteria studios with Tom Dowd to record tracks for a new album. When the group's live sound engineer Kevin Elson heard the finished studio recordings, his opinion was blunt. "If you release this album, your career's over," he told the astonished band members. "I told them the eight-track demos they cut in Jacksonville had more power and life to them. They just worshipped Tom Dowd. Ronnie and I almost came to blows before Steve Gaines, bless his heart, stepped in and said he agreed with me. They let me take the tracks up to Studio One in Atlanta and have Artimus re-cut his drum parts. Then we took the demos and the new versions up to New York and played them for the band and their manager Peter Rudge. Everyone agreed that we should remake the album."

The Van Zant-Gaines duet "You Got That Right" is one of the Criteria masters which was later redone. The arrangement is exactly the same except for the final guitar coda, which was apparently written for the later version. The alternate Criteria recording of "I Never Dreamed" features a totally different vocal performance by Van Zant. This stripped down mix, minus drum parts, is surprisingly effective. Both songs were co-written with Van Zant by

Gaines, who had a major creative role in the record and was instrumental in the decision to move to a different studio.

In August 1977, Skynyrd re-convened back "home" at Studio One in Doraville, Georgia, a suburb of Atlanta, where "Free Bird," "Sweet Home Alabama," and "Saturday Night Special" had all originally been recorded. With Dowd tied-up on a Rod Stewart project, the band re-cut virtually the entire album themselves, with the help of Studio One engineer Rodney Mills, who received a special production credit, Kevin Elson, who received a special engineering credit, and Barry Rudolph, Dowd's engineer and "personal representative," who also received a special engineering credit. Dowd was not listed as producer on the final album, which the band named "Street Survivors."

In interviews that summer of '77, Van Zant spoke of suffering from "writer's bloc," perhaps because his musical focus was already shifting elsewhere. Skynyrd's lead singer was planning to record an album of country music, his first love, with his "outlaw" musical heroes Merle Haggard and Waylon Jennings. This new direction was clearly Van Zant's inspiration for Skynyrd's cover of Haggard's "Honky Tonk Night Time Man," one of the last songs ever recorded by the original band. After the track was finished, Van Zant wrote a new set of original lyrics for the Haggard tune called "Jacksonville Kid," which he recorded on an alternative vocal track of the 24-track master, but apparently decided not to release. When Van Zant, Gaines, his sister Cassie, and original road manager Dean Kilpatrick were killed just two months later in the crash of their tour plane, only three days after the release of "Street Survivors," the track was forgotten until its rediscovery during the making of "Collectables."

"Jacksonville Kid" is the last song Ronnie Van Zant ever wrote and recorded. In this final personal musical



statement, he sums up all his unresolved feelings about growing up on the Westside of Jacksonville, his perceived rejection by his hometown, his continued sense of isolation in spite of his fame and success, and the rising new musical tides by which he feels engulfed. It's somehow fitting that the last song he ever wrote was in effect co-written with his idol Merle Haggard. Still surrounded by his group of "Westside boys," "Jacksonville Kid" is Van Zant's last bittersweet musical testament. In a way, the song is prophetic. When Van Zant originally sang, "This old town ain't been the same, since your native son's been gone," nearly twenty-five years ago, he could just as easily be singing about today. The surviving members of Lynyrd Skynyrd, the Jacksonville music scene, and the rest of Southern Rock have never really been the same since Ronnie Van Zant's been gone. How sad that he didn't seem to realize how much of an impact his life and work had on his era, the history of rock 'n' roll, and American popular culture.

Lynyrd Skynyrd's music has stood the test of time. We hope this collection of previously unreleased recordings will add to the original band's truncated but infinitely worthy body of work. Perhaps Van Zant best summed up Skynyrd's reason for making this music: "We owe everything to our audience," the singer said in a 1977 interview. "The people who paid the money, and bought the records and came to hear you...they're the one's supportin' you and keepin' you in business. They pay money for you to make them happy to get 'em off by playin' music...and I think that's beautiful. And you owe it to 'em, man...you gotta give it to 'em...and if you don't... well, you soon won't be around."

—RON O'BRIEN



## CD ONE

All tracks previously unreleased except as noted

### SHADE TREE RECORDINGS

Recorded Norm Vincent Studios, Jacksonville, Florida  
Produced by Tom Markham and Jim Sutton

Ronnie Van Zant - Vocals  
Allen Collins - Guitar  
Gary Rossington - Guitar  
Larry Junstrom - Bass  
Bob Burns - Drums

#### 1. Free Bird

(Allen Collins - Ronnie Van Zant)  
Recorded 1970

#### 2. Need All My Friends

(Allen Collins - Ronnie Van Zant)  
Recorded 1968

Originally released on Shade Tree single #101, 1968  
Previously unreleased on album

#### 3. Michelle

(Allen Collins - Ronnie Van Zant)  
Recorded 1968

Originally released on Shade Tree single #102, 1968  
Previously unreleased on album

#### 4. If I'm Wrong

(Allen Collins - Gary Rossington - Ronnie Van Zant)  
Recorded 1970

#### 5. No One Can Take Your Place

(Allen Collins - Gary Rossington - Ronnie Van Zant)  
Recorded 1970

### QUINVY RECORDINGS

Recorded Quinvy Studios,  
Sheffield, Alabama, October 1970  
Produced by David Johnson & Quin Ivy

Ronnie Van Zant - Vocals  
Allen Collins - Guitar  
Gary Rossington - Guitar  
Larry Junstrom - Bass  
Bob Burns - Drums

#### 6. Hide Your Face

(Gary Rossington - Ronnie Van Zant)

#### 7. Bad Boy Blues

(Gary Rossington - Ronnie Van Zant)

### "SECOND HELPING" OUTTAKE

#### 8. Memphis

(Allen Collins - Gary Rossington - Ronnie Van Zant)  
Recorded Record Plant, Los Angeles, CA, January 1974

Produced by Al Kooper  
Gary Rossington - Guitar  
Leon Wilkeson - Bass  
Bob Burns - Drums

### LIVE ON WMC - FM

Recorded Ardent Studios,  
Memphis, Tennessee, October 30, 1973  
Produced by Al Kooper

Ronnie Van Zant - Vocals  
Allen Collins - Guitar  
Gary Rossington - Guitar  
Ed King - Guitar  
Billy Powell - Piano  
Leon Wilkeson - Bass  
Bob Burns - Drums

#### 9. I Ain't The One

(Gary Rossington - Ronnie Van Zant)

#### 10. Call Me the Breeze

(J.J. Cale)

#### 11. Sweet Home Alabama

(Gary Rossington - Edward King - Ronnie Van Zant)

#### 12. Woman of Mine

(Leon Wilkeson - Ronnie Van Zant)

#### 13. Workin' For MCA

(Edward King - Ronnie Van Zant)

#### 14. Free Bird

(Allen Collins - Ronnie Van Zant)

## CD TWO

All tracks previously unreleased

### QUINVY RECORDINGS

#### 1. Need All My Friends (Complete Version)

(Allen Collins - Ronnie Van Zant)

Recorded Quinvy Studios,  
 Sheffield, Alabama, October, 1970

Produced by David Johnson & Quin Ivy

#### 2. Michelle (Complete Version)

(Allen Collins - Ronnie Van Zant)

Recorded Quinvy Studios,  
 Sheffield, Alabama, October, 1970

Produced by David Johnson & Quin Ivy

### LIVE AT THE FOX THEATER

Introduction by Alex Cooley

#### 3. Saturday Night Special

(Edward King - Ronnie Van Zant)

Recorded live at the Fabulous Fox Theater

Atlanta, Georgia, July 7, 1976  
 for "One More From the Road"

Produced by Tom Dowd

Mixed by Kevin Elson for Elson Music Vision, Inc.,

Mad Hatter Studios, Los Angeles, CA,

August 21, 2000

Ronnie Van Zant - Vocals

Allen Collins - Guitar

Gary Rossington - Guitar

Steve Gaines - Guitar

Leon Wilkeson - Bass Guitar

Artimus Pyle - Drums

Billy Powell - Keyboards

#### 4. Whiskey Rock-A-Roller

(Billy Powell - Edward King - Ronnie Van Zant)

Recorded live at the Fabulous Fox Theater

Atlanta, Georgia July 9, 1976

for "One More From the Road"

Produced by Tom Dowd

Mixed by Kevin Elson for Elson Music Vision, Inc.,

Mad Hatter Studios, Los Angeles, CA,

August 22, 2000

Musicians same as Disc 2, Track 3

Background Vocals - "The Honkettes" -

Cassie Gaines, Jo Billingsley, Leslie Hawkins

#### 5. Gimme Three Steps

(Allen Collins - Ronnie Van Zant)

Recorded live at the Fabulous Fox Theater

Atlanta, Georgia July 7, 1976

for "One More From the Road"

Produced by Tom Dowd

Mixed by Kevin Elson for Elson Music Vision, Inc.,

Mad Hatter Studios, Los Angeles, CA,

August 21, 2000

Musicians same as Disc 2, Track 3

#### 6. Call Me the Breeze

(J.J. Cale)

Recorded live at the Fabulous Fox Theater

Atlanta, Georgia July 7, 1976

for "One More From the Road"

Produced by Tom Dowd

Mixed by Kevin Elson for Elson Music Vision, Inc.,

Mad Hatter Studios, Los Angeles, CA,

August 21, 2000

Musicians same as Disc 2, Track 3

### "STREET SURVIVORS" OUTTAKES

#### 7. I Never Dreamed

(Steve Gaines - Ronnie Van Zant)

Recorded Criteria Studios, Miami, Florida,

April 1977 for "Street Survivors"

Produced by Tom Dowd

Ronnie Van Zant - Vocals

Allen Collins - Guitar

Gary Rossington - Guitar

Steve Gaines - Guitar

Leon Wilkeson - Bass Guitar

Billy Powell - Keyboards

Alternate version

#### 8. You Got That Right

(Steve Gaines - Ronnie Van Zant)

Recorded Criteria Studios, Miami, Florida, April 1977

for "Street Survivors"

Produced by Tom Dowd

Mixed by Kevin Elson for Elson Music Vision, Inc.,

Mad Hatter Studios, Los Angeles, CA, August 22, 2000

Ronnie Van Zant - Vocals

Allen Collins - Guitar

Gary Rossington - Guitar

Steve Gaines - Guitar

Leon Wilkeson - Bass Guitar

Artimus Pyle - Drums

Billy Powell - Keyboards

Alternate master

### LIVE AT THE FOX THEATER

#### 9. T For Texas

(Jimmie Rodgers)

Recorded live at the Fabulous Fox Theater

Atlanta, Georgia July 7, 1976 for "One More From the Road"

Produced by Tom Dowd

Mixed by Kevin Elson for Elson Music Vision, Inc.,

Mad Hatter Studios, Los Angeles, CA, August 21, 2000

Musicians same as Disc 2, Track 3

#### 10. Crossroads

(Robert Johnson)

Recorded live at the Fabulous Fox Theater

Atlanta, Georgia July 8, 1976 for "One More From the Road"

Produced by Tom Dowd

Mixed by Kevin Elson for Elson Music Vision, Inc.,

Mad Hatter Studios, Los Angeles, CA, August 21, 2000

Musicians same as Disc 2, Track 3

### "STREET SURVIVORS" OUTTAKE

#### 11. Jacksonville Kid

(Aka Honky Tonk Night Time Man)

(Merle Haggard - Ronnie Van Zant)

Recorded Studio One, Doraville, Georgia, August 1977

for "Street Survivors"

Produced by Lynyrd Skynyrd

Ronnie Van Zant - Vocals

Allen Collins - Guitar

Gary Rossington - Guitar

Steve Gaines - Guitar

Barry Harwood - Dobro

Billy Powell - Keyboards

Leon Wilkeson - Bass Guitar

Artimus Pyle - Drums

### LIVE AT THE FOX THEATER

#### 12. Free Bird

(Allen Collins - Ronnie Van Zant)

Recorded live at the Fabulous Fox Theater

Atlanta, Georgia July 9, 1976 for "One More From the Road"

Produced by Tom Dowd

Mixed by Kevin Elson for Elson Music Vision, Inc.,

Mad Hatter Studios, Los Angeles, CA, August 22, 2000

Musicians same as Disc 2, Track 3

Produced and compiled by Ron O'Brien

Executive Producer: Andy McKaie

Production Coordination: Beth Stempel

Audio Restoration, assembly and digital remastering by Doug Schwartz, Audio Mechanics, Los Angeles, CA  
New Mixes by Kevin Elson for Elson Music Vision, Inc. on Neve-8078 Console, Mad Hatter Studios, Los Angeles, CA  
ProTools Digital Audio repairs by Rafael Serrano, Mad Dog Studios, Burbank, CA  
Tape baking and digital transfers by John Strother, Penguin Recording, Eagle Rock, CA

Art Director: Vartan

Design: SMAY VISION

Photo Research: Ron O'Brien

Photos: Cover, Page 24: Michael Zagaris, 1976; Page 2: Bob Johnson, 1970 (Courtesy Judy Jenness);  
Page 5: Olan Mills, 1969; Page 6: Emerson-Lowe, 1973; Pages 9, 10, 11, 14, Inlay: Neal Preston, July 1976;  
Page 13: Tom Hill, July 1976; Page 16: Robert Ellis, 1974; Page 23, Back Cover: David Alexander, July 1977

Cover: Lynyrd Skynyrd by Michael Zagaris, San Francisco, CA, December 30, 1976.

Foreground (clockwise L-R): Jo Billingsley, Ronnie Van Zant, Cassie Gaines, Leslie Hawkins;  
Back Row (L-R): Leon Wilkeson, Artimus Pyle, Billy Powell, Allen Collins, Gary Rossington, Steve Gaines

Essay: Copyright 2000 Ron O'Brien

Shade Tree Recordings and single label courtesy Tom Markham and Jim Sutton

Very special thanks to the Godfathers: Larkin Collins Sr. and Jimmy Johnson

Special thanks also to Redbeard for the loan of the two-track master for the Memphis radio show

Thanks also to: Gary Rossington, Billy Powell, Leon Wilkeson, Bob Burns, Artimus Pyle, Larry Junstrom, Dale Krantz Rossington, Teresa Gaines Rapp, Rick Howe, Ken Levitan and Ross Schilling at Vector Management, David Johnson (Quinvy), Richard Roseborough, John Hornyack, Dick Williams, Jon Scott (Memphis), Alan Walden, Rick Clark, Rose Landauer at Penguin Studios, Dale Lawton, David Brown, Shin Noh and Janelle Hyne at Mad Hatter Studios; Seth Horan and Dusty Wakeman at Mad Dog Studios; Lynn Kerman, Mary Capozzi, and Randy Aronson at Universal Music Library; Studio Referral Services: Ellis Sorkin and Sharon Lewis; Nick Dofflenyer, Steve Holroyd, Nici Aubourg, Reed Huenink, Eric Zohn, Scott Bucholtz, "Toronto Mike" O'Hara, Andrew Ostergren and Troy Kathleen Corley.

Please send any comments or questions about this release to skynyrdarchives@hotmail.com

For more information about Lynyrd Skynyrd visit the band website at [www.lynyrdskynyrd.com](http://www.lynyrdskynyrd.com)  
and the Freebird Foundation website at [www.skynyrd.com](http://www.skynyrd.com)

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