

A scenic view of a wooden boardwalk winding through a swampy area. Large trees with thick trunks and dense foliage are draped in Spanish moss, which hangs down over the path. The boardwalk is made of wooden planks and has a simple wooden railing. The water in the swamp is calm, reflecting the surrounding greenery and the hanging moss. The overall atmosphere is peaceful and natural.

GREGG ALLMAN SOUTHERN BLOOD

**MY ONLY TRUE FRIEND
ONCE I WAS
GOING GOING GONE
BLACK MUDDY RIVER
I LOVE THE LIFE I LIVE
WILLIN'
BLIND BATS AND SWAMP RATS
OUT OF LEFT FIELD
LOVE LIKE KEROSENE
SONG FOR ADAM** featuring Jackson Browne

BONUS TRACKS

I LOVE THE LIFE I LIVE

(LIVE from The Clay Center, Charleston, West Virginia, May 6, 2016)

LOVE LIKE KEROSENE

(LIVE from The Tower Theatre, Philadelphia, Pennsylvania, April 1, 2016)

Produced by **Don Was**

Executive Producers: **Michael Lehman, John Virant and Eliza Levy**



greggallman.com
rounder.com

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In Sept 2011, Gregg received a Lifetime Achievement Award from the Americana Music Association. I was playing bass for him in Buddy Miller's house band and was totally blown away when he swaggered on stage for our afternoon soundcheck. Dressed in black jeans, t-shirt and boots, covered in tats and jewelry, long blond hair askew, he was as cool as a motherfu*#er and manifested the essence of a natural born rock 'n' roll star. His combination of charisma, soulful singing and poetic songwriting was not an "act" that one studies and perfects over the years—it was a profound gift that only a handful of folks in each generation are lucky enough to be born with. Off stage, he radiated that same presence but you could quickly see that, at his core, he was utterly without pretension—a humble, shy, self-effacing and well-mannered Southern gentleman. We struck up a friendship that night which ultimately led to my involvement in this, his farewell album.

He wasn't partial to aimless small talk and, outside of what he expressed in music, kept his feelings pretty much private. Although I became aware of his irreversibly failing health as we got into making the record, we never once got around to discussing the fact that he was living out his final chapter. The choice of songs for this record said everything that needed to be said... It's the musical last testament of one of the greatest artists of our time. Everything you need to know about Gregg and how he felt at the end of his life is contained in the lyrics to these songs and in the raw and expressive approach he brings to these last performances.

Like the hero in Bob's "Going Going Gone," he found himself at the "top of the end"—closing the book on the pages and text and urging those behind him to follow their hearts. His heart led him, in the words of Willie Dixon, to live the life he loved and to love the life he lived. In Gregg's autobiographical "My One True Friend," he tells us how he'd spent his life on the road and was most alive and happy when he was onstage playing music. Like the truck driver in Little Feat's "Willin'," he'd been kicked by the wind and robbed by the sleet but was still willin' to stay on his bus and keep moving till the end. In Tim Buckley's "Once I Was," he wonders if, just for a while, he will be remembered. Is he singing to an ex-lover? Is he singing to all of us and referring to the deep, indescribable bond between a performer and his fans?

The moment that gets to me every time is the ending of the last verse of Jackson's beautiful and haunting "Song for Adam." Gregg always loved this song because it reminded him of his brother Duane. When he gets to the line "still it seems that he stopped singing in the middle of his song" you can hear him choke up and falter. We decided to stop for the day, and Gregg never got the chance to actually sing those next two lines. Leaving them open seemed like a poignant and poetic way for him to make his exit.

Gregg Allman cared deeply about this final album. He had very specific ideas about what he wanted to say and how he wanted to say it. He spent his final night listening to the latest mixes and closed his eyes for the last time knowing that his vision had been realized. Everyone involved in the making of this record hopes that it moves you and brings you great comfort in the years to come.

Viva Gregg!

—Don Was

My Only True Friend

(Gregg Allman-Scott Sharrard)

D-Dem Music (BMI) / Brickyard Blues Music (BMI)

Once I Was

(Tim Buckley-Larry Beckett)

Tim Buckley Music (Ascap) / Bmg Platinum Songs

Obo Third Story Music, Inc. (BMI)

Going Going Gone

(Bob Dylan)

Bob Dylan Music obo Ram's Horn Music (SESAC)

Black Muddy River

(Jerome J. Garcia-Robert C. Hunter)

Universal Music Corp. obo Ice Nine Publishing Company (NS)

I Love The Life I Live

(Willie Dixon)

Bmg Bumblebee obo Hoochie Coochie Music (BMI)

Willin'

(Lowell George)

Naked Snake Music (ASCAP)

Blind Bats And Swamp Rats

(Jack Avery)

Redwal Music Co. Inc. (BMI)

Out Of Left Field

(Dewey Lindon Oldham Jr.-Dan Penn)

Screen Gems-Emi Music, Inc. (BMI)

Love Like Kerosene

(Scott Sharrard)

Brickyard Blues Music (BMI)

Song For Adam Featuring **Jackson Browne**

(Jackson Browne)

Criterion Music Corp. (Ascap) / Open Window Music (ASCAP)

Produced by **Don Was**
Executive Producers: **Michael Lehman, John Virant** and **Eliza Levy**
Recorded by **John Gifford III** and **Rodney Hall** at Fame Recording Studios, Muscle Shoals, AL
Mixed by **Bob Clearmountain** at Mix This!
Assisted by **Sergio Ruelas Jr.**
Additional engineering by **Howard Willing** and **Tony Fagenson**
at Blackbird Studios, Nashville, TN and The Hut, Hollywood, CA
“I Love the Life I Live (LIVE)” and “Love Like Kerosene (LIVE)” engineered by **Earl McCoy**
at The Clay Center, Charleston, WV and The Tower Theatre, Philadelphia, PA
Mastered by **Ian Sefchick** at Capitol Mastering Studios, Hollywood, CA
Tour Manager / Coordinator: **David “Vid” Sutherland**
Tech Support: **Josh Bennett; James Van De Bogert, Tim Wright**
Production Coordinator: **Ivy Skoff**
Production Assistant: **Rachel Jones**

The Gregg Allman Band
Gregg Allman – guitars, B3, vocals
Steve Potts – drums
Ronald Johnson – bass
Scott Sharrard – guitars, music director
Peter Levin – keyboards, piano, Wurlitzer, Fender Rhodes, vibraphone
Marc Quinones – percussion
Jay Collins – tenor saxophone, baritone saxophone, flute,
horn arrangement on “My Only True Friend,” “Love Like Kerosene,”
“Going Going Gone” and “Willin’”
Marc Franklin – trumpet, flugelhorn, horn arrangement on “Black Muddy River” and “Once I Was”
Art Edmaiston – tenor saxophone, baritone saxophone, horn arrangement on “Out of Left Field”

Additional Musicians
Greg Leisz – pedal steel on “Song for Adam,” “Willin’,” “Once I Was,” “Out of Left Field”
and “Going Going Gone,” mandolin on “Song for Adam”
Jackson Browne – vocals on “Song for Adam”
Buddy Miller – harmony vocals on “Willin’,” “Black Muddy River,” “Going Going Gone,”
“Out of Left Field,” “Once I Was” and “My Only True Friend”
The McCrary Sisters – background vocals on “Out of Left Field,” “Going Going Gone,”
“Willin’,” “Blind Bats and Swamp Rats” and “Black Muddy River”
Stephanie Brown – background vocals on “Blind Bats and Swamp Rats”
Val McCallum – electric guitar on “Song for Adam”

The McCrary Sisters are **Ann McCrary, Deborah McCrary Person, Regina McCrary,**
and **Alfreda McCrary Lee** appear courtesy of McC Records/Thirty Tigers/Sony Red

Valhalla photography by **Teresa Earnest**
Studio photography by **Matt Butler**, DVD label B3 photo by **Ian Rawn**
Insert painting of **Gregg Allman** by **Vincent Castiglia** based on a photograph by **Neal Preston**
Back to the Swamp bonus DVD produced, directed and edited by **Adam Jones**
DVD Authoring and Compression by **Craig Anderson** and **David Dieckmann** for Craigman Digital
Package Design: **Jimmy Hole**

Special thanks to **Chank Middleton** and **Larry Jenkins**.

Management: **Michael Lehman** at Lehman & Lehman, Millburn, NJ

Along the Belfast River beneath a canopy of Live Oak trees in Savannah, Georgia sits Valhalla Estate, the quiet land Gregg Allman called home. Secluded and surrounded by the sounds of nature, Gregg found peace and inspiration in this Southern sanctuary when not living life on the road. With passion and commitment, this is where he wrote, played and sang music under the Savannah sky, often inviting friends and bandmates to jam in his home music studio. Here, and in all the places and hearts his music touched around the world, his spirit lives on.

—Shannon Allman

What you hold in your hands is our father's last statement. He wanted to leave you a most poignant, soulful and deep parting gift as he left us all. Our father truly lived and breathed music. His entire essence, being and life were centered around it. He took exceptional joy in knowing his music was the soundtrack to your good times and the medicine for your bad times. So please, celebrate him, continue to play his music, & turn it up....because the road goes on forever.

—Devon Allman

On behalf of the Allman family



The genesis of the blood portrait occurred when my father told me about a work of art he purchased called "Gravity" painted exclusively in the artist's own blood. I had to meet the man behind it. The artist, Vincent Castiglia, and I became friends and I began entertaining the idea of a musician surrendering their own blood to his paintbrush. Upon listening to the early stages of this record, I knew this concept was perfect visual representation for what would be my father's last body of work on many levels. I introduced the two artists and suggested to my father he send Castiglia vials of his own blood to save for his yet-to-be-titled Muscle Shoals sessions. He did it, and nearly a year later, the title "Southern Blood" popped into my head to tie it all together. The story, the music, the painting and my dad's fight to keep playing music represent his dedication, passion and contribution, not only in metaphorically giving his blood to the fans for decades, but literally.

—Layla Allman





