



**THE  
ALLMAN BROTHERS  
BAND**

Duane Allman  
Gregg Allman  
Dickey Betts  
Berry Oakley  
Butch Trucks  
Jai Johanny Johanson

**LIVE AT  
LUDLOW GARAGE  
1970**

DISC ONE

1. **DREAMS** (Gregg Allman) BMI 10:15
2. **STATESBORO BLUES** (Will McTell) BMI 8:09
3. **TROUBLE NO MORE** (McKinley Morganfield) BMI 4:13
4. **DIMPLES** (James Bracken/John Lee Hooker) BMI 5:00
5. **EVERY HUNGRY WOMAN** (Gregg Allman) BMI 4:28
6. **I'M GONNA MOVE TO THE  
OUTSKIRTS OF TOWN** (William Weldon) ASCAP 9:22
7. **HOOCHIE COOCHIE MAN** (Willie Dixon) BMI 5:23

DISC TWO

1. **MOUNTAIN JAM (Theme from FIRST THERE  
IS A MOUNTAIN** (D. Leitch/G. Allman/D. Allman/D. Betts/J.J.  
Johanson/B. Oakley/B. Trucks) BMI 44:00

**THE ALLMAN BROTHERS BAND**

**Duane Allman**—lead and slide guitar  
**Gregg Allman**—organ, vocals  
**Dickey Betts**—lead guitar  
**Berry Oakley**—bass  
**Butch Trucks**—drums, percussion  
**Jai Johanny Johanson**—drums, percussion

Recorded direct to two track by Dan Britt and Rick Lemker, April 11, 1970  
Digitally transferred and restored by Dennis Drake at PolyGram Studios  
Mastered by Greg Calbi at Sterling Sound  
Essay: Ben Sandmel  
Logistical Coordination: Dean Reynolds  
Associate Producer: Kirk West  
Executive Producer: Bill Levenson  
Inside Group Photo: Twiggs Lyndon/ABB Archives  
Front and Back Cover Photos: Peter Lask  
Design: Joey Reinleib

The Ludlow Garage tapes were recorded direct-to-two track at 7 1/2 ips, non-dolby. Though primitive by today's standards, these recordings accurately capture all the energy of this legendary Allman Brothers Band performance.

Much time and effort has gone into preparing these masters for release—unfortunately, some sonic flaws still exist.

We're sure that you'll agree that the quality of the music captured on these tapes far outweigh their technical flaws.

## THE ALLMAN BROTHERS BAND LIVE AT LUDLOW GARAGE-1970

From 1969 to 1971, Cincinnati, Ohio was the home of a classic psychedelic-rock palace known as the Ludlow Garage. The Garage featured all of the latest hippie accoutrements—a big screen for light shows, oriental rugs and cushions for seating, and a sound system that had actually been used at Woodstock. Gigantic “Alice in Wonderland” chairs provided the finishing touch in period decor. The club was run, moreover, by a communal group devoted to the new “underground” music which had blossomed during 1967’s Summer of Love. After a grand opening with Grand Funk Railroad, the Ludlow Garage soon attracted virtually every major rock/eclectic/underground act en route through the Midwest. Visiting luminaries included Santana, Spirit, Dr. John, B.B. King, Neil Young, Ry Cooder, Captain Beefheart, and The Incredible String Band. But amidst all of this major talent, perhaps the best rapport and working relationship was that between the Garage and the Allman Brothers.

“The Ludlow Garage was one of our favorite gigs,” Dickey Betts recalls

fondly. “It was a real dungeon, but a great place to play. We always had a great gig there. It was hot and sweaty and people came to **hear**.” “From the very beginning,” Gregg Allman concurs, “back when we were nobodies, the people at the Ludlow Garage always treated us really good.” Such mutual enthusiasm is instantly obvious on this brilliant live set, which was recorded at the Garage in April of 1970. “The energy and vibes that the Allmans put out were incredible,” says Rick Graham, who was the Garage’s resident carpenter, maintenance man, and master mixologist of “electric wine.” “Everyone responded. A lot of pseudo-professional jerks used to play there, too, on all kinds of bullshit star trips, but the Brothers were just down-to-earth people who were really into their music. Money was secondary—they were living what they were doing, and we all could feel it.”

“The Allman Brothers were special to us from their first gig,” agrees Jeff Seeman, now a nationally-respected slide guitarist who ran the Garage’s light show. “It was really inspirational

to watch Duane Allman play up close. As employees we found them very easy people to be with, and they loved the enthusiasm and appreciation which pervaded the club. It was a real deep friendship, and they always packed the place.” Sound man Dan Britt, who recorded this show along with Rick Lemker, adds “We got close to the Allmans in a hurry. There was a strong sense of community back then. I don’t know if we’ll ever see it again.

Besides capturing both the idealism of a bygone era and a powerful, inspired performance, this album also presents the Allman Brothers in several developmental phases. Barely known at the time, they were touring on a tight budget to promote what was then their only album. (The arena-rock days were still far on the horizon; in Cincinnati, for instance, the band economized by staying at the home of Garage-owner Jim Tarbell.) They were still experimenting with arrangements and repertoire. (Check out the hushed dynamics on “Statesboro Blues” here, and the never-flagging forty-four minute “Mountain Jam”—with its killer solos all around, and sly quotation from Led Zeppelin’s “Dazed and Confused.”) Dickey Betts had yet to emerge as a featured singer and co-front man, which would lead, in turn,

to the band’s only top-ten single, “Ramblin’ Man.” And the term “Southern Rock” (which in a sense, of course, is ridiculously redundant) had yet to be coined for the regional genre which the Brothers created.

While this album is formative in some senses, though, it also reflects the extent to which the Allman Brothers’ unique sound had already solidified. The music here—for instance “Dimples,” “Every Hungry Woman,” “Hoochie Coochie Man”—is passionate, aggressive, and executed with supremely confident finesse. As the band later showed the world on *Allman Brothers Band At Fillmore East*, they could definitely **do it** on stage, without the behind the scenes assistance of studio overdubs. And while Betts’ country-music influence—expressed later in gems like “Blue Sky”—was still percolating, the Brothers’ other Southern Rock innovations are all amply evident. The twin lead guitars, double drumming, daring ensemble arrangements, and stylistic blend of blues, hard rock, and swinging, organ-trio jazz are seamlessly blended here in one consistently ferocious groove. Gregg Allman’s raw, honest singing serves as the final unifying factor, and stands out all the more prominently because



of his thick, unabashedly Southern accent. Such drawled inflections had grown quite passe, back then, in the wake of the Civil Rights era and the film *Easy Rider*.

Cincinnati was an especially apt town in which to forge the Southern Rock hybrid. Bordering Kentucky, and close to Appalachia, the city maintains a Southern tinge in its culture, speech patterns, and relaxed—some might say staid—ambiance. Cincinnati’s musical history also provided a fertile creative climate. King Records—perhaps America’s best commercial roots-music label—was based there, waxing blues players like Freddie King, soul greats such as James Brown and Hank Ballard, and country aces like the Delmore Brothers. All of Southern Rock’s varied influences, therefore, were very close at hand. Then, in the early ‘60s, a young guitarist named Lonnie Mack (who hailed from neighboring Aurora, Indiana, and did session work for King) distilled all these diverse-yet-complementary sources into a cohesive, trail-blazing sound which was well ahead of its time. The late ‘60s guitar heroes who followed—Mike Bloomfield, Eric Clapton, Duane Allman, Dickey Betts—are all indebted to Mack’s innovations. “Lonnie is one

of the greatest players I know of,” Dickey Betts says with deep respect. “He’s always been a great influence on me.” Thus through King Records, and local legend Lonnie Mack, Cincinnati has helped shape Southern Rock and contemporary rock guitar in general.

It’s appropriate in many ways, then, that Cincinnati’s Ludlow Garage was one of the Allman Brothers’ favorite venues, along with Fillmore East and West, and the Warehouse in New Orleans. When the club started to go under, in fact—with no liquor license, its earning potential was limited—the Brothers offered to play a benefit concert, free of charge. This kept the doors open a bit longer, but eventually the Ludlow Garage went dark. With the release of this excellent Allmans’ performance, one of its finest moments has now been resurrected.

—Ben Sandmel

Ben Sandmel is an expatriate Cincinnati, a former Garage customer, and the producer of Big Joe Duskin’s *Cincinnati Stomp* (on Arhoolie Records). Sandmel now lives and works in New Orleans as a writer, drummer, and folklore researcher. Check him out on Boogie Bill Webb’s *Drinkin’ and Stinkin’*, on Chicago’s Flying Fish label.