

= Idlewild South =

Idlewild South is the second studio album by American Southern rock band the Allman Brothers Band . Produced by Tom Dowd , the album was released on September 23 , 1970 , in the United States by Atco Records and Capricorn Records .

Following the release of their 1969 debut , the Allman Brothers Band toured the United States extensively to promote the album , which had little commercial success . Their performances , however , did create positive word of mouth exposure that extended to more famous musicians , such as Eric Clapton , who invited group leader Duane Allman to contribute to his 1970 album Layla and Other Assorted Love Songs .

As a result of the band 's relentless touring schedule , Idlewild South was recorded gradually over a period of five months in various cities , including New York , Miami , and Macon , Georgia , the band 's home . Tom Dowd had previously been sought to record the group 's debut but had been unavailable . The material presented on Idlewild South was written during this period and tested out on the road at shows . The album 's title comes from the band 's nickname for a rustic cabin the band rented out and used for rehearsals , as well as parties . Idlewild South contains two of the band 's best @-@ known songs , " Midnight Rider " (later a hit for various artists) and " In Memory of Elizabeth Reed " , which became one of the band 's famous concert numbers .

The album was released in September 1970 but again failed to achieve significant success . Sales began to grow , however , due to over 300 shows the band put on in 1970 , setting the stage for their artistic and commercial breakthrough with 1971 's live follow @-@ up album , At Fillmore East .

= = Background = =

By August 1969 , the Allman Brothers had recorded their self @-@ titled debut , which was released that November . The record received a poor commercial response , selling less than 35 @, @ 000 copies upon initial release . Executives suggested to the band 's manager and Capricorn president , Phil Walden , that he relocate the band to New York or Los Angeles to increase their exposure . " They wanted us to act " like a rock band " and we just told them to " fuck themselves , " remembered Trucks . For their part , the members of the band remained optimistic , electing to stay in the South . " Everyone told us we 'd fall by the wayside down there , " said Gregg Allman , but the collaboration between the band and Capricorn Records " transformed Macon from this sleepy little town into a very hip , wild , and crazy place filled with bikers and rockers . " In March 1970 , Oakley 's wife rented a large Victorian home on 2321 Vineville Avenue in Macon , which they dubbed " the Big House " .

Idlewild South was the band 's first effort with Dowd , known for his work with Cream and John Coltrane . Dowd first heard the band rehearsing while visiting Capricorn Sound Studios in Macon , asking their name and remarking to Walden , " Get them the hell out of there and give them to me in the studio . They don 't need to rehearse ; they 're ready to record " . Dowd was initially scheduled to work with the band on their debut but was called away at the last minute . Initially , the band had asked friend and colleague Johnny Sandlin to produce the album , but as recording inched closer , it became obvious they wanted him to co @-@ produce with Dowd . In one of their first sessions , Sandlin was giving suggestions and acting as a co @-@ producer , though no one had informed Dowd ; Sandlin was embarrassed and did not return to the studio .

= = Recording and production = =

The band moved to Criteria Studios in Miami , where Dowd felt more comfortable producing albums ; he viewed the then @-@ new Capricorn studio as still a work @-@ in @-@ progress and unfit to record in . The band was constantly on the road while Idlewild South was developed , leading to a fractured recording process completed in fits and stops . They reconvened with Dowd during short breaks from shows . In addition , group leader Duane Allman still received invitations to play as a

session musician elsewhere ; on the " rare instances when [the band] could return to Macon for a short break " , Allman would hit the road for New York , Miami , or Muscle Shoals to contribute to other artists ' sessions . On days that the band would be available , manager Walden phoned Dowd to inform him ; he would often catch their show and spend the rest of the night in the studio . After nearly half a year and over three different recording studios , production wrapped up by July 1970 .

Instead of using multitrack recording (which was quickly gaining popularity) , the Allman Brothers Band opted to cut most of Idlewild South live , with all of the musicians performing together . On rare occasions would they go back to overdub sections that weren 't up to standard . " The idea is that part of the thing of the Allman Brothers is the spontaneity ? the elasticity . The parts and tempos vary in a way that only they are sensitive to " , said Dowd . Duane often left a song alone for more work and testing out on the road . " They would record maybe five songs . Then they might say , ' I don 't think that song was good enough , ' or , ' I don 't think that song was ready to record , " , remembered Dowd . Joel Dorn , predominantly a jazz producer for Atlantic , stepped in to produce one song on the album , " Please Call Home " . (More songs were recorded , but only " Please Call Home " was released) . The band were in New York at the time and Dowd was unavailable .

Following the recording process , Duane was invited to join Eric Clapton and his new group Derek & the Dominos on the recording of their debut album , Layla and Other Assorted Love Songs . Clapton later formally invited Allman to join the group , but he reluctantly declined , expressing loyalty to the members of the Allman Brothers and musical concept that had birthed it .

= = Composition = =

" Revival " initially took shape as an instrumental , with lyrics as an afterthought . " An instrumental has to be real catchy and when you succeed it 's very satisfying because you have transcended words and communicated with emotion , " said Betts . The song takes on a decidedly gospel flair midway through , accentuated by " old @-@ fashioned church @-@ like hand clapping . " The Gregg Allman @-@ penned " Don 't Keep Me Wonderin ' " follows , featuring Duane on slide guitar and Oakley 's friend Thom Doucette on harmonica . " Midnight Rider " developed quickly and featured lyrics contributed by roadie Robert Payne , who threw out a suggestion to Gregg Allman while together at their equipment warehouse . Unable to gain a key to the nearby Capricorn Sound Studios , the duo broke in and recorded a quick demo with Twiggs Lyndon on bass and Johanson on congas . Duane eventually laid down acoustic guitar tracks for both " Revival " and " Midnight Rider " , as he was quicker to record and more technically savvy due to his session work in Muscle Shoals .

" In Memory of Elizabeth Reed " was inspired by a woman Betts was involved with in Macon , the girlfriend of musician Boz Scaggs . " She was Hispanic and somewhat dark and mysterious ? and she really used it to her advantage and played it to the hilt , " said Betts . To cloak her identity , the song is named after a headstone Betts saw at the Rose Hill Cemetery , where band members often ventured in their early days to relax and write songs . Considerable legend developed about the song 's genesis , much fueled by a put @-@ on interview Duane Allman gave Rolling Stone . The song is Betts ' first composition recorded by the band . " Hoochie Coochie Man " was the band 's rearrangement of a Muddy Waters tune culled from bassist Berry Oakley and Betts ' days performing the number in their earlier band the Second Coming . Featuring Oakley in his only studio vocal , it is nearly twice as fast as Waters ' original . " Please Call Home " was cut in New York with jazz producer Joel Dorn in two takes , with Johanson switching from brushes to a mallet on the second , final take . " Leave My Blues at Home " contains hints of funk and an extended fade out of the band 's signature twin lead guitars . "

= = Title = =

The album 's title came from the band 's nickname for a \$ 165 @-@ a @-@ month cabin it rented on a lake outside of Macon early in its days there , the busy comings and goings at which reminded them of New York City 's Idlewild Airport . Idlewild South was the home of rehearsals and parties ,

and was " where the brotherhood came to pass , " according to roadie Kim Payne ; " There was a pact made out there around a campfire ? all for one and one for all Everybody believed [in the band] 100 percent . " Much of the material presented on the album originated at the cabin .

Scott Boyer spoke on the cabin 's history in the 2008 book Skydog : The Duane Allman Story :

It was like a hunting cabin . The back of the house had a porch that was built out over a manmade lake that was maybe five or six acres . It was a cabin made out of old pinewood , and it had been there for a long time The Allman Brothers used it as a rehearsal facility ? that and a place to go maybe to consume a little something that wasn 't quite legal . There were parties out there . "

= = Release and reception = =

Idlewild South was issued by Atco and Capricorn Records on September 23 , 1970 , less than a year after the band 's debut album . It sold only " marginally better , in spite of the band 's growing national reputation , and included songs that would become staples of its repertoire ? and eventually of rock radio . " While the album did help boost the band 's popularity , the Allman Brothers ' name really grew in fame due to their live performances . Walden doubted the band 's future , worrying whether they would ever catch on , but word of mouth spread due to the band 's relentless touring schedule , and crowds got larger .

Rolling Stone 's Ed Leimbacher wrote that Idlewild South " augurs well for the Allmans ' future , " calling it " a big step forward from the Allmans ' first " but considered the second side of the LP a disappointment . Robert Christgau at The Village Voice gave the album a " B + " and considered it a companion piece to Duane Allman 's work on Layla , noting that " a lot of people think that Duane Allman is already a ranking titan of the electric guitar . " A retrospective five @-@ star review from Bruce Eder at Allmusic deemed it " the best studio album in the group 's history , electric blues with an acoustic texture , virtuoso lead , slide , and organ playing , and a killer selection of songs . "

= = = Accolades = = =

Rolling Stone listed it among the most " groundbreaking " albums in 2014 , covering its impact on Southern rock : " On their second album , the Allman Brothers transmogrified from mere blues @-@ rockers to an assemblage creating an entirely new kind of Southern music . "

= = Track listing = =

All songs written and composed by Gregg Allman , except where noted .

= = Personnel = =

All credits adapted from liner notes .

= = Charts and certifications = =

= = = Weekly charts = = =